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Award Show Relevance (Proposition of Fact Persuasive Speech)

When was the last time you really were interested in an award show? Or the last time you truly paid attention to what celebrity got a new hunk of metal whilst standing in front of a podium? Today I will provide evidence and claims that back up my beliefs which affirm that broadcasted award shows are no longer important. I will first look at the declining viewership numbers of award shows such as: The Oscars, The Grammys', and The Streamys. Then, I will talk about how broadcasted award shows are part of the public discourse that is perpetuated by corporate institutions. We can then see how these ideas affirm that broadcast award shows are no longer important.

To begin with, I define the word "broadcasted", from the website TechTerms.com, written by Per Christensson, who has a degree in Computer Science and Communications, "A broadcast is a transmission of information to a large group of people. Originally, it referred to radio and television broadcasts. Today, it also describes digital broadcasts sent over the Internet." Next is the word "important" from the Oxford Learners' Dictionary as, "having a great effect on people or things" and "having great influence or authority".

As I mentioned earlier, I will propose two different ways we may evaluate the term "important", in terms of broadcasted awards shows. I will define "important" through viewership numbers, specifically from the years 2010 and 2020. After, I will look at "importance" through looking at the public discourse that is shaped by corporate companies.

To get started, viewership numbers are going down for multiple award shows that are broadcasted on television and on the internet. Starting with the The Oscars, from the database website, Statistica.com, it showed that in 2010, there were about 42 million viewers of The Oscars. From Variety.com, entertainment news writer, Will Thorne writes, “About 24 million viewers watched The Oscars [in 2020]. This is significant because from these pieces of evidence, we can see that in 10 years, the number of people who viewed The Oscars had dwindled by almost half, going from 42 million viewers to 24 million viewers. Now we turn to the music award show, The Grammys. From Billboard magazine, writer Phil Gallo reported, “The Grammy’s had 26 million viewers in 2010”. From the New York Times, reporter John Koblin writes “Viewership for the Grammys drew an audience of 19 million viewers.” From this award show, viewership has gone down by about 7 million for The Grammys. So far, there has been a pattern of a decline of viewers for both televised award shows. Last amongst the viewership topic, we look at the Internet award show, The Streamys. Straight from their YouTube channel, “The Streamy Awards”, their videos uploaded from their show received a total of around half a million views in total, in 2010. Again, from their own YouTube channel, The Streamy Awards accumulated about 6.7 million views in 2020. In this instance, The Streamys Awards has gained millions of viewers within the last decade within the digital age of media consumption. Although this is true for this particular award show, the viewership had still gone down from 2019 to 2020. HollywoodReporter writer Natalie Jarvey reported that there were more than 6.9 million viewers in 2019. Though the views had gone up from the beginning of the decade to the end of the decade due to the potential convenience of Internet broadcasting over Televised, they have still been declining from the most recent couple of years by hundreds and thousands. To sum up this point, broadcasted award shows are becoming less and less important in terms of viewership.

This shows through the statistics reveal the numbers of viewers tuning into for The Oscars, The Grammys, and The Streamys has lowered.

Moving to my next point, award shows are no longer important because of the limited public discourse that is controlled by corporate institutions. In his book, “Understanding Popular Culture”, Media scholar and cultural theorist John Fiske explains “There are various ways of understanding what commodities are and what their role is in society. In economic terms, commodities safeguard wealth and the generation, as they can be basic parts of life all the way to non-material items like TV programs, a celebrity’s name, or maybe a woman’s appearance.” In terms of broadcasted award shows, they are a product of society because of how they continuously feed into the cycle of capitalism, consumerism, and the public discourse that roots from those systems. An example of this concept connects with The Grammys, NPR Art/Music writer Anastasia Tsiousclas (soolkez) reported, “In March 2020, Deborah Dugan, former president and CEO of the Recording Academy for The Grammys was fired after filing a complaint that contained accusations of sexual abuse which occurred while she was affiliated with the organization.” This example shows how the inner works behind award shows can be very problematic and work from a place in which they are not able to talk about the “controversial” topics in a certain way. These types of broadcasted award shows often give us the surface level appearance that change is happening within their organizations, especially regarding social issues like discrimination and abuse. The idea of these shows being commodities to the larger scale of their industry is what limits what they can and can’t admit to, or else the image of the award show will be tainted, losing them money, and the social order that they strive to maintain. In other words, the public discourse that is maintained by broadcasted award shows is flawed

because of the cyclical patterns molded by these corporate companies, therefore these shows are no longer important.

To recap, I talked about the declining viewership within broadcasted award shows by looking at statistics from The Oscars, The Grammys, and The Streamys. Then, I spoke about the restrictive public discourse that is perpetuated by corporate institutions. In conclusion, broadcast award shows are no longer important due to the faltering numbers of viewerships and the limiting range of dialogue regarding social issues.