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International Congress on

MEDIA, GENDER & SEXUALITIES

Representations, Literacies & Audiences



Proceedings

International Congress on Media, Gender and Sexualities Representations, Literacies and Audiences

Proceedings

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- **José M. Tomasena.** Dept. of Library and Information Science and Audiovisual Communication. Universitat de Barcelona.
- **Lucía-Gloria Vázquez-Rodríguez.** Institute for Romance Studies. Universität Leipzig.
- **Esmeralda Vázquez-Tapia.** Dept. Audiovisual Communication and Advertising, Universitat Autònoma de Barcelona.
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Preface

The **International Congress on Media, Gender and Sexualities: Representations, Literacies and Audiences** is a response to the prominence in the public debate on issues related to gender identities and sexualities. It is especially concerned on the role that education and media play on such notions.

The event has garnered an enthusiastic response to the call for papers, bringing together a diverse group of professionals from academia, media and activists hailing from 18 countries. They showcase a remarkable array of 53 research studies, facilitate 6 engaging training workshops and host an exclusive preview/forum of the Colombian documentary “Todas las Flores” (All the Flowers) graced by the presence of its producer, just before its official presentation in the Sheffield DocFilm Festival. Furthermore 4 international leading scientists will serve as keynote speakers bringing their invaluable insights to the event.

In unison, the participants of the conference certainly share a vision to ignite a profound understanding of the realms of representation, literacy, and audiences. Hopefully, our collective efforts pave the way for more equitable and inclusive societies that embrace the values of democracy while fostering a deep respect for diversity.

The congress is the result of the cooperation between two projects that are part of the Spanish National R+D+i Plan:

- 1) Transmedia Gender & LGBTI+ Literacy (TRANSGELIT; PID2020-115579RA-I00 / AEI / 10.13039/501100011033; Principal Investigators: Maria-Jose Masanet and Maddalena Fedele) at the *Universitat de Barcelona*, and
- 2) LGBTIQ+ representation in Spanish fiction series and its effectiveness in reducing prejudice based on sexual orientation and gender identity (LGBTIQ+ PANTALLAS/ LGBTIQ+ screens; PID2019-110351RB-I00 / AEI / 10.13039/501100011033; Principal Investigator: María T. Soto-Sanfiel) at the *Universitat Autònoma de Barcelona*.

It is being held with the specific support of the call for public subsidies for postgraduate degrees in Feminist and Gender Studies and university activities related to equality for 2022, financed by the Ministry of Equality and the Women’s Institute (5/6ACT/22; Universitat de Barcelona). It is also supported by the Spanish Ministry of Science and Innovation, the *Universitat Autònoma de Barcelona*, *Universitat de Barcelona* and the National University of Singapore. Also, GENDIMS, CAVGEN, CRICC, DHiGeCs, CJAS and CRITICC collaborate in the production of the event.

The congress takes place at the Benasque Pedro Pascual Science Centre (CCBPP) which is a facility (non-profit foundation) of the Spanish Scientific System open to the international research community for the organization of advanced and frontier science meetings.

This book of proceeding presents the descriptions and abstracts of all the academic activities taking place at the congress. As presented in the index, they are grouped by the type of activities/schedules in Keynotes (4), Workshops (4) and Paper Sessions (12). We believe that the abstracts included in the book showcase the vibrant and profound variety of research, academic reflections and professional works in the field, highlighting the state-of-the-art knowledge and exploration of matters at the confluence of representation, education, sexual and gender identities, and media. The breadth of these abstracts underscores the significant advancements and thoughtful discourses taking place in these crucial areas of study. It is a testament to the dedication and intellectual prowess of the researchers, scholars, media professionals and activists who contribute to the congress to further enriching our understanding of these complex and always evolving topics.

The editors

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KEYNOTE SPEAKERS

A distinction: What makes us do what we do.**On the study of media and gender**

Sofie Van Bauwel

Department of Communication Studies

Ghent University

Sofie.VanBauwel@ugent.be

Abstract

Is the study of gender, sexualities and media a field with its own theory, conceptualizations, paradigm and research methods? What is it that connects us? Is the study of gender and sexuality as an object of study in relation to media sufficient to be a field? Or is the sense of justice, the emotional bond with the subject, the lived experiences, the affect what makes us do what we do? In this keynote, questions are asked about the field of media and gender, the old sociological concept of distinction is brought to the table to look with a magnifying glass at the research field itself, asking questions about the connections between the research, the lived experiences of the researchers and the relationship to the diversity of subjects. Which research lenses are used and are they always compatible and meaningful, in order to arrive at an answer to the question of what connects us in all our diversity.

Sofie Van Bauwel. Professor in the Department of Communication Studies at Ghent University where she teaches cultural media studies, gender and media, and television studies. Van Bauwel is a member of the Centre for Cinema and Media Studies (CIMS). Her main fields of interest are gender, sexuality, media and television. Her research focuses on the analysis of the media as significant articulations of visual popular culture, on which she has published extensively. Together with Tonny Krihnen, she recently published the book: *Gender and Media. Representing, Producing and Consuming* (Routledge, 2022).

Trans radical media engagement of mothers and daughters on Youtube and Instagram

Lucas Platero

Department of Psychology

Rey Juan Carlos University

lucas.platero@urjc.es

Abstract

This presentation intends to gain insight in trans girls' construction of critical transgender narratives on Instagram and YouTube in Spain in assemblage with their families. I look at the Instagram channel "mamá de Cloe" (Cloe's mom) and YouTube Channel "Cloe y mamá" (Cloe and her mom) by a Spanish transgender advocate family. In tune with the development of a social movement started by families of Spanish trans children in 2013, I look at how the current political context in Spain - especially with regards to the extreme-right's backlash on LGTBQI+ claims - shapes these trans girls' activism and how this links to earlier movements in the US with figures like Jazz Jennings. I will argue that Cloe and her mom operate in a radical media engagement, an assemblage based on openness and creativity between parents and children (Pomerantz and Field 2021).

Lucas Platero. Professor of Social Psychology at the Rey Juan Carlos University, Lecturer on social and community interventions and an activist for LGBT rights. Platero received the Emma Goldman Award from the Flax Foundation (2020). He is a researcher on several projects funded by European and Spanish competitive public calls on issues of public policy analysis on the body, gender, sexuality, functional disabilities and queer pedagogies. In addition to being the author of numerous articles in research journals, he has also published more general works of reference: *Herramientas para combatir el bullying homofóbico* (Talasa, 2007); *Lesbianas. Discursos y representaciones* (Melusina, 2008), *Intersecciones. Cuerpos y sexualidades en la encrucijada* (Bellaterra, 2012); *Trans*exualidades. Acompañamientos, factores de salud y recursos educativos* (Bellaterra, 2014); *Por un chato de vino. Historias de travestismo y masculinidad femenina* (Bellaterra, 2015); *Barbarismos queer y otras esdrújulas* (Bellaterra, 2017) and *(h)amor 6 trans** (Continta Me Tienes, 2021). He also directs Editorial Bellaterra's General University Series.

Intersectional perspectives on gender and sexualities: representations, methodologies and applications

Maria Rodó-Zárate

Department of Political and Social Sciences

Universitat Pompeu Fabra

maria.rodó@upf.edu

Abstract

As Black feminist theorists have shown, gender and sexuality should be understood as interrelated with other axes of inequalities such as race, class or age to capture the different effects of power structures in people that are differently positioned. Here I will present, first, a digital tool that shows how visual images and metaphors can contribute to the understanding of the position dimension of intersectionality. And second, the new developments of the Relief Maps model as a way of collecting, analyzing and displaying data that relates emotions, power structures and places. In relation to research on gender and sexualities, I will show the potentialities of applying a geographic, emotional and intersectional perspective that combines qualitative, quantitative and spatial methods.

Maria Rodó-Zárate. Professor at the Department of Political and Social Sciences at Pompeu Fabra University. Her scientific work is focused on the study of social inequalities from an intersectional, spatial and emotional perspective applied to topics such as the right to the city, chauvinistic violence and LGBTI-phobia. Rodó-Zárate is especially interested in feminist geographies, and the geographies of sexualities and youth. She also develops specific methodologies for the study of intersectionality, such as her Relief Maps of experiences that can be used to study inequalities, and which won the Ramon Molinas Award for the best social impact project. She has been a visiting researcher in the US, Brazil and Ireland. She is currently leading the INTERMAPS project that maps inequalities, funded by an ERC Starting Grant.

Trans* after Trans

Jack Halberstam

Institute for Research on Women, Gender and Sexualities

Columbia University

jh3641@columbia.edu

Abstract

In my book *Trans*: A Quick and Quirky History of Gender Variance*, I used the term “trans*” to describe a form of trans politics that orients away from recognition and inclusion and points towards new understandings of the body, transitivity and an emergent politics of solidarity. The category of trans* takes the prefix for transitivity and couples it with the asterisk that indicates a wildcard in internet searches; it is a diacritical mark that poses a question to its prefix and stands in for what exceeds the politics of naming. So, to investigate trans* representation, as I will be doing here tonight, is also to propose that something within trans* representations exceeds our current framing of transgender bodies as simply bodies in need to surgical or hormonal intervention and as new subjects to be folded back into the status quo as the same old subjects. The asterisk actually did a lot of work in this book and stood for: no-op trans bodies, temporary trans bodies, aspiring trans bodies, non-binary bodies as well as all kinds of other forms of being that inhere neither to the binary nor the non-binary.

Today, in returning to that book, I offer a few new ideas and propose some ways forward that build upon recent radical and rapid changes in both gender norms and politics. As we have seen recently, gender confirmation surgeries have gone from being hard to obtain and poorly executed to available on demand by specialized surgeons. And national conversations about trans identified people are now quite common whether in terms of new laws to protect trans people from discrimination or in relation to companies and corporations that pay lip service to trans-inclusion as a marker of their participation in liberal tolerance! But, this is also a time of rampant transphobia and while some gender conservatives have demanded that medical staff withhold hormone treatments from young trans people, trans women are also being regularly targeted by bathroom bills and physical violence. So, taking a moment to think about how to narrate change – trans and ideological and social change – I try to guide us into some new conversations and then end with some proposals for new strategies of representation and new forms of political futurity.

Jack Halberstam. Professor of Comparative Literature and Director of the Institute for Research on Women, Gender and Sexuality at Columbia University. He is the author of different academic and general works of reference such as: *Skin shows: Gothic horror and the technology of monsters* (Duke UP, 1995), *Female masculinity* (Duke UP, 1998), *In a queer time and place* (NYU Press, 2005), *The queer art of failure* (Duke UP, 2011), *Gaga feminism: Sex, gender, and the end of normal* (Beacon Press, 2012), *Trans*: A*

quick and quirky account of gender variance (University of California Press) and *Wild things: The disorder of desire* (Duke UP, 2020).

WORKSHOPS

Reconstruyendo el imaginario sobre la sexualidad adolescente

María González

Centro Joven de Atención a las Sexualidades

mgonzalez@centrejove.org

Abstract

La sexualidad de los adolescentes y jóvenes ha cargado históricamente con múltiples estereotipos y estigmas que han ejercido de barreras a la hora de diseñar y implementar estrategias de sensibilización o acompañamiento. El adultocentrismo ha encabezado otros tantos ejes de discriminación hacia esta población que ha visto coartados sus derechos sexuales y reproductivos y su libertad de vivencia y expresión propia. En este taller, intentaremos acercarnos a la realidad actual de las sexualidades adolescentes, desmintiendo colectivamente los mitos que la delimitan, y poniendo el foco en sus necesidades y reivindicaciones.

María González Aran es psicóloga y coordinadora del Área Comunitaria de *L'Associació de Drets Sexuals i Reproductius* y el CJAS (*Centre Jove d'Atenció a les Sexualitats*). Trabaja principalmente con población joven vulnerabilizada en el ámbito de la salud sexual y reproductiva desde una perspectiva feminista y de Derechos Humanos. Es coautora de diversos materiales para profesionales y para jóvenes de educación sexual, así como participante en diversos proyectos de generación de conocimiento e incidencia política.

**From research to the classroom:
how to design learning situations with gender perspective**

José Miguel Tomasena

Barri Media Lab

jmtomasena@ub.edu

Abstract

This workshop is designed to think collectively and to share experiences, methods and learning situations that use media to embrace gender perspective in formal and informal learning environments. Through a collaborative approach, we'll develop learning situations for informal and informal educational setting based on existing experiences developed by organizations, collectives, researches and teachers.

The goal is to go beyond the “critical thinking” paradigm about media literacy and embrace a proactive approach that recognizes the civic and participatory possibilities of media for education, activism and political action.

José M. Tomasena is a Margarita Salas Postdoctoral Fellow at the Faculty of Information and Audiovisual Communication, *Universitat de Barcelona*, Spain. His research interests include literary prosumption in social media, the platformization of cultural production, and media literacies, particularly reading and writing. He has worked as research assistant for the project '*D-Stories: culturas narrativas, storytelling digital, acción social y creación de públicos*' at the *Universitat Oberta de Catalunya* (UOC), and as external advisor on writing literacies for the *PICCLE Project* (Intervention Plan for Citizens Competent in Reading and Writing), part of Portugal's National Reading Plan.

Creating diverse realities.

A workshop on fictional character creation through the ODA report

Emilio Papamija

Observatory for Diversity in Audiovisual Media in Spain

emilio.papamija@backproductions.com

Abstract

ODA's annual report offers a clear and objective vision of the representation of diversity in Spanish cinema and TV series. However, its main purpose is to be the reference base on which to develop strategies to improve those portraits and narratives.

In this workshop, We will share our main findings on stereotypes, tropes, and cliches in Spanish mainstream representation of diversity over the last years. We will review simple but powerful tools that allow our productions and/or stories to convey transformational messages.

If you're not in the audiovisual industry as a creator, this workshop allows you to acquire a more critical point of view when consuming media.

Emilio Papamija is a researcher, cultural designer and decolonial anti-racist trans activist, expert in aesthetics and MA in gender, media and culture of Goldsmiths, University of London. He is currently director of research and trans representation at ODA, the Observatory for Diversity in Audiovisual Media in Spain, where he leads the process of preparing an annual report that evaluates the narratives of LGBTIQ+, racialized and disabled characters that are projected in Spanish fiction, for the purpose of promoting social and cultural change. For this mission, he teaches workshops and does consulting sessions on scripts, translations and gender politics. In addition, in parallel, he actively follows lines of research on performative writing in the *Una Fiesta Salvaje* collective, which is currently in residence at the Matadero Cultural Center in Madrid; and has given consultancy on gender policies to different political campaigns in Colombia.

Queerizando el periodismo local: reflexiones sobre el tratamiento mediático de las disidencias sexogenéricas a partir de una experiencia formativa en un medio de comunicación leridano

Ixeia Quesada Consejo

Associació Colors de Ponent

Departament d'Educació, Traducció i Ciències Humanes

Universitat de Vic – Universitat Central de Catalunya

ixeyacq@gmail.com

Abstract

En un momento en el que las disidencias sexogenéricas son cada vez más visibles y amplían su presencia en la esfera pública, el debate sobre las formas lingüísticas y la terminología que debemos utilizar para nombrarlas está en constante evolución. A ello, se le ha de sumar la ya de por sí complejidad presente en el campo terminológico referente a la cuestión, que está constituido no solo por la multiplicidad de palabras y de conceptos surgidos a lo largo de los años en la subcultura queer española, sino también por numerosos términos procedentes de la lengua inglesa —muestra de la gran influencia que ejercen sobre el resto del mundo los países anglosajones tanto en el plano político, como en el cultural y mediático.

En este contexto lingüístico tan dinámico, es evidente que puede resultar complicado para algunas personas seguir la actualidad de dicho debate y conocer el conjunto de conceptos y de términos de los que nos servimos para nombrar y visibilizar nuestras realidades. En un territorio como Lleida, por ejemplo, en el que la asociación *Colors de Ponent* es una de las pocas organizaciones que trabaja en materia de diversidad sexual y de género, son muchas las personas que se acercan a los profesionales de la entidad para plantearles sus dudas e inquietudes sobre el lenguaje inclusivo. Esto se agudiza en algunos sectores profesionales específicos, como es el caso de profesores o periodistas, en los que el planteamiento de estas dudas lingüísticas es una situación que nos encontramos de manera aún más habitual, motivada sin duda por las labores que han de desempeñar en su día a día. Luego no es extraño que, ante la falta de referentes con quien tratar esta cuestión y de recursos disponibles, haya profesionales que recurran a las entidades más cercanas y aprovechen actividades, espacios formativos o entrevistas para interrogar a sus miembros sobre cuáles son los términos que deben utilizar para referirse a tal o cual realidad. Ello no deja de ser muestra de que la cuestión del lenguaje inclusivo genera un interés cada vez mayor entre ciertos sectores, que muestran la voluntad de atender a los debates sobre cómo modificar nuestro lenguaje para que este incluya colectivos y realidades hasta ahora invisibilizados.

Es, de hecho, esta circunstancia la que motiva la propuesta que expongo en este documento. La propuesta de este taller surge de la experiencia de la autora, Ixeia Quesada, impartiendo

formaciones sobre lenguaje inclusivo como trabajadora de *Colors de Ponent* a profesionales del grupo periodístico Segre, integrado por el periódico SEGRE y por la cadena de televisión Lleida TV, a petición de la propia empresa. Que un medio de comunicación de ámbito local solicite a una entidad del territorio formaciones para todo su personal demuestra la existencia de este interés cada vez más grande por parte de profesionales de la comunicación de revisar sus prácticas discursivas y periodísticas y refuerza la necesidad de replantear colectivamente el tratamiento mediático que le damos a las mujeres y a las disidencias sexogenéricas. A partir de la exposición de los debates surgidos durante esta experiencia formativa, así como de las inquietudes más recurrentes planteadas por los asistentes, el taller que presento persigue varios objetivos:

1. Plantear las dificultades y las ventajas que presenta el periodismo local respecto al tratamiento de la información de temática LGBTI en los medios de comunicación detectadas a partir de esta experiencia.
2. Reflexionar junto con los asistentes sobre cuáles son los elementos que posibilitan o limitan la adopción de buenas prácticas en medios de distinto alcance geográfico.
3. A partir de la muestra de varios ejemplos, observar las posibles diferencias que puedan existir en el trato mediático que se les da a ciertos grupos con respecto a otros, como podría ser el caso de las personas trans.
4. Extraer conclusiones sobre cómo mejorar la representación mediática de las disidencias sexogenéricas y elaborar conjuntamente un decálogo de estrategias para incidir en las prácticas periodísticas.

Asimismo, con el fin de enriquecer las posibles conclusiones que se extraigan del taller, proponemos analizar conjuntamente las tendencias discursivas y terminológicas seguidas por este mismo medio de comunicación en los meses posteriores a la realización de la acción formativa. Mediante la exposición de diferentes ejemplos de noticias, examinaremos hasta qué punto estas formaciones tuvieron o no impacto en las prácticas del grupo periodístico y detectaremos cuáles son los factores que pueden influir en estas.

Ixeya Quesada es graduada en Traducción e Interpretación por la *Universitat Autònoma de Barcelona* y actualmente prosigue sus estudios en la *Universitat de Vic – Universitat Central de Catalunya* cursando un posgrado de enseñanza de catalán. Dedicó su Trabajo de Fin de Grado a la traducción y el análisis discursivo de una obra dedicada a la experiencia histórica y cultural de la comunidad trans en Italia. Participa desde hace años en el movimiento LGBTI y feminista de Cataluña y hoy en día trabaja como técnica de igualdad en *Colors de Ponent*, la asociación LGBTI de la provincia de Lleida.

We need You!

(Re)Defining tools to assess transphobia in adolescents

Ariadna Angulo-Brunet

Faculty of Psychology and Educational Sciences

Universitat Oberta de Catalunya

aangulob@uoc.edu

Abstract

Join us in this engaging learning experience where we will explore the adaptation of psychological tests to specific contexts. No prior knowledge is required to participate, just a willingness to engage and contribute in small group discussions tackling some of the challenges presented. Together, we will delve into the development of a scale that allows us to evaluate transphobia in adolescents.

To participate in the workshop, it is advisable to have a mobile device with an internet connection (such as a smartphone or tablet), while the rest of the materials will be provided during the session.

What will this workshop offer you? Through experiential learning, you will gain insights into the essential steps to follow when using tests to measure complex constructs, especially when existing instruments do not specifically cater to your needs.

In the specific example we have, it is clear that there are currently scales to measure transphobia, available in different languages. However, are these scales suitable when we want to use them in a specific context? Do items developed 10 or 20 years ago still align with our current definition of transphobia? Can we use the same tests for adults as we do for adolescents? What happens when we know that there is transphobia within a group of adolescents, but the tools we administer are unable to detect it?

This workshop aims to provide answers and solutions to these pressing questions. As a specialist, your active participation is crucial, as we need to consider the experiences and perspectives of the individuals being assessed, their educators, and the research professionals seeking to measure transphobia.

Get ready to play a leading role in reshaping the way we approach this important issue. Don't miss out on this transformative workshop!

Ariadna Angulo-Brunet is a PhD in Psychology and has a Master's degree in behavioral science methodology. She works as an Adjunct Professor at the *Universitat Oberta de Catalunya* teaching research methodology courses. The main focus of her research interest lies in the measurement of

psychological constructs. In recent years she has developed work in the field of audiovisual reception, especially in adolescents and LGBT+ groups, and also in health psychology.

Do you want to help our characters to flourish?
'All The Flowers' transmedia project impact production workshop

Alejandro ANGEL TORRES

Cinematography Area

University of Bogota Jorge Tadeo Lozano

alejandro.angelt@utadeo.edu.co

Carmen OQUENDO-VILLAR

School of Law

Interamerican University of Puerto Rico

quendovillar@gmail.com

Abstract

"All The Flowers" is a feature documentary and transmedia project produced between Colombia and Puerto Rico that has been in production since 2008, directed by Carmen Oquendo-Villar and produced by Alejandro Angel T. and Anabelle Mullen-Pacheco.

This is the synopsis of the project:

Brothels are rarely considered safe or dignified. In the centre of Bogotá, the capital of Colombia, a country torn by decades of violent armed conflict, there is a tiny brothel that functions as a refuge for sex workers in Santafé, an area that concentrates all the miseries of a bloodied region. The story of Santafé has never been told, except for tabloid accounts in the mainstream media that describe it as a treacherous and unsafe ghetto, without laws or civility, a neighbourhood of thugs, drug dealers, prostitutes and war criminals. ready to swindle any unsuspecting passer by.



"All The Flowers" builds an intimate portrait of Tabaco y Ron, a small-scale brothel that protects immigrants in a seedy area where sex is the outstanding commodity. Within its boundaries, the brothel offers an oasis for people desperately fleeing war who arrive completely alone, unprotected, and traumatized by armed conflict.

"All The Flowers" presents a complex portrait of this brothel, this neighbourhood, and its inhabitants' fierce will to flourish.

You can see an initial teaser of our main character in 2017 at this link (<https://youtu.be/L5vIqXlbsII>) and a teaser (WIP) of the final film at this link (<https://youtu.be/Zrh8Cawcn7Q>).

The film is almost ready to start its festival run starting June 2023 and has several expansions and formats finalized such as the theatre play "That bullshit they call love" and in process such as an additional short film of one of the characters, a documentary podcast and an immersive virtual reality experience.

In addition, as part of these narrative expansions, we have been working on an impact production campaign that involves generating various forms of dialogue and conversation with scenarios of the same community, the film sector, the academia and the public sector and decision-making entities.

Hence the proposal presented to this event: "Do you want to help our characters to flourish?" "All The Flowers" transmedia project impact production workshop". The idea is to hold an impact documentary and think tank workshop where participants can work collectively in the process of thinking, advancing, and strengthening the collective platforms of the impact campaign and generate at least the following scenarios:

1. Screening of the film prior to the workshop.
2. Introduction to the concept of personal and intimate stories, stories of the LGBTIQ community, review of success stories on the subject and analysis of the different ways of looking at and approaching the subject.
3. Conversation space with the director, producer, characters around the context, the film, the transmedia project, and the impact campaign and around the thematic axes of the project (transgender people, sex work, urban conflict).
4. Collective work scenario based on Doc Society's Impact Guide and the project's impact one pager (First draft attached).
5. Socialization, pitch and exhibition of collective proposals made for the project.

The workshop of practical character is planned to last 3 days with 3 sessions - mornings or afternoons to be defined according to the scheme and possibilities of the event - of up to 3 hours alternating with autonomous work of the participants.

Our experience working closely with the residents of this complex neighbourhood has shown us much more human aspects of life in this environment. That is why we consider it important that the impact campaign goes through varied and diverse scenarios that allow us to offer its inhabitants, human beings who cling to life despite their circumstances, many ways of seeing, understanding and feeling their stories; this workshop calls on collective intelligence and multidisciplinary interaction to learn about varied approaches and new possibilities that make the film just the beginning of a great global conversation about the trans community and sex work.



Alejandro Angel Torres

Director, Producer and Curator of New Media, Film and TV with more than 17 years of professional experience between Spain and Colombia. He has a B.A in Journalist (Uninorte, Colombia) and a Master in TV production (Universidad Complutense of Madrid, Spain). Currently studying for a doctorate in communication in La Plata University (Argentine). He is Founder of Armadillo: New Media & Films, Director of #NarrarElFuturo: Film & New Media Festival and Associate Professor and Director of CinemaLab at UTADEO. He currently produces "All The Flowers" and produces and co-directs "Hands of Light". He recently directed "Chakero", "Slow Dead" and "Inhabitants of Babel" and produced "Granada: Story of Forgiveness". He has been a jury member, advisor and tutor for calls and exhibitions in Colombia, United Kingdom, Peru, Argentina, Ecuador and Canada.

Carmen Oquendo-Villar

Studied film in New York University's Graduate Film Program and at the Department of Visual and Environmental Studies at Harvard University, where she obtained her PhD in Romance Languages and Literatures. Prior to graduate studies, Carmen obtained a B.A. in Philosophy and Francophone/African Studies at Boston University. She directed several films about transgender communities in different parts of Latin America: Boquita, Mizery, Camil, Carmelo and La Aguja. Currently she's a 2022-2023 Sundance

Institute Humanities Sustainability Fellow completing the postproduction of “Todas las Flores” (All the Flowers), her first feature length documentary, with the transgender community in Colombia.

PAPER SESSIONS

PS1 - Film Studies, Gender & Diversities I

**A movie with a happy messy ending:
Mess as a queer tactic in Lebanese cinema**

Abed Al Wahab Kassir

Communication Studies

Universitat Rovira i Virgili

abedalwahab.kassir@estudiants.urv.cat

Cilia Willem

Communication Studies

Universitat Rovira i Virgili

cilia.willem@urv.cat

Iolanda Tortajada

Communication Studies

Universitat Rovira i Virgili

yolanda.tortajada@urv.cat

Abstract

Recently, a growing number of queer Lebanese movies started to appear. Queer directors are unapologetically reclaiming queer voices and representations as they begin to tell their own stories, breaking the long history of queer-coded depictions and stereotypical homophobic narratives.

This paper examines the “queer mess” in three contemporary queer Lebanese movies; *A Room for A Man* (2017), *Martyr* (2017), and *Shall I Compare you to a Summer’s day* (2022), each represents a different genre. Through qualitative textual analysis, our analysis traces the creation of the queer disorder and chaos that the protagonists create to generate discomfort and abject to normativity, power hierarchies, and social order. The mess that we seek is the one that “fucks up” (Warner, 1993) with “sacred” mainly family connectivity, sectarianism, and hegemonic masculinity; three main pillars of Lebanese patriarchy.

Employing Queers of color critics and building on Martin Manalansan's (2018) formulation of the queer mess as an ontological necessity for queer bodies to survive (Manalansan, 2018), we argue that the “queer mess” becomes a local tactic applied by the protagonists to combat their oppression and marginalization, while opening spaces for alternative queer beings to exist. Our focus on cinema aims at contributing to contemporary discussions on forms of “artivism” in the Arab World while remaining critical of the role of class and cultural/educational privileges in producing and shaping such mess.

Keywords: Lebanon, Cinema, Queer Mess, masculinities, Queer Theory.

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Authorship

Abed Al Wahab Kassir (ORCID: 0000-0001-6111-9943) is a Ph.D. Candidate at the department of Communication at *Universitat Rovira i Virgili* (Tarragona). His investigation is concerned with the representation of queer masculinities in Lebanese performing arts. Currently, he is an invited lecturer and researcher at the Institute for the Study of the Middle East and Muslim Societies at the University of Bern in Switzerland.

Cilia Willem (ORCID: 0000-0002-8272-498X) is a professor at the department of Communications studies at *Universitat Rovira i Virgili* (Tarragona), teaching various courses such as Audiovisual Language, and New Audiovisuals Styles. She is also a member at Asterisc research group. Her research interests are mainly the representation of ethnic minorities in media as well as gender roles. She has been the editor in chief of *The Catalan Journal of Communication & Cultural Studies* from 2014 until 2020, and she is currently an invited editor at the *Journal of Feminist Media Studies*.

Iolanda Tortajada (ORCID: 0000-0002-9310-652X) is a professor at the department of Communication at *Universitat Rovira i Virgili*. She is also a member of the Asterisc (research group) acting as the leading researcher of FEM2017-83302-C3-1-P Youth production in social networks: construction of sexual identity and management of gender inequalities (2018-2021). Previously, Dr. Tortajada acted as the chairwoman of the Gender and Communication section of ECREA (European Communication Research and Education Association). Currently she is the vice-president of the Audiovisual Diversity Board at the Audiovisual Council of Catalonia.

Sadly straight:
The affective dynamics of heterosexuality in gay pornography

Doron Mosenzon

Gender Studies

Ben-Gurion University

mosenzod@post.bgu.ac.il

Abstract

“Pornography should interest us, because it is intensely and relentlessly *about us*” (Kipnis 1999, 161). Like other forms of sexual media, pornography is interconnected with wide cultural discourses regarding sexuality, desire, and identity. By examining porn critically, we can better understand both the pornographic medium itself and the wider scripts and ideas from which it is constructed and which it helps construct (Attwood 2002; 2011).

Specifically, gay porn has had a special, somewhat more respectable place within gay culture than its heterosexual counterpart. In many cases, it is the first stigma-free representation of same-sex sexuality that gay and bisexual men find, and some authors have argued that it serves an identity-affirmative function (Dyer 2005; Warner 2000). Conversely, it has also been argued that gay porn reinforces sexist and heteronormative ideals that serve to harm gay men’s self-esteem and body image (Kendall 1993; 2001; 2004).

Of particular interest is the recurring character of the straight man who finds himself having sex with other men, being either convinced, coerced, compensated, or just curious. This common motif has been described alternately as part of an unhealthy and homophobic idolization of heteromascularity (Gilreath 2012; Simpson 1994) or as a playful and utopic vision of flexibility (Fejes 2002; Mercer 2017; Ward 2015). Attempting to side-step these polarized ideological debates, this paper will employ an affective approach in order to illuminate the straight man motif from a different perspective.

This approach leans on Paasonen’s work, in which she studies the way porn grabs and moves the viewer, attempting to better understand how it works through various types of intensities, attachments, and intimacies (Paasonen 2011; 2014). In addition, looking at the interconnection between affect and sexual identity benefits from utilizing Ahmed’s perspective on the sociality of emotions, as she emphasizes the role of emotions in creating boundaries between ourselves and others (Ahmed 2014).

Taken from a wider research project regarding heterosexuality in gay pornography, this paper will examine the affective dynamics in a specific contemporary gay porn film, Icon Male’s “The Therapist” (Noelle 2017), using an affective analysis of the film as a case study, informed by the larger research corpus. This feature-length film revolves around a framing narrative of a

psychologist's sessions with his client. The client describes his unhappy marriage and his clandestine sexual encounters with his workout partner and a waiter in a restaurant, while the therapist, apparently stuck in his own unhappy relationship, fantasizes about himself in the same scenarios.

This film is rife with sadness. While some research regarding heterosexual men who have sex with men shows various forms of disavowing homosexuality and bisexuality (e.g. Persson et al. 2019; Reback and Larkins 2010; Silva 2018), in this film this renouncement is portrayed as a tragic loss. Both the client and the psychologist seem to be miserable in their own lives and relationships, the client refusing to see his trysts as more than stress reduction and escapism, and the therapist forlornly leaving his same-sex desires in the realm of fantasy. The film's melancholic queer shame is a sort of uneasy "backwards feeling" (Love 2007). This intense sadness can move the viewer to feel a mix of compassion and pity towards its self-denying characters, who may echo the uncomfortable past\present of internalized homophobia and the closet.

This sort of affective dynamic creates a hierarchical distance between the freedom of out gayness, and the depressing image of straight who are either closeted, sexually confused, or simply so miserable in their marriages that they are forced to find sexual pleasure beyond the limits of their heterosexuality. These men are experienced as simultaneously attractive and pathetic, arousing and pitiful. Their ambivalence resonates with the ambivalence the film orients toward them. Like other scenes in the research corpus which portray straight men as disgusting or as stupid, derision and fascination mix together. While the wider political and psychological effects of these dynamics are open to debate, I claim that this affective ambivalence functions to allow straight men and the heteromascularity they represent to be the objects of sexual desire and fantasy, while also maintaining an affirmatively distanced superiority of gay identity.

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Authorship

Doron Mosenzon is a PhD candidate in the Gender Studies program at Ben-Gurion University. Instructed by Dr. Amal Ziv, his doctoral thesis "Straight Guys for Queer Eyes" focuses on the representation of heterosexuality in gay pornography, and studies the interconnections between pornography, heterosexuality, homosexuality, bisexuality, sexual fluidity, and sexual identity.

**(Re)constructing the villain beyond gender stereotypes.
The heroine journey as a new narrative structure in
Disney's female characters**

Marga Carnicé-Mur

Faculty of Catalan Studies and Communication

University of Lleida

margarida.carnice@udl.cat

Maddalena Fedele

Faculty of Information and Media Studies

University of Barcelona

maddalena.fedele@ub.edu

Maria-Jose Masanet

Faculty of Information and Media Studies

University of Barcelona

mjose.masanet@ub.edu

Abstract

Feminism advance in popular culture has moved the major fictional factories to promote a gender perspective in the marketing of their products, especially those aimed at young audiences. This is the case of Disney, which in recent decades has innovated in the creation of strong and self-sufficient female characters, beyond the romantic stereotype of the fairytale princess, traditionally represented from passivity and dependence (Brugué and Auba, 2019). Along with the proliferation of remakes and live actions that update the technology of their animated stories, we find spin-offs that raise the possibility of renewing the discourse of their classic stories. This is the case with films such as Maleficent (Maleficent, 2014-2019) or Cruella (2021), which are born from classic female characters from Disney mythology and pose the narrative challenge of turning the old villain into a new heroine.

Although the revisitation of Disney villains has aroused the interest of studies from an LGBTBIQ + perspective (Brown, 2021; Helmsing, 2016; McLeod 2016; Putman, 2013 Giunchigliani, 2011), their representation has not been analyzed from a narrative point of view. This study explores, from a gender perspective, the narrative strategies behind the reconstruction of the classic villain into a contemporary heroine in Disney *spin offs*. To do so, we delve into the mythological analysis of narrative structures to detect what kind of model or mythical representations these films can provide to their audiences. Specifically, we analyze what narrative strategies are followed to turn the villain into a heroine and what plot structures enable the development of a

narrative arc of its own for figures that were traditionally created from gender stereotypes. Our ultimate goal is to explore the extent to which Disney's spin-off strategy achieves innovation from a gender perspective. The methodology combines the study of the plots according to discourse analysis (Greimas, 1973), the close reading (Castelló, 2008) in the analysis of the construction of the new main characters, as well as the myth analysis. In this last point we analyse the narrative structures used in the transformation of the new female characters under the prism of The Heroines Journey (Murdock, 2020 [1990]; Frankel, 2014) narrative model, a classic structure for fairytale and adventure from a gender perspective. The results show the persistence of gender stereotypes, both in the conversion of the villain into the subject of the action, which often generates the need to justify its action with the creation of a new female villain, as in the narrative structures that sustain the character's transformation, often linked to romantic love or revenge.

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Authorship

Marga Carnicé-Mur is a lecturer and a researcher in media studies at the University of Lleida (UdL). She holds a PhD in Communication (UPF, 2017) and a Master's in Contemporary Film and Audiovisual Studies (UPF, 2010). Her research lines focus on audiovisual culture from a gender perspective. She has published her work in scientific journals such as *L'Atalante*, *European Journal of Women Studies*, *Bulletin of Spanish Visual Studies*, or *Schermi*. She has been a Visiting Professor at the Università degli Studi di Roma tre (Italy) and currently collaborates with research groups such as DIGHECS (UB).

Maddalea Fedele is a Lecturer at the Department of Library, Information Sciences and Audio-visual Communication, Universitat de Barcelona. Ph.D. in Communication Content in the Digital Era from the Autonomous University of Barcelona, postdoctoral researcher at Pompeu Fabra University and at Blanquerna School of Communication and International Relations, Ramon Llull University, lecturer at ESUPT (Tecnocampus), she is a member of CRICC and DHIGECs-COM. Visiting scholar at Victoria University of Wellington (New Zealand), Salerno University (Italy), Glyndwr University (UK), and University San Jose-Recoletos (The Philippines). Her main research lines are young people and media, teen series, media storytelling and aesthetics, gender and media.

Maria-Jose Masanet is a Serra Húnter Associate Professor at the Faculty of Information and Audiovisual Media at the University of Barcelona. She is the principal investigator of the projects *Transmedia Gender & LGBTI+ Literacy* (2021–2024), *Youth Street Groups & Media Representations* (2020–2022), and *Gender Perspective in Information and Media Studies* (2020-2021). Her topics of interest are media literacy, gender and LGBTI+ perspectives, young people, and popular media culture. She has published her work in *Information, Communication & Society*, *New Media & Society*, and *Learning, Media & Technology*.

PAPER SESSIONS

PS2 - TV Series Representations & Diversities

Does stigma remain in transgender representation in serialized fiction? Analysis of the central character of 'Euphoria' as an avant-garde referent

Nathalie Martin

Department de Mitjans, Comunicació i Cultura

Universitat Autònoma de Barcelona

nathalie.martin22@gmail.com

Carme Ferré-Pavia

Department de Mitjans, Comunicació i Cultura

Universitat Autònoma de Barcelona

Carme.Ferre@uab.cat

Abstract

This paper presents an investigation of transgender representation in the award-winning fiction series *Euphoria*. From the study of the central character, Jules Vaughn (Hunter Schafer), it is elucidated whether the topics of fiction that a decade ago were denounced as stigmatizing against the transgender community remain (GLAAD, 2012). Deconstructing the cisgender gaze in the broadcasting fiction, characteristics that stigmatize certain bodies are found (Florit, 2019).

The work takes as a sample the first season of the series, consisting of 8 chapters, plus a special chapter dedicated to the central character (almost 500 minutes broadcasted, Sam Levison, 2019). The method applied is qualitative, specifically content analysis. The diagnosis focuses on the narrative resources used and the physical characteristics of the character. Through an approach to the narrative and the character's attributes, it is elucidated whether the portrayal corresponds to a stereotype or if there have been advances. For this purpose, the stereotype table established by GLAAD association in 2012, which examined ten years of trans images on television, has been taken as a source for the categories. GLAAD (initially Gay & Lesbian Alliance Against Defamation) is an American association born in 1985 after the denigrating media portrayals of those affected by AIDS.

In movies and series, transgender characters have been constantly denigrated, reducing their dignity, or even eliminating them from the story, making their bodies and stories invisible. Particularly, in serialized fiction there is a belated integration of transgender characters, in the late 1990s and early 2000s. Although some mass audience fictions had trans characters, they were scarce and based on harmful stereotypes. Such characters were significantly objectified and hypersexualized, reducing trans women to a fetish to satisfy the cisgender male gaze (Mulvey, 1998). However, in the last ten years, a more positive and dignified portrayal of the

collective in serialized fiction has been progressively manifested, hand in hand with the success of streaming platforms (Ramírez-Alvarado, Ballesteros-Aguayo y Tornay-Màrquez, 2021).

A representation in fiction based on stereotypes can harm minorities in real life. In the case of the trans collective, resources such as cross-dressing (when a character is presented with costumes stereotypically associated to the opposite gender or ridiculing the character) increase the social stigma and may generate rejection (Clayton, 2018). With such a connotation, social inequalities are maintained and the audience belonging to that community is not represented in a balanced way, which negatively impacts the development of their lives. When portraying minorities that have been socially excluded and violated, it is essential to pay attention to the resources used to represent them.

The results highlight that the character studied is characterized by hyper-sexualization in the perception of the other male characters, to which she herself is subjected as a form of social adaptation. But at the same time, an innovative representation is found that presents a more trans-inclusive and respectful adolescence for the group. Breaking with an exclusively male gaze, the character is not reduced to her gender identity, but, instead, stars in plots about her personality and private life. Although the research reveals the persistence of certain stereotypes, the character of Jules can be inscribed as an avant-garde representation in serialized fiction. The study considers that the work intends to portray a reality that includes toxic masculinity and the fetishism of trans women as a form of social criticism.

As for the limitations of the research, the size of the sample should be highlighted. As for the second season, Jules was no longer the central character, and the third season has not yet been presented. Being an investigation on trans representation, the sample cut seems justified.

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Authorship

Nathalie Martin, holds a degree in Cinematography from the University of Bordeaux Montaigne and a Master in Media, Communication and Culture from the Universidad Autónoma de Barcelona. Her main research interests are media, cinema, and the audio-visual representation of the LGBTI+ community. Her study is focused on the analysis of transgender representation in serial fiction, trying to break down the stigmatizing portraits.

Carme Ferré-Pavia is a PhD in Communication, full Professor at the department on Media, Communication and Culture at the Autonomous University of Barcelona. She is the director of the research group Compress-IncomUAB (Communication and Social Responsibility). Her research centers on political communication, media ethics, gender issues on media, the use of social media and transmedia contents. She has published ten monographies and dozens of articles, also in international *journals*. Orcid: <https://orcid.org/0000-0002-7258-6376>

Dystopia and teen characters: *The female non-normative representations in the series *The 100**

Maddalena Fedele

*Department of Library and Information Science
and Audiovisual Communication*

Universitat de Barcelona

maddalena.fedele@ub.edu

Maria-Jose Masanet

*Department of Library and Information Science
and Audiovisual Communication*

Universitat de Barcelona

mjose.masanet@ub.edu

Margarida Carnicé

Faculty of Catalan Studies and Communication

University of Lleida

margarida.carnice@udl.cat

Abstract

Teen series (Ross and Stein, 2008) are serialized fictional programs focused on the lives of teen characters, and targeted at a young audience, for whom they develop social and socializing functions and offer aspirational models (Masanet and Fedele, 2019). Previous studies have highlighted the perpetuation of a stereotyped gender representation in these series, through heteropatriarchal and heteronormative models (Lindsey, 2015).

On the other hand, recent studies point to the proliferation and great popularity of dystopia for adolescent and youth targets (Urraco Solanilla, 2021), especially as for popular sagas, such as *The Hunger Games* (Lawrence, 2012-2015), that pose, along with metaphors of great contemporary challenges such as the climate emergency or inequality, also a new paradigm of female heroism (Gilsa, 2017).

The main aim of this study, which is a part of the R&D & Innovation project 'Transmedia Gender & LGBTI+ Literacy' (Ministry of Science and Innovation), is to analyze the portrayal of the female protagonists of the popular dystopian teen series 'The 100' (Rothenberg, 2014-2020), which has aroused the interest of the academy, with studies that have looked at the gender

perspective (Schubart, 2018) and the LGBTIQ+ perspective (Bridges, 2018; Guerrero et al., 2017).

The methodological design consists of a close reading (Castelló, 2008), a method widely applied by Cultural Studies and, specifically, in the analysis of series (eg: Fedele and Masanet, 2021; Masanet, Ventura and Ballesté, 2022). The analysis focused on the characters of Clarke, Octavia and Raven, specifically on their features, actions, plots and narrative structures.

The results point to the portrayal of active characters, heroines who are built as leaders and guides, who break with the traditional stereotypes of teen series, being, respectively, a leader, a warrior and a 'geek', notwithstanding the perpetuation of certain normative canons of beauty. The series is built on the narrative pattern of the founding of a new homeland, led in this case mostly by women, but in a post-apocalyptic and dystopian context that makes it impossible to build a better world. Even so, the three protagonists fit the model of the 'final girl', since they manage to survive the end of the world on multiple occasions, and end up returning to a regenerated Earth with their new family, their group of friends. Therefore, the narrative structure that best explains their narrative arcs is the heroine's journey (Murdock, 2020 [1990]; Frankel, 2014), since they first integrate into a new life, with a possible romantic love that they lose, establish a maternal-filial bond with their mentors, fall into the abyss by losing love and/or losing themselves becoming monsters, to finally redeem themselves and return to humanity thanks to self-acceptance or love for oneself and the familial love of a non-normative and non-traditional family.

In conclusion, the possibilities of the teen dystopian story are highlighted as a space to escape heteronormativity and build complex female characters and more egalitarian representations.

Key words: teen series, dystopia, the 100, gender perspective, close reading

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Authorship

Maddalea Fedele is a Lecturer at the Department of Library, Information Sciences and Audio-visual Communication, Universitat de Barcelona. Ph.D. in Communication Content in the Digital Era from the Autonomous University of Barcelona, postdoctoral researcher at Pompeu Fabra University and at Blanquerna School of Communication and International Relations, Ramon Llull University, lecturer at ESUPT (Tecnocampus), she is a member of CRICC and DHIGECs-COM. Visiting scholar at Victoria University of Wellington (New Zealand), Salerno University (Italy), Glyndwr University (UK), and University San Jose-Recoletos (The Philippines). Her main research lines are young people and media, teen series, media storytelling and aesthetics, gender and media.

Marga Carnicé-Mur is a lecturer and a researcher in media studies at the University of Lleida (UdL). She holds a PhD in Communication (UPF, 2017) and a Master's in Contemporary Film and Audiovisual

Studies (UPF, 2010). Her research lines focus on audiovisual culture from a gender perspective. She has published her work in scientific journals such as *L'Atalante*, *European Journal of Women Studies*, *Bulletin of Spanish Visual Studies*, or *Schermi*. She has been a Visiting Professor at the Università degli Studi di Roma tre (Italy) and currently collaborates with research groups such as DIGHECS (UB).

Maria-Jose Masanet is Associate Professor from the Serra Húnter excellence program at the Faculty of Information and Audiovisual Media (Universitat de Barcelona). Her main research interests are media literacy, gender and sexualities, youth studies, transmedia, social media and tv series. She is the Principal Investigator of the 'Transmedia Gender & LGBTI+ Literacy' research project (Ministry of Science and Innovation). She has been a visiting fellow at The New School (Fulbright Fellow), the Ghent University, the Université Sorbonne Nouvelle Paris 3, the Universidad Central de Venezuela and the Loughborough University. She is part of the Centre of Research in Information, Communication and Culture (CRICC), where she coordinates the research line on Gender, Inclusion and diversities.

**Representación audiovisual del colectivo LGBT:
tendencia arquetípica de los personajes en las series de ficción
televisiva de HBO Max**

María José Higuera-Ruiz

Dpto. Sociología y Comunicación

Universidad de Salamanca

mhiguera@usal.es

María González-Corisco

Dpto. Comunicación

Universidad Carlos III de Madrid

maria.g.corisco@alumnos.uc3m.es

Abstract

En un contexto social cada vez más fluido, donde la identidad, la orientación y la expresión cruzan sus caminos, la visibilidad es un reclamo necesario. Los elementos que conforman la narrativa audiovisual se topan con una realidad social diversa y una audiencia crítica que demanda una mayor inclusión LGBT en sus personajes y tramas de forma realista y comprometida.

En el panorama televisivo actual observamos que la presencia del colectivo ha experimentado un incremento en la producción para operadores *video on demand* (VoD) (Goddard y Hogg 2018). Ello contribuye favorablemente a una mayor visibilidad, permitiendo la identificación por parte de la audiencia gracias a la popularidad e influencia social de la ficción distribuida en plataformas (Marcos-Ramos y González-de-Garay 2021). En la temporada 2021-2022, en el mercado estadounidense anotamos 141 personajes LGBT en las series de ficción emitidas en cadenas tradicionales, frente a 358 en proyectos de servicios de VoD (GLAAD 2022).

En el proceso de su creación, el uso del modelo de los arquetipos es una herramienta clave que permite dotar al personaje de una serie de características y actitudes individuales y en relación al resto, así como de posicionarlo en función de sus motivaciones, miedos y preocupaciones en aras de hacer avanzar la trama (Schmidt, 2001). A pesar de que los arquetipos cuentan con un carácter universal y neutro en su definición, observamos que en su uso “los grupos dominantes aplican sus propias normas, reforzando el propio sentido de legitimación de su dominio” (Dyer 1982, 76), modelando a través de sesgos y perpetuando estereotipos.

Sobre dichas premisas, el objetivo principal de nuestra propuesta de investigación es determinar la representación LGBT en las series de ficción de HBO Max en relación a la tendencia arquetípica de los personajes, entendida como la inclinación y motivación sobre la

que se desarrollan y ante la que responden en su narrativa. Con esta finalidad, construimos el marco teórico que permita elaborar la matriz de análisis con las diferentes variables asociadas a cada uno de los arquetipos (Mark y Pearson 2001): héroe, rebelde, mago, persona común, amante, bufón, cuidador, creador, gobernante, inocente, explorador y sabio. Las variables harán referencia a tres factores: la relación del personaje consigo mismo, con su entorno y con la trama principal de la narrativa; y nos permitirán identificar la motivación última del personaje, que construye una experiencia de reconocimiento y significado para el espectador (Mark y Pearson 2001).

A continuación, desde una metodología cuantitativa llevaremos a cabo el análisis de contenido con el fin de determinar la aproximación de los personajes LGBT a uno u otro arquetipo en función de la presencia de los parámetros asignados en sus escenas. La muestra seleccionada está compuesta por las series de ficción –excluyendo las de animación– de los últimos cinco años (2018-2022) de producción estadounidense que componen el catálogo de la plataforma de HBO Max. Un total de 86 proyectos, de los cuales 54 incluyen personajes LGTB y, por lo tanto, componen la muestra final de análisis. Aplicaremos el análisis al capítulo piloto de cada serie por cuanto establece el concepto de la misma y sus características esenciales (Dunleavy 2018), permitiendo la presentación de los personajes y motivando el enganche de la audiencia y su potencial identificación con los mismos.

La aplicación de dicha técnica queda motivada por sus posibilidades para determinar la representación de grupos sociales concretos, permitiendo evaluar su visibilidad, imagen y evolución en los medios (Igartúa Perosanz 2006). Trabajos previos han aplicado el análisis de contenido cuantitativo para conocer la inclusión y representación de personajes homosexuales en el audiovisual (Cook 2018, Fisher et al 2007, Netzley 2010, Raley y Lucas 2006). Sin embargo, nuestra propuesta también examina la presencia del colectivo trans en las ficciones, generalmente ignorado debido a la escasa representación. Además, el estudio de los personajes LGBT desde la perspectiva arquetípica supone un aporte original desde la Teoría *Queer* y los Estudios Televisivos (Fellner 2017).

En la presentación de los datos obtenidos incluiremos (1) el canon de producción de la serie - título, fecha, formato/género, episodios/temporadas, producción- y (2) los datos sociodemográficos de cada personaje LGBT -nombre, identidad género, orientación sexual, edad, raza, pareja sexual/romántica-. A continuación expondremos los resultados del análisis de contenido cuantitativo, que serán interpretados con el fin de alcanzar las correspondientes conclusiones.

Los resultados permitirán conocer las posibles tendencias de representación del colectivo LGBT en la ficción televisiva contemporánea en relación a los arquetipos tradicionales y los estereotipos asignados y, con ello, si realmente responden a una representación de calidad y no distorsionada. También se establecerán las comparativas temporales pertinentes y los posibles

cambios evolutivos; así como las ideas en relación con el contexto de producción televisiva y la marca personal asociada a la ficción del catálogo de HBO Max.

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Authorship

María José Higuera Ruiz es doctora en Ciencias Sociales por la Universidad de Granada (2020). Su tesis doctoral obtuvo el primer premio en comunicación de la ATIC. Actualmente ejerce como Profesora Ayudante Doctora en la Universidad de Salamanca, donde imparte docencia en asignaturas relacionadas con sus líneas de investigación: representación social en los medios. Ha publicado artículos en revistas científicas de prestigio internacional, destacando *The Importance of Latinx Showrunners in Getting Authentic Latino TV Series in English-Language American Television* (2021) en *International Journal of Communication*, o *Revisión de la representación trans en la ficción televisiva española* (2023) en *Revista Mediterránea de Comunicación*.

María González-Corisco se graduó en Comunicación Audiovisual por la Universidad de Granada (2015) y realizó el Máster en Cine, Televisión y Medios Interactivos de la Universidad Rey Juan Carlos. Se especializó en marketing, sector en el que trabaja desde hace más de siete años y que compatibiliza con su investigación doctoral en la Universidad Carlos III: enfocada en la ruptura binaria de la narrativa y su aplicación en el ámbito de la empresa. Ha colaborado en el LesGaiCineMad en 2018 y en ODA en 2023, y ha participado en el programa LGTB+usiness Mentoring de la Universidad Pompeu Fabra como ponente (2023).

**Non-binary representation in teen series
aimed at general audiences**

Vítor Blanco-Fernández

Communication Department

Universitat Pompeu Fabra

vitor.blanco@upf.edu

Sikemi Akinmade

Communication Department

Universitat Pompeu Fabra

olusike.a@gmail.com

María T. Soto-Sanfiel

Department of Communications and New Media

National University of Singapore

cnmmtss@nus.edu.sg

Abstract

This paper aims to analyze non-binary representation in audiovisual fiction. Thus, it contributes to the rising field of Non-Binary Media Studies (Blanco-Fernández, Villegas-Simón & Soto-Sanfiel, forthcoming). Previous studies on non-binary representation have formerly belonged to Queer Media Studies (Griffin, 2018; Ventura, 2019) and Trans Media Studies (Spencer & Capuzza, 2015). Although this connection has been an opportunity to start researching non-binary characters, there are a series of considerations regarding non-binarism that justifies a particular research line.

Here, we focus on the representation of non-binary teen characters in fiction series aimed at general audiences. Therefore, we looked for our sample in the Netflix streaming platform (specifically, in Netflix Spain). As this paper continues previous work on non-binary teen depiction (Blanco-Fernández, Villegas-Simón & Soto-Sanfiel, forthcoming), we decided to stick to teenager representation to validate or contradict previous findings. Consequently, the sample includes the following non-binary teen characters: Darren from *Heartbreak High* (2022), Cal from *Sex Education* (2021), Yael from *Degrassi: Next Class* (2016-2017), Susie from *Chilling Adventures of Sabrina* (2018-2020), and Syd from *One Day at a Time* (2018-2019). By comparatively analyzing their portrayal, we aim to assess the diversity of non-binary teen depiction today and establish a list of non-binary stereotypes repeated throughout the analyzed series. This list may work with audiovisual creators to assess their characters and work towards a more varied spectrum of non-binary experiences.

Methodologically, we conduct a mixed analysis combining qualitative content analysis and discourse analysis. Previous research has validated these methods in the analysis of queer characters. Namely, Capuzza and Spencer's (2017) qualitative content categories for trans characters (their categories include: visibility, identity, character relevance, embodiment, and social interaction) and Sánchez-Soriano and García-Jiménez's (2020) critical discourse analysis of LGBTIQ+ blockbuster characters (character construction, lexicalization, propositional framing, and focus). Blanco-Fernández, Villegas-Simón & Soto-Sanfiel (forthcoming) proposed this mixed method to analyze non-binary representation. Indeed, the categories we follow replicate the table of analysis introduced by them. This table assesses the following categories: identity, embodiment, attitude, context, social relations, and character development. The scholars unfold each category in a list of non-binary tropes that guide our analysis –i.e., 1. Identity: 1.1. Non-binarism is the main characteristic of the non-binary character, 1.2. Masculine-feminine/man-woman dualism is the basis of non-binarism..., among others. Furthermore, Blanco-Fernández, Villegas-Simón & Soto-Sanfiel (forthcoming) defined the three main axis used by scriptwriters to represent non-binarism: dualism in the identity construction, confusion of the non-binary character and the society, and talent and excellence as the only way of accepting the non-binary character. We aim to verify or contradict these frames in our sample as well.

This research is a work in progress. Consequently, we do not have results to share yet. However, we aim to answer the following research questions:

1. How do general audience series portray teen non-binarism?
 - 1.1 Which traits do the series replicate throughout them? Which not?
 - 1.2 How does the portrayal change from the pre-2020 to the post-2020 series?
2. How is this depiction compared to Blanco-Fernández, Villegas-Simón & Soto-Sanfiel's results?
 - 2.1 Consequently, which are the traits shown in both studies? These traits work as non-binary stereotypes repeated in contemporary TV fiction.

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Authorship

Vítor Blanco-Fernández: Predoctoral fellow at the UPF Barcelona (Communication). MA in Media, Power, and Difference (UPF, 2019). Member of the Critical Communication Research Group (CritiCC-UPF), as well as the research projects LGBTIQ+Screens (UAB), Transmedia Gender & LGBTI+ Literacy (UB), and Object Space Agency (Humboldt, Berlin). Their research lines are LGBTIQ+/Queer Media Studies, Feminisms, Digital Culture, and Contemporary Art.

Sikemi Akinmade. BA in Marketing and Management Communication (Magna Cum Laude, 2021). Currently doing an MA in International Studies on Media, Power and Difference. Research interests include intersections of gender, class, and race, and how they relate to communication.

María T. Soto-Sanfiel (Maite) is an Associate Professor at the Department of Communications and New Media and Principal Researcher at the Centre for Trusted Internet and Community, both at the National University of Singapore. She is also an Associate Researcher at the *Universitat Autònoma de Barcelona* and Principal Investigator of the project "LGBTIQ+ representation in Spanish fiction series and the effectiveness in reducing prejudice based on sexual orientation and gender identity (LGBTIQ+ screens)" funded by the Spanish Ministry of Science and Innovation (PID2019-110351RB-I00).

**Presenting the “DIGISCREENS - Identities and democratic values
on European screens” European project**

Ángela Rivera-Izquierdo

Department of English and German Philology

University of Granada

arviera@ugr.es

Orianna Calderón Sandoval

Department of English and German Philology

University of Granada

oriannacalderon@ugr.es

Adelina Sánchez Espinosa¹

Department of English and German Philology

University of Granada

adelina@ugr.es

Abstract

The aim of this contribution is to present the “DIGISCREENS - Identities and Democratic Values on European Screens” project, which is part of the Horizon CHANSE initiative and is run by a consortium of 4 European institutions (University of Bergen, Lithuanian Academy of Music and Theatre, Örebro University and University of Granada). In the Spanish case, the project is materialised as a PCI (R+D International Cooperation Project) ² based at the University of Granada Women’s and Gender Studies Institute and led by Adelina Sánchez Espinosa.

DIGISCREENS is a three-year (2022-2025) international transdisciplinary project that focuses on how digital audiovisual platforms (Video-on-Demand [VOD] or Subscription-based Video-on-Demand [SVOD] platforms) contribute to transforming social and cultural dynamics in Europe at a time when digital platforms facilitate access to film and television from all over the world. DIGISCREENS asks how the increased possibilities for audiences to view audiovisual content from a wide geographical diversity affect (a) the construction of identity and understanding of the other through global yet culturally specific mediations of gender, race,

¹ The authors act on behalf of the DIGISCREENS Consortium: Maud Ceuterick (Project Leader, University of Bergen, Department of Information Science and Media Studies, Norway); Lina Kaminskaitė Jančorienė (Principal Investigator, Lithuanian Academy of Music and Theatre, Art History and Theory, Lithuania); Maria Jansson (Principal Investigator, Örebro University, School of Humanities, Education and Social Sciences, Sweden); Adelina Sánchez Espinosa (Principal Investigator, University of Granada, Women’s and Gender Studies Institute, Spain)

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class and sexuality, and (b) the negotiation of democratic values such as equality, community and solidarity. While film and television research has paid considerable attention to reception (Nærland 2020, Jones 2017), distribution (Burroughs 2019, Frey 2021) or representation (Ceuterick 2020, Shepherd 2012) separately, DIGISCREENS proposes to analyse how distribution practices intertwine with the representation and reception of democratic identities and values.

DIGISCREENS seeks to produce an overview of transnational digital distribution practices and of differences in streaming platform consumption and accessibility to national/transnational productions in the countries under study. Furthermore, through the close analysis of a selection of specific content on popular platforms, it aims to provide new insights into the role that distribution practices play in the representation of democratic identities and values, such as gender and sexual diversity, on screen across Europe. The project will also shed light on how individual viewers discuss their digital platform consumption habits and how current transnational consumption and distribution models affect viewers' reception and negotiation of democratic identities and values.

DIGISCREENS seeks to develop a novel analytical method for the analysis of democratic identities and values on screen, combining close reading and quantitative, qualitative and comparative analyses. The project relies on a highly interdisciplinary team of researchers working in a variety of fields such as television, film studies, digital culture, political science, comparative literature, gender studies, ethnography and psychology, and counts on the collaboration of stakeholders from the film and television industry. In addition to its academic impact, the results of this project are expected to be of use for distributors, public audiovisual agencies, NGOs and policy makers.

In the Spanish case, and tentatively, the contents analysed will be those included in three platforms: the most popular SVOD at global level (Netflix), a national SVOD (Filmin) and a national VOD platform belonging to a public broadcaster (RTVE Play). In the first part of the project, one of the fundamental aspects to be considered will be how key actors of the platforms under study interact with laws, regulations and public policies at national and European level, aimed at ensuring an egalitarian image of women and men on screen, and at promoting the representation of diversity in terms of gender and sexuality, avoiding scenarios that favour discrimination or incite sexual or gender-based violence towards women and all genders. In this sense, contact has been established with editors or content directors of the selected platforms, as well as with smaller platforms of great interest for the project, such as *Mujeres de Cine*. There have also been exchanges with the CIMA IMPULSA programme to promote women's access to the audiovisual industry, the RTVE Equality Observatory and the Audiovisual Media Diversity Observatory (ODA), the latter being fundamental for the project's interest in analysing the representations of LGTBIQ+, racialised and disabled people in Spanish audiovisual fiction. Interactions with these collaborators will be discussed and the

methodological approach to the close reading of potential material for analysis will be presented, focusing specifically on representations of sexual and gender dissidence on screen.

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Authorship

Ángela Rivera-Izquierdo is the member of the DIGISCREENS Postdoctoral Fellow and Lecturer in the Department of English and German Philology at the University of Granada.

Orianna Calderón Sandoval is the member of the DIGISCREENS Project and Lecturer in the Department of English and German Philology and the Institute of Women's and Gender Studies at the University of Granada.

Adelina Sánchez Espinosa is the member of the DIGISCREENS Principal Investigator and Senior Lecturer in the Department of English and German Philology and the Women's and Gender Studies Institute at the University of Granada.

PAPER SESSIONS

PS3 - Online Discourses & Gender Violence

**Cancel culture, Amber Heard and Just Stop Oil:
An intersectional feminist desecration of Freedom of Speech**

Marta Roqueta-Fernàndez

Internet Interdisciplinary Institute

Universitat Oberta de Catalunya

mroquetaf@uoc.edu

Abstract

In the last few years, Western countries like Spain and the United States have either witnessed the passing of laws and norms that curtail the rights of women, LGTBI+ people, people of colour, national minorities and/or left-wing activists (Huerga and Busquets, 2018; smith, 2022) or experienced judiciary backlashes when progressive laws have been adopted, like in the case of the Guarantee of Sexual Freedom law in Spain. Simultaneously, renowned left-wing media outlets, activists and intellectuals have been buying narratives, usually spurred by the agenda-setting capacity of conservative sectors, that claim that ‘woke’ activists are going too far with their methods and demands. The result is the promotion, both on online social media and in traditional mass media, of debates regarding freedom of speech in which the right to speak of usually white, cis-heterosexual men is portrayed as threatened by the cancel culture of angry mobs of social justice warriors (Lijtmaer, 2019; smith, 2022).

This situation is the outcome of the convergence between repressive and ideological state apparatuses (Althusser, 1974) in the preservation of the institutionalisation of those exclusionary ideologies (racism, classism, ableism, cis-hetero-sexism, etc.) that conform the fabrics of the liberal, democratic Western state. This research addresses the role of some of these ideological state apparatuses in the safeguarding of exclusionary, institutionalised ideologies. It does so by problematising the contemporary notions of freedom of speech present in the mass media and the cultural industries.

Drawing on postcolonial, feminist and pragmatist authors that dissect how Western thought has idealised certain concepts and practices, from bell hooks (2001) and Clare Jenkins (2017) to Walter Mignolo (2016) and Richard Rorty (2007), this research concludes that the capacity of freedom of speech to safeguard the institutionalisation of cis-hetero-sexism, racism and other exclusionary ideologies lies in the fact that Western societies have sacralised freedom of speech. This argument is exemplified by the interventions that ecologist groups like Just Stop Oil perform in renowned museums, aimed at desecrating art by foregrounding that, if humanity gets extinct, nobody will ever look at them again.

The text adds that these exclusionary, institutionalised ideologies also define the popular notions of freedom of speech disseminated from the mass media, the Internet and the cultural industries. The statement is exemplified by two cases. The first one is the media coverage of the

defamation trial against actress Amber Heard, sued by her former husband, and actor, Johnny Depp, after she wrote about the backlash experienced after becoming a public figure against gender-based violence. The trial was not mainly considered an attack on her freedom of speech, but as a fair act of justice and discipline towards an evil woman who had dared to taint the honour of a man (Clemente, 2022; Robinson and Yoshida, 2022; Ross, 2022).

The second example is the demonisation of cancel culture. The practices that inform it are akin to the traditional boycott campaigns that both dissident groups and states have been promoting for decades. However, cancel culture –like the cancelling of the author of the *Harry Potter* saga, J.K. Rowling, for her transphobic campaigns– is vilified because it is exerted to question the symbolic and material effects of institutionalised, exclusionary ideologies on the everyday lives of those who are oppressed by them. On the contrary, boycotts –like the debate on whether national teams and fans should support last Men’s Football World Championship in Qatar– are framed as addressing issues that appeal to the white, cis-heterosexual, male, and/or able-bodied citizen and, thus, are considered legitimate, public concerns.

As an alternative, in accordance with the posthuman theory of Judy Wajcman (2017) and the pragmatist philosophy of John Dewey and George Herbert Mead (in Corbin and Strauss, 2014), the text presents the proposal of freedom of speech as a tool that can either underpin institutionalised subjectivities or question them. With the aim to provide a methodological framework to develop cross-cultural analyses of debates regarding the state of freedom of speech in both media (online and offline) and the cultural industries, the metaphor defines two dimensions from which to address this topic: the ontological and the methodological. Ontology defines which ideologies and representations are mobilised through freedom of speech, whereas methodology addresses how freedom of speech is exerted. This distinction opens a new path regarding how to proceed when freedom of speech is used to question the rights of those oppressed by institutionalised ideologies; as well as on how to grant them the necessary material and representational conditions to exert their freedom of speech.

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Authorship

Marta Roqueta-Fernàndez is a PhD Candidate at the *Universitat Oberta de Catalunya*. Her research studies the influence of networked feminist activisms in the promotion of feminist public policies. She is also a gender analyst who works for several Catalan mass media, as well as the author of the book *De la poma a la pantalla: amor, sexe i desig a l'època digital* (From the apple to the screen: love, sex and desire in the digital age). She has also been a gender consultant for the Catalan public broadcaster, Corporació Catalana de Mitjans Audiovisuals.

“Nunca caminarás sola” Crisis social: estudio de caso sobre el discurso de odio antifeminista hacia el Ministerio de Igualdad

liderado por Irene Montero

Metzeri Sánchez-Meza

Departamento de Filología Catalana y Comunicación

Universitat de Lleida

metzeri.sanchez@udl.cat

Lluïsa Schlesier Corrales

Departamento de Filología Inglesa y Germanística

Universitat Autònoma de Barcelona

lluisasch@gmail.com

Mariona Visa Barbosa

Departamento de Filología Catalana y Comunicación

Universitat de Lleida

mariona.visa@udl.cat

Marga Carnicé-Mur

Departamento de Filología Catalana y Comunicación

Universitat de Lleida

margarida.carnice@udl.cat

Abstract

La desintermediación de los medios de comunicación entre ciudadanía y clase política, y la universalización de las redes sociales, entre otros, han modulado la manera en cómo surgen los climas de opinión (Herbst, 2011; Pont-Sorribes y Suau-Gomila, 2019). Si bien la cultura de la participación y la convergencia de medios (Jenkins y Deuze, 2008) han facilitado la visibilización de colectivos históricamente infrarrepresentados y que redes sociales como Twitter han impulsado la acción feminista (Baer, 2016; Dixon, 2014) y promovido la creación de comunidades con ideas y objetivos sociales afines (Larrondo-Ureta, 2005; Orbegozo-Terradillos, 2020). Twitter destaca no solo por ser una plataforma abierta (Williams *et al.*, 2013), capaz de captar tendencias, recopilar información y difundir conocimiento en diversas crisis de salud pública, sino también porque se ha configurado como un espacio hostil para las mujeres (Piñeiro-Otero y Martínez-Rolán, 2021). La problemática en torno a las redes como lugares de expansión y normalización de esta hostilidad, a través de formas de violencia estructural y simbólica (Galtung, 1990) encuentra un nódulo de expansión específico en el

discurso del odio. La llegada de Irene Montero al Ministerio de Igualdad en 2020, y el papel de esta institución en medidas de cambio social de la agenda política española, especialmente por lo que respecta a los derechos de las mujeres y del colectivo LGBTIQ+, han generado un clima de polaridad en la opinión pública traducible en un aumento de críticas anónimas en las redes sociales. En 2022, la publicación del video de la campaña *#EntoncesQuien*, en relación con el Día Internacional para la Eliminación de la Violencia contra las Mujeres, generó un clima de críticas y descalificaciones hacia el Ministerio de Igualdad que trascendió de las redes sociales a los medios tradicionales y al discurso institucional por parte de representantes políticos. Este clima de violencia mediática (Bernal-Triviño, 2019) y de normalización de los discursos machistas y de odio hacia lo que Irene Montero y el Ministerio de Igualdad representan, son el punto de partida de este estudio, en el que planteamos un análisis del discurso de odio antifeminista en los entornos virtuales a partir del caso de las críticas recibidas por el Ministerio de Igualdad del Gobierno español en Twitter, y en concreto por su titular, la Ministra Irene Montero. El objetivo general de la investigación es analizar y monitorear los discursos de odio que circularon en Twitter en dos momentos coyunturales ocurridos entre el 21 y el 23 de noviembre de 2022: La publicación del video de la campaña *#EntoncesQuién* con relación al 25N, y las declaraciones difamatorias de los diputados del Partido Popular y de Vox respectivamente en contextos de comunicación institucional. Para ello, se han utilizado tres metodologías: (1) *Sentiment Analysis* y (2) Análisis de contenido en torno a estos discursos. Para el proceso de extracción de datos se ha utilizado el software NodeXL Pro y fueron recopilados aquellos tweets que contienen el nombre de la ministra Irene Montero (to: irenemontero OR @irenemontero OR conversation_id: 1594684476289712128). La base de datos, que se ha obtenido de la API de Twitter, consta de 350.371 interacciones, que van dirigidos a ella o que corresponden a la conversación generada a partir de su publicación del vídeo de la campaña *#EntoncesQuién* y se han extraído únicamente aquellos mensajes que son respuestas, citas o menciones, resultando en una muestra de 51.897. El análisis de la muestra se realizó en dos fases: en la primera se realizó un análisis cuantitativo general sobre la polaridad de sentimiento (uso de lexicones positivo o negativo) sobre la muestra de 51.897 registros (*Sentiment Analysis*); en la segunda fase usando el sistema de extracción muestral *Top Discussion Indicator* (Suau-Gomila, Pont-Sorribes y Pedraza-Jiménez, 2020), que permitió reducir la muestra a los 500 registros con mayor impacto: *likes*, comentarios y *retweets*, es decir, más virales. Sobre estas 500 publicaciones se realizó un análisis de contenido (principales métricas de interacción; tipología de los discursos de odio; dirección del mensaje; escala de gravedad). Los resultados de esta investigación permiten afirmar, por un lado, que los discursos del odio y de apoyo tienen la misma probabilidad de viralidad (48,4% y 51,6% respectivamente). Por otro lado, que los discursos de odio que más se viralizan se incluyen en categorías como el descrédito (32,4%) o el cuestionamiento político-económico (10,4%), mientras que aquellas que refuerzan estereotipos de género (2,8%) o realizan críticas personales (4,0%), a los cuerpos o amenazas directas, y por tanto resultan más cercanas al hecho delictivo, son menores. Por último, en cuanto a las interacciones de Irene Montero,

destaca la respuesta directa a las muestras de apoyo personales, en oposición al comportamiento evitativo hacia las manifestaciones de odio anónimas.

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Authorship

Metzeri Sánchez-Meza es doctora en comunicación (UPF), máster en Comunicación Social (UPF) y graduada en Sociología (UAM-X). Ha trabajado en el Instituto Nacional de las Mujeres y en la Secretaría de Educación Pública en México incorporando las perspectivas de equidad de género, derechos humanos y erradicación de la violencia de género en la Administración Pública y el Sector Educativo. Ha sido coordinadora de la Cátedra Ideograma-UPF de Comunicación Política y Democracia. Actualmente es Comisaria de exposiciones especializada en perspectiva de género y profesora en el grado de Comunicación y Periodismo Audiovisual de la UdL.

Lluïsa Schlesier Corrales es doctoranda en la Universidad Autónoma de Barcelona (UAB), Máster en Estudios Ingleses Avanzados (UAB) y graduada en Estudios Ingleses en la Universidad de Barcelona (UB). Actualmente es coordinadora y encargada de la difusión del proyecto "El Odio en las Redes Sociales: el Ágora de la Misoginia" (UdL) financiado por el Instituto Catalán Internacional Para la Paz (ICIP).

Mariona Visa Barbosa es doctora en Comunicación Social (UPF) y Licenciada en Comunicación Audiovisual (UPF). Sus principales líneas de investigación giran en torno a las redes sociales y las plataformas digitales, y también muestran la representación a través de las imágenes y la concepción social de la maternidad en los medios de comunicación. Actualmente es profesora e investigadora en el grado en Comunicación y Periodismo Audiovisual en la Universidad de Lleida (UdL). Y es miembro de los grupos de investigación Trama y del Grupo de Estudios de la Cultura y las Identidades en la Europa Contemporánea (GECIEC) de la UdL.

Marga Carnicé-Mur es doctora en Comunicación (UPF) y Máster en Estudios de Cine y Audiovisual Contemporáneo (UPF). Sus líneas de investigación combinan los estudios fílmicos con los estudios de género, con interés en el impacto de las mujeres en la historia, la estética y la política de los medios y la cultura audiovisuales. Actualmente es profesora lectora en la Facultad de Letras de la Universidad de Lleida (UdL) e investigadora especializada en medios audiovisuales y perspectiva de género. Forma parte de los grupos de investigación DIGHECS-UB, y colaboradora en CRICC-UB, TRAMA-UdL y CINEMA-UPF.

RedPill re-visited: new expressions of anger and misogyny online

Ng Qian Qian

Department of Political Science

National University of Singapore

ngqianqian@u.nus.edu

Abstract

Existing literature on the manosphere, including that of involuntary celibates (henceforth “incels”), often disagree on the exact boundaries between one sub-culture or ideology and another, but agree that these heterogeneous ideologies share in extreme misogyny: assumptions that women are evil, pre-evolved, deserving of violent discipline, usually because they withhold sex (O’Malley et al. 2022; Andersen 2022; Ging 2017). However, based on critical discourse analysis of r/TheRedPill, one of the longest-running and most popular sites in the digital manosphere, I argue that expressions of misogyny and anger have taken on more indirect and subtler forms.

An inductive review of all top posts after 1 January 2023 suggests that RedPillers’ main goal is self-improvement in order to become an alpha male (or “666 man”: 6 figure pay, 6 feet tall, 6 inch penis, etc.). The most popular posts on this forum usually consist of expressions of self-help or hard work, self-contempt, concern for troubled RedPillers, and attempts to discipline one another for being too radical (“loser” or “incel-like”) or not sufficiently radical (“bluepilled”). Where women enter the picture, they are often cast as one of many prerequisites to becoming the 666 man, objects to obtain under game-like rules, rather than as an ultimate objective or threat to their selfhood. Expressions of frustration when they fail to obtain sex still exist, but endorsed posts usually express this sexual frustration as a call for help and opportunity to learn. Thus, whereas scholarship on the manosphere has hitherto been united on the observation that men have understood themselves against, and over, women, I argue that misogyny in r/TheRedPill manifests in indirect and subtler ways that assume and reproduce the periphery of women in their selfhood, as well as in the actual peripheral mentions of women in top posts. Further contrary to existing literature, anger is not just directed at women, but also at themselves and one another.

If this finding is surprising, it is certainly comprehensible: In a more tightly regulated antifeminist space, misogyny manifests in more nuanced ways to withstand scrutiny. Many once-popular sites in the manosphere, such as theredpillroom.blogspot.ie, AngryHarry.com, and Manosphere.com, which were used in studies as recent as 2017 (e.g. Ging 2017), have been taken down, or discontinued and archived, possibly due to high-profile incel shootings. r/TheRedPill continues to run and receive traction, though it is quarantined.

But these findings, based on a now-regulated r/TheRedPill, might be especially useful in understanding the general state of offline affairs too: r/TheRedPill's unique longevity among notorious, digital antifeminist sites serves as a model for more 'palatable' ways of expressing manhood compared to incels' more extreme ways. Crucial in this model of RedPill-antifeminist sentiment is the RedPillers' failure to recognise women as equals,—whether manifest as peripheral objects or absences in their posts and psyches—which I argue is characteristic of the 'newer' brand of toxic masculinity, for instance, proliferated by Andrew Tate (Weale 2023). Thus, in underscoring how women are peripheral and an object to, rather than the object of, these RedPillers' self-understanding, my project hopes to shed light on contemporary gender dynamics and contribute to hermeneutic resources that can apprehend systemic misogyny in its more indirect forms.

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Authorship

Ng Qian Qian is a Master's student by research at the Department of Political Science, National University of Singapore (NUS). She received her BA (Hons)/BPhil (Hons) jointly from NUS and the Australian National University, where she majored in Political Science and minored in Philosophy. She is currently working on the intersections between epistemic and affective injustices.

**Defending local oppression by citing global liberation:
TERF populism against imaginary trans privileges
in Turkish new media**

Liv Izgi

Graduate School of Social Sciences, Ankara University

livizgi@gmail.com

Abstract

In the contemporary era, the extensive utilization of digital media in various domains, including politics and culture, has led to the emergence of a new form of populism which is known as digital populism. This phenomenon draws its sustenance from several mass trends, including post-truth, which is believed to have developed due to the emergence of innovative forms of sociality in the digital age. It likewise aims to gain an upper hand in public debates and conversations by deploying a calculated and strategic approach that obfuscates the dissimilarities between the tangible, material world and the digital realm. A noteworthy instance of the aforementioned phenomenon is observed in the rise of TERF (Trans-Exclusionary Radical Feminism) policies in Turkey during the pandemic era. These policies endeavour to transform transgender individuals into animosity targets by employing an overt and frequently incoherent mode of discourse organization. This discourse casts transgender people as public enemies and a privileged group, reminiscent of the tactics of classical populism. As part of their bid to demonize transgender individuals and bolster the existing asymmetrical power hierarchy their position of power, employs a devious tactic of masking the stark reality of systemic oppression faced by this deeply marginalized community in Turkish society. To accomplish this, they resort to a disingenuous discourse that equates the struggle for transgender rights in Turkey with the successes achieved in the Western world, thereby obscuring the nuanced and complex nature of the challenges faced by transgender individuals in the country.

The primary objective of this study is to undertake a comprehensive critical discourse analysis of the TERF narrative examples that are currently circulating on Turkish Twitter, with the aim of shedding light on how this phenomenon leverages the blurring of the boundaries between the local and global agenda to advance its propaganda and to demonstrate the nuanced and sophisticated ways in such a kind of populism operates. This form of populism, which is characterized by its digital nature, has not only targeted the transgender community, a marginalized group in society, but has also provided backing to the anti-LGBTI+ discourse and actions of the ruling party, AKP, and its adherents. The emergence of TERF/Gender Critical populism has closely mirrored the anti-LGBTI+ hate speech espoused by the AKP government, which has been on the rise, especially in the wake of the COVID-19 pandemic. Furthermore, this populist movement has actively opposed efforts to advance the cause of transgender rights, which the state has already attacked vigorously thereby playing a significant role in the

development of a social environment that is characterized by hostility and discrimination. Despite the fact that this study appears to be a dedicated attempt to explicate the idiosyncrasies of TERF/Gender Critical populism within the context of Turkey, its findings may nonetheless have broader implications for understanding other forms of oppressive political regimes that have emerged in the wake of digital transformation in social structures. In this regard, the study aims to serve as a contribution to the broader discourse on the relationship between digital media and the rise of authoritarianism in contemporary societies.

Authorship

Liv İzgi is a trailblazing figure in Turkey's public university system, being the sole openly transgender woman currently employed in such an institution. Despite the pervasive climate of political oppression in the country, Liv's academic pursuits revolve around Transgender Studies, Critical Media Analysis, and Film Studies, all of which seek to challenge and subvert the normative ideologies of cisgenderism and heterosexism. Ultimately, Liv sees the realms of academia and the arts as complementary arenas through which she can channel her efforts to dismantle oppressive social structures and fight for greater visibility, inclusion, and dignity for transgender individuals in Turkey and beyond.

Online hostility against women in Croatia

Tamara Kunić

Department of Communication Science

Faculty of Croatian Studies, University of Zagreb

tkunic@hrstud.hr

Abstract

With the development of a global network of interactive audiences for whom digital technology has enabled broad aspects of communication, it was believed that virtual forums would become more democratic and sensitive to important social issues. Citizens can quickly and easily participate in the creation and sharing of media content, and one of the most popular ways to engage in public debate online is through readers' comments on news sites and social media. Various theorists (Habermas, 2006; Dahlberg, 2007; Borge Bravo and Santamarina Saez, 2016) have described how communication in online forums should be inclusive, argumentative, respectful, reflective and free. However, numerous studies show that readers' comments are often characterised by hostility and even hate speech (Ksiazek and Springer, 2020; Ruiz et al, 2011). The legal basis for protecting women from electronic violence is established in the Council of Europe Convention on Preventing and Combating Violence against Women and Domestic Violence (Istanbul Convention) and the Council of Europe Additional Protocol to the Convention on Cybercrime (Blažinović Grgić, 2022), but violence against women and girls online, which includes unacceptable speech, is still not fully conceptualised or legally regulated at the European Union level. Online abuse encompasses a variety of tactics and malicious behaviours, ranging from sharing embarrassing or cruel content about a person to impersonation, doxing, stalking and electronic surveillance, as well as non-consensual use of photos and violent threats. Online harassment of women (cybermisogyny) is gender-based abuse specifically directed at women and girls online (Megarry, 2014; Womens Media Center, 2023). Hostility against women includes threats, insults, slurs and obscenities, as well as gender-based name-calling. Definitions of hostility from a normative perspective include qualifications such as hate speech, vulgar language, swearing and offensive language (Ksiazek and Springer 2020). Hostility in comments can be defined as "deliberate intent to attack someone or something and to provoke anger or resentment through name-calling, negative judgements of character, offensive remarks, profanity or insulting remarks" (Ksiazek, 2015: 854).

Available research shows that women are disproportionately likely to be victims of certain forms of online violence compared to men (EIGE, 2017). The European Institute for Gender Equality (EIGE, 2017) warns that it is wrong to consider violence against women online as a completely separate phenomenon from violence in the "real world", but that it is more correct to consider it in its entirety. If we consider in this context that in Croatia a woman is physically abused every 15 minutes (MUP, 2022), it is necessary to examine socially unacceptable forms

of communication towards women that occupy a significant part of the media space and have an impact on changes in public perception. Due to its global, immediate and participatory nature, the internet can become a space where intolerant ideas and beliefs are expressed and disseminated, potentially leading to hate crimes (Lopez, Lopez, 2017).

Research by the author (Kunić, 2022) and others (Manne, 2017; Zuckerberg, 2018) contributes to these arguments by focusing on unacceptable expressions directed at women, victims of violence. The paper published by the author last year examined the extent to which citizens use unacceptable language in comments on Croatian news sites against women who are victims of verbal and physical conflict. A quantitative content analysis and a sentiment analysis of 5041 readers' comments published on news sites 24sata.hr and Index.hr between December 2018 and June 2019 were conducted. The results showed that commenters predominantly have negative attitudes towards violence against women. Hostile remarks occur in 15.8% of comments, and 4.7% of hostile statements refer to women who are victims of conflict, indicating the existence of misogynistic rhetoric in the Croatian digital public space (Kunić, 2022). This literature review explores the contexts, approaches and new directions of research on online misogyny and hate speech within the new communicative paradigm of participatory media, like readers' comments on news sites and social media in Croatia. In order to reconstruct the new digital ethics of communication, three main problems need to be addressed - the digitalisation of media, the globalisation of media and the use of digital global media to spread intolerant ideology (Ward, 2021:23). The responsibility for the culture of communication in the new digital environment and as part of the media culture no longer lies only with the media professionals, but also with the amateurs, whom the media give more space every day and treat them as equal participants in the production of media content.

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Authorship

Tamara Kunić is a Teaching Assistant at the Department of Communication Studies at the Faculty of Croatian Studies, University of Zagreb. She holds a Ph.D. in Information and Communication Sciences at the Faculty of Humanities and Social Sciences in Zagreb. Her doctoral thesis examined reader comments as a form of participatory journalism on Croatian news sites. She worked as a journalist and editor at the weekly political magazine Express and the daily newspaper 24sata from 2006 to 2018. She is the secretary of the first Croatian academic journal for media and journalism Media Research.

PAPER SESSIONS

PS4 - Literature, Gender & Sexualities

White, middle-class... and mad? Representations of bisexuality in French young adult fiction, 2013-2020

Elizabeth L. Chapman

Department of Education, Childhood and Inclusion

Sheffield Hallam University

e.chapman@shu.ac.uk

Abstract

While there has been substantial research on the representation of LGBTQ+ identities in English-language literature for children and young adults (e.g. Abate and Kidd 2011; Epstein 2013; Jenkins and Cart 2018; Miller 2022; and Naidoo 2012), relatively little attention has been paid to literature with LGBTQ+ characters published in languages other than English (Epstein and Chapman 2021). Bisexuality as a specific identity has been relatively under-researched even with regard to English-language literature, and those studies that do exist focus primarily on the lack or erasure of bisexuality in young adult (YA) fiction, with some consideration of stereotypes (Coletta 2018; Epstein 2014; Kneen 2014).

This paper builds on previous research (Chapman 2021) to investigate the representation of bisexual characters in 12 French-language YA novels, published between 2013 and 2020. I identified 12 characters in these novels who could be considered bisexual based on behaviour and attraction, as well as self-identification as bisexual (Meyer and Wilson 2009). Three novels included more than one (arguably) bisexual character, while some characters appeared in more than one book in a series. I used critical content analysis (Short 2016) to explore the corpus of novels, using Crenshaw's theory of intersectionality (1989, 1991) as a lens to frame a close reading of the texts (cf. Schall 2016).

Epstein (2013) noted that at the time of writing, there was a lack of multiply marginalised identities in English-language queer YA (i.e., characters with more than one 'minority' identity, such as a queer disabled person or queer Muslim). Similarly, Butstraen (2019) was unable to find even one French-language novel for teenagers that represented young gay people of colour. These findings largely held true for my corpus, with the large majority of bi characters either described as white or no indication given of their ethnicity – which, in a world where whiteness is often seen as the default (Dyer 1997), is likely to mean that they will be read as white. Two novels did contain characters of colour, but only one of these explored the intersection of race and queerness with any degree of depth or nuance.

Other marginalised positionalities are similarly absent from the corpus. The majority of bi characters are apparently middle-class, with no mention of money worries or class-based stigma. Markers of class status include holiday homes by the sea, gap years abroad, and parents in white-collar jobs such as doctors and teachers. All of the bi characters appear to be cisgender

and none of them have a physical impairment. Moreover, the large majority are depicted as extremely 'normal' in terms of their appearance and cultural interests, with more in common with mainstream straight culture than with queer visual stereotypes (Chapman 2021).

Interestingly, there are multiple examples in the corpus of bi and other queer characters who live with mental health difficulties, notably anxiety and suicidal feelings. It can be argued that this is an accurate representation of reality, with meta-analyses of international research showing higher rates of mental health difficulties among bisexual people than among lesbian, gay or heterosexual people (Ross et al. 2018; Salway et al. 2019). Moreover, the topic is generally handled in a realistic and sensitive way: there is no suggestion that the characters' bisexuality is the 'cause' of their distress, and they are shown working through their difficulties with the support of therapists or (queer) friends. This thus represents a step forward from the early days of gay representation in both English- and French-language literature, when gay characters lived lonely, unhappy lives and often met a tragic end (Bosman and Bradford 2008; Cart and Jenkins 2006; Chaimbault 2002).

Nonetheless, it is notable that these two marginalised and often stigmatised identities co-occur repeatedly in a corpus otherwise largely unmarked by 'difference'; moreover, characters who are overtly bisexual are more likely to be depicted as living with mental health difficulties than those whose bisexuality is elided by the text. Thus, this paper posits a potential emergent stereotype: that of the 'mad bisexual'. While realistic portrayal of mental health difficulties among both queer and non-queer characters is to be welcomed, there is a need to extend the range of available depictions of bisexuality in French-language YA fiction beyond white, middle-class and anxious. This would avoid an automatic conflation of bisexuality with mental health difficulties, as well as providing wider representation of diverse identities.

NB The author of this paper identifies as both 'mad'/living with mental health difficulties, and bisexual.

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Authorship

Elizabeth L. Chapman is the co-editor of *International LGBTQ+ Literature for Children and Young Adults*. She has previously been an editor for *Public Library Journal* and *Journal of Radical Librarianship*, and has published in *Journal of Library and Information Science* and *Library Trends*. She has taught in Education Studies at Sheffield Hallam University and Library & Information Studies at the University of Sheffield, and also works for Sheffield Libraries and as a French-English translator. Her research interests focus on LGBTQ+ literature and library services for children and young people.

Reassembling the literary canon from the margins: The case of the Mexican feminist reading marathon #GuadalupeReinas

José M. Tomasena

*Department of Library, Information Sciences and Audio-visual
Communication*

Universitat de Barcelona

Universitat Pompeu Fabra

jmtomasena@ub.edu

Mar Guerrero-Pico

Department of Communication

Universitat Pompeu Fabra

mariadelmar.guerrero@upf.edu

Abstract

The Mexican feminist collective of booktubers, literary instagrammers and tiktokers Libros B4 Tipos (“BooksB4Dudes”) organizes every year a reading marathon to promote the literary works written by women. This marathon uses the hashtag #GuadalupeReinas, and takes place between December 12 (Guadalupe’s Virgin Day) and January 6 (Three Wise Kings Celebration). It’s organized around a series of reading challenges that are shared in different social platforms.

In a previous study, we have performed a cross-platform analysis of the different participants’ uses and practices in five social platforms during the 2021 edition of the marathon: Twitter, Facebook, Instagram, TikTok and YouTube (Tomasena & Guerrero-Pico, forthcoming).

The aim of this paper is to analyze how readers are using their agency in the platform ecosystem to transform the relationships between publishers, libraries and authors through a collective feminist critique of the literary canon. The research has the objective to identify which meanings and interpretations are related to the books discussed during the reading marathon #GuadalupeReinas in relation to the feminist critique of the literary canon.

Through this work, we want to contribute to contemporary debates about the power relations between platforms, content creators and agents from cultural fields (Tomasena, 2019; Poell, Nieborg & Duffy, 2022) and the re-configuration of the literary work of women, who have been historically and systematically invisible (Batchelor, 2016; Boccuti, 2020), under the lens of recent works about algorithmic resistance of Latin American feminism (Sued et al., 2021). We rely on a theoretical framework encompassing feminist literary studies (Pérez-Fontevilla, 2021; Zafra, 2017), platformization and cultural production (Duffy, Poell Nieborg, 2019) as well

as fandom and media literacy studies (Alvermann and Hagood, 2000; Leigh, 2020; Guerrero-Pico et al., 2022).

Based on data collected from content published during the #GuadalupeReinas marathon on five platforms (Twitter, Facebook, Instagram, TikTok and YouTube); online observations and interactions during the 2021 and 2022 editions of the marathon; and semi-structured interviews with some members of the Libros B4 Tipos collective; we carried out a thematic analysis (Braun & Clarke, 2012) in order to examine which meanings and interpretations are common in participants' reading choices and describe how their organizing efforts are structured and planned.

The preliminary findings have shown that the #GuadalupeReinas marathon mobilize actors of the publishing field in different ways: libraries and coffee shops offer their physical spaces to organize meet-ups; bookstores curate special bookshelves with titles for the different reading prompts; publishers engage with the hashtag on Twitter or Instagram to promote their titles and offer sponsorship or free books for participants. In addition, female authors interact with their readers through Twitter messages, Instagram mentions or collective dialogues about their books through Google Meet or Zoom.

In many messages attached to the marathon, sorority –solidarity between women– is claimed explicitly as a form of political articulation, not just through the act of reading other women and the vindication of gendered, underground literacy practices (e.g. fan fiction writing or literary cosplay), but also as a way to build collective bonds and foster community actions and leadership. One instance of bonding is the organization of a 'secret santa' female-authored book gift exchange which engaged around 300 participants in 2021, according to the members of the Libros B4 Tipos collective, who deemed the experience as "chaotic but very positive". As for leadership, the collective constituted a homonymous civil organization specialized in reading and literary mediation with the clear mission of professionalizing their activities in order to "create a mediator's school to build safe spaces" and foster horizontality in both decision making and future action planning. Reflecting on this goal, the collective regards their practice as an "inevitable" form of activism in the context of the Mexican feminist movement.

With this research paper, we want to contribute to current debates about the possibilities and limitations of user's agency in the platform ecosystem. The #GuadalupeReinas reading marathon is a case that shows that the scope of a cultural industry, such as publishing, may be broadened when a small group of content creators operating in the margins of the creator economy collectively organize and mobilize resources. In this sense, future comparative studies are needed to assess the characteristics and impact of similar independent initiatives in other cultural industries (e.g. videogames, fashion and beauty) and their related creator economies in the platform ecosystem.

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Authorship

José M. Tomasena is a Margarita Salas Postdoctoral Fellow at the Faculty of Information and Audiovisual Communication, Universitat de Barcelona, Spain. His research interests include literary prosumption in social media, the platformization of cultural production, and media literacies, particularly reading and writing. He has worked as research assistant for the project '*D-Stories: culturas narrativas, storytelling digital, acción social y creación de públicos*' at the *Universitat Oberta de Catalunya* (UOC), and as external advisor on writing literacies for the PICCLE Project (Intervention Plan for Citizens Competent in Reading and Writing), part of Portugal's National Reading Plan.

ORCID: <https://orcid.org/0000-0001-8304-8082>

Mar Guerrero-Pico is Lecturer in Participatory Cultures and Media Literacy at the Department of Communication, Universitat Pompeu Fabra-Barcelona, Spain. She has worked as a research assistant for several national and European projects focused on exploring the transmedia skills and informal learning strategies of adolescents through their daily media practices. Her research interests include fan cultures, transmedia storytelling, media education, television shows, and social media. Her articles have been published in journals such as *New Media and Society*, *Social Media + Society*, *Learning, Media and Technology*, and *International Journal of Communication*, among others.

ORCID: <https://orcid.org/0000-0002-4887-2348>

In the book world: A gender perspective

Michela Donatelli

Department of Educational Science

University Roma Tre

michela.donatelli@uniroma3.it

Abstract

This contribution aims to analyse the relationship between female bodies and embodied subjectivities and the world of reading and books and to shed light on the subtle mechanisms of gender differentiation that are at work in this cultural practice and highly feminised places, such as the public library. In Italy, it is worth noting that women are in a hegemonic position concerning reading practice: they are the primary users of library services (Istat, 2022), and they also embody the ideal-typical image of the user: woman, 35-54 years old, mother, high educational qualification (Faggiolani, 2021).

Reading is not only a cognitive activity: it also requires an embedded discipline because it "is a precise activity of the body" (Perec, 1989) with a history in which the bodily dimension responds to specific modes of socialisation that require historically acquired practices (Cavallo, Chartier, 1998). A predilection, therefore, for reading is to be traced back to factors of a social nature, linked to the educational capital possessed, the sexual division of labour and domestic care, connected to gendered habitus dispositions, which produce a "fabrique sexuée des goûts culturels" (Mauger, Poliak, 2006). From this point of view, the book becomes a point of intersection of relations, representations and interactions that interweave in the directions that its readability mobilises. The book traces links between the institutions, actions and mechanisms that adhere to the values it evokes, embodies, and valorises, tracing a social and symbolic dimension, with performative value. In this perspective, the model of the female reader is differently constructed from that of the male reader. The book, far from being a neutral artefact, is a cultural object through which gender differentiation can silently take place. The book becomes a gender-associated *signifier* with a different *signified*: it allows the materiality of the text to give rise to tactics of distinction, recognition, inclusion, and exclusion. A demarcation that, while distinguishing the masculine from the feminine, assigns to each of these spheres a "world of material things" - science, technology - and a "world of human things" - literary culture.

The Research: Epistemological, Methodological and Theoretical Aspects

The paper's starting point is the social uses of reading, which invite us to consider this practice as a repertoire composed of different declinations - reading for entertainment, didactic reading, and reading to improve (Mauger, Poliak, 2006) - that overlap and intersect with each other. The analysis then focuses on the opportunities offered by the observation of shared reading practices to explore gender dynamics. The paper falls under the gender paradox: it uses the

categories of masculinity and femininity to show the mechanisms of gender differentiation. However, the same categories of masculinity and femininity are reductive for those who do not identify in the binary structure (Lorber, 2021). The researcher, a white, cis-gender woman, is aware that focusing on the categories of femininity and masculinity re-proposes gender binarism and that this is a limitation of the research. However, according to Lorber, underneath the persistence of the binary and its discriminatory norms and expectations lies the continuation of male power and privilege. It is, therefore, necessary to continue to value women's achievements, to highlight internalised gender stereotypes and experienced inequalities, and to valorise the re-appropriation of the written knowledge produced by women, which is often not known or stigmatised.

Founded on these premises and ongoing empirical research, this work analyses how the use of the book and its representation can reveal a different relationship between men and women and cultural practices. Specifically, after a brief excursus on how historically the model of the female reader has been constructed differently and in counterpoint to the model of the male reader (Roselli, 2016), the paper highlights how the gendered dimension is manifested in cultural places and practices, most notably in book clubs. "A reading group describes a collective who meet regularly to discuss a book that all members (should) have read" (Peplow, 2016), and they are mainly composed of women. Reading circle activities and discussions allow the observation of gender through the interaction between the participants and the texts read. In these contexts, reading shows all its ambivalence: an instrument of emancipation and a mirror reflecting gender differentiations.

Based on ongoing exploratory research conducted through the participant observation in the reading circles organised in three public libraries in Rome. The chosen public libraries, with their reading circles, are in suburban neighbourhoods of Rome. The researcher decided on libraries in peripheral areas because the emancipatory function of libraries is magnified here. The paper will focus on one women's reading circle. In this book club, the participants are between 40 and 70 years old, belong to the middle class, and the coordinator of the book club has a reading programme dedicated only to female writers. The women participating are cis-gender, and the categories of femininity and masculinity raised by the readers act as the lens through which themes (the body, menstruation, abortion, motherhood) and writing style are analysed and interpreted. The femininity evoked is part of gender binarism, with no regard to gender orientation.

Conclusive Reflections

The paper proposes to reflect on how the reception of specific texts sustains subversive biographical trajectories in a dual movement of transgression of the dominant norms of femininity and adherence to values that promote material and symbolic autonomy from men. Like previous studies (Albenga, 2017), I adopt the perspective of the socio-history of reception, which focuses on different aspects of reading practices to capture the meaning that readers

produce from books. Bourdieu (1979) defines this notion to evoke the co-production of the meaning of cultural goods by authors and audiences, as well as the practical and symbolic uses of these goods. According to Chartier (1988), this notion allows us to think about sharing differences because it postulates creative invention at the centre of reception processes. Moreover, early results suggest that certain activities of the reading circle are part of the literary field where gender operates as a distinctive category. For some reading groups, for both authors and readers, being a woman means converting "negative symbolic capital" into "positive symbolic capital" (Moi, 1999), demonstrating, with some ambivalence, the emancipatory power of reading.

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Authorship

Michela Donatelli is a graduate of Philosophy, she has two postgraduate specialisations: Library and Information Science and Sociology. Currently, she is a PhD candidate in Theoretical and Applied Social

Research. Her research project aims to explore the role of written knowledge in peripheral space from a gender perspective. Her research interests lie in cultural sociology and gender studies.

PAPER SESSIONS

PS5 - Formal Education, Gender & LGBT+

Creating media content with a gender perspective: The case of undergraduate students of Audiovisual Communication

Adrien Faure-Carvallo

*Department of Library, Information Sciences
and Audio-visual Communication*

Universitat de Barcelona

adrienfaure@ub.edu

Hibai López-Gonzalez

*Department of Library, Information Sciences
and Audio-visual Communication*

Universitat de Barcelona

hibailopez@ub.edu

José M. Tomasena

*Department of Library, Information Sciences
and Audio-visual Communication*

Universitat de Barcelona / Universitat Pompeu Fabra (UPF)

jmtomasena@ub.edu

Maddalena Fedele

*Department of Library, Information Sciences
and Audio-visual Communication*

Universitat de Barcelona

maddalena.fedele@ub.edu

Abstract

During the last decade, gender perspective has been embraced as a strategic element in Universities, with the objective of incorporate it transversally in all courses, as a way to provide a critical thinking about gender inequalities, to improve the academic quality and to provide a transformatory perspective for both students and teachers (Aguayo et al., 2017; Donoso et al., 2014; Gay and Kirkland, 2003; Mora and Pujal, 2009; Palacios, 2009; Ponferrada, 2017; Verge and Cabruja, 2017).

Gender perspective is particularly crucial in communication and media studies, because of the socializing role of media and their capacity to portray representations and models that are often

biased, centered in hegemonic and hetero-normative roles of masculinity and femininity (Banet-Weiser and Miltner, 2016; Burgess, Stermer and Burgess, 2007; Caballero, Tortajada and Willem, 2017; Fedele, Masanet and Ventura, 2019; Lacalle and Gómez, 2016; Maloney, Roberts and Caruso, 2018; Masanet and Fedele, 2019; Peak, Nelson and Vilela, 2011, among others).

This project was carried out among university students, in collaboration with a wider research project about gender and media. Its main objective was to create media content with gender perspective within the framework of different subjects of the curriculum of the BA in Audiovisual Communication.

The project is based on the methodological framework of Participatory-Action-Research (Ander-Egg, 2003; Chevalier and Buckles, 2013), that involves, educates and promotes awareness among the participants through their own creative process.

Students from three different mandatory courses were asked to develop media projects with gender perspective; special mentoring was provided by teachers and an external expert during the process. The students also attended two workshops about gender perspective and intersectionality conducted by invited experts. During the process, the research team took short-term ethnographic notes (Pink and Morgan, 2013); students were asked to contribute with a personal written reflection; the media projects were analyzed using a socio-semiotic qualitative framework (Fedele et al., 2019; Masanet and Fedele, 2019).

As for the results, according to the participant observation, the workshops were too brief to allow real in-depth participation in a relaxed mood. The topics that raised a more vivid discussion were related to gender and racial stereotypes used in comedies, as some students argued that these should not be taken too seriously. Nevertheless, in their individual essays, participants from both sexes agreed about the adequacy of the seminars, and showed satisfaction to participate in them. The results also suggest that, in general, males tended to characterize gender equality more often as a process already in motion with important achievements, whereas females seemed to focus more vividly on the content of the seminars that reminded them about persisting gender inequalities, regardless of the improvements.

As for the subjects assignments, when the gender perspective was included as an explicit requirement, all the projects included at least a group reflection about the topic. Also, when the subject was designed on the paradigm of project-based learning (Krajcik & Blumenfeld, 2005), there was a more significant and rigorous understanding of the role of gender stereotypes in media production and a deeper approach to think of different power inequalities through an intersectional approach.

Regarding the media projects delivered by students and the reports attached to them, students showed an inclination to adhere to language inclusion guidelines, avoiding gendered expressions. When assessing the way they distributed roles to carry out the projects, they did not report any gender biases. They tried to include the gender perspective into the storytelling of their projects, and some of them reflected on their role to compensate collectives generally underrepresented or oppressed by stereotyped narratives. In some cases, students found it easier to overcome the difficulties of writing diverse characters by introducing characters with diverse sexual orientations (most frequently, homosexual women). Resorting to women with same-sex sexual orientation allowed students to both include non-hegemonic sexual relationships, and a higher number of female characters. Introducing racialized characters was another frequent strategy to increase diversity.

In conclusion, the results show that integrating the gender perspective in the core design of subjects and media projects is an efficient way to promote a more reflective and aware way of producing; this also helps to integrate the "gender lenses" into various themes, instead of making it the central theme of the project. Regarding the workshops, they should have a longer duration and be designed following a more interactive format to produce more engagement among students, specially with those who might not be open to question their gender and power roles.

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Authorship

Adrien Faure-Carvallo

PhD in the University of Barcelona and graduated in Musicology. Teacher and post-doctoral investigator in the Faculty of Information and Audiovisual Media in the University of Barcelona, member of the Centre of Investigation in Information, Communication and Culture (Cricc) and music/producer in Sarao Music (Universal Production Music). His study area focuses on the musical experience from educational areas, sound technologies and audiovisuals.

Hibai López-González is a Serra Húnter lecturer in the Department of Library, Information Science and Communication at University of Barcelona, Spain. Previously, he obtained a PhD from Pompeu Fabra University, and has been a postdoctoral fellow at Nottingham Trent University and Deusto University, and a Beatriu de Pinós fellow at Bellvitge Biomedical Research Institute in Barcelona. His research covers, from a public health perspective, the communication and advertising determinants that affect sports betting behaviour.

José Miguel Tomasena is a Margarita Salas Postdoctoral Fellow at the Faculty of Information and Audiovisual Communication, Universitat de Barcelona, Spain; member of the Centre of Investigation in Information, Communication and Culture (CRICC). His research interests include literary presumption in social media, the platformization of cultural production, and media literacies, particularly reading and writing. He has worked as external advisor on writing literacies for the PICCLE Project (Intervention Plan for Citizens Competent in Reading and Writing), part of Portugal's National Reading Plan.

Maddalena Fedele Lecturer at the Department of Library, Information Sciences and Audio-visual Communication, Universitat de Barcelona. Ph.D. in Communication Content in the Digital Era from the Autonomous University of Barcelona, postdoctoral researcher at Pompeu Fabra University and at Blanquerna School of Communication and International Relations, Ramon Llull University, lecturer at ESUPT (Tecnocampus), she is a member of CRICC and DHIGECs-COM. Visiting scholar at Victoria University of Wellington (New Zealand), Salerno University (Italy), Glyndwr University (UK), and University San Jose-Recoletos (The Philippines). Her main research lines are young people and media, teen series, media storytelling and aesthetics, gender and media.

Gender and LGBTQ perspective in information and media studies: the GendIMS case

Anna Villarroya

Departament d'Economia

Universitat de Barcelona

annavillarroya@ub.edu

Juan-José Boté-Vericad

Departament de Biblioteconomia, Documentació i Comunicació Audiovisual

Universitat de Barcelona

juanjo.botev@ub.edu

Maddalena Fedele

Departament de Biblioteconomia, Documentació i Comunicació Audiovisual

Universitat de Barcelona

maddalena.fedele@ub.edu

Marga Carnicé-Mur

Facultat de Lletres

Universitat de Lleida

margarida.carnice@udl.cat

Abstract

GendIMS (Gender Perspective in Information and Media Studies) is a pioneering initiative in information and media studies among Spanish universities. Born at the Faculty of Information and Audiovisual Media (FIMA) from the University of Barcelona in Catalonia, GendIMS seeks to incorporate gender and LGBTQ perspectives in FIMA's research and teaching programs. To do so, we built up a community of professors and researchers who collaborate and support each other in their academic daily life. In a first instance, the project has two aims: on one side, reinforcing insights around how the faculty community (professors and students) perceives and values the presence and incorporation of gender perspective in both undergraduate studies and teaching procedures. On the other hand, to promote the embedding of gender perspective in the degrees through the design and development of educational tools and resources together with the teaching staff. GendIMS roots in a political framework that establishes the inclusion of gender perspective in teaching as one basic element to guarantee social equality. In this sense, gender perspective has become a strategic aspect in the Catalan university system in general as well as in the University of Barcelona and FIMA in particular.

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<https://doi.org/10.1002/symb.66>.

Authorship

Anna Villarroya is an Associate Professor at the Department of Economics at the University of Barcelona and President of the European Association of Cultural Researchers. She is also the academic coordinator of the Interuniversity Doctoral Program in Gender Studies: Culture, Society and Policy and the director of the Centre for Research on Information, Communication and Culture (CRICC) at the University of Barcelona. Her areas of expertise include women and science, women and culture, and gender perspectives in training and research. She has published her research in journals such as the *European Journal of Women's Studies*, *Scientometrics*, *Journal of Librarianship and Information Science*, *Learned Publishing*, *Cultural Trends* and the *European Journal of Cultural Studies*.

Juan-José Boté-Vericad is Lecturer Professor at the Department of Library, Information Sciences and Media Studies, University of Barcelona. Ph.D. in Information Science from the University of Barcelona and Ph.D. in Linguistics and Information Science from the Hildesheim Universität. He is a member of CRICC. Her main research lines are gender perspective in education, research data management and open science. He has published her research in journals such as the *Journal of Documentation*, *Education for Information*, *Professional de la Information*, *Learned Publishing* and *Information Library Research*.

Maddalena Fedele is Lecturer Professor at the Department of Library, Information Sciences and Media Studies, University of Barcelona. Ph.D. in Communication Content in the Digital Era from the Autonomous University of Barcelona, postdoctoral researcher at Pompeu Fabra University and at Blanquerna School of Communication and International Relations, Ramon Llull University, lecturer at ESUPT (Tecnocampus), she is a member of CRICC and DHIGECs-COM. Visiting scholar at Victoria University of Wellington (New Zealand), Salerno University (Italy), Glyndwr University (UK), and University San Jose-Recoletos (The Philippines). Her main research lines are young people and media, teen series, media storytelling and aesthetics, gender and media.

Marga Carnicé-Mur is a lecturer and a researcher in media studies at the University of Lleida (UdL). She holds a PhD in Communication (UPF, 2017) and a Master's in Contemporary Film and Audiovisual Studies (UPF, 2010). Her research lines focus on audiovisual culture from a gender perspective. She has published her work in scientific journals such as *L'Atalante*, *European Journal of Women Studies*, *Bulletin of Spanish Visual Studies*, or *Schermi*. She has been a Visiting Professor at the Università degli Studi di Roma tre (Italy) and currently collaborates with research groups such as DIGHECS (UB).

**GEMPIMS: A mentoring program to incorporate the gender
perspective in information & media studies**

Juan-José Boté-Vericad

Departament de Biblioteconomia, Documentació i Comunicació Audiovisual,

Universitat de Barcelona

juanho.botev@ub.edu

Anna Villarroya

Departament d'Economia, Universitat de Barcelona

annavillarroya@ub.edu

Aurora Vall

Departament de Biblioteconomia, Documentació i Comunicació Audiovisual,

Universitat de Barcelona

auroravall@ub.edu

Marga Carnicé-Mur

Facultat de Lletres, Universitat de Lleida

margarida.carnice@udl.cat

Abstract

GEMPIMS (Gender Perspective Mentoring Program in Information & Media Studies) is a mentoring project for teachers whose objective is to promote the incorporation of the gender perspective in their teaching activity at the Faculty of Information and Audiovisual Media (FIMA) of the University of Barcelona (UB). The project falls under the III Equality Plan of the University of Barcelona for the period 2020-2022, which includes gender perspective in university teaching as one of the main strategies.

GEMPIMS is the continuation of a previous project, GENDIMS (Gender Perspective in Information and Media Studies) (2021-2022) aimed at providing a diagnosis of how teachers and students perceive and value the gender and LGBTQ perspectives in the curricula and teaching of the bachelor's degrees in Digital Information and Documentation Management (GIDD), on the one hand, and Audiovisual Communication (CAV), on the other. One of the results of the GENDIMS project was the need to support and accompany teachers to incorporate the gender perspective in their day-to-day life (Villarroya et al., 2022; Villarroya and Boté-Vericad, in press). It is from the results, observations and needs detected in the GENDIMS project that the GEMPIMS project arises.

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Authorship

Juan-José Boté-Vericad is Lecturer Professor at the Department of Library, Information Sciences and Media Studies, University of Barcelona. Ph.D. in Information Science from the University of Barcelona and Ph.D. in Linguistics and Information Science from the Hildesheim Universität. He is a member of CRICC. Her main research lines are gender perspective in education, research data management and open science. He has published her research in journals such as the *Journal of Documentation*, *Education for Information*, *Professional de la Information*, *Learned Publishing* and *Information Library Research*.

Anna Villarroya is an Associate Professor in the Department of Economics at the University of Barcelona and President of the European Association of Cultural Researchers. She is also the academic coordinator of the Interuniversity Doctoral Program in Gender Studies: Culture, Society and Policy and the director of the Centre for Research on Information, Communication and Culture (CRICC) at the University of Barcelona. Her areas of expertise include women and science, women and culture, and gender perspectives in training and research. She has published her research in journals such as the *European Journal of Women's Studies*, *Scientometrics*, *Journal of Librarianship and Information Science*, *Learned Publishing*, *Cultural Trends* and the *European Journal of Cultural Studies*.

Aurora Vall is a Professor at the Faculty of Information and Audiovisual Media of the University of Barcelona (UB). She is the head of studies of the Digital Information and Documentation Management Degree. She has a PhD in Documentation (UB, 2011). She has participated in European educational innovation projects such as Digital Education for Crisis Situations: Times when there is no alternative (DECriS). She is a researcher at the GENDIMS group dedicated to the application of the gender perspective to the studies of Information Sciences and Audiovisual Communication. She is a member of the Center for Research in Information, Communication and Culture (CRICC).

Marga Carnicé-Mur is a Lecturer and a Researcher in media studies at the University of Lleida (UdL). She holds a PhD in Communication (UPF, 2017) and a Master's in Contemporary Film and Audiovisual Studies (UPF, 2010). Her research lines focus on audiovisual culture from a gender perspective. She has published her work in scientific journals such as *L'Atalante*, *European Journal of Women Studies*, *Bulletin of Spanish Visual Studies*, or *Schermi*. She has been a Visiting Professor at the Università degli Studi di Roma tre (Italy) and currently collaborates with research groups such as DIGHECS (UB).

Profesores de hoy diseñando el futuro: un estudio piloto de percepciones sobre la relación entre la diversidad sexual y de género y el contexto escolar

Marcus Pereira Junior

*Centro de Investigação Didática e
Tecnologia na Formação de Formadores
Universidade de Aveiro*

m.junior@ua.pt

Filomena Teixeira

*Centro de Investigação Didática
e Tecnologia na Formação de Formadores,
Universidade de Aveiro, Portugal
Escola Superior de Educação de Coimbra
Instituto Politécnico de Coimbra*

filomena@esec.pt

Ana Valente Rodrigues

*Centro de Investigação Didática
e Tecnologia na Formação de Formadores
Universidade de Aveiro*

arodrigues@ua.pt

Resumen

Actualmente, los profesores de la enseñanza primaria y secundaria portuguesa se enfrentan, diariamente, a un conjunto de desafíos que confrontan los espacios escolares, fuertemente atravesados por cuestiones sociales emergentes (Silveira et al. 2021, 2-8). Se cuestiona, interna y externamente, si la escuela debe o no asumir, de forma más contundente, determinadas posiciones e intervenciones en relación con las cuestiones sobre las relaciones de género y la sexualidad, más precisamente, sobre las transformaciones en los pensamientos y prácticas basadas en normatividades estructurales, relacionadas con el binarismo y la heteronormatividad (Butler 2016, 24- 36, Carvalho y Teixeira 2019, 174-175). De esta manera, en el ámbito de la ampliación de las cuestiones sobre este tema en las escuelas, es fundamental que los profesores presten especial atención a la creciente incorporación de los cambios que ocurren más allá de los muros de la escuela. Frente a esos cambios es importante comprender cómo los profesores observan la manifestación de esas transformaciones en el contexto escolar y cómo se posicionan frente a la diversidad sexual y de género en su relación con la escuela

(Souza, Milani y Ribeiro 2020, 102-103). A partir de la pregunta: "¿Cómo piensan los profesores sobre la creciente relación entre las cuestiones de género y sexualidad y el contexto escolar?", nos propusimos desarrollar un estudio piloto con el objetivo de investigar las percepciones de los profesores que cursan el doctorado en Educación a través de la aplicación de un cuestionario sobre la relación entre la diversidad sexual y de género y la escuela. Por tratarse de un estudio exploratorio, cualitativo y descriptivo, utilizando análisis de contenido (Bardin 2016, 123-179), se diseñó y aplicó el cuestionario "Relaciones de género y sexualidad en la escuela: ¿qué piensan los profesores?", con la participación voluntaria de un grupo de quince profesores y profesoras que actualmente desarrollan un Doctorado en Educación en una institución pública portuguesa. El cuestionario, con ocho preguntas, planteó concepciones iniciales que atraviesan el cotidiano escolar, a saber, la relevancia y pertinencia de abordar cuestiones de género y sexualidad, pero también el grado de importancia de temas como comportamientos sexuales, estereotipos, expresiones e identidades de género, violencia de género y sexo, junto con su confianza para abordarlos. Mediante el análisis y la interpretación de los datos, utilizando estadísticas descriptivas, el estudio sugiere la importancia que la mayoría de los profesores atribuyen a la necesidad de abordar cuestiones de género y sexualidad en las escuelas, así como su confianza para analizar y explorar diversas cuestiones de diversidad sexual y de género. Los participantes también señalaron dificultades relacionadas con déficits de conocimiento de los contenidos y de la mejor manera de abordar dichas cuestiones en la escuela, a pesar de las limitaciones internas y externas existentes en ella. A través de estas primeras percepciones y por tratarse de un estudio piloto, donde es importante señalar que se cautelan las generalizaciones sobre el análisis, destacamos la urgencia de la formación en contexto, pensando en estrategias de intervención educativa con profesores y alumnos, extendidas a la comunidad escolar y social circundante, con el fin de constituir una educación básica para una comprensión más inclusiva sobre las múltiples posibilidades de ser y estar en el universo de la diversidad sexual y de género, destacando la posición fundamental de la escuela frente a los problemas emergentes.

Palabras clave: Profesores, diversidad sexual y de género, escuela.

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Authorship

Marcus Pereira Junior

Hombre cis, gay, profesor biólogo, psicólogo, investigador y apasionado por la vida. Diez años de experiencia como profesor y ayudante de laboratorio de asignaturas de Ciencias y Biología en la red de escuelas públicas de Río de Janeiro (Brasil). Actualmente en formación doctoral en Educación en la Universidad de Aveiro (Portugal), desarrollando investigaciones que relacionan cuestiones de género y sexualidad con el contexto escolar. Esperanzado en los tiempos prometedores que se avecinan, incluso frente a las numerosas injusticias sociales existentes, creyendo, como Paulo Freire, que a través de la Educación es posible transformar la sociedad.

Filomena Teixeira

Investigadora del Centro de Investigación en Didáctica y Tecnología en la Formación de Formadores de la Universidad de Aveiro donde, desde 2008, se dedica a estudios sobre sexualidad y género en el discurso mediático con implicaciones para la formación de profesores. Autor y coautor de publicaciones científicas, dirección de tesis y disertaciones en este campo. Profesor Coordinador de la Escuela Superior de Educación del Instituto Politécnico de Coimbra. Organiza, en septiembre de 2023, en Coimbra, el VII Congreso Internacional Sexualidad y Educación Sexual: género, diversidad sexual y derechos humanos, en colaboración con colegas de universidades públicas de Portugal y Brasil.

Ana Valente Rodrigues

Profesora Asistente del Departamento de Educación y Psicología de la Universidad de Aveiro (UA). Miembro del Centro de Investigación en Didáctica y Tecnología en Formación de Formadores. Directora del Máster en Educación Infantil y Primaria. Miembro del Equipo de Apoyo a la Innovación Curricular y Pedagógica de la UA. Coordinador del proyecto de recursos educativos digitales para la enseñanza de las ciencias en educación primaria. Sus principales áreas de intervención y investigación son: prácticas integradas de educación científica formal y no formal; infraestructuras y módulos interactivos de educación científica; recursos educativos digitales; educación en sexualidad y género; formación del profesorado.

PAPER SESSIONS

PS6 - Responses to Media Representations

Current concerns in using scales to measure attitudes towards LGTBI people in media

Ariadna Angulo-Brunet

Faculty of Psychology and Educational Sciences

Universitat Oberta de Catalunya

aangulob@uoc.edu

Oscar Lecuona

Department of Psychology

Rey Juan Carlos University

oscar.lecuona@uam.es

Miguel Ángel López-Sáez

Department of Psychology

Rey Juan Carlos University

miguel.lopez.saez@urjc.es

Abstract

The use of tests or scales in research on the reception of audiovisual content is widespread. Choosing a tool to measure the construct of interest is often a challenge as it must be based on empirical evidence that the scores can be used for the intended purposes. In recent years, there has been a growing body of research focusing on the representation of LGBTI+ characters in serialized fiction or film. Often, this research focuses either on the extent to which there are enough characters, or the extent to which these characters are stereotyped. With this kind of research, we have a basis for understanding how to work on reducing prejudice towards LGBTI+ people but it is not enough. Having measures that allow us to know the attitudes towards LGBTI+ people and characters in fiction, we can help us to make good diagnoses and educational interventions if necessary.

However, there is currently a gap in the availability of tools to effectively measure these constructs. In this paper, we deal specifically with one case study: transphobia. Although several scales have been developed in the last decade (e.g., Genderism and Transphobia Scale, the Transphobia Scale, the Attitudes Toward Transgendered Individuals Scale), the evidence of psychometric quality is not as good as desirable. Not only from a quantitative point of view (e.g., factor analysis, reliability) but also from the point of view of their content: they generally only allow us to discriminate against people with extreme attitudes, not detecting, for example, more subtle forms of transphobia.

In this paper we discuss the limitations and challenges based on the empirical results of two studies in order to seek possible solutions to the problems encountered. In the first study, a sample of 829 young Spanish people were administered the TABS scale (Trans Attitudes and Beliefs Scale) and the GTSS-R scale (Genderism and Transphobia Subscale-Revised). The second study was based on the responses of 310 young Spaniards who were also administered the ATTMW (Attitudes toward Trans Men and Women).

To this end, firstly, the lack of variability in the responses obtained is discussed. In other words, we found polarized opinions, generally with favorable attitudes towards transgender people. This is not surprising when looking at the content of the items, since unless the person has a very transphobic attitude, it is difficult to disagree (e.g., "Transgender individuals should be treated with the same respect and dignity as any other person"). This finding can be thought as positive, as we might think that people in general are not transphobic. However, it could also mean that there is a problem in the definition of the construct of transphobia, not of people scoring low on the instruments.

Another problem we face is that the different tools intended to measure attitudes towards LGBT people do not discriminate between them either. In the case of the TABS and the GTSS-R, which have substantively differently nuanced definitions, we found a very high correlation (0.72), while other instruments like the Modern Homophobia scales (MHS-L/MHS-G) we found more modest correlations (-.50). Although a relationship between the concepts is expected, the scales present potential issues of discriminating between the different concepts they intend to measure.

Finally, the ATTMW presents transphobia as conceptually different towards trans men and trans women, thus it provides a unique scale for each. However, the empirical evidence shows a very high correlation between these two scales (0.98), suggesting a common root in these constructs. When relating this scale also to other scales, we also find high correlations with heterosexism (0.75), again suggesting that these constructs have common roots.

In this landscape, we propose practical recommendations on how to overcome some of these limitations and challenges. From the proposal of new scales that aim to measure more subtle forms of transphobia, to the improvement of the response process of some of these scales. This way the field could simplify the measurement of the constructs and benefit from more psychometrically robust measures.

Authorship

Ariadna Angulo-Brunet is a PhD in Psychology and has a Master's degree in behavioral science methodology. She works as an Adjunct Professor at the *Universitat Oberta de Catalunya* teaching research methodology courses. The main focus of her research interest lies in the measurement of

psychological constructs. In recent years she has developed work in the field of audiovisual reception, especially in adolescents and LGBT+ groups, and also in health psychology.

Oscar Lecuona holds a PhD in Psychology and has a Master's degree in behavioral science methodology. She works as an Adjunct Professor at the Universidad Rey Juan Carlos and the Universidad Autónoma de Madrid teaching research methods and data analysis. His research interests include minority stress (especially in LGTBI+ groups), consensual non-monogamies, mindfulness, alternative sexualities and advance methods like network psychometrics or latent profile analysis.

Miguel Ángel López-Sáez holds a PhD in Psychology from the Universidad Autónoma de Madrid (international mention and extraordinary award). He is currently Associate Professor in the Department of Psychology and Director of the Diversity Unit at the Universidad Rey Juan Carlos. His research interests include: 1) the stress of minorities; 2) the discourses and technologies used by the psychological discipline on sexuality and gender; 3) sexual and gender harassment in educational contexts; 4) the construction of stereotypes, prejudices and hate discourses on disability, gender and sexuality.

Spanish adolescents' perspectives of LGBTQ+ characters in scripted series

María T. Soto-Sanfiel

Department of Communications and New Media

National University of Singapore

cnmmtss@nus.edu.sg

Esmeralda A. Vázquez-Tapia

Department of Audiovisual Communication and Advertising

Autonomous University of Barcelona

esmeralda.vazquez@uab.cat

Abstract

The recent and increasing amount of representation of young and adult LGBTQ+ people in the media (Dhoest and Simons 2012) has been asserted as a useful approach for informing audiences about LGBTQ+ matters (McInroy and Craig 2017) and provide realistic, non-stereotyped LGBTQ+ depictions that might counteract homophobic discourse and hostility towards the LGBTQ+ community (Masanet, Ventura, and Ballesté 2022).

Depictions of LGBTQ+ people in traditional media have progressively become more positive, with queer characters now being portrayed in a similar fashion to non-LGBTQ+ ones (Dhoest and Simons 2012; McInroy and Craig 2017) and LGBTQ+ aesthetics being incorporated in such representations (McInroy and Craig 2017). However, there are still problems with the representation of younger LGBTQ+ people (Amat, González de Garay, and Moliner 2020; McInroy and Craig 2017). Indeed, adolescents lack visible, varied, and multidimensional LGBTQ+ media role models, particularly because such identities are so complex, diverse, multifactorial, and not all LGBTQ+ individuals experience them the same way (Amat, González de Garay, and Moliner 2020).

Increased LGBTQ+ representation has not been accompanied by sufficient research, either on the impacts of such depictions on young LGBTQ+ audiences (Dhoest and Simons 2012; McInroy and Craig 2015, 2017) or on heterosexual cisgender adolescents. Today's adolescents develop their identities amid immense social and technological changes while increasingly relying on the media to learn, connect and play (Dhoest and Van Ouytsel 2022). Although they identify with a wider range of more inclusive identity labels than previous generations in different cultural contexts (Dhoest and Van Ouytsel 2022; Persson et al. 2020), they still need information and close personal referents (Amat, González de Garay, and Moliner 2020), especially about sexual and gender diversity to reduce LGBTQ+ phobia (Pichardo et al. 2009) and foster greater visibility and social acceptance (Amat, González de Garay, and Moliner 2020).

Coherently, this research contributes to the existing knowledge on the relationship between adolescents and fictional LGBTQ+ characters and their need for representation. Specifically, it aims to inform audio-visual producers and industries about the attitudes of the so-called “missing audience” (Davison, Bulger, and Madden 2020) by observing adolescents’ opinions about the representation of LGBTQ+ characters on series distributed by digital platforms and regular TV channels. It also expands on recent preliminary studies of young people’s responses to LGBTQ+ representations (Dhoest and Van Ouytsel 2022; McInroy and Craig 2015, 2017). The study tries to respond to the following research questions: What kind of LGBTQ+ representations do Spanish adolescents prefer and like to consume in the audio-visual fiction; and What are the attitudes of Spanish adolescents towards existing Spanish representations of LGBTQ+ adolescents in such products?

Data was collected through four online focus groups (FGs). A convenience sample was recruited via a snowballing technique using social networks. Participants were 20 late adolescents aged 16-21 ($\text{Mean}_{\text{Age}} = 18.5$) from diverse urban areas of Spain distributed into 4-7 person FGs. They were all students, albeit at different educational levels (i.e., college, high school, vocational training). Ten identified as cisgender (6 female and 4 male), two as transgender (1 male) and eight as agender. Regarding sexual orientation, six did not have a clear idea or just said they were part of the LGBTQ+ community, five identified as bisexual, three as pansexual, three as heterosexual, two as gay, and one as asexual. A thematic analysis (TA) was applied to the verbatim transcriptions of the responses to identify patterns within them (Mieles, Tonon and Alvarado 2012).

Main preliminary results show that adolescents from Spain demand more varied, diverse, and realistic representations of LGBTQ+ people, and particularly transgender, non-binary and bisexual youngsters (Amat, González de Garay, and Moliner 2020; McInroy and Craig 2015, 2017). Also, that despite the increased presence of LGBTQ+ adults and adolescents in the media, these depictions often cause them discomfort, regardless of sexual and gender identity, due to being stereotyped, unrealistic, romance-sex oriented, driven by inclusion quotas, unvarying and always showing such people partying (Dhoest and Simons 2012; Sender 2012; Masanet, Ventura, and Ballesté 2022).

As a preliminary conclusion, this research provides a clearer picture of the values, conceptions, and worldviews of young Spaniards in the 21st century. This is important because adolescents, and particularly LGBTQ+, actively use media representations for identity building, personal development, self-concept (Craig and McInroy 2014; McInroy and Craig 2015, 2017) and communicating with others.

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Authorship

María T. Soto-Sanfiel is a PhD in Audiovisual Communication and Associate Professor at the Department of Communications and New Media in the National University of Singapore (NUS), where she is also the Principal Researcher of the Centre for Trusted Internet and Community. Soto-Sanfiel leads the R+D+I project “LGBTIQ+ screens” funded by the Spanish Ministry of Science and Innovation that aims to determine the characteristics about the representation and reception of LGBTIQ+ characters in Spanish television series broadcast on Subscription Video on Demand (SVOD) in the Spanish context.

Esmeralda A. Vázquez-Tapia is a PhD candidate at the Department of Audiovisual Communication and Advertising in the Autonomous University of Barcelona (UAB). As part of the R+D+I project “LGBTIQ+ screens”, she is developing her dissertation with a predoctoral research grant given by the Government of Catalonia.

(Post)feminist debates on sexual consent in the teen series *The Hockey Girls*: Reactions of audiences in Instagram

Orianna Calderón-Sandoval

Department of English Philology

University of Granada

oriannacalderon@ugr.es

Isabel Villegas-Simón

Communication Department

Universitat Pompeu Fabra

isabelmaria.villegas@upf.edu

Pilar Medina-Bravo

Communication Department

Universitat Pompeu Fabra

pilar.medina@upf.edu

Abstract

The current context of highly prominent movements campaigning for gender equality in the media industry, such as Me Too and Time's Up, has led to an increase in the diversity of portrayals of female characters and embracement of so-called feminist discourses (see e.g. Garrido and Zapsi 2021). However, feminist theorists like Angela McRobbie (2004), Sarah Banet Weiser, Catherine Rottenberg and Rosalind Gill (Banet Weiser et al. 2020) warn that what is really prevailing in the most popular media portrayals is a post-feminist and neoliberal approach. In line with this tendency, the global SVOD platform Netflix has implemented what they call "inclusion" measures on both sides of the screen since 2018 (Myers 2021). This communication looks at how Netflix's approach to inclusion, specifically in terms of gender equality, plays out in the Spanish context. Our case study is the first season of the 2019 TV series *Les de l'Hoquei* (*The Hockey Girls*), which was produced by the public Catalan channel TV3 and the company Brutal Media, with 75% of the budget provided by Netflix. Created by Laura Azemar, Ona Anglada, Natàlia Boadas and Marta Vivet, *The Hockey Girls* is a teen series that has been described as promoting female empowerment (Álvarez 2020; Alonso 2022; Tous et al. 2022). However, as scriptwriter Ona Anglada expressed in an interview carried out for this research in 2022, depiction of feminist issues was something that had to be constantly negotiated. We focus on one example raised by Anglada: the representation of a situation of sexual non-consent within the storyline of two of the main characters. Despite the fact that the audiovisual representation that made it to the screen wasn't as strong as the series' creators had

envisioned, Anglada explains, reactions from audiences on social media made them realise that there was still a significant engagement from spectators.

Bearing in mind that sexual consent is not only one of the most controversial issues on the current feminist agenda in Spain (Vidu and Tomás 2019), but also one of the topics that generated considerable debate on *The Hockey Girls*' Instagram account, our communication poses two research questions: 1. How is the portrayal of sexual consent in *The Hockey Girls* discussed by users of the series' Instagram page? 2. What stereotypical aspects of sexual consent are reinforced and which ones are questioned from a feminist perspective? In order to answer these two questions, we analyse the 105 comments made in response to three posts on *The Hockey Girls*' official Instagram account (all dated 27 May 2019), which summarise the series' storyline about the absence of sexual consent in the relationship between two main characters. The results of our thematic analysis (Braun and Clarke 2006) revealed two contrasting views. On the one hand, there are comments that interpret the situation by referring to the stereotypes of romantic love, ignoring the conflict over sexual consent and instead treating the breakup as a problem that the couple should resolve in their own private intimacy. On the other hand, there are comments that identify what happened as a situation of sexual non-consent, where the aspects that generated the most controversy were the use of the word 'rape' and the male character's responsibility for not having heeded the non-verbal signals emitted by his partner. From the perspective of Relationship and Sex Education (RSE), it is concluded that audiovisual content and exchanges on social media can be useful tools for learning to acknowledge non-verbal signs of non-consent (Nussbaum 2022), in line with previous research stating that young audiences have the capacity to respond critically to the messages they receive (Buckingham and Bragg 2004), and that young audiences make extensive use of fiction in the media as a source of RSE (Aran et al. 2011; Masanet and Buckingham 2015; Masanet et al. 2018; Jozkowski et al. 2019).

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Authorship

Orianna Calderón-Sandoval is Junior lecturer in Gender Studies and English Cultures at the University of Granada. She is a researcher of the CHANSE ERA-NET project “DIGISCREENS - Identities and democratic values on European digital screens: Distribution, reception, and representation”. She also collaborates with the “LGTBIQ+screens” research project. Recent publications: ‘Implementing Gender Equality Policies in the Spanish Film Industry’, *International Journal of Cultural Policy*; “Subverting technologies of gender in male-dominated gender regimes”, with Maria Jansson, *Feminist Media Studies*; and “Resisting Cultures of Inequality through Feminist Counter-Visuality Practices in Contemporary Spanish Fiction and Non-Fiction Cinema”, with Adelina Sánchez, *Investigating Cultures of Equality*.

Isabel Villegas-Simón is a Postdoctoral Researcher and Juan de la Cierva Fellow in the Department of Communication at Universitat Pompeu Fabra (Barcelona, Spain). She holds a PhD in Audiovisual Communication from *Universitat Autònoma de Barcelona* with an International Mention and obtained the Extraordinary Doctorate Award. Her main research interests include popular culture, social media platforms, and cultural discourses from a critical and gender perspective. She has published articles in academic journals such as *Poetics*, or the *International Journal of Communication*. Currently, she is a Criticc (UPF) research group member and takes part in the funded research project LGTBIQ+screens.

Pilar Medina-Bravo is Senior lecturer at the Communication Department (Universitat Pompeu Fabra, UPF). Coordinator of the Research Group "Critical Communication" (CritiCC), her research focuses on critical analysis of communication from a feminist perspective. She is also a member of the 'Gender Studies Center' and the 'Committee on Equality Policies' of the UPF. She has presented more than 50 papers in national and international academic-scientific meetings with regular participation in congresses of international relevance in Communication (IAMCR and ECREA). Latest publication: Tinder un-choosing. The six stages of mate discarding in a patriarchal technology, *Feminist Media Studies*, DOI: 10.1080/14680777.2022.2099928

Trans audiences on trans representation in media: amidst visibility, stereotypes, transnormativity and pedagogy

Rafael Ventura

UPF Barcelona School of Management

rafael.ventura@bsm.upf.edu

Isabel Villegas-Simón

Dept. of Communication

Universitat Pompeu Fabra

isabelmaria.villegas@upf.edu

Juan José Sánchez-Soriano

Dept. of Journalism and Corporate Communication

Universidad Rey Juan Carlos

juanjose.sanchez@urjc.es

Abstract

This research explores the perceptions and opinions that trans people have about the representation of trans characters in Spanish fiction, as well as the influence it has on their social and personal experiences. Currently, the situation of trans people in Spain is at the centre of the sociopolitical debate fostered by events such as the controversial "Trans Law" (Gómez & Fernández, 2021) or the success of TV series such as *Veneno* (2020, Atresplayer), starring trans actresses. This has brought into discussion the visibility of trans people in fiction, and the impact it has for trans people and for their socialization.

The preceding literature has shown that trans characters have traditionally been portrayed as psychopaths, criminals, violent, sex workers, caricatures, and mentally ill in the media (Davis, 2009; Shelley, 2008; Phillips, 2006). However, in recent years, these are being characterized in a kinder and more empathetic way that attempts to show the violence and social barriers that trans people face in real life. However, this more positive portrayal has sometimes been criticized as transnormative (Johnson, 2016; Mocarski, et al., 2019), as it may perpetuate gender normativity. These narratives, both positive and negative, have effects on trans people. In particular, some studies report that such representations affect trans people's gender identity development, and also how they are perceived and treated in their social, work, and family environments (McInroy & Craig, 2015; Ringo, 2002; Shelley, 2008).

Taking into account the above, this study aims to give a voice to trans people themselves and to know their own opinion about the fictional characters and plots that represent them in the most

popular television series. Given the lack of previous studies on this topic, especially in the Spanish context, we propose a qualitative exploratory research in which a total of 20 trans people from different parts of Spain have participated. The research is divided into two phases. In the first phase, focus groups were carried out in order to know and identify opinions on the degree of representativeness of trans characters in Spanish fiction, which are the most stereotypical and the most realistic characteristics, and how this representativeness influences the daily life of the trans community. In the second phase, semi-structured interviews were conducted in order to confirm and expand on the results obtained in the focus groups.

The results show that the participants consider the trans representation of current fictions very far from their realities. They also manifest as the main stereotype the association of the trans condition to a tragic life or to a constant rejection by society. However, the results also show the ways in which participants conceptualize realism in TV narratives and how they highlight their pedagogical value. Additionally, the visibility of any trans people seems more important for participants than their own particular experiences in the narratives. The outcomes also reveal the relevance for them of trans people taking part in the audiovisual and entertainment industry, both in the creation and in the production of television series, as well as in producing a particular “trans star system” with which to identify. In general, we observe that trans audiences demand their voices to be heard since they have proposals for improvement with the aim of achieving fairer and more balanced audiovisual representations. Moreover, the outcomes allow discussing previous studies, such as exploring the concept of transnormativity and its consequences, identifying more respectful and consistent ways of characterizing trans people, and knowing the impact that the current representation is having on the vital and social experience of trans people in Spain.

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Authorship

Rafael Ventura (PhD in Communication) is faculty at the UPF Barcelona School of Management. His research interests focus on the LGBTQ representation in the media. As a result, he has published articles in high-impact journals in the fields of gender and communication. He has also participated at more than 20 international conferences hosted by prestigious organizations such as the International Communication Association (ICA), the International Association for Media and Communication Research (IAMCR), and the International Association for the Study of Sexuality, Culture and Society (IASSCS).

Isabel Villegas-Simón is a Postdoctoral Researcher - Juan de la Cierva Fellow in the Department of Communication at Universitat Pompeu Fabra (Barcelona, Spain). She holds a PhD in Audiovisual Communication from *Universitat Autònoma de Barcelona*. Her main research interests include popular culture, social media platforms, and cultural discourses from a critical and gender perspective. Currently, she is a member of the Criticc (UPF) research group and takes part in the founded research project LGTBQ+screens

Juan-José Sanchez-Soriano is Lecturer in Communication at the University Rey Juan Carlos (Madrid). PhD in Communication at the University of Murcia, he has published several high-impact scientific outcomes (journals, international conferences and book chapters). He has also been Visiting Researcher at University Pompeu Fabra (Barcelona), University of Hull (UK) and University of Southern California (USA). His research interests include cinematography, serial fiction, cultural studies and audiences reception from a LGTB + studies perspective.

Presentation of *Retrats Intermitents (Intermittent Portraits)*, a podcast of LGBTIQ+ representation, plus a live recording of a program

Vítor Blanco-Fernández

Communication Department

Universitat Pompeu Fabra

vitor.blanco@upf.edu

Isabel Villegas-Simón

Communication Department

Universitat Pompeu Fabra

isabelmaria.villegas@upf.edu

Ona Anglada-Pujol

Communication Department

Universitat Pompeu Fabra

ona.anglada@upf.edu

María Castellví Lloveras

Communication Department

Universitat Pompeu Fabra

maria.castellvi@upf.edu

Isabel Rodríguez de Dios

Communication Department

Universidad de Salamanca

isabelrd@usal.es

Abstract

Retrats Intermitents (Intermittent Portraits) is a podcast around LGBTIQ+ representation. It is part of the scientific dissemination area of the project "LGBTIQ+ representation in Spanish fiction series and the effectiveness in reducing prejudice based on sexual orientation and gender identity (LGBTIQ+ screens)" –Spanish Ministry of Science and Innovation (PID2019-110351RB-I00)– and it is funded by the Catalan Foundation for Research and Innovation, through the Joan Oro Grant for the promotion of Catalan Scientific Culture.

The podcast aims to establish different dialogues around the study and creation of queer representation. To do so, it sits together scholars, professionals, and audience members to discuss particular topics. Its five episodes revolve around the following thematics and questions and invite the following participants:

1. **Visibility.** Is visibility the only possible politics of queer media? How do we avoid its harmful consequences? What about queer invisibility? With Albert Closas Oliveras, Alejandro Gil, Juan-José Sánchez Soriano and Mariona Borrull Zapata.
2. **Referents.** Who decides who our referents are? How do they evolve? What is considered a positive, harmful, good, or detrimental referent? With Beatriz González de Garay, Marina Cisa, Shaina Joy Machlus and Zaida Carmona.
3. **Pain.** How do we balance the need to represent our suffering without preventing LGBTIQ+ people from imagining a livable future? How do we construct hopeful stories without forgetting that pain continues to exist off-screen? With AL-V, Helena Parellada, Rafael Ventura and Víctor Ramírez.
4. **History.** How do we contextualize each film, series, or documentary in its historical moment? How have we changed over time? Is it helpful to claim that our representation is now better than before? With Alberto Berzosa, Sofia Esteve, Isa Luengo and David/Davinia.
5. **Community.** How is the queer community represented on screens? Moreover, what communities do we create off-screen as researchers, practitioners, or fans? With Gloriana Jiménez, Marta Vivet, Març Llinás and Santiago Lomas.

We are currently in the production phase of the episodes, and recordings are scheduled throughout March. We will launch the complete podcast before the International Congress on Media, Gender and Sexualities: Representations, Literacies and Audiences (June 06 -June 10). Therefore, we conceptualize this activity as promoting the podcast and its contents. However, considering the Congress will welcome together international scholars from Queer Media Studies, we also think of this activity as an open recording of a further episode of our podcast: one that assesses the most updated tendencies in LGBTIQ+ representation studies. Consequently, the action will consist of two main parts:

1. **Podcast presentation.** Members of the podcast team will briefly introduce the podcast, its web, and its contents.
2. **Live public recording.** Members of the podcast team will lead a public recording of another podcast episode. The podcast will revolve around the current status of LGBTIQ+ Media Studies. We will allow members of the public to participate, sharing their thoughts and questions on the topic.

The activity will take place in a distended, relaxed environment. We will record the podcast after the main communications and in an open space where eating and drinking are

allowed. The resultant podcast will be available publicly, and its conversation will be transcribed and published –also in open access– in an academic journal's open call to be announced later.

Authorship

Vítor Blanco-Fernández is the Predoctoral fellow at the UPF Barcelona (Communication). MA in Media, Power, and Difference (UPF, 2019). Member of the Critical Communication Research Group (CritiCC-UPF), as well as the research projects LGBTIQA+Screens (UAB), Transmedia Gender & LGBTI+ Literacy (UB), and Object Space Agency (Humboldt, Berlin). Their research lines are LGBTIQA+/Queer Media Studies, Feminisms, Digital Culture, and Contemporary Art.

Isabel Villegas-Simón is a Postdoctoral Researcher - Juan de la Cierva Fellow in the Department of Communication at Universitat Pompeu Fabra (Barcelona, Spain). She holds a PhD in Audiovisual Communication from the *Universitat Autònoma de Barcelona*. Her main research interests include popular culture, social media platforms, and cultural discourses from a critical and gender perspective. Currently, she is a member of the Criticc (UPF) research group and takes part in the founded research project LGTBIQ+screens.

Ona Anglada-Pujol is a PhD candidate at the Communication Department of Pompeu Fabra University (Barcelona) with a PIF fellowship. She is a member of MEDIUM Research Group. Her doctoral research is about slash fiction practices about gamers and their discourses around gender, sexuality, romantic love and sexual consent, as well as the relationship that these YouTubers establish with those texts. Her main research interests are fan studies, popular culture and queer studies.

María Castellví Lloveras is a PhD student in Communication and a member of the MEDIUM research group at the Communication Department of Pompeu Fabra University (Barcelona), with a FI-AGAUR fellowship. The aim of her thesis is to analyze contemporary feminine young identities in social media with an approach based on qualitative text analysis and reception studies. Her research interests are popular media culture, celebrity studies, youth and girlhood studies and media literacy.

Isabel Rodríguez de Dios is RyC Fellow Researcher at the University of Salamanca. In September 2018 she received her PhD degree with her PhD thesis, entitled 'Risks of interactive communication in the adolescent population. Diagnosis and intervention of digital literacy'. Her research focuses on adolescents' digital skills, coping strategies, online risks, online opportunities and narrative persuasion.

PAPER SESSIONS

PS7 - Film Studies, Gender & Diversities II

Elogio de la diferencia:
Sexualidad, cuerpo y performance en la primera etapa del cine de
Victoria Abril (1977-1991)

María Adell Carmona
Art History Department
Universitat de Barcelona
maria.adell@ub.edu

Abstract

Entre la nueva generación de actrices jóvenes surgidas al final de la dictadura franquista, representativas del cambio sociopolítico y cultural del momento, destaca de forma inapelable Victoria Abril. El papel que le lanzó al estrellato, y que inició una fructífera y longeva colaboración con el cineasta Vicente Aranda, fue el del joven José María en *Cambio de sexo* (1977), una de las primeras aproximaciones del cine español a las identidades trans. Desde ese momento, y a lo largo de una trayectoria profesional durante los años ochenta que culminaría en 1991 con *Amantes* (de nuevo, dirigida por Aranda), Victoria Abril encarnaría una galería de personajes que encarnan una cierta “diferencia femenina” (Patricia White, 1991): madre autodestructiva en *Mater Amatisima* (1981), arrebatado icono quinqu y proletario en *El Lute: camina o revienta* (1987), actriz porno víctima de un admirador perturbado (*Átame*, 1989) o viuda *fatale* de deseo erótico desbordante (*Amantes*, 1991). En un momento histórico en el que la narrativa, el discurso y el imaginario principal de la Transición y los primeros años de la democracia sintetizaba en las musas del destape el símbolo de una apertura de libertad expresiva, actrices como Victoria Abril (pero también Ángela Molina o Charo López) encarnaban personajes femeninos jóvenes, autónomos y modernos que, a la vez que se vinculaban con un imaginario erótico similar - que se concretaba en ciertas estrategias de filmación de lo corporal y la desnudez, evidente en filmes de Abril como *La muchacha de las bragas de oro* o *Baton Rouge* -, rompían con algunos de sus modos de representación y trazaban nuevas subjetividades o las prefiguraban. Esta comunicación - que se centrará en los papeles cinematográficos más representativos de Victoria Abril entre 1977 y 1991 (con una alusión a *Felpudo maldito*, de 1995, en la que encarna a una mujer casada que inicia un idilio con otra mujer), pero también en sus contundentes apariciones en la prensa y medios del momento, de *Fotogramas* a *Interviú* - analizará el modo en que los personajes, el cuerpo, la gestualidad y la idiosincrasia interpretativa de Victoria Abril constituyeron una imagen estelar que proyectaba y encarnaba las tensiones, imágenes y discursos existentes sobre el cambio democrático y la modernización española de aquel momento histórico. Una imagen estelar que, por otro lado, encarnaba una feminidad a contracorriente, poseedora de un erotismo activo y autónomo que, en ocasiones, permitía poner en duda ciertos dogmas del discurso heteronormativo y que está vinculada a una etapa de cambios - en cuanto a diversidad cinematográfica, pero también en cuanto a avances legislativos - en la que, pese a la

permanencia de diversos estereotipos, aparecen narrativas vinculadas con subjetividades alternativas, invisibles hasta el momento en el cine español.

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Authorship

María Adell Carmona. Doctora en Teoría, Análisis y Documentación Cinematográfica por la Universidad Pompeu Fabra (Barcelona), con una tesis sobre la actriz Jean Seberg. Es docente en la *Universitat de Barcelona* y en ESCAC-Escola Superior de Cinema i Audiovisuals de Catalunya, donde imparte asignaturas de Historia del Cine e Historia del Cine Español. Ha publicado artículos en revistas académicas como *L'Atalante*, *Bulletin of Spanish Visual Studies* y *Comparative Cinema*. También ha colaborado en numerosos libros colectivos, el último *El deseo femenino en el cine español (1939-1975), Arquetipos y actrices*. Ha participado en numerosos congresos nacionales e internacionales con comunicaciones sobre actrices y cineastas españolas. Actualmente es investigadora en sendos proyectos de investigación financiados, uno en la UPF (sobre actrices y representaciones femeninas en el cine español de 1975 a 1992) y en otro en la UB (sobre la historia del pensamiento cinematográfico en España).

Estrategias de inscripción de las sensibilidades *queer* en *Fogo-fátuo* (Rodrigues, 2022)

Pablo Calviño Tato

Departamento de Ciencias da Comunicación

Universidade de Santiago de Compostela (USC)

pablo.calvino@rai.usc.es

Abstract

La pandemia del SARS-COV2 ha acelerado el agrietamiento epistémico-político del tecnocapitalismo contemporáneo. Los cuerpos-otros, abyectos, *queer*, históricamente sometidos al castigo, la reclusión y a los dispositivos bionecropolíticos de las tecnologías del género normativo (De Lauretis 1984) se sitúan ahora en un lugar de privilegio gnoseológico desde y con el que (re)construir un origen-otro, la reconexión desde las ruínas de “los binomios cartesianos de la Razón patriarcal” (Blanco 2019, 17) con un nuevo régimen de circulación social y política. La condición disfórica de nuestro presente anuncia “un nuevo régimen de saber y un nuevo orden político-visual desde el que pensar la transición planetaria” (Preciado 2022, 22) y liberar la *potentia gaudendi* de los cuerpos vivos (cuerpo-uno, cuerpo-otro, cuerpo-colectivo, cuerpo-mundo) de su sometimiento a la “economía libidinal masculina, heterosexual, binaria y racialmente jerárquica” (Íbid., 43).

Esta investigación busca rastrear y definir las estrategias formales que permiten la inscripción de una sensibilidad *queer* contemporánea dentro de lo fílmico (Vieira, 2018), tomando como objeto de estudio el último filme del cineasta portugués João Pedro Rodrigues, *Fogo-fátuo* (2022), y poniéndolo en relación con su creación cinematográfica anterior, en la que el cuerpo se ha constituido siempre como el *locus* primordial. Utilizamos las herramientas teóricas del paragma fenomenológico de Sara Ahmed (2006), para quien las formas de estar-en-el-mundo de los cuerpos *queer* se caracterizan por una (des)orientación disidente respecto a la lógica heteronormativa de relación con los espacios y con los otros. Proponemos una aproximación a la experiencia fílmica que parta desde la concepción de acontecimiento -en el sentido deleuziano del término *événement* (Vieira, 2018)- para entender la forma en que determinados usos del lenguaje audiovisual y de la puesta en escena enfatizan la resonancia afectiva entre los diferentes cuerpos implicados en un “sensionado” (Blanco 2019, 58) audiovisual *queerizado*: los cuerpos representados, los cuerpos espectadores y también el propio dispositivo fílmico como cuerpo: la cámara-cuerpo y la pantalla-piel. Son fundamentales, en este sentido, las nociones de “visualidad háptica”, “escucha háptica” y “mímesis”, de Marks (2000), así como la categoría de “*cinesthetic subjects*” de Vivian Sobchack (2004) o la propuesta dermográfica de Ahmed y Stacey (2001).

La pantalla se constituye, aquí, como “una membrana permeable entre diferentes ‘mundos afectivos’ que comunica esta sensibilidad visceralmente, a través del movimiento, los gestos, los

colores y el sonido” (Lindner 2012, 209). “Les personajes vulnerables y las narrativas frágiles devienen así heridas en el plano, brechas en una pantalla”, que es “el linde de lo corpóreo, el lugar donde queda grabada la cicatriz” (Blanco 2019, 13), y que alberga, en un espacio tensionado por la resistencia, la posibilidad de una potencia expresiva disidente, encarnada en cuerpos precarios, y que, en el caso de *Fogo-fátuo* (Rodrigues, 2022), aspira a la reconexión con el otro, motor de deseo, a través del contacto entre los cuerpos, el intercambio de los fluidos, el roce de la tierra quemada por el incendio y el cuestionamiento paródico de las identidades herméticas y de los privilegios a través del humor y de la música.

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Authorship

Pablo Calviño Tato collaborates with the Grupo de Estudios Audiovisuais (GEA) of the University of Santiago de Compostela (USC). He participates in the organisation of the Permanent Seminar on Communication and Gender - CO(M)XÉNERO. His main lines of research are political discourse studies and audiovisual text analysis, influenced by the semiotic, psychoanalytic and phenomenological fields, with special attention to the notion of conflict and the constitutive precariousness of the subject as a being of language, as well as queer corporeality and the new statutes of screens in contemporaneity.

Fijar el momento: la cámara fotográfica como vehículo de representación de la subjetividad lésbica en el cine contemporáneo

Violeta Kovacsics

Communication, Universitat Pompeu Fabra

violeta.kovacsics@upf.edu

Francina Ribes

Instituto de Innovación Social de Esade

francina.ribes@gmail.com

Abstract

Uno de los cambios sustanciales de *Carol* (Todd Haynes, 2015) respecto a la novela de Patricia Highsmith en la que se basa es que, en el libro, el personaje de Therese quiere ser directora artística, mientras que en la película, ella aspira a ser fotógrafa. Al colocar a Therese detrás de un objetivo, se acentúa el intercambio de miradas entre las dos protagonistas. La inclusión de la fotografía en *Carol* entronca con otras películas que han relatado romances lésbicos a través de la presencia de un dispositivo fotográfico: la cámara media también entre las protagonistas de películas como *Disobedience* (Sebastián Lelio, 2017) o *High Art* (Lisa Chodolenko, 1998). ¿Qué rol juega la presencia del dispositivo fotográfico en la construcción de una subjetividad lésbica? Por un lado, ambos sirven para capturar un momento de amor efímero, cuya fugacidad viene dada por las normas sociales que determinan la relación. Por el otro, la presencia de la cámara fotográfica sirve también para realzar el punto de vista entre las amantes.

En el libro *La mirada en el temps* (1996), Núria Bou habla de la mirada como la forma de expresión de la pasión en el cine clásico. ¿Dónde queda, sin embargo, el plano/contraplano en la narración del enamoramiento lésbico, tan invisibilizado en un cine generalista que históricamente ha ignorado la subjetividad femenina? En el libro *Ausencia y exceso. Lesbianas y bisexuales asesinas en el cine de Hollywood* (2022), Francina Ribes analiza una serie de películas repletas de mujeres amenazadoras, herederas de la mujer fatal clásica, que exhiben puntualmente su pasión lésbica frente a la mirada masculina. Algunas de ellas están marcadas por la influencia de la hipersexualización femenina en el cine independiente *sexploitation*, o incluso por la industria pornográfica. En estas películas, la mayoría de ellas realizadas antes del siglo XXI, el plano contraplano entre las dos amantes es muy poco habitual, y en cambio se da en más de una ocasión entre las dos mujeres que se besan y un hombre que las observa. Es decir, la mirada sigue siendo esencialmente masculina: el hombre es quien posee el punto de vista cinematográfico y el deseo. Por contraste, la presencia de la cámara en películas más contemporáneas como *Carol* o *Disobedience* resulta fundamental para establecer el punto de vista de las protagonistas y formalizar el plano/contraplano entre las amantes. Incluso, en una película como *Retrato de una mujer en llamas* (Céline Sciamma, 2019), es la pintura la que

media entre las dos amantes, y en ella el dispositivo pictórico ejerce una función similar al del fotográfico. Teniendo en cuenta que, en general, el punto de vista y la subjetividad de las mujeres ha sido, históricamente, inexistente o muy precario en el cine comercial, resulta interesante ver cómo en estas películas el mismo punto de vista y el deseo es enfatizado, precisamente, a partir de la acción de fotografiar. Se hace explícita la mirada, y también el propio mecanismo de la cámara.

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Authorship

Violeta Kovacsics (Vilanova i la Geltrú, 1981) es profesora en la ESCAC, donde imparte las asignaturas Historia del cine y Film and Gender, y en la Universitat Pompeu Fabra, donde es profesora de cine y literatura. Es doctora en Comunicación por la Universitat Pompeu Fabra. Forma parte del grupo de investigación CINEMA de la UPF, y del consejo de redacción de la revista Caimán Cuadernos de Cine.

Francina Ribes Pericàs (Mallorca, 1986) es doctora en Medios de Comunicación y Cultura por la *Universitat Autònoma de Barcelona* y máster en Estudios de Cine y Audiovisual Contemporáneos por la Universitat Pompeu Fabra. Es autora del libro *Ausencia y Exceso: lesbianas y bisexuales asesinas en el cine de Hollywood* (Editorial Dos Bigotes, 2022), basado en la tesis que obtuvo el Premio Extraordinario de Doctorado correspondiente al curso 2019/2020. Ha colaborado con Drag Màgic, el Observatori de les dones en els Mitjans de comunicació, La Bonnemaïson y la *Universitat Oberta de Catalunya*, siempre en torno a las teorías de género y el cine.

PAPER SESSIONS

PS8 - Non-Fiction Narratives, Gender & Sexualities

Representations of gender and sexuality in international documentaries about the Olympic Rio

Ana Teresa Gotardo
Academic Directorship
Federal University of São Paulo
aninhate@gmail.com

Ricardo Ferreira Freitas
Social Communication Faculty
State University of Rio de Janeiro
rfreitas@uerj.br

Abstract

The city of Rio de Janeiro, Brazil, went through a series of transformations to rebuild its image regarding the hosting of the 2014 FIFA World Cup and the 2016 Olympic Games. The urban development strategy based on transforming cities into hosts of mega-events carries promises of various tangible and intangible benefits. Among the main ones, tourism stands out as a tangible benefit and media saturation as an intangible benefit; and, in this process, the great potential and strategic focus in the reconstruction of the city's image (Burbank et al., 2001).

In the 1960s, Brazil began to institutionally organise strategies for the development of tourism that revolved around the imaginaries of miscegenation, sexuality and exotic paradise. In this context, the Brazilian woman also became a tourist attraction (Gomes; Gastal, 2015). While government agencies no longer actively promote this imagery, the imaginary continues to be prevalent in the international media. More recently, Brazil has discovered in the LGBTQ+ public a high tourism potential, trying to construct also the imaginary of a gay-friendly destination among that public.

As far as the media are concerned, mega-events also contribute to the multiplication of documentaries about the city - and, in this exhibition, the potential for re-building imaginaries about it. In this context, this study aims to present an overview of the representations of gender and sexuality in documentaries broadcast by international television networks during the so-called "Olympic moment". It also seeks to understand how they narrate these bodies and sexualities and how they impact the production and the displacements produced about the branded Rio, a city that was commoditised to be consumed.

The work was carried out from a methodological construction, using qualitative methods such as film, narratives and discourse analysis. It aims at the critical understanding of the *corpus* through a multipurpose and non-dominant reading, especially concerning how these narratives act in the production of meanings. This analysis is part of a larger study on the construction,

deconstruction, and reconstruction of the imaginaries about Rio as a branded city (Gotardo, 2016). In this study, eleven programs were analysed, considering the following excerpt: documentaries shown by international television networks between 2013 and 2016, produced by foreigners, which promoted displacements in their narratives about the city project built by and for the brand Rio on the occasion of the sports mega-events hosted by the city in 2014 and 2016 and that were available online for viewing or downloading.

As main results, it is possible to observe that the narratives transit between stereotypes, clichés, and displacements, exploring both colonial and available bodies and deconstructions of the image of Brazil as a gay-friendly tourist destination. They also show other forms of feminism beyond those commonly known in the Global North, where the filmmakers who produced the documentaries are based, such as those present in favelas and funk music, presenting them as “exotic”, considering the Eurocentric view.

The narratives also emerge new subjects and subjectivities that are not part of the official discourse of the brand, such as trans, queer, and people with disabilities. This approach contributes to the debate over the city project built by strategic planning. It demonstrates part of the disputes that constitute the urban fabric, especially with regard to disputes over the right to the city, going far beyond the flattening promoted by branding and the consensus aimed by the entrepreneurial city in the construction of the commodity city.

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Authorship

Ana Teresa Gotardo Doctor in Communications at the Program of Post-graduation in Communication at the State University of Rio de Janeiro. Visiting Research Student at the Department of Urban Studies and Planning at the University of Sheffield (financed by Capes, 2019). Master in Communications, Specialist in Strategic Marketing, Graduated in Social Communications with an emphasis in Public Relations. Administrative Technician - Public Relations at the Federal University of São Paulo (Unifesp/Brazil). Author of articles and book chapters in Brazil and abroad. Her doctoral thesis was

financed in part by the Coordenação de Aperfeiçoamento de Pessoal de Nível Superior – Brasil (Capes) – Finance Code 001.

Ricardo Ferreira Freitas Graduated in Social Communication with an emphasis in Public Relations (UERJ), Master's in communication and Culture (UFRJ), and PhD in Sociology (Université Paris V - Rene Descartes). Post-doctoral degree in Communication (CEAQ / Sorbonne financed by Capes) and Senior Internship in Communication and Society (Paul Valéry-Montpellier University 3 financed by CAPES). Professor at the Faculty of Social Communication at UERJ. Researcher on Productivity at CNPq - Level 2. Faperj Scholarship Scientist of our Estate. Leader of the group Urban communication, consumption, and events. Author of articles and book chapters in Brazil and abroad.

Denouncing Media LGBTIfobia. Challenges for the information and communication rights facing hate speech in Catalonia

Anna Clua-Infante

Estudis de Ciències de la Informació i de la Comunicació

Universitat Oberta de Catalunya

acluai@uoc.edu

Vicent Canet

Journalist

vicentcanet@gmail.com

Josep Granados-Lladós

Lawyer

josepgranadosllados@gmail.com

Abstract

We often talk about the right to information and communication, but we have little information about the tools and resources available to us to exercise it. The communication that we would like to present at the International Congress on Media, Gender and Sexualities aims to share the results of a recently due research project. The project Wisdom Empowerment 2.0 (We2.0) has been developed from the confluence of media studies, law studies and the journalistic professional sector. It arises from the need to generate, systematize and make accessible data on social and/or legal complaints against hate speech in the media by addressing the particular case of Catalonia.

The objectives of the project have been defined around questions such as what is being done to stop hate speech in the media and what degree of use (or practical impact) have the tools to formally exercise rights towards the ethical and democratic quality of information and communication. As a guiding thread, this communication is proposed to address the following initial hypothesis of the research in the light of the results:

1. Citizens make little complaint on the dissemination of hate speech in the media
2. The low incidence of formal complaints is basically due to the general skepticism towards the judicial system or the regulatory institutions
3. The legal/judicial approach to hate speech in Spain presents mismatches with respect to European and international law standards
4. LGBTIfobic discourses on media have to do with the ideology of the media rather than with the type of media ownership (public or private)
5. Media self-regulation instruments and institutions are perceived by LGBTI groups as inefficient

As far as the methodology is concerned, the study has analyzed, on the one hand, the complaints filed in the last eight years through two self-regulatory Catalan agencies (Consell de l'Audiovisual de Catalunya and Consell de la Informació de Catalunya) that ensure compliance with laws and regulations regarding hate speech in the media. A critical analysis of the Catalan and Spanish legal framework has been carried out in order to contextualise the obtained data. On the other hand, the research has gathered information from LGBTI entities and associations in relation to their internal mechanisms and strategies for addressing media hate speech. The information has been collected through semi-structured interviews with representatives of LGBTI entities in Catalonia. The content of the resources provided by these entities to manage complaints about the content of the media has also been analysed. As a final objective, this communication aims to identify the challenges and limitations regarding the democratic exercise of the information and communication rights in front of LGBTIfobic media discourses in Catalonia.

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Authorship

Anna Clua teaches journalism at *Universitat Oberta de Catalunya*, where she coordinates the SOTRAC research group on communication and social transformation. She has developed her research work on social inequalities regarding access to the public sphere. She has specialised in gender and stigma.

Vicent Canet. Journalist. He has worked at La Vanguardia Digital and El Vigià and has collaborated with El Temps, Canvi 16, Comunicació 21, Directa and Diagonal. In LGBTI issues, he has collaborated with Zero, Nois, Lambda or Infogai. He has been one of the founders of the online television IDEMTV. He has participated in MèdiaCat -L'Observatori Crític de Mitjans (Grup Barnils) dealing with the media approach to LGBTI information.

Josep Granados-Lladós. Lawyer since 2011. Specialized in criminal, administrative, constitutional, European and international public law. He has worked as lawyer at the anti-racist association SOS Racisme Catalunya. He holds a Ph.D. in Philosophy.

La presencia del deporte femenino en la Televisión Pública Española, temporada 2021/22

Isaac Pecino Peláez

Grado en Comunicación Audiovisual

Universidad Pompeu Fabra

isaac_pecino01@estudiant.upf.edu

Lorena Gómez-Puertas

Universidad Pompeu Fabra

lorena.gomez@upf.edu

Resumen

La temporada televisiva 2021/22 en España coincide con el auge de un seguimiento sin parangón del deporte femenino, un cambio inédito en la sociedad española. Prueba de ello son los datos de audiencia³ en competiciones como la Eurocopa Femenina (con más de 3 millones de espectadores de audiencia media, un 27,1% de cuota de pantalla en la prórroga Inglaterra-España, siendo lo más visto del día según Barlovento Comunicación 22/07/22, por ejemplo). Un interés que se traslada a los estadios, con asistencias multitudinarias, o al apoyo de plataformas de *streaming* a las competiciones femeninas que apuntala este cambio como una nueva era. El deporte femenino, desde una perspectiva crítica feminista, se abre paso en el espacio público, y lo logra también con otros hitos deportivos de la temporada más allá del fútbol, en el tenis, el ciclismo, la natación, el baloncesto, el balonmano o el bádminton.

Esta investigación se sitúa en la confluencia de los Sports Media Studies y los Gender Studies, y a partir del estudio de caso de los informativos de la televisión pública española (TVE1), analiza cómo se ha contribuido a esta incipiente transformación sociocultural desde el ámbito periodístico. En los últimos años, en este campo teórico se han denunciado sistemáticamente tanto la infrarrepresentación de la presencia del deporte femenino en los medios de comunicación, cómo prácticas profesionales discriminatorias o estigmatizadoras al representar a la mujer deportista como objeto hipersexualizada o en roles secundarios que la infantilizan, recurrir a encuadres

noticiosos dónde se resta mérito a sus logros o se las estereotipa desde el paradigma de la otredad. La literatura previa señala también que las informaciones extradeportivas suelen ser más comunes en las noticias protagonizadas por mujeres deportistas, lo que se traduce en que

³ Lo más visto del día es la prórroga del partido 'Inglaterra-España de la Eurocopa femenina' con 3.056.000 espectadores de media y el 27,1% de cuota de pantalla | <https://barloventocomunicacion.es/audiencias-diarias/audiencias-20-de-julio-de-2022/>

sean fácilmente representadas por su estatus vicario, se destaquen aspectos como su salud mental, reforzando la imagen de debilidad tradicionalmente vinculada a la figura femenina. Atendiendo estos precedentes, se plantea un diseño metodológico de orientación cuantitativa basado en la técnica de análisis de contenido. Para ello se elabora un instrumento *ad hoc* compuesto de dos tablas de recogidas de datos, una dedicada a las categorías de presencia y relevancia informativa, y otra a las de representación y tratamiento periodístico en esta última es donde se incluyen elementos de análisis discursivo multimodal. Este instrumento ha sido testado y validado (fiabilidad intercodificadores método Holsti >90%). El corpus de análisis comprende más de cuarenta horas de material audiovisual y el total de emisiones de la sección de deportes del telediario *prime-time* de Televisión Española en su temporada 2021/2022.

Los resultados obtenidos nos permiten evaluar la presencia del deporte femenino en términos de tiempo y cantidad, teniendo en cuenta las disciplinas deportivas más recurrentes. También nos permiten realizar una comparativa entre el deporte femenino y el masculino, y diferenciar la evaluación para el deporte mixto. Para este última se implementa un nivel de análisis cualitativo orientado a evaluar cómo se representa en una misma unidad a la mujer y al hombre, si se vinculan las figuras a los binomios clásicos de género, como fortaleza y debilidad, o si se invisibilizan o minimizan en discurso o imagen las mujeres según la tipología de las competiciones. A partir de la detección de patrones y recurrencias, se seleccionan algunos hechos noticiosos como estudios de caso sobre los que llevar a cabo un análisis cualitativo en profundidad y detenernos a analizar qué motiva las variaciones más significativas de presencia o ausencia de la mujer deportista, pautas de representación o características singulares del discurso periodístico como pueden ser la elección o descarte de las imágenes que ilustran la noticia, la selección de fuentes, los usos de términos diferenciados de género vinculado a ciertos deportes, etc.

Los resultados preliminares, obtenidos a partir de un análisis inicial de los datos cuantitativos indican que, de las 3.308 noticias, el deporte femenino ocupa el 14,9% frente al 68,77% del deporte masculino y el 7,13% del mixto (el resto corresponde a noticias extradeportivas o de información general). En tiempo se traduce en algo más de 5,5 horas de deporte femenino, lo que equivale a apenas una quinta parte del masculino (25h 48 minutos). Con estos datos, al compararlos con los estudios precedentes en el ámbito español, se constata que, aunque existe cierta mejora en la cobertura, tanto en tiempo como en unidades de noticias, la información relacionada con el deporte femenino sigue estando infrarrepresentada en el medio público.

Al igual que ocurre en el deporte masculino, donde el fútbol lidera el cómputo de noticias con un 59,08% del total, en el deporte femenino tiende a ocupar un lugar preeminente. Aún así, la futbolización en el deporte femenino ha sido progresiva durante toda la temporada, convirtiéndose en la disciplina más recurrente al posicionarse en el 43,61% del total de noticias. Por tanto, también el fútbol se ha instaurado como el deporte protagonizado por mujeres con más presencia en el informativo. El tenis es la segunda disciplina deportiva más detectada en la

cobertura de deporte femenino con un 19,27%, relegando al tercer puesto al baloncesto con un 7,30% de las noticias. El hecho de que este último deporte, tradicionalmente situado en primera posición en las investigaciones precedentes sobre deporte femenino en España, se haya visto reemplazado por el fútbol, supone una reorientación de la discursivización del deporte femenino diferente a la detectada en las investigaciones previas en este campo. Aquí se sitúa nuestra aportación como estudio exploratorio de la cobertura informativa de un fenómeno deportivo que, desde la perspectiva de género, ilustra bien el contexto de transformación social lenta pero progresiva que vive España.

Esta investigación, aun en curso, es el Trabajo Final de Grado de Comunicación Audiovisual, del itinerario de investigación, educación y gestión cultural, que se defenderá a finales del mes de junio del año 2023 en la Universidad Pompeu Fabra.

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Authorship

Isaac Pecino Peláez es estudiante del cuarto y último año de Comunicación Audiovisual en la Universidad Pompeu Fabra. A fecha actual, tiene una media de 9,05 sobre 10 en su expediente académico y lleva a cabo el TFG bajo la supervisión de la doctora Lorena Gómez-Puertas (coautora). Cuenta con la asesoría de expertos entre otros ejes, en el campo de los Sports Media Studies como Xavier Ramon-Vega, los Gender Studies, como Pilar Medina Bravo y Mercè Oliva. El próximo curso realizará el Máster Universitario de Investigación en Comunicación en la misma universidad para reforzar su perfil investigador y en un futuro conseguir aplicar a un doctorado en comunicación.

Lorena Gómez-Puertas es Doctora en Comunicación Social con Mención Internacional y V Premio Extraordinario de Doctorado en la Universidad Pompeu Fabra, donde imparte docencia. Actualmente coordina el grupo de investigación MEDIUM, integrado junto con los grupos CRITICC y JOVIS.COM en la Unidad de Investigación en Comunicación, reconocida y financiada desde AGAUR (Generalitat de Catalunya). Sus líneas de investigación actualmente se centran en el análisis de los discursos sobre problemáticas sociales que circulan en la cultura popular, especialmente circunscritas en las variables de género y juventud. Cuenta con una amplia trayectoria de publicaciones y proyectos de investigación competitivos también en el área de la comunicación política e institucional a través de discursos persuasivos y/o informativos, y el tratamiento informativo de minorías y temáticas en torno a la desigualdad. Colabora en esta comunicación en calidad de tutora del TFG en que se basa.

Beyond the paper's headlines: How the relation with feminism affects the representation of women in cultural press

María Martínez Sánchez

Doctoral Program in Interdisciplinary Gender Studies

King Juan Carlos University

[*martinezsanch@gmail.com*](mailto:martinezsanch@gmail.com)

Abstract

Through media discourse feminism has gained visibility and acceptance in the public space (Favaro and Gill 2018) in recent years. The association of celebrities such as Beyoncé or Rosalía to feminism (Fernández Hernández 2017; Vega Durán y Samaniego Espinosa 2020), movements such as #MeToo arising from the media or some brands using feminist symbols as a marketing tool (Franco, Bordón Oreja, y García-Alonso 2022) have contributed to increase the visibility of feminism in the public and mediated spaces. However, it is relevant to establish which aspects of the movement are being depicted in the media discourse in order to elucidate how demands in relation to gender equality are represented. In this paper I will study the journalistic discourses of the feminist movement in the representations of women in the cultural press. This study is carried out in order to establish whether there is a commodification of the demands for gender equality and to elucidate how the representations of women are affected through them.

Some studies point towards a tendency to use feminism as an advertising strategy (Franco, Bordón Oreja, and García-Alonso 2022; Rodríguez Pérez and Gutiérrez 2017) and to its commodification producing a popularization of the term (Banet-Weiser 2018). The association of cultural products to the feminist movement makes them desirable (Vega Durán and Samaniego Espinosa 2020), so it will be relevant to discover how these values are associated with theatrical cultural productions. The presence of women in the Performing Arts is evolving in a positive way, that is the reason why this study aims to establish how women are being represented in the media discourse in relation to the feminist movement. This article aims to analyze the representations of women working in the Spanish performing arts sector in the national newspaper *El País*, to identify how cultural products are associated with claims of gender equality. Women who create cultural productions are subjected by the media to an association with values related to feminism and this paper will investigate the way in which these associations are represented.

Despite the importance of giving the feminist movement presence into the media, there is currently a debate about its depoliticization through messages that are inserted in postmodernity. From the perspective of critical discourse analysis (Van Dijk 1999) of the newspaper *El País*, the main objective is to unravel whether there is an association of the representations of women in the performing arts with the values of postfeminism (Gill 2007).

Postfeminism is understood as a sensibility and a way of making sense of the contradictions in the representations of women in media discourse. While “girl power” or women’s success is celebrated, there is also a public scrutiny or sexualization that runs counter to the above (Banet-Weiser, Gill, y Rottenberg 2020; Gill 2007).

This analysis argues that in relation to women working in cultural environments, specifically in the performing arts, there is a discourse based on: the representation of an illusory equality that does not represent reality, the association of the work of women in positions of power with the feminist movement, the occupation of the media space of the interviews with topics related to popular feminism and the consideration of the movement as an individuality within the neoliberal culture. This analysis responds to study the gender issues represented in the media in relation to the feminism movement in order to identify patrons and contribute to the media good practices regarding mediated representations.

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Authorship

María Martínez Sánchez is a PhD Student in Interdisciplinary Gender Studies at the King Juan Carlos University of Madrid. She studied Advertising and Public Relations and a master in Scenic Arts. Her academic career is focused on the study of communications and cultural studies from the gender perspective. Since 2020 she is working on her doctoral dissertation studying the representation of women in the cultural press. Her doctoral investigation works through the critical discourse analysis methodology and aims to contribute to the good practices for an equal representation of women and men in mass media.

PAPER SESSIONS

PS9 - Gender & Sexualities in Social Media

LGBTIQ representations in tourism: the case of lesbian travel influencers

Núria Abellan Calvet

CETT - University of Barcelona

Barcelona School of Tourism Hospitality and Gastronomy

nuria.abelan@cett.cat

Abstract

Promoting destinations as LGBTQ-friendly in a global market intrinsically includes a discussion of politics, economy, and subjectivities (Waitt & Markwell, 2006). In this scenario, tourism embodies two positions simultaneously: campaigning for gender and sexual diversity and promoting visibility for the LGBTIQ community; while profiting from its commodification (Waitt et al., 2008). In this sense, academic literature on LGBTIQ tourism presents gaps and biases, as it mainly focuses on the economic side of tourism activity and thus disregards socio-cultural and ethical issues, focusing on ‘the pink tourist’ (Hughes, 2004), the conceptualisation of DINK (Ram et al., 2019), and the ‘good homosexual image’ (Puar, 2002).

Moreover, promotion and communication strategies in tourism have evolved immensely since the beginning of the activity, and especially with the arrival of social media. In this sense, digital travel influencers have become a new agent within tourism media. Social media influencers are defined as “a new type of independent third-party endorser who shapes audience attitudes through blogs, tweets, and the use of other social media” (Freberg et al., 2011, p.90). Currently, there is a growing body of literature focusing on digital travel influencers and their impact on travel-related attitudes and decisions (see Filieri, 2016; Ge & Gretzel, 2018; Gretzel, 2017; Magno & Cassia, 2018; Pop et al., 2021).

This communication focuses on the representations provided by lesbian travel influencers through their Instagram accounts. The aim of this article is to address the lack of representation of identities and intersectionality in tourism (Chambers, 2021; Hattingh & Spencer, 2018), and more concretely, to fill the knowledge gap regarding lesbian representations within LGBTIQ tourism. As the LGBTIQ community tends to be regarded as a homogenous group within tourism, this study aims to explore the specificities of lesbian women in tourism, their representations by lesbian travel influencers, and therefore establishing the main characteristics of such representation.

The study is based on a sample of 10 lesbian travel influencer accounts on Instagram. As the universe of lesbian travel influencers is unknown, the accounts are selected through a non-probabilistic sample. The population of the study is comprised by the accounts that follow as criteria: (a) being personal accounts; (b) counting with over 20K followers; (c) posting their content in English; and (d) including a concept related to travel on their Instagram biography

(such as travel or tourism). Once the accounts are selected, the methodology of this paper is based on a mix-methods research design that considers both qualitative and quantitative approaches. Firstly, the quantitative analysis is developed through employing the web automation platform PhantomBuster. This software allows to automate the extraction and management of Instagram data, such as followers, posts, comments, and hashtags. With such information it is possible to identify the trends and patterns that exist in the textual content of these posts.

Secondly, the qualitative approach of the study consists of a discourse analysis of the images posted in the accounts. The discourse analysis is informed by the notions of intersectionality (Crenshaw, 1991), performativity (Butler, 1990), the ‘good homosexual image’ (Puar, 2002) and pinkwashing, among others. Moreover, this study looks at the notions of neutrality and objectivity, explored by Alice Coffin (2022) regarding lesbians within the LGBTIQ community, to problematise and counteract the idea that every identity within the community can be represented through the same ideas and standards.

Moreover, the study is located within the framework of feminist research, which is characterised by a commitment to understand and challenge the ways in which knowledge is produced. Furthermore, it looks at structural inequalities that tackle women and other marginalised groups, and it tries to comprehend how these structures can be changed. In this reason, feminist research allows to explore and problematise the research and the author’s relationship to the study, through aspects such as intersectionality (Crenshaw, 1991), positionality (Kobayashi, 2003), and the insider/outsider dichotomy (Dwyer & Buckle, 2009). Finally, future lines of research emerging from the discourse analysis of the Instagram accounts are explored.

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Authorship

Núria Abellan Calvet (she/her) holds a MA in Gender Studies and is currently doing her PhD at the University of Lleida, focusing on the intersection between the lesbian community and tourism. She is a researcher at TURCIT (Research Group in Tourism, Culture, and Territory) from CETT, Barcelona School of Tourism, Hospitality and Gastronomy, where she is also the coordinator of the Master in LGBT Tourism.

New trends and models of femininity on Tiktok

The stay-at-home girlfriend

Simona Tirocchi

Department of Philosophy and Educational Sciences

University of Torino

simona.tirocchi@unito.it

Abstract

The paper aims to reflect on emerging media representations of femininity by referring to a specific category of videos conveyed within social media and digital platforms (van Dijck, Poell, de Waal, 2018).

The aim of the article is to analyse new models of femininity and new ways of understanding and negotiating femininity that emerge from a particular type of video. In particular, a social media app, TikTok, will be analysed, a global platform characterised by the creativity of users which, starting initially with popular or original music routines, has now expanded to the production of short videos on various topics. This platform has achieved very high popularity especially among young people and is particularly effective in creating trends, whether they reflect positive or negative behaviour and attitudes. In this sense, TikTok is also able to create and cultivate models of representing femininity (Kennedy, 2020).

We know that for a long time the prevailing female model was based on the dominance of the perfect body (cosmetic surgery, fitness, obsession with beauty), while later and even more recently this model has been challenged by new models of femininity centred on the importance of subjectivity, individualism and alternative models of beauty and enhancement to the traditional ones (Riley, Evans & Robson, 2022). Some influencers have also contributed to undermining traditional beauty models by fuelling narratives based on body positivity.

On this basis, the contribution intends to examine the model of 'stay-at-home-girlfriends', a new form of expression of femininity, showing young white women without children, without paid employment and from a high social background, who usually stay at home while their partner goes to work. In many of these videos, the girls' 'morning routine' is shown, which consists of waking up, making coffee, drinking healthy juices, tidying up the bedroom, doing laundry, running errands, etc. Some specific profiles will be considered, starting with the two influencers Kendal Kay (502.5K) and Trullyzoe (49.5K followers), chosen on the basis of their popularity. These are profiles that gave birth to the hashtag #stayathomegirlfriend, which currently have millions of views on TikTok.

The proposed research question is: what are the female values and models that these videos tend to reproduce? Are these models evoking forms of empowerment or rather forms of submission to prevailing male models or adaptation to recurrent beauty models?

Among the theoretical perspectives used, there is certainly postfeminism and its evolutions (Gill, 2019; 2022) but, more generally, the whole strand of studies that has been concerned with analysing media representations of femininity (Dobson, 2015).

The research will be carried out using a qualitative analysis form, which will be used to detect images and texts, to identify thematic recurrences or unusual elements.

From the material collected, initial inferences will be made and future research will continue to highlight the evolution of these phenomena of female self-representation.

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Authorship

Simona Tirocchi is a PhD in Communication Sciences (Sapienza University of Rome, Italy) is an Associate Professor at the Department of Philosophy and Education Sciences of the University of Turin. Researcher specialized in Media education and Digital literacy, young people and media, cyberbullying, gender studies. She is coordinator of the Italian unit of "Alfamed", Red interuniversitaria euroamericana de investigación sobre competencias mediáticas para la ciudadanía and member of the AIS Research Committee "Gender Studies" (Italian Sociological Association).

El efecto de los Influencers. Su influencia según el género a través de las historias de Instagram

Vicente Villalba Palacin

Departamento de Biblioteconomia, Documentación

y Comunicación Audiovisual

Universitat de Barcelona

vicentevillalba@ub.edu

Elena Sorribes Soto

Departamento de Psicología Social i Psicología Quantitativa

Universitat de Barcelona

elenasorribes@ub.edu

Lydia Sanchez Gomez

Departamento de Biblioteconomia, Documentación

y Comunicación Audiovisual

Universitat de Barcelona

lsanchezg@ub.edu

Caterina Calderon Garrido

Departamento de Psicología Clínica y Psicobiología

Universitat de Barcelona

ccalderon@ub.edu

Abstract

El impacto de los medios y las redes sociales sobre los usuarios es creciente. El hecho de que la actividad comercial esté inundando la mayor parte de redes sociales motiva a indagar sobre los factores de éxito de las publicaciones, y a tratar de determinar si el impacto es mayor o menor en función del género. Llamar la atención y emocionar al usuario o cliente son los principales objetivos de la publicidad, especialmente la interactiva. Además, es ya conocido e investigado que los estímulos y las emociones son capaces de ser transmitidas entre usuarios. Un claro ejemplo fue el demostrado por Kramer (2014), en Facebook que, si dos individuos interaccionan fuera de un contacto personal y si se reduce el número de contenido emocional en sus muros de la red, estas personas producen menor número de contenido positivo y expresiones negativas. Esta investigación, de carácter cuantitativo, analiza los datos de las señales psicofisiológicas del nivel atencional y del nivel emocional de las personas teniendo en cuenta el género de los participantes como de los Influencers, a través de Sociograph, cuando

visualizan Historias de Instagram de «influencers» reales. Para medir la actividad electrodérmica, se utilizan dos electrodos, un instrumento de medición que integra el registro tradicional de la Actividad Electrodérmica (EDA) y procesa la información de los individuos. La EDA es uno de los índices psicofisiológicos más utilizados como correlato fisiopsicológico por su vínculo con la emoción, el arousal y la atención (Dawson et al., 2007). Tapia-Frade y Martín-Guerra (2017) comprobaron el nivel atencional (EDL) y el nivel emocional (EDR) de 30 sujetos mientras visualizaban un conjunto de anuncios publicitarios. Esta metodología ha sido utilizada con mayor frecuencia en estudio publicitarios, pero, no existen tantos estudios o investigaciones en el ámbito de comunicación mediante redes sociales. Se utilizan un cuestionario, la pantalla para la visualización de la Historia de Instagram, las Historias de Instagram de los influencers, un protocolo de registro y una hoja de registro de las secuencias de actividad. Con el objetivo de analizar la influencia de los influencers en usuarios habituales de la red. Se clasificaron los influencers según su número de seguidores, para conocer si existe un impacto distinto en los usuarios. Se tiene, por tanto, en cuenta tanto el género del participante, como el género del influencer y su categoría de número de usuarios. La muestra total registrada es de 42 individuos, que tras el tratamiento de los datos fue de 37 individuos, generando un total de 187.336 registros (156,11 minutos registrados). Toda la muestra es de edad adulta (entre los 18 y 24 años). Se requería experiencia previa con Instagram y no se atendía al nivel socioeconómico. Se observa que un mayor número de seguidores implica mayor activación emocional, aunque se traduce en emociones negativas, y una mayor activación emocional en hombres que en mujeres, aunque son ellas las que muestran emociones positivas hacia el vídeo y realizarían acto de compra a través de Instagram. La carga de influencia emocional que genera el contenido de redes sociales en la población sugiere investigaciones de diverso tipo, sectoriales, por tipo de campaña, en redes sociales diversas. De cara a próximas investigaciones, se expone ampliar la muestra e incluso la metodología utilizando otras herramientas asociadas al neuromarketing como EEG o Eye tracker.

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Authorship

Vicente Villalba Palacin es un estudiante de doctorado en la Universidad de Barcelona. Licenciado en Marketing y Master en Creatividad y Estrategia Publicitaria. Profesor e Investigador de la Facultad de

Información y Medios Audiovisuales de la Universidad de Barcelona. Miembro del grupo de investigación "Didáctica de la Historia, la Geografía y las Ciencias Sociales" (DHIGECs-COM). Sus áreas de estudio se centran en los nuevos entornos digitales de interacción, influencia y líderes y el marketing.

Elena Sorribes Soto es una profesora y coordinadora académica del Máster Autoliderazgo y Conducción de Grupos y del Curso de Experto Avances en Habilidades de Liderar de la *Universitat de Barcelona* (UB). Especialista en el análisis, diagnóstico e intervención de procesos grupales. Profesora asociada del Departamento de Psicología Social y Psicología Cuantitativa de la UB, imparte docencia en el Grado de Seguridad (Facultat de Dret, UB) y en el Grado de Psicología (Facultat de Psicologia, UB). Consultora, asesora y docente en diversas consultoras de Recursos Humanos. Actualmente cursando el Doctorado del Programa Comunicación y Cambio de la UB y de la *Universitat Autònoma de Barcelona*.

Lydia Sanchez Gomez es una professora agregada en grau de Comunicació Audiovisual a la Facultat d'Informació i Mitjans audiovisuals de la *Universitat de Barcelona*. Doctora en filosofia per la Stanford University, centra la seva investigació en la qualitat democràtica dels mitjans de comunicació, l'epistemologia i la teoria de la comunicació. És IP del grup de recerca en Didàctica de la Història, la Geografia i altres Ciències Socials, i Comunicació (DHIGECs COM), i forma part del Grup d'innovació docent consolidat en comunicació i mitjans audiovisuals (In-COMAV). Actualment és investigadora principal del Projecte: "La educación mediática y la dieta informativa como indicadores de la capacidad de análisis crítico de contenidos informativos en futuros maestros".

Caterina Calderon Garrido es una profesora Asociada del Departamento de Psicología Clínica y Psicobiología de la Facultad de Psicología de la Universidad de Barcelona. Su principal área de investigación es la evaluación de los trastornos psicológicos y las estrategias de afrontamiento, tanto en población normal como clínica. Ha participado en más de treinta proyectos de investigación financiados y es miembro del grupo de investigación consolidado "Estudios de Invarianza de Medidas y Análisis del Cambio" (GEIMAC). Ha sido reconocida con la acreditación de investigación avanzada por la AQU.

We can laugh at anything, but not at my beauty!

Gender differences in the use of Tik Tok filters

Gabriella Taddeo

Department of Humanities

University of Turin

gabriella.taddeo@unito.it

Abstract

Social media are highly visual, appearance-focused platforms that extend opportunities to engage in visual exposure of the self. A huge literature in the last few years focused on the role of social media in promoting excessive attention to body image, often inducing body dissatisfaction (Rodgers et al. 2020; Mahon and Hevey, 2021). According to previous systematic reviews (e.g., Holland and Tiggemann, 2016), a recent meta-analysis of 63 independent samples observed a small, positive, relationship between social media use and body image disturbance. In observing such relationship, scholars revealed also a gender issue: in fact, some studies suggest that girls' body image perceptions are more negatively impacted by social media because they invest more in body-related content than boys (Frisén and Holmqvist, 2010; McAndrew and Jeong, 2012; Chua and Chang, 2016). Boys have also been found to perceive social media as a more positive, motivating influence on their body image vs. girls who tend to feel more negative effects (Bell et al., 2019). However, recent meta-analyses suggest that the magnitude of social media's influence on body image is the same for girls and boys (Holland and Tiggemann, 2016; Saiphoo and Vahedi, 2019). It has also been suggested that social media's impact on male body image may be underestimated because of boys' tendencies to disclose or downplay such issues because of stigma surrounding male body image (Griffiths et al., 2014). Building on this debate, the work therefore investigated whether there might be some differences in the use of social media filters by males and females. In particular, one hypothesis is that boys and girls make a very specific use of filters, conditioned by social pressures on their body representation, that still act in a normative sense, outside and inside social networks. The analysis focused on a specific question: to what extent do girls feel legitimised to make fun of their bodies on social networks? Is it a practice to use filters, much of which focuses on the comic, the ugly and the grotesque, to highlight a non-"abhorrent" representation of their bodies? Can today's women exercise, through filters, the liberating and desecrating power of joking about their bodies and showing them in contrast to the norms of social desirability?

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Authorship

Gabriella Taddeo is an Assistant Professor of Digital Media and Sociology of Communication at the Science of Communication Course, University of Turin. Her research interests are about youth digital cultures, participatory practices, informal learning and transmedia competences. She published several articles and essays on such topics in the last years and participated at several international research projects (e.g. H2020 Transmedia Literacy project, H2020 KIDS4ALLL project). Her recent book - *Persuasione Digitale. Come persone, interfacce, algoritmi ci influenzano online*, Guerini, 2023- is about the social shaping and feedback loop between human and digital in the contemporary persuasion practices.

He fucked the girl out of me:
Portraying trauma and gender identity in gaming

Bruno Leal

CIEBA (Artistic Studies Research Center) – Faculty of Fine Arts

University of Lisbon

brunoleal@campus.ul.pt

Abstract

The 21st Century has seen a surge in documental works that propose novel and original perspectives on the representation of trauma. Filmmakers such as Ari Folman, Marjane Satrapi or Rithy Panh, among others, have resorted to different techniques in order to evoke painful memories, creating the necessary distance to safely approach them, while contributing to the formal advancement of the documentary form. This does not, however, imply a less intense relationship with memory. On the contrary, it is through the re-enactment of traumatic events, that these may gain a deep-rooted and personal meaning, even at the cost of a split with factuality.

According to Brockmeier (2010), the act of “remembering” consists of “an innovative process of reconstruction [and] reinterpretation (...) during which [memory] gains a new meaning (...) It is this new meaning that we envision the next time we remember, that is, when we again reinterpret and modify 'memory' in a new context and under altered circumstances (...)”(25). Recently, we observed a similar paradigm taking shape in the gaming scene, through works such as *Actual Sunlight* (2013) or *Night in the Woods* (2017) which can be described as examples of a personal catharsis, effected through a performative recreation of trauma.

Based on this premise, Taylor McCue created *He Fucked the Girl Out of Me* (2022), a semi-autobiographical game about her experience as a transsexual woman who, following economic hardship, finds herself pushed into the world of “sugar dating”. The game, presented as an assemblage of McCue’s recollections of life in the sex-trade, point, not only to her personal history, but to the larger issues of isolation, stigma and economic precarity that transgender people cope with within society. Also key to the narrative, are the notions of “shame” and “fetishization” that McCue uses to describe the way she was exploited, both by her clients, as well as by the people with whom she tried to open up with. As such, we argue that *He Fucked The Girl Out of Me* stands out as an example of a humanizing and accurate depiction of the emotional and psychological damage caused by the sexual objectification of a transgender individual, in media.

This presentation will conduct a brief walkthrough of the game, focusing on its diegesis and aesthetic components. By showing some pre-recorded excerpts, we aim to identify key elements

of the game's mechanics, narrative and visual style, and their role in the protagonist's catharsis and healing process.

This will involve a qualitative analysis of the following elements:

- An in-depth examination of the game's narrative structure, emphasizing its use of flashbacks, and elliptic storytelling.
- The way McCue's visual development of the main character responds to a perceived need to 'desexualize' her identity in certain moments of the game, given the traumatic and fragmented nature of her experience: "As I approach the truth, memory fails. (...) My ability to translate the things that really hurt into something understandable decreases. All I can offer at this point are fragments." (McCue, 2022)
- The resource of a 'pixel art' and 'retro gaming' aesthetic, subverting and problematizing a familiar visual style.
- The significance of the player's agency in the narrative, underscoring the game's immersive character and the way it works to convey an empathetic response to McCue's experience.

These elements shall be examined under notions such as "performative mode" (Nichols, 1991) and "evocation" (Honesty Roe, 2013), underscoring the autobiographical nature of *He Fucked the Girl out of Me*, as well as the author's subjective re-enactment of her experience.

Finally, a comparative analysis of the game with titles that deal with similar themes or issues shall be made, examining how *He Fucked the Girl Out of Me* stands out as a novel approach to transgender representation, and establishing relations with vastly different games in terms of scope, from blockbusters such as *Cyberpunk 2077* (2020) to niche titles, like *Tell Me Why* (2020).

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Authorship

Bruno Leal is a researcher at CIEBA-FBAUL (Artistic Studies Research Center) – Faculty of Fine-Arts, University of Lisbon and the recipient of an FCT (Foundation for Science and Technology) Fellowship for Doctoral Research. He worked in documentaries and institutional films, as director/editor and editing assistant. His research focuses on the use of animation in documentary cinema, as a vehicle for the performative representation of memory.

Mitigating transphobia through the narratives of transgender YouTubers

María T. Soto-Sanfiel

National University of Singapore

Universitat Autònoma de Barcelona

maite.soto@gmail.com

Isabel Rodríguez de Dios

Department of Communication

Universidad de Salamanca

isabelrd@usal.es

Abstract

YouTube has become a significant platform for the transgender community to voice their experiences and for mainstream audiences to gain a better understanding of transgender identities, themes, and challenges. Applying Contact Theory, Narrative Persuasion Theory, and Queer Intercultural Theory, two experimental studies were performed to ascertain the effectiveness of narratives presented by transgender YouTubers in reducing transphobia, with a focus on the potential influence of narrative type, as well as the YouTuber's gender and ethnic background. Results from the first study indicate that negative narratives facilitate prejudice reduction via narrative transportation, empathy, and intergroup anxiety, with narratives from transgender women proving particularly effective. The second study corroborates these findings and additionally reveals that xenophobia can moderate these effects. This implies that various prejudices can intersect and influence the reception of LGBTQ narratives on YouTube, underscoring the complexity of the issue.

This research is part of the project “LGBTIQ+ representation in Spanish fiction series and the effectiveness in reducing prejudice based on sexual orientation and gender identity (LGBTIQ+ screens)”, which is funded by the Spanish Ministry of Science and Innovation (PID2019-110351RB-I00).

Authorship:

María T. Soto-Sanfiel (Maite) is an Associate Professor at the Department of Communications and New Media and Principal Researcher at the Centre for Trusted Internet and Community, both at the National University of Singapore. She is also an Associate Researcher at the *Universitat Autònoma de Barcelona* and Principal Investigator of the project “LGBTIQ+ representation in Spanish fiction series and the effectiveness in reducing prejudice based on sexual orientation and gender identity (LGBTIQ+ screens)” funded by the Spanish Ministry of Science and Innovation (PID2019-110351RB-I00).

Isabel Rodríguez de Dios: Isabel Rodríguez de Dios (PhD, 2018) is RyC Fellow Researcher at the University of Salamanca. In September 2018 she received her PhD degree with her PhD thesis, entitled 'Risks of interactive communication in the adolescent population. Diagnosis and intervention of digital literacy'. Her research focuses on adolescents' digital skills, coping strategies, online risks, online opportunities and narrative persuasion.

PAPER SESSIONS

PS10 - Debates on Sex, Gender & Media

Desiring to possess/desiring proximity

Bianca Arnold

GEMMA's Master in Gender studies and Women Literature

Università di Bologna

Universidad de Granada

bianca.raptus@gmail.com

Abstract

My research is an interweaving of narratives that patterns a texture of living, thinking, and creating desire. A texture impregnated with transfeminist and queer thoughts and practices, which questions the concept of desire in late capitalism both as what feeds the consumer mass but also as a subversive and revolutionary potential.

This texture of thoughts and practice will start being situated in Mark Fisher's discourses on *real capitalism*, as a realization that capitalism is *real*, that is to say that it presents and at the same time creates a reality in which there are no alternatives, in which it is "simply obvious" that all levels of the real must be managed as a company, despite its harmful actions, from the exploitation of resources to rampant depression, are now clear to all⁴.

What Fisher suggests, and on what I want to work on, is that to claim a political action is first of all to realize and accept that we are in the "meat grinder" of the Capital at the level of our desires, and through those we are participating in maintaining this system alive. From here my research is about the creation, the embodiment and the transmission in visual culture of a desire of *proximity*, instead of *possession and consumption*.

Being not only a researcher, but also an artist my analysis will be an interviewing of concepts and practices that will be proposed through art, because

artistic practices are specific forms of engagement that make specific phenomena manifest. The artist-researcher is literally producing phenomena – artworks or performances – and not only observing them⁵.

Performative artistic research approach manages to create a living embroidery of spaces, matter, time, struggle and death that exist in the continuous folding and unfolding of living and thinking practices that are *queer* in the very sense of it, that can be aligned to Halberstam discourse on "rigorous refusal of mastery⁶" in which

⁴ Fisher, Capitalist realism: Is there no alternative?. p.17

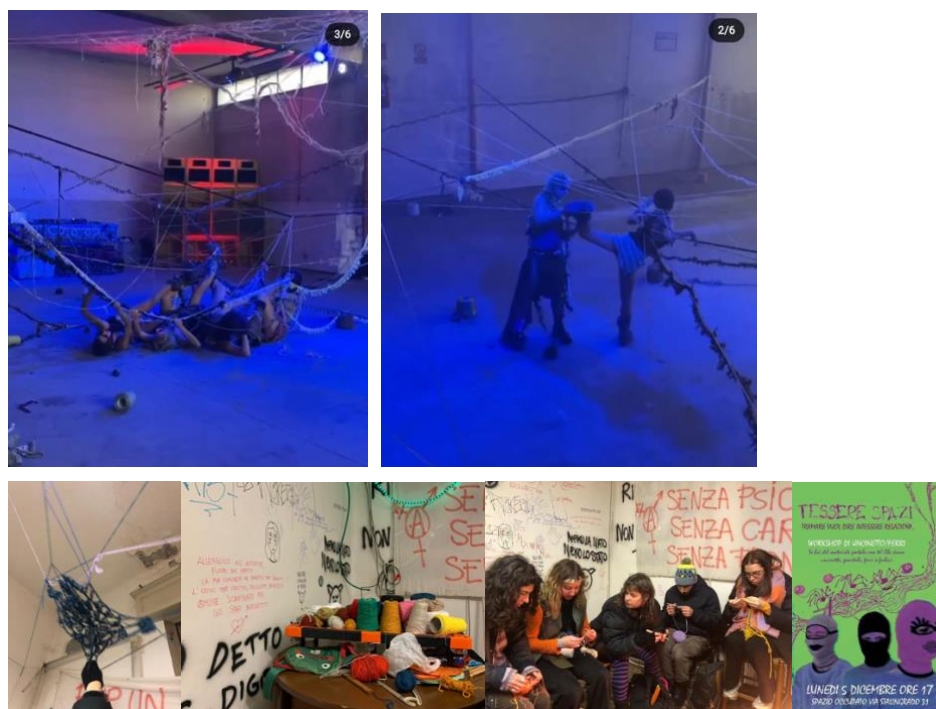
⁵ Arlander, *Agential cuts and performance as research*, p. 134

⁶ Halberstam, Jack. *The queer art of failure*. p. 154

*knowledge practices that refuse both the form and the content of traditional canons may lead to unbounded forms of speculation, modes of thinking that ally not with rigor and order but with inspiration and unpredictability*⁷

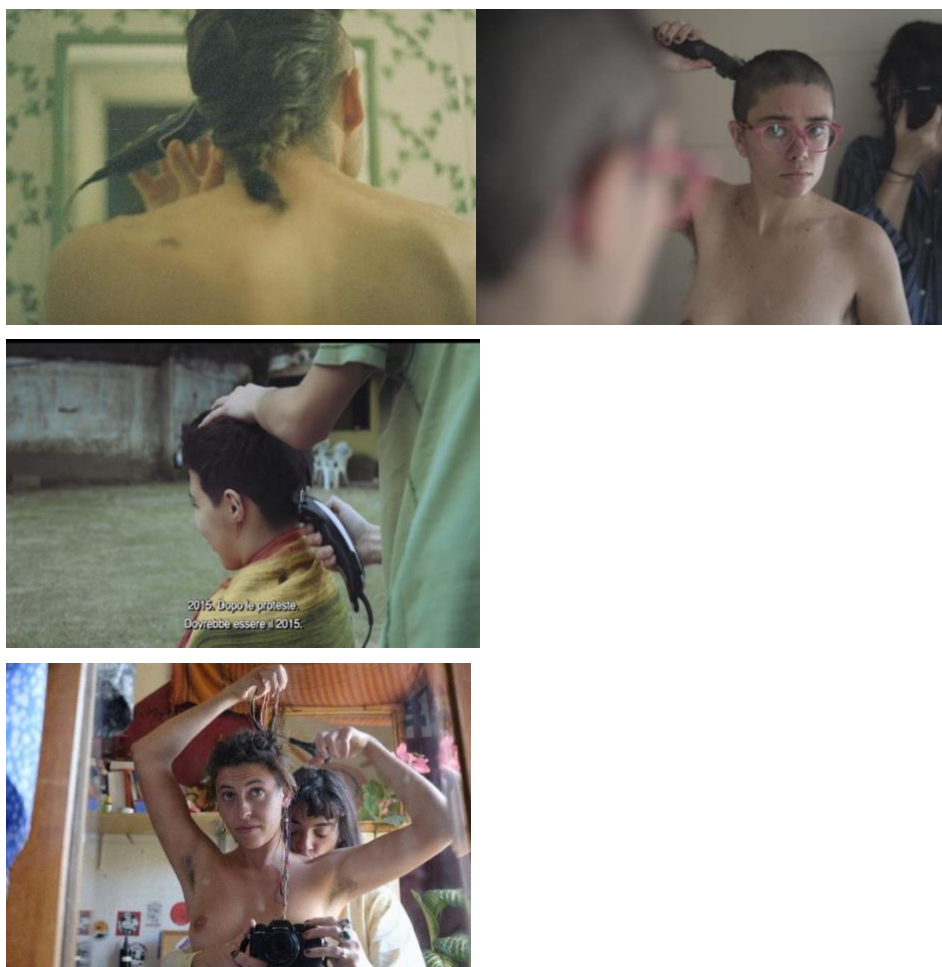
the presentation will be developed through some queer practices of a desire of *proximity* interweaving them with works of art, performances, and films.

Crochet as a practice that embodies Harawayan concepts of *string figures/tentacular thinking and simpoiesis*. Crochet as a form of speculative fabulation a form of elaborating matter that stays in the pleasure of the process, that flows in it's own time, shaping a temporality, a sort of crochet temporality in which we are alone and together at the same time. A materiality that you can always rip, reknit again, in always different forms. (references: collective SANTE MOLESTE, TESSERE SPAZI in Bologna).



Share a hair cut, as Karen Barad's *agential cut* is a practice of collective reshaping of our form, of our materiality, of our image, working on the level of visibility and communication. Do it together as a moment of sharing space and time in the transformation, in the continuous re-shaping of ourselves that goes through the presence of the other person. A rite of passage. (references: Lyra, Chris, director. *Quebramar*. 2019, 27 min)

⁷ Ivi p. 22

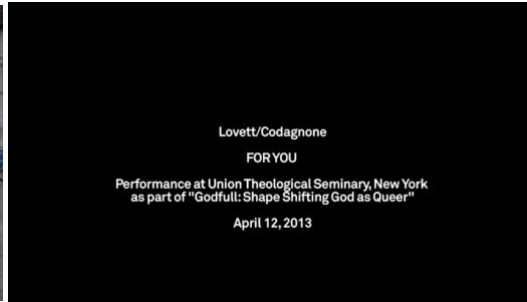


Performing with lovers, based on Haraway discourse on *simpoiesis* as systems that produce in collectiveness, that have no spatial or temporal self-defined boundaries. A concept/practice that is

becoming-with, not becoming, is the name of the game

(Performance by the artist couple Lovett&Codagnone "For You" in which the couple dances tango sharing a knife between their mouths and being bound by ties; Performance *A Pippa Bacca* by the author and Caterina Quaranta, on March 8, 2020)





Masquerade, that starts from Judith Butler's discourse on *gender as performance*⁸ but is further elaborated through Karen Barad discourse on the performativity of matter:

[a]ll bodies, including but not limited to human bodies, come to matter through the world's iterative intra-activity, its performativity. Boundaries, properties, and meanings are differentially enacted through the intra-activity of matterin^g.

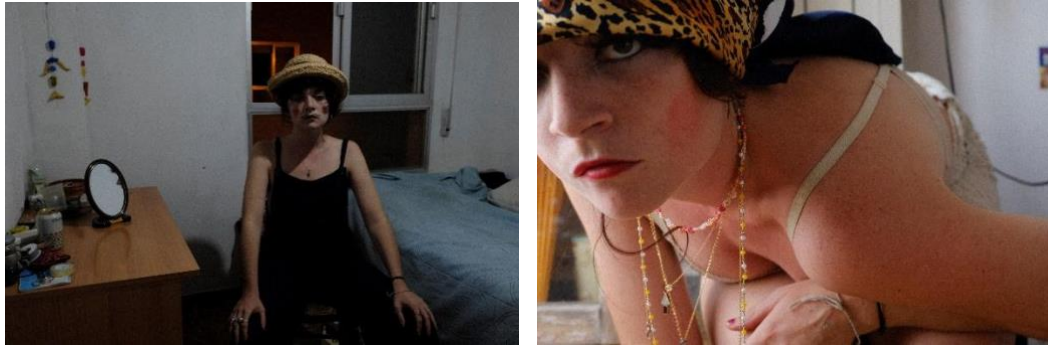
An embodied desire of becoming, a very serious game/art that deals with ourselves as identity and otherness in the same spacetime.

(References: Smith, Jack, director. *Flaming Creatures*, 1963, 45 min; *Diario dell'Insonnia*, photographs by the author)



⁸ See Butler, Judith. *Gender trouble: Feminism and the subversion of identity*. Routledge, 2011.

⁹ Barad, "Posthumanist performativity: Toward an understanding of how matter comes to matter." p. 823



Utopia, a form of enchantment, a desire for a past-yet-to come, a nostalgia for beauty projected in a timeless future.
(artistic reference yet-to-come)

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Authorship

Bianca Arnold (Turin, 1997) is specialized in Women and Gender studies and is a visual artist, from photography to video through painting. In 2017 she travelled between the United States and Ecuador, participating as a volunteer at the Chelsea Film Festival in New York City, and living with the Kitchwa indigenous community of Salasaka, in the Andes. She studied Anthropology, Religions and Oriental Civilizations at the University of Bologna, and experimental cinema and documentary in Padova. She is currently pursuing GEMMA master's degree. With her works she has exhibited in London, Budapest, Turin, Bologna, Reggio Emilia and Ferrara. She has published *Pangea*, a collection of short stories.

Integrating the animal standpoint into critical gender & LGBTBI+ media studies

Laura Fernández

*Department of Library and Information Science
and Audiovisual Communication*

Universitat de Barcelona

[*laurafernandez@ub.edu*](mailto:laurafernandez@ub.edu)

Tugçe Atacı

Université Paris-Est Créteil

[*tugce.ataci@u-pec.fr*](mailto:tugce.ataci@u-pec.fr)

Abstract

Media and information technologies are increasingly used by a large part of the population, ranging from the more traditional mass media, journalism and communication channels to digital media, series, movies and video platforms and digital communication on social networks and mobile apps through participatory digital practices such as videos and memes. Being in direct contact with screens, mobile phones and other digital gadgets, people are not passive consumers of media platforms and their narratives but rather they interact actively and creatively in these platforms, often generating critical discourses around hegemonic representations and complicating unidirectional influences and media uses (Abidin 2015, Abidin and Thompson 2012, Okech 2021). However, as feminist media studies scholars note, the media structure, from its very conception, is shaped by gendered relations, meanings and identities (Wajcman 2006). Critical media analysis from feminist and LGBTBI+ perspectives (Harvey 2019, Ventura 2018) has tended to incorporate to a greater extent the various markers of difference from intersectional analyses (Crenshaw 1989), however, animality has been an area of analysis that has been overlooked or neglected within the field. In this paper, our purpose is to theoretically examine this important gap within feminist and LGBTBI+ media studies. By doing so, we will draw on the critical perspectives on anthropocentrism and speciesism offered by feminist animal studies (Cudworth, McKie, and Turgoose 2022) and critical animal and media studies (Almiron, Cole, and Freeman 2018) as well as the core object of study of feminist and LGBTBI+ media studies: gender difference and heteronormativity. Our theoretical examination will contribute to the existing perspectives of feminist and LGBTBI+ media studies and will highlight that the androcentric and heteronormative bias is inherently speciesist and cannot be understood outside of interspecies power relations and *anthroparchial* worldviews (Cudworth 2005).

The theoretical approach we adopt in this paper is to incorporate the animal standpoint theory into feminist and LGBTBI+ media studies in order to reveal the intertwined relationship between

speciesism and androcentrism. The animal standpoint is a useful perspective “to shed new light on the origins, dynamics, and development of dominator cultures, as well as to redefine the dysfunctional power systems that structure our relationships to one another, to other species, and to the natural world, in hierarchical rather than complementary terms” (Best 2014, 13). Drawing from the feminist standpoint theory and the history from below, the animal standpoint is an open possibility for rethinking hierarchical domination towards all those oppressed groups and individuals considered “others” (Best, 2014), departing from the point of view of the nonhuman bodies that crudely experience oppression. The otherness and hierarchy is present in markers of difference such as gender, body, coloniality/race, class and capabilities, which interconnects in complex ways with animality: oppressed collectives tend to be animalised as a strategy of racist (Ko and Ko 2017), ableist (Taylor 2017), sizeist (Hardy 2015), classist (Hribal 2012) and hetero-cis-sexist (Kemmerer 2011) inferiorization.

Through our theoretical examination, we will show three overlapping dimensions where we can incorporate this perspective to better understand the interplay between speciesist oppression and hetero-male supremacy in media and communication: Technological infrastructures (AI and technological bias towards nonhuman animals, women and dissident genders and sexualities), professional productions (speciesist and hetero-sexist representations by film industry, advertising and public relations), and user-generated content (speciesist and heteronormative content in digital artefacts such as memes produced by Internet users). By focusing on these dimensions, we aim to underline that animality is presented in hegemonic thought and popular culture as a symbol and marker of otherness that defines the habitability or *sacrificialness* of certain existences (González 2019), displaying the colonial, heteronormative, patriarchal and classist structures that oppress marginalized groups.

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Authorship

Laura Fernández is a Juan de la Cierva Postdoctoral Fellow at the *Universitat de Barcelona*. She is currently working with the Centre of Research in Information, Communication and Culture (CRICC-UB), where she is involved in the 'Transmedia Gender & LGBTI+ Literacy' research project and the 'Women & Wikipedia' research project. She is a member of the Universitat Pompeu Fabra research project 'Lobbying and Compassion. Interest groups, discourse and nonhuman animals in Spain' and board member of the UPF-Centre for Animal Ethics. Her main research interests are critical media studies, critical gender and LGBTBI+ studies and critical animal studies.

Tugçe Ataci is a postdoctoral researcher at Université Paris-Est Créteil in France. She received her PhD in Communication Studies at Universitat Pompeu Fabra - Barcelona, Spain. She is currently part of ERASME project – Education & Research to Advance Societal Missions through Engagement, focusing on research impact, research evaluation and societal engagement. Her research interests include youth digital cultures, transmedia literacy, societal impact of research, education and peacebuilding.

Too queer or not too queer? Media portrayal of the European song contest in light of Hungary's withdrawal

Alexandra Sipos

Institute for Sociology, Centre for Social Sciences

alexandra.sipos@tk.hu

Abstract

“No one's sexual orientation is taken into account in connection with any production or event.” – reads the statement of MTVA, the Hungarian public broadcaster in response to media speculations on the reasons for Hungary's withdrawal from the European Song Competition (ESC) after 2019. How come such a statement makes an indirect link between sexual orientation and the ESC?

The Eurovision research field has addressed several aspects of the song contest (Yair, 2019). More prominently the geopolitical implications, including the notion of “(Pan)-Europeaness”, European identity and values, the enlargement of the ESC, and the “East-West” or “Europe Russia” divide (Baker 2008). Other researchers assessed the linguistic aspects, for example, the discursive construction of identities (Motschenbacher 2016). Additionally, questions related to race and ethnicity, as well as to the aspects of gender, sexual and gender diversity, and LGBTIQ rights have been explored. According to Baker, “Eurovision's open acknowledgment of sexual and gender diversity began in 1997–1998, with performances by the first gay man (Páll Óskar) and first trans woman (Dana International), who were already open about their identities” (Baker 2017, 101). The media representation of this diversity is of utmost interest in this paper as media coverage can often portray the ESC as a „subversive construction of gender and sexual identities” in form of „gender incoherence and same-sex disambiguation” (Motschenbacher 2016, 206-207).

The paper analyses the Hungarian media representation of the ESC to assess whether the features mentioned above were constructed as the competition's distinct characteristics. The corpus contains printed media sources from 2012 until 2019, during which A Dal (The Song), a music competition was the national selection process for the ESC. Based on the jury and popular vote, the winner of said competition represented Hungary in the ESC. As for the printed media, I rely on the distinction used by Benczes and Ságvári: “pro-government (PG) and non-pro-government (NPG) media” to categorize the corpus (Benczes and Ságvári 2022). The corpus is based on a keyword search conducted at Arcanum Digitheca, a large Hungarian online database of printed sources. The labels used in the keyword search are related to sexual and gender diversity (eg. “gay”, “trans*”, “LGBT*”) paired with the word “Eurovision”. Using content analysis, the paper aims to uncover media frames related to ESC and sexuality, and whether there is a difference between PG and NPG media in such framing.

The paper finds that several factors could have contributed to the ESC's portrayal as "subversive" related to sexual and gender diversity: the corpus of the media coverage itself, the public discourse, and the legal environment of Hungary concerning LGBTQ+ rights. As for the corpus, the media coverage of Conchita Wurst's 2014 victory had given rise to the portrayal of and reflection on "gender incoherence" in printed media in Hungary. As for the public discourse, a growing, occasionally indirect, negative public discourse related to the LGBTQ+ community can be identified. This development aligns with the changes in the legal environment and the diminishing LGBTQ+ rights in Hungary (Sipos 2022). This includes the prohibition of the legal recognition of gender, amendments to the Hungarian Fundamental Law upholding heteronormative and cisnormative understanding of marriage and family, modifications of the adoption system, and the newest child protection bill prohibiting the portrayal or promotion of homosexuality and deviance from gender identity based on birth sex.

Is Eurovision too queer for Hungary? Taking into account the abovementioned factors, LGBTQI+ rights seem to be a prominent point of discussion in both media and the public sphere. Based on the analysis of the corpus, the portrayal of the ESC as "subversive" may suggest that the answer is yes. However, other factors need to be further considered in future research such as political discourse, the use of moral panic related to minorities, especially to the LGBTQ+ community, and the geopolitics of the competition itself.

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Authorship

Alexandra Sipos (PhD) works at the Institute for Sociology of the Centre for Social Sciences as a junior research fellow. Her doctoral thesis focused on the recognition of partnerships and kinships in Hungary in relation to marriage equality. Her research topics include human rights and equality concerning gender and sexual minorities, the sociology of law, and the youth policy of the European Union.

**The Music Analysis Model (MAS-Model) from a content analysis:
An approximation to problematize contemporary music
representations.**

Alvarez-Cueva, Priscila

Faculty of Arts, Humanities and Communication

Valencian International University

priscilacumanda.alvarez@universidadviu.com

Abstract

Being critical of culture production has always been a challenge for scholars. Contemporary content in the western culture tends to include a sort of homogenized message charged with a sexual (even explicit) imaginary that pleads to consider sexualization as a characteristic that liberates the individual. This, in turn, allows for building a stronger self – particularly in the case of women. However, the idea that everyone is ‘*up for it*’¹⁰ – as well noted by Rosalind Gill (2007, 2013, 2017), tends to overshadow other nuances that might be reinforcing and promoting stereotypes. Besides the many contradictions that are indeed present among cultural production, in specific among contemporary music creation, there is still a gap regarding intersectionality when it comes to understand its messages and portrayals, and how they are constructed. Therefore, by following a qualitative approach, this communication presents the Music Analysis Model (MAS-Model) as an innovative and systematic method that, combined with Content Analysis (Krippendorff, 2004) helps to problematize the differences between subject and object, considering sensual and sexual characteristics moderated by racialization.

The present communication sets the investigation firstly on a content analysis within two variables: 1) sexualization, establishing a difference between sensual agency and objectification (Fredrickson and Roberts 1997; Arrizón, 2008), and 2) racial phenotype bias (Maddox, 2004), to explore how racialization might moderate the representations. Building on a previous academic work (Alvarez-Cueva, et al. 2021), the analysis is carried out following the principles of decolonial perspective and intersectionality, to critically examine and problematize the findings. Thereafter, the MAS-Model locates the different representations under analysis to visually problematize the axes (i.e., X and Y) of subject/object understanding of a person, and sensual/sexual characteristics that accompanied such portrayals, while considering racialization as the feature that moderates their relationship among music videos (see image 1).

¹⁰ Phrase argued by Gill (2003) in “From sexual objectification to sexual subjectification: The re sexualization of women's bodies in the media”.

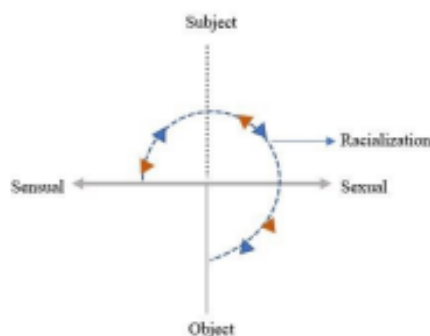


Image 1: MAS-Model. (Author's elaboration)

To illustrate the present communication, I use the contemporary music scenario, with a comparative sample of $N=50$ of the most popular songs in 2009 ($n=25$) and 2019 ($n=25$), to also examine the evolution among the representations. In so doing, “top 10 songs” were collected from three different sources: Los40Principales¹¹, Billboard¹², and Spotify¹³. Thereafter, repetitions and coincidences were eliminated. To explore the representations, each final videoclip (from the songs selected) were retrieved from YouTube, considering the official artists’ channel as the final source. When collected all the videoclips, the analysis was conducted within three representation roles: 1. Artist(s), 2. Other protagonist(s) and 3. Extra(s) among the different scenes.

Main findings argue that sexualization is mostly feminine, either from the subjectification of the artists, or from the objectification of bodies, especially racialized. Artistic representations in contemporary video clips generally echo various elements of the postfeminist sensibility, alluding not only to sensual and cosmopolitan configurations, but also emphasizing the elements of social distinction, class, and gender (Skeggs 1997). Moreover, most of racialized sexualization, even as an attempt of subjective practice, not only fails to fit into the discourse of sexual agency that is promoted by the ‘mainstream’ (i.e., Global-North), but also continues to sustain and reproduce hierarchies of power that benefit patriarchal society and the North South logics of historical domination. This relationship, in consequence, may reinforce gender stereotypes and gender roles. Finally, romantic representations tend to emphasize the hegemonic configurations of masculinity and femininity while side-lining bodies of more diverse racial phenotypes in a protagonist role. Therefore, subjectification is not only romantic, but it discriminates by race. This relationship makes more sense from decoloniality lens (Lugones 2008) when comparing the historical stereotypes associated with black and mixed bodies, i.e., the exoticism (Dos Santos Silva and Medeiros 2021). Not feeling love or being incapable of receiving love seems to be a characteristic of racialized bodies.

¹¹ Dated December 26, 2009 and December 28, 2019, respectively.

¹² Hot 100 songs [year-end charts] de 2009 y 2019.

¹³ Top hits list of 2009 y 2019.

In sum, behind the subjectification and empowerment of contemporary music artists, and some romantic subjectification of the protagonist(s), there is hidden – literally, a set of objectifying representations, especially feminine and, above all, racialized.

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Authorship

Priscila Alvarez-Cueva holds a PhD in communication (Pompeu Fabra University), and a master's in international studies, media, power and difference (Pompeu Fabra University). She is an active research member at both Rotterdam Popular Music Studies (RPMS – Erasmus University Rotterdam) and Critical Communication (CRITICC – Pompeu Fabra University) research groups. She is a visiting scholar at the Faculty of Letters (University of Porto, 2020), and at the School of Mass Communication Research (KU Leuven, 2022). Likewise, she is currently communication staff at Verificat - Factchecking Institution (Spain).

Reimagining sexual scripts: Technology and sexuality in the digital age

Facundo Nazareno Suenzo

Department of Communication Studies

Northwestern University

facundo@u.northwestern.edu.ar

Abstract

We live in a digital environment where technology has transformed multiple social relations, practices, and institutions (Boczkowski & Mitchelstein, 2021). Contemporary forms of technology, such as social media, dating apps, and online pornography, have altered how we find partners, friends, hookups, and pleasure. Moved by different objects and practices, the scholarship on these topics has been broadly organized around three main dimensions: commerce, identity, and culture. Regarding commerce, some scholars have argued that the experience of modernity – and specific technologies and mediated practices – has profoundly transformed intimacy and the political economy of sexuality (Beck and Beck-Gernsheim 2018; Bernstein 2007; Giddens 1991; 2013). The hallmarks of consumer culture, freedom of choice, and individualization have been extended to personal life, with partner choice subject to consumer logic.

Regarding identity, multiple studies on interpersonal communication, and now on the Internet and social media platforms, inform a theatrical view of interactions in the everyday communication (Birnholtz et al. 2014; Goffman 1956; Marentes 2017; Taylor and Altman 1987; Wang 2021). Concerning culture, the scholarship has tackled the changing patterns of sociability and space. They tend to agree that the places we engage with are fundamental dimensions of building our sexual identities (Brown-Saracino 2017; Ghaziani 2011; Orne 2017). Thus, technology affects the way we engage sexually both in physical and virtual environments creating ruptures and continuities with previous institutions such as dating and courtship. Even though these studies have advanced our knowledge around sexuality and technology in many ways, they present some limitations: 1) an understanding of technology as a powerful driver of social change, often limiting the agency of actors; 2) they assume little or no variability, usually uncritically extending findings from the US to other regions of the world; 3) they comparatively focus more on young generations; without considering the broad experiences that technology and sexuality for different generations may entail, and 4) they have limited historical perspective. To fill these gaps, I draw from 40 in-depth interviews with gay men and men that have sex with men in Argentina to explore the shifting sexual scripts across spaces, platforms, and generations. Empirically, my analysis follows a ground-theory approach. The initial analysis sheds light on the multiple, often contradictory, situations that people experience with technology regarding sexuality. Interviewees refer to the multiple ways they experience pleasure; they compare and contrast with different conditions and platforms and actively

pursue pleasant activities. Family, friends, and social institutions are cultural factors that shape their practices, routines, and rituals. Different platforms' affordances offer and constraint certain actions.

Moreover, for many interviewees, the commodification of sexuality does not necessarily entail selling sexual services online. Still, interviewees usually refer to micro-strategies of symbolic selling by making themselves more (sexually) appealing to their audiences. I conclude by proposing the study of sexuality and technology through a critical infrastructural approach (Carrillo 2017; Epstein 2022; Foucault 1978; Plummer, 2012). A critical infrastructural approach to sexuality invites us to think about historical, social, and cultural processes involving sex, sexuality, and social interactions. Shedding light on continuities helps to illuminate more clearly the ruptures with history and other existing modes of sexuality.

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Authorship

Facundo Suenzo is a PhD student in Media, Technology, and Society at Northwestern University. His research interests sit at the intersection of issues of gender, sexuality, and technology. His work has appeared in *New Media & Society*, *Journalism*, and *Cuadernos.info*. He is currently working on the book manuscript *The patina of distrust: Misinformation in a context of generalized skepticism* (joint with Eugenia Mitchelstein, Pablo Boczkowski, and María Celeste Wagner), under contract with the MIT Press. Facundo is the Center for Latinx Digital Media Coordinator. Between 2018 and 2020, he was a coordinator at the Center for Media and Society (MESO).

Cuerpos menstruantes: representaciones mediáticas y sociales

Marina Díez-Pastor Prado

Facultad de Educación, UNED

mdiezpast1@alumno.uned.es

Abstract

Tomando el cuerpo como categoría analítica para examinar la organización simbólica y social de la sociedad (Rosas, 2019), los cuerpos menstruantes están en el centro de las construcciones de género. Definidos desde la otredad, se construyen en base al ideal de la “feminidad”, que requiere estar disponible como objeto de deseo y consumo por los cuerpos (cis)masculinos. La menstruación rompe con estos parámetros idealizados e idealizantes y desmonta la hipersexualización de los cuerpos asignados “mujer”. Los cuerpos menstruantes se consideran abyectos y desagradables, al alejarse del prediseñado prototipo de cismujer limpia, dócil, atractiva y controlable. Así, estas corporalidades -y las personas que las encarnan- viven en la dicotomía de ser sexualizadas y rechazadas.

La menstruación es una parte intrínseca e inseparable de la sexualidad de quienes menstrúan. Sin embargo, la estigmatización de esta experiencia corporal, con las técnicas socialmente desarrolladas de secretismo, avergonzamiento y ocultación, provocan un alejamiento de las corporalidades menstruantes de sus sexualidades. De hecho, la erótica de la menstruación no existe, y esto conlleva una vivencia sexual reprimida desde el mismo instante en el que el cuerpo menstrual solo se considera bonito y útil como máquina de gestación (y maternidad).

Lejos de parecerse al misterioso líquido azul proyectado en los anuncios, la sangre menstrual es la única que no aparece ni se derrama por violencia. Y aun así, es la más invisibilizada. Los medios de comunicación juegan un papel fundamental en las representaciones en torno a la menstruación a sus (supuestas) desventajas y afecciones. La industria de los llamados productos “de higiene femenina”, de la mano de la maquinaria publicitaria, es protagonista en la re-producción de discursos estigmatizantes. A lo largo de la historia, y bebiendo de los mitos sobre este proceso corporal transmitidos generacionalmente, se mantienen ciertas ideas entorno a la menstruación y las corporalidades que la transitan. Entre éstas, se repiten las de pulcritud-higiene, pureza, seguridad y protección, liberación, modernidad-actualidad y erradicación del dolor, la vergüenza y la inestabilidad emocional. Y es que estos ideales que nos venden influyen “directamente en la construcción de la identidad femenina” (Guillo, 2014:151). La escasez de representaciones sobre la menstruación en otros medios (televisión, cine, radio, etc.) también es un discurso en sí mismo: asienta su invisibilización y ocultamiento.

Estas imágenes atraviesan las corporalidades menstruantes y sus subjetividades, a la vez que intervienen en las formas en las que se relacionan, y en las que otrxs interactúan con ellas (Robles y Pardo, 2014). Es decir, se vende un deber ser, una forma de vida para entrar en los

cánones de toda “buena mujer”. Sin embargo, existe la posibilidad de generar representaciones-otras, autorrepresentaciones, “que nos permitan ser agentes activas tanto en el cuestionamiento de esas representaciones que consideramos violentas hacia nosotras, como también en la producción de otras formas de relacionamiento y otras formas de ver” (*ibidem*:110).

La menstruación es sexualidad, la sexualidad es personal y lo personal es político. Llevar al escenario público la sangre menstrual no solo incomoda, sino que además evidencia la necesidad de tratar una problemática de género que lleva años silenciada. El género es una construcción social que traspasa las personas, sus cuerpos, y las relaciones interpersonales. La menstruación ha sido definitoria de las identidades de género de muchos cuerpos en base a su genitalidad. Sin embargo, la experiencia menstrual no es (o no debería ser) condición *sine qua non* de ser mujer en nuestra sociedad. Existe un amplio espectro de vidas, identidades e interpretaciones de género fuera de la categorización binaria cishombre y cismujer.

Esta investigación se propone demostrar que las representaciones mediáticas de la menstruación condicionan la vivencia de esta experiencia corporal para quienes la transitan. La metodología utilizada nace desde una postura auto-etnográfica, y se basa en una revisión bibliográfica del estado de la cuestión, así como del visionado de contenido multimedia (anuncios publicitarios, películas, etc.) de varios países –estos discursos como una tendencia extrapolable a diversos territorios debido a la globalización del tabú menstrual–. Finalmente, se analizan algunas de las nuevas propuestas que existen: desde el menstruartivismo, hasta películas, podcasts, documentales, literatura, y el impacto de las redes sociales.

Necesitamos ampliar el discurso esencialista y binarista sobre las corporalidades, para desaprender y re-conocer nuevas interpretaciones e identidades de género que hasta ahora habían sido invisibilizadas. Los cuerpos menstruantes son cuerpos políticos con potencial disidente y subversivo. Debemos re-pensar y re-formular nuestros lugares de enunciación para poder crear nuevas representaciones y discursos que permitan dar cabida a nuevas realidades corporales, sexuales e identitarias.

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Authorship

Marina Diez-Pastor Prado is a Sexologist and Sex Educator. She has a degree in Law and Politics, and currently she is studying a Master's degree on Intercultural Education. She has a deep interest in gender and migration studies (both academic and practical). In fact, in 2021, She lived in Ceuta, working with migrant people (especially minors) who were living in the streets. For this academic year, she will be carrying out a sex education project in the schools of the Valley of Benasque. The workshops will begin in April.

PAPER SESSIONS

PS11 - Informal Learning, Media, Gender & LGBT+

Hacking the narrative: Examining trans literacies in video games

Alex Andriushchenko

Faculty of Humanities

Graduate Program in Gender Studies

Charles University in Prague

tata91314@gmail.com

Abstract

In recent years, video games have garnered considerable research interest not only in media studies, but also in gender and queer studies, forming Queer Game Studies. Queer Game Studies have notably examined the representation of marginalized identities and identity politics. Yet they tend to sideline the question of subversive literacies, especially those of transgender players who often remain excluded from game spaces and video game narratives. Existing research on the ways in which transgender players engage with video games is concerned with online multiplayer games and players' identification with the avatar, assumed to represent the player in the story or online gameplay. Little is known about how transgender players en/decode various video game characters whether presented as transgender or not, in diverse genres from single-player Role Playing Games (RPGs), such as the Dragon Age series or Life Is Strange, to platformers like Celeste or action like Mortal Kombat. Here Jack Halberstam (2017) in his essay on video games and queerness has drawn attention to a queer potential of recoding or "hacking" straight narratives, and the capacity of queer players for creative readings or using glitches in the code to carve out queer spaces within games.

Inspired by Halberstam, this presentation examines the literacies of en/decoding characters that transgender players develop and employ in their engagement with diverse video games, such as RPGs, platformers, and action games, and their characters. I also draw inspiration from Adrienne Shaw's (2015) work which shows how players engage with video games and their narratives in ways that are not predicted by developers or writers and that resist the neoliberal categorization of marginalized communities as a label and a marketable, predictable consumer group. Another important resource is the works of scholars like Knutson (2018) and Burrill (2017) who suggest that in order to understand how marginalized players engage with video games, we also have to examine the effects of ludic and structural elements of video games on the engagement of players with games and their characters. Finally, the work of Alexander (2009) outlines various literacies that players employ such as knowledge and the ability to understand certain mechanics of the game, knowledge of the plot, the ability to understand the environment of the game, and communicate in game in case of online gameplay.

Empirically, my research draws on seven online semi-structured interviews with transgender players of different genders and age, as well as autoethnography, and the analysis of existing panels and interviews with transgender game developers. My analysis shows that while there is little representation of transgender (playable) characters within video games, and existing representation often invokes harmful stereotypes, transgender players actively engage with video games in ways which might not be predicted by developers. Instead, they create representation as well as opportunities for some of their experiences to be played out. Here they develop various kinds of video game literacy skills to hack seemingly straight characters and plots. First, they identify narrative cues and plot details such as crossdressing (*Mortal Kombat*), rebirth (*Hades*), or a character's dealing with a search for body autonomy. If the character is canonically trans, players tend to look at how fleshed out and realistic they are. Second, players pay attention to various ludic elements, such as the game mechanics, move sets or code, and glitches or code modifications that hack and subvert the existing game framework. These include game mechanics that transform time or physical form, and magic. By enacting and creating diverse literacies and en/decoding characters as trans, transgender players subvert not only the narrative of a game or a particular character; they resist the expectation of being a passive minority of players at the margins, opposing and undoing their further marginalization within communities around video games. Such literacy skills, often developed through their lived experience, allow transgender players to bring new contexts to heteronormative media and broaden the understanding of what video games are and can be, and whose experiences can be reflected in them.

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Authorship

Alex Andriushchenko is a MA student in Gender Studies, Charles University. He holds a BA in Psychology, and has worked as a disability educator at ESL language schools in his hometown in Siberia. His current research interests include transgender experiences in video games, subversive video game literacies, and the intersections of gender and disability, as well as the topic of mental health of marginalized groups. He is currently in the process of writing his Master's thesis on trans video game literacies. Alex is also a self-published poet, a video games enthusiast, and sports fan.

Writing matter(s): dis-entangling feminist material-discursive practices in Alejandra Smits' transmedia work

Belén Cornejo Daza

Departamento de Filología Inglesa y Alemana

Universidad de Granada

belencornejodaza@ugr.es

Abstract

Alejandra Smits is a writer, director and performer raised in Barcelona, but based in Miami. As she herself states in her website (<https://www.alejandrasmits.com/about>), she likes “experimenting with narration-studying its nature and boundaries-”, which has taken her to develop a particular style and discourse throughout a wide range of media, from Instagram memes ¹⁴, YouTube videos ¹⁵ and performances ¹⁶ to poetry books ¹⁷, a newsletter (<https://unsolicitedexistence.substack.com/>) and a cinematographic film she is currently recording. Relying on the act of writing as the matrix of all her creations, she focuses her artistic and literary experimentations on the questioning of existence from a feminist perspective, which she explores throughout the relationality of two elements: matter and language.

In this communication, I would like to dis-entangle (Barad 2007) the ways in which language and matter intra-act (Barad 2007) in her work in such a way that it brings to matter specific material-discursive practices that shape and enact a feminist conception of existence. In this sense, I will situate my analysis in the methodological framework of feminist new materialisms, wanting to shift the focus from what her work *represents* to what her work *does* and how it affects human and non-human components of the phenomenon it constitutes (Barad 2007). In order to do this, I will carry out a diffractive reading of her work (Barad 2007, Haraway 2004), that recognises the relational and intra-actual nature of the object/s of study and that situates Haraway's notion of “speculative storytelling” (Haraway 2016) as the central methodological tool to detect, measure and evaluate these transmedia pieces. In this sense, I will propose that Smits' transmedia work is entangled and mediated by a certain language that is brought to matter by specific material-discursive practices that seek to provide a feminist speculative storytelling towards existence. Hence, indistinctly of the media she is using, it is feminist speculative storytelling what drives Smits' practices, enabling her to develop a language that leads to more livable ways of existing and becoming. Her transmedia work will be understood then as a set of material-discursive practices that, no matter the media, relationally intra-act with one another to create what I re-signify as a language, that is, a certain subjectivity from which to become and confront existence in a more livable way.

¹⁴ <https://www.instagram.com/alejandrasmits/?hl=es>

¹⁵ <https://www.youtube.com/c/AlejandraSmits>

¹⁶ <https://www.alejandrasmits.com/commissioned>

¹⁷ <https://www.vitamin.supplies/product/poetryscam/>

For that matter, I will mainly focus on two notions of the materiality of her transmedia work: (1) how transmedia texts are constructed (form and content) and (2) how do they engage with bodies and with the matter of the world (Calderón-Sandoval & Sánchez 2021). From this feminist new materialist position, I would like to detach from subject-object and gaze paradigms, and resort instead to an agential and entangled vision that considers all components involved in the phenomenon as agents and actants. This feminist methodological toolbox will help me define the ways in which Smits's transmedia work becomes a mattering apparatus with the capacity to re-shape existence from a feminist perspective. Navigating the literary and the visual and engaging with audiences through social networks as Instagram and Twitter, Smits develops a new, post-human form of literature that defies all formal boundaries proper of media formats and all the discourses traditionally (and patriarchally) associated to wo/men. Studying her work and analysing it from a critical feminist perspective will provide new and innovative prospects about how to develop narratives in the Anthropocene in such a way that they prevent androcentric and heteronormative binaries and, otherwise, grant a feminist, affective and resilient vision on existence through a vulnerable relationality with oneself, the other and the universe.

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Haraway, Donna. *Staying with the Trouble. Making Kin in the Chthulucene*. Duke University Press, 2016.

Authorship

Belén Cornejo Daza holds a Bachelor's degree on English Studies and a Bachelor on Translation and Interpreting of English and French from Universidad de Córdoba (Spain), being recognised in both degrees with the Premio Extraordinario Fin de Carrera. She then specialized in cultural studies with a Master on English Literature from Universidad de Granada (UGR) and is currently studying the Erasmus Mundus Master's Degree on Women's and Gender Studies, at Utrecht University and UGR. At the same time, she has started her PhD on Lenguas, Textos y Contextos at UGR, being granted with a FPU national scholarship from the Ministerio de Universidades del Gobierno de España.

La Campaña “ABCLGBTQIA+ El aprendizaje es parte”:

Impacto mediático

Filomena Teixeira

Centro de Investigação Didática e Tecnologia na Formação de Formadores

Universidade de Aveiro¹⁸

Escola Superior de Educação de Coimbra

Instituto Politécnico de Coimbra

filomena@esec.pt

Fernando M. Marques

Agrupamento de Escolas Eugénio de Castro

fernando.marques@aeeugeniodecastro.pt

Ana Frias

Centro de Investigação Didática e Tecnologia na Formação de Formadores

Universidade de Aveiro

Escola Superior de Educação de Coimbra

Instituto Politécnico de Coimbra

acfrias@esec.pt

Resumen

En las últimas dos décadas, dando voz a los cambios realizados en el ordenamiento jurídico y político, las nuevas identidades sexuales y de género han buscado legitimar su visibilidad en el espacio público. Estas identidades no constituyen seres abstractos, sino personas con necesidades y deseos no heteronormativos, voluntad de tener vida propia y participación social, sin sujeción a ningún tipo de discriminación. Si este camino se hace de manera aparentemente menos problemática en el campo de las artes (del cine a la literatura, de la música al teatro y las artes plásticas), en el campo sociofamiliar, organizativo, científico y educativo, la resistencia a nuevas configuraciones del sexo y el género son más evidentes. El presente estudio analiza la campaña publicitaria “ABCLGBTQIA+ El aprendizaje es parte” y sus impactos mediáticos, revelando este tipo de resistencia y los respectivos recursos discursivos que moviliza. Creado por FOX Life con el asesoramiento de ILGA Portugal y en colaboración con el periódico Público, el proyecto educativo ABCLGBTQIA+ tenía como objetivo promover la alfabetización en identidad de género y combatir la intolerancia y los prejuicios.

¹⁸ Trabajo financiado por Fondos Nacionales a través de FCT - Fundação para a Ciência e a Tecnologia, I. P., en el ámbito del proyecto UIDB/00194/2020 y UIDP/00194/2020 (CIDTFF).

La campaña inscribió en el espacio público, en formatos audio, video y estático, treinta y siete términos y/o expresiones relacionadas con la comunidad LGBTQIA+ y que significan diversidad sexual y de género. Lanzada en junio de 2022, la campaña creó un sitio web para el uso gratuito de todos los contenidos con fines educativos y de aprendizaje, con el objetivo de dar un mayor alcance al proyecto. El sitio web permanece en línea en dos versiones: portugués e inglés. En varias ciudades del país se colocaron carteles en las vallas publicitarias de las calles – mupis - con los términos y sus definiciones, acercando el nuevo lenguaje a la cotidianidad. El diario Público publicó algunos contenidos en los meses de junio y julio en sus ediciones diarias. Los spots fueron transmitidos por el canal FOX Life. Los contenidos de audio también fueron emitidos por Spotify. La campaña provocó reacciones en la prensa escrita y en línea, dando lugar a noticias, artículos de opinión, podcasts y polémicas que confrontaron distintos horizontes de sentido sobre la comunidad LGBTQIA+ en el espacio mediático. Al corpus formado por los treinta y siete conceptos de la campaña analizados en cuanto a su genealogía en el campo de los estudios de sexualidad y género, se añadió un corpus representativo del impacto mediático de la campaña en prensa, radio, TV e internet, que fue objeto de análisis argumentativo. En la construcción interpretativa del material de investigación se movilizan los conceptos de orden de género, poder/saber, dispositivo y juegos de verdad. La campaña atrajo elogios del público por su diseño innovador, los diversos formatos disponibles y el contenido presentado. Surgieron polémicas discursivas en torno a cuestiones de sexo y género, lenguaje inclusivo, identidad y diversidad de género, ciencia, creencia e ideología, homofobia y transfobia, amor y deseo, neutralidad y alteridad. Se realizó un mapeo crítico de cuestiones que fueron objeto de controversia suscitados por la campaña, tratando de ubicarlos en los regímenes discursivos en juego. En el proceso de análisis se evidenciaron las marcas de discurso de odio presentes en varios enunciados. Los resultados muestran la importancia del debate público cotidiano sobre las configuraciones sociopolíticas de la heteronormatividad y la performatividad de género, así como su transposición a los currículos escolares y la formación docente. En este sentido, se propone un marco educativo sobre el tema LGBTQIA+ para ser integrado en la asignatura de Ciudadanía y Desarrollo en la Educación Básica, así como en la formación inicial y de posgrado de los docentes.

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Authorship

Filomena Teixeira es una investigadora del Centro de Investigación en Didáctica y Tecnología en la Formación de Formadores de la Universidad de Aveiro donde, desde 2008, se dedica a estudios sobre sexualidad y género en el discurso mediático con implicaciones para la formación de profesores. Autor y coautor de publicaciones científicas, dirección de tesis y disertaciones en este campo. Profesor Coordinador de la Escuela Superior de Educación del Instituto Politécnico de Coimbra. Organiza, en septiembre de 2023, en Coimbra, el VII Congreso Internacional Sexualidad y Educación Sexual: género, diversidad sexual y derechos humanos, en colaboración con colegas de universidades públicas de Portugal y Brasil.

Fernando M. Marques es un Máster en História de la Educación/Educación Comparada. Investigador y Formador de Docentes en sexualidad, género y medios. Autor y coautor de publicaciones y comunicaciones científicas en este campo. Profesor del Grupo Escolar Eugénio de Castro en Coimbra.

Ana Frias es una investigadora del Centro de Investigación en Didáctica y Tecnología en la Formación de Formadores de la Universidad de Aveiro. PhD en Didáctica y Formación. Autor y coautor de publicaciones y comunicaciones científicas sobre sexualidad y género en campañas de prevención del VIH/SIDA y otros medios. Docente de la Escuela Superior de Educación del Instituto Politécnico de Coimbra, en Sexualidad, Salud y Envejecimiento, del Curso de Gerontología Social e Coordinadora de la línea de investigación Estudios Integrados en Educación en Ciencias, Medio Ambiente, Salud, Sexualidad y Cultura Visual (EIECASSCV), del Núcleo de Investigación en Educación, Formación e Intervención (NIEFI).

Breaking sexual taboos! Peer-to-peer informal learning about sexuality and gender in a transmedia environment

Maria-Jose Masanet

*Department of Library and Information Science
and Audiovisual Communication*

Universitat de Barcelona

mjose.masanet@ub.edu

Laura Fernández

*Department of Library and Information Science
and Audiovisual Communication*

Universitat de Barcelona

laurafernandez@ub.edu

Sergio Villanueva

*Department of Library and Information Science
and Audiovisual Communication*

Universitat de Barcelona

sergio.villanueva@ub.edu

Abstract

Despite the increase in programs and policies related to sexual education and gender mainstreaming, sexuality is still taboo for many youngsters, who do not find the information they need in their family environments or during their formal education. Young people generally agree on the need to improve sexual education to fulfil their interests and needs beyond the traditional focus on sexually transmissible infections and unplanned pregnancies (Allen, 2005). In this context, peer-to-peer informal learning through digital platforms becomes a promising source of sexual and gender literacy among young people. Our main research aim is to explore the potentials and challenges that these media offer for sexual and gender literacy, from a perspective that considers youngsters as active agents in critical relation to these new media and contents (Buckingham and Bragg, 2004).

This article focuses on the outcomes of the project 'Transmedia Gender & LGBTI+ Literacy', which departs from queer feminist epistemologies of sexuality and body (Esteban, 2013) and proposes an ethnographic approach that follows the precepts of short-term ethnography (Pink & Morgan, 2013). This approach is appropriate for creating contexts in which researchers can go deeper into the research interests in a short period of time. The research followed five steps:

a) Contact and consent management; b) Participative workshops about gender and sexualities to immerse the researchers on the young people universes and understandings; c) Creative workshops for exploring specific topics about sexualities; d) In-depth interviews to deepen understand young people experiences; and e) Life stories with key participants. We are working with four educational centers in Barcelona and its metropolitan area: two high schools, a group of university students and a non-formal education center for socially vulnerable adolescents.

During the fieldwork and the interviews, the team observed that young people made use of several media platforms in order to inform themselves about sexuality and gender issues. This transmedia landscape includes social media (WhatsApp, Instagram, TikTok), dating apps (Tinder) and other audiovisual social platforms such as YouTube, Tumblr and porn websites. Most of the participants had interacted with porn content and consumed visual resources available on YouTube, TikTok and Instagram to learn about sexualities, had installed a dating app on their smartphones and had experimented with it at least once.

Prospective findings indicate that young people tend to discuss and exchange on sexuality and gender issues among their peers, particularly with their friends and sexual partners. Audiovisual content produced by influencers, sexologists and 'online educators' is usually shared through Instagram private messages or WhatsApp groups, before and after in-person conversations and discussions on sexuality issues. Many participants agreed on having found these audiovisual contents useful beyond entertainment and pleasure: they consumed them for learning about sexual practices (e.g. how to perform oral sex), finding body and gender imageries out of the norm (e.g. a participant used porn to watch trans bodies in a sexual stage with the aim of learning and having satisfying sex with his trans partner), and even recognizing bodily processes (e.g. getting information about the menstrual cycle).

Boys tend to recur more to porn to learn about sex than girls, however, mainstream porn generally broke young people's expectations since it was perceived as "unnatural" or "not real". Most of the participants (mainly girls) showed a preventive attitude in front of porn, including criticisms towards the mainstream porn industry and worries about the gender and sexual models represented in it. On the other hand, we found porn could also become an important information resource for young people with non-normative sexual orientations since there they could find other models beyond the heteronormative representations. Thus, we detected differences in the interaction and perceptions of porn, online audiovisual content and dating apps depending on both the gender identity and the sexual orientation of the participants.

We also found that peer experiences and narrations helped young people to balance their expectations in front of heteronormative mainstream narratives and imageries that they tend to find farther away in contrast with their embodied reality (e.g. around virginity and sexual relations). Mainstream porn and dating apps in general broke their expectations and were more often considered by young people as short-term resources in a broader learning process.

Interestingly, we also detected a subversive use of social media and dating apps. For example, different participants explained to us the “I like you” ritual on Instagram, a dynamic to show mutual flirting interest and another participant described how dating apps are used sometimes in creative, out-of-the-box ways such as collective Tinder meetings for partying with friends during holidays in other cities.

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Authorship

Maria-Jose Masanet is an Associate Professor from the Serra Húnter excellence program at the Faculty of Information and Audiovisual Media (*Universitat de Barcelona*). Her main research interests are media literacy, gender and sexualities, youth studies, transmedia, social media and tv series. She is the Principal Investigator of the ‘Transmedia Gender & LGBTI+ Literacy’ research project (Ministry of Science and Innovation). She has been a visiting fellow at The New School (Fulbright Fellow), the Ghent University, the Université Sorbonne Nouvelle Paris 3, the Universidad Central de Venezuela and the Loughborough University. She is part of the Centre of Research in Information, Communication and Culture (CRICC), where she coordinates the research line on Gender, Inclusion and diversities.

Laura Fernández is a Juan de la Cierva Postdoctoral Fellow at the *Universitat de Barcelona*. She is currently working with the Centre of Research in Information, Communication and Culture (CRICC-UB), where she is involved in the ‘Transmedia Gender & LGBTI+ Literacy’ research project and the ‘Women & Wikipedia’ research project. She is a member of the Universitat Pompeu Fabra research project ‘Lobbying and Compassion. Interest groups, discourse and nonhuman animals in Spain’ and board member of the UPF-Centre for Animal Ethics. Her main research interests are critical media studies, critical gender and LGTBI+ studies and critical animal studies.

Sergio Villanueva Baselga is an Associate Professor at the Faculty of Information and Media at the University of Barcelona (Spain). He is the research coordinator of the Barcelona-based NGO StopSIDA, a Spanish association that fights against HIV/AIDS. Much of this research is performed under a transdisciplinary approach and has published a wide range of journals in very different disciplines. His research focuses on the intersection between language, media and collective identities formation. In this

regard, his work has mainly evolved in three different research lines: the study of health identities and their articulation through media representations; the study of HIV-related stigma and its construction in media, and the study of the representation and uses of the past in the configuration of collective identities.

**(UN) Doing gender in Psychotherapy:
The use of media-based narratives as an intervention against
gender prejudice in a queer workshop for Psychotherapists to offer
affirmative healthcare for LGBTQIA+ people**

Pilar Alejandra Navarro Cerda

Feminist Studies Institute INSTIFEM

Complutense University of Madrid

pilarana@ucm.es

Marta Alicia Giménez Páez

Social, Workplace & Differential Psychology Department,

Psychology Faculty

Complutense University of Madrid

margim06@ucm.es

Marta Evelia Aparicio García

Social, Workplace & Differential Psychology Department,

Psychology Faculty

Complutense University of Madrid

meapartic@ucm.es

Abstract

The research in healthcare with gender perspective shows that today, despite the existence of legislative guidelines which demand the protection of Human Right of Health¹⁹ for LGBTQIA+ people, and the intent of healthcare professionals to offer a proper service to them, they still are victims of discrimination and stigma in healthcare institutions. The cisheterosexist prejudice, as a social corrective mechanism²⁰, is nowadays not only performed through direct messages, but in a covert and unintentional way, through implicit communicative acts also known as 'microaggressions'. The microaggressions in psychotherapy become a bigger problem since they are social acts of discrimination performed in a setting of asymmetry, where the psychotherapist holds the discursive power. It works as a barrier to confront those acts of violence and a factor to worsen their effects²¹. In this way, there is a gap between the intention

¹⁹ UN General Assembly. *Universal Declaration of Human Rights*. Geneva: Human Rights Centre, 1948

²⁰ Røndahl, Gerd. "Heteronormativity in health care education programs". *Nurse Education Today*, 31 (2011). 345-349.

²¹ Shelton, Kimber & Delgado-Romero, Edward A. "Sexual orientation microaggressions: The experience of lesbian, gay, bisexual, and queer clients in psychotherapy". *Journal of Counseling Psychology*, 58(2) (2011). 210-221

and practice²² of mental health professionals toward their LGBTIQ+ users, based on the action of implicit mechanisms of cisheterosexism. In this scenario, it is utterly necessary to find intervention strategies which can work effectively against this type of implicit mechanisms of social control. To present the basis of a Queer workshop with a chance to enhance an Ethical Acculturation process²³ in psychotherapists around their gender, sex prejudices and stereotypes toward LGBTIQ+ people, using media-based narratives as an intervention tool for changing their beliefs and attitudes.

Based on the prejudice studies²⁴, the multicultural psychology²⁵, and narrative persuasion studies²⁶, this communication will present the research evidence that justifies the use of media-based narratives to change prejudices, their potential to transform hegemonic culture through a critical pedagogy program, and finally it will suggest guidelines for a queer framework in their implementation to confront the cis heteronormative devices in psychology and psychotherapists, where the creators of media content may have a fundamental role.

It is urgent to rethinking the competency models in psychotherapy and reaffirm its activist position, proposing resources who facilitate a deep deconstruction of values and beliefs about gender and sexuality in psychotherapists. Considering this as a part of critical pedagogies, the media-based narrative researchers and creators have a role of utmost importance of doing research and development of contents who could be strategically designed to “*queerify*” our culture, not just pointing to general public but towards people who works inside institutions where the cisheteronorm is replicated. Since those people represent and wield hegemonic power, then through them this power could be used in a vindicating way. This Queer proposal could be the first approach developed in Spanish to offer a more integrative training in Cultural Competencies for LGBTIQ+ healthcare, which goes further than offering direct knowledge but aiming to dismantling the structural mechanisms of oppression, in this case, the cisheteronorm in psychology. Reaching this goal undoubtedly requires the multidisciplinary organized action of professionals and researchers, because just through social articulation could be possible and sustainable to achieve the changes that social justice needs on all its levels.

²² Celik, Halime; Lagro-Janssen, Toine; Widdershoven, Guy & Abma, Tineke A. “Bringing gender sensitivity into healthcare practice: A systematic review”. *Patient Education and Counseling*, 84 (2011). 143-149

²³ Bieschke, Kathleen & Dendy, Anna. “Using the Ethical Acculturation Model as a Framework for Attaining Competence To Work With Clients Who Identify as Sexual Minorities”. *Professional Psychology: Research and Practice*, 41(5) (2010), 424–434.

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²⁵ Sue, Derald Wing. “Multidimensional Facets of Cultural Competence”. *The Counseling Psychologist*, 29(6) (2001), 790-821

²⁶ Green, Melanie ; Brock, Timothy. “The role of transportation in the persuasiveness of public narratives”. *Journal of personality and social psychology*, v. 79 (2000), n. 5, pp. 701-721.

Keywords: LGBT mental health, queer pedagogies, narrative persuasion, media-based narratives, doing gender perspective, microaggressions in psychotherapy, implicit prejudice, prejudice reduction, multicultural psychology.

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Authorship

Pilar Alejandra Navarro Cerda (she/them) is a PhD Candidate in Feminist & Gender Studies at the Complutense University of Madrid. Graduate in Psychology (P. Catholic University of Chile) and Gender Studies M.A. (Complutense University of Madrid), she has worked for more than 10 years as a Mental

Health Counselor & Psychotherapist, focusing her services in women and sexual minorities in the lastest years. Her research field comprehends the social and interactional practices with which the hegemonic culture of gender is (re)plicated, applied to a critical analysis on the professional competences required to offer a proper mental healthcare for LGBTIQ+ community.

Marta Alicia Giménez-Páez is a PhD in Psychology, Women and Health M.A., Complutense University of Madrid. Her thesis was about the impact of gender in factors of cognitive vulnerability and mental health in women. Today, she works as Clinical Psychologist for adults and also as Researcher and part-time Professor in Gender Studies M.A. of Complutense University of Madrid. She participates in *Hygeia* (Health & Gender International Alliance), in the Spanish Society for the Study of Anxiety and Stress and she is a partner of Feminist Psychology and Psychotherapy Association in Madrid.

Marta Evelia Aparicio García is a PhD in Psychology. She is an Associate Professor at the Complutense University of Madrid. She gives lectures in Gender Studies M.A. and LGBTIQ+ M.A, being also Academic Coordinator of the first one. Her research lines are gender and health for women and LGBTIQ+ people. Also, she is an Expert in Career & Job Counselling (2012) and Methodology in Behavioral & Health Sciences M.A. (2015). She is the author of more than 50 scientific articles and book chapters. Recently, she published the academic book “Trans Identity” (2022), to visibilize in civil society the needs and struggles of Trans people living Spain.

PAPER SESSIONS

PS12 - Social Media, Audiences & Sexualities

‘I tell you whether she is sexy or slutty’:

Female gaze on Chinese social media

Jiangnan Xiang

Sociology and Ethnology

University of Chinese Academy of Social Sciences

jiangnanxxx@gmail.com

Abstract

The ‘sexualization of culture’ in western media is pervasive with sexual representations and discourses (Gill, 2012). The sexual representations are not only posted by internet celebrities of ‘sexiness within the domain of the fashion and beauty complex’ (McRobbie, 2009), but also by ordinary people on social media (Manago, 2008). When this ‘sexualization of culture’ travels to China’s social media, it generates a new situation. Due to the strict regulations of the government, explicit sexual contents are not allowed to be posted online. Consequently, sexual expressions are presented in a flirtatious or subtle way (Zou, 2018; Wang, 2021).

The sexual cues from the photos posted by female internet celebrities raised fierce disputes on social media. In China, feminist discourses become significantly visible online in the 2020s. Online feminism discourses mainly revolve around the anti-pornography narratives, insisting that sex is dangerous and oppressive to women (Huang, 2011). On social media, many self-proclaimed feminists are keen to judge whether the flirtatious images are sexy or slutty: that is, whether this internet celebrity presents herself as the assertive sexual subject or a sexual object for male fantasy. For the latter, they will comment on the photos negatively and gather in the online community to boycott the internet celebrities who make money by self-objectification. Although some claim that judging without clear rules will lead to another kind of misogyny, the judging is never stopped. Moreover, the judging is not just gazing at internet celebrities, these females gaze at themselves. Many females are trying hard to navigate the criteria to present themselves on social media within the sexy/flirty/slutty continuum.

Debates on self-presented beauty and sexuality are evident concerning male gaze theory. When turning to the subjectivity in sexual self-presentation, Attwood suggests ‘move beyond the simple assumption that sexualization is in the interests of boy and men’ (Attwood, 2009) whereas Gill argues that the ‘heterosexual male fantasy’ turned from ‘an external, male judging gaze to a self-policing, narcissistic gaze’ (Gill, 2007). A range of study shows that the gaze from women does not orient to the male gaze (McRobbie, 2009; Ringrose and Coleman, 2013; Riley, 2016) and have the possibility of ‘supporting each other in exploding the analytical and misogynist girlfriend gaze’ (Winch, 2012).

The research method in this study is a virtual ethnography of a Chinese online community. I occasionally visited Xiaoxiangyuan on *Douban*, a forum-based Chinese social media platform,

which focuses internet celebrities. I started conducting regular research-aimed observations of the forum since 2022. I silently viewed the posts released on the board, especially the heated discussed ones, and pay attention to how they interact with each other in the comments and build opinions towards certain feminist issues. Choosing from highest liked posts, this study particularly selected and analyzed highest liked comments about sexy self-presented photos. By asking how they understand the boundary between sexy and slutty, this study shows how these female audiences reflectively judge themselves and others under the current feminist discourses in China.

Feminism is currently enjoying a resurgence, it perhaps never operates in a more complex political and cultural milieu (Phipps, 2014). Seemingly, there are few sites that symbolize this complexity than social media in China which assemble a 'fragmentary network' (Maitra and Chow, 2015), its local history and emergent practices. This study serves to demonstrate some contradictions and nuances from the debate on self-presented sexualization in contemporary China's social media context.

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Authorship

Xiang Jiangnan is a PhD student in Sociology at the University of Chinese Academy of Social Sciences. Her study interest is family and gender. She is excited to listen to the coming interesting topics and wishes to bring some ideas from her perspective.

Queer internet memes as traces of naïve camp reading

Matěj Hřib

Semiotics and Philosophy of Communication program

Charles University, Faculty of Humanities

hrib.matej@seznam.cz

Abstract

The presentation will conceptualize the realizations of camp sensibility in queer internet culture. It presents internet memes as material traces of nonconventional reading of mainstream cultural texts which are directly appropriated and remixed. Memes can therefore be used as evidence of specific sensibilities and interests of subcultural groups. Queer memes can provide a basis for analysis of non-identitarian queer culture. They often remix cultural texts that are not directly representing the LGBTQ+ identities but rather offer a site for queer sensibilities and identification to take place.

I will use the notion of camp to analyze one kind of non-identitarian queer culture. Famously described by Susan Sontag as “love of the unnatural: of artifice and exaggeration” (Sontag 1999, p. 53), camp sees everything in quotation marks, embeds everything with social meaning and then subverts it. David Halperin connects the development of such sensibility to the distanced queer experience of the heteronormative culture. (Halperin 2012) The “Being-as-Playing-a-Role” (Sontag, p. 56) is obvious to those who need to “get into straight drag” (Halperin, p. 196) at some point, who do not conform the roles of heteronormative society. Halperin focuses his analysis on gay male culture. Though the presentation will follow this constraint, it endeavors to initiate discussion about experiences of other queer groups. Halperin explains the double irony of camp as a result of gay subjectivity that stems from identification with women’s roles in heteronormative narratives. The gay subjects use the women’s personas as a proxy identity — they are like them (in liking men) and unlike them (being men). This results in simultaneously engaged and disengaged ironical stance of camp that takes delight in over-the-top melodramatic people, things, and cultural texts.

Sontag distinguishes between naïve and deliberate camp, favoring the former: “pure examples of camp are unintentional; they are dead serious” (Sontag, p. 58). Halperin offers complex analysis of gay interest in naïve camp texts such as the *Mommie Dearest* movie or grand operas by Verdi, considering them to be exemplary of non-identitarian gay culture that stems from emotional identification of the subject rather than the representation of an identity. Although being offered identitarian cultural texts, “gay male culture still operates through (...) a metaphorical or figural reading of straight culture: a reappropriation of it that is also a resistance to it” (Halperin, p. 122). Campy readings of naïve texts are in-group jokes — one must be “in the know” to understand them. Codified readings are kept by various social institutions such as references or catchphrases but are still rather ephemeral and defy proper theoretical

description, as evidenced by lack of academic interest in this kind of non-identitarian queer culture.

I propose that the new participatory cultures of internet (Jenkins, Itō, boyd 2016) can provide traces of such creative reading of naïve camp texts. With the rise of user-generated content (Bruns 2007; Eichhorn 2022), the formerly metaphorical poaching of unruly readers (de Certeau 2010) became literal material remixing due to digital duplicability (Voigst 2017): “A significant part of UGC available online is produced by users who directly remix media material produced by professionals” (Manovich 2015, p. 144). One of the new cultural forms of the internet culture are memes, intertextual digital texts circulated, imitated, and transformed by users (Shifman 2013, p. 8). Ryan Milner understands memes as an intersection of five fundamental logics of internet culture: multimodality, resonance, spread, reappropriation, and collectivism (Milner 2016, p. 5).

As noted above, the principles of reappropriation and collectivism are essential to the gay camp culture too. It is without surprise, then, that queer internet subcultures spread remixes of appropriated naïve campy texts. Yet it is hardly reflected by the academic discourse, the papers on queer internet culture are often centered around identity-based media (Griffin 2016; O’Riordan 2020; Pain 2022). There are few theoretical reflections on realization of camp sensibility in internet culture (Christian 2010; Mercer and Sarson 2020), however, they are focused on deliberate campy behavior of influencers and other public personas. By using internet memes as evidence, I present a novel way to analyze queer reading of heteronormative mainstream texts and by that, the non-identitarian queer culture in general.

The presentation will provide theoretical background to the endeavor and analysis of selected memes. It will analyze given internet content through the lenses of Ryan Milner’s five logics, focusing especially on logic of resonance that is connected to the camp sensibility. It will use examples of posts from Czech meme accounts such as Přiznání gayů (Gay Confessions) which often remixes older Czechoslovakian movies and other audio-visual material or Co obléká Saskia (What Saskia Wears), following the campy outfits of legendary Czech TV hostess. Examples in English will use posts from accounts such as how ironicq or its lit gay shit.

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Authorship

Matěj Hřib (*1996) is a PhD student of the "Semiotics and Philosophy of Communication" program at the department of Electronic Culture and Semiotics of the Charles University's Faculty of Humanities. He graduated his master studies at the same department after finishing his bachelor at the department of Aesthetics at Faculty of Arts of the same university in Prague, Czech Republic. His dissertation project

called *Camp in Popular Internet Culture* focuses on the realizations of camp sensibility in internet producer culture. It follows the master thesis called *Logics of Internet Memes* that described the principles of the new cultural form. Not only in his academic research, Matěj is interested in the intersections of queer and internet culture and their relationship to older kinds of popular culture.

**Social media and adolescents:
Gender differences in uses, motivations and perceptions**

Oihane Korres Alonso

Department of Education

University of Deusto

oihane.korres@deusto.es

Álvaro Moro Inchaurtieta

Department of Education

University of Deusto

alvaro.moro@deusto.es

Iciar Elexpuru Albizuri

Department of Education

University of Deusto

elexpuru@deusto.es

Ignacio Bergillos García

Department of Communication Science

CESAG - Comillas Pontifical University

ibergillos@cesag.org

Sue Aran-Ramspott

School of Communication and International Relations

Ramon Llull University

suear@blanquerna.url.edu

Abstract

Social media has become an increasingly prominent element of modern society, and its use among adolescents is a topic of research and debate. In fact, social media and influencers as youtubers or instagrammers, do not act only as young "content producers" but "they also constitute themselves as transmitter figures of personal, moral and socio-cultural values" (Gómez-Pereda, 2014, p. 40). The nature and extent of adolescent use of social media is shaped by a variety of factors, including gender differences. While some authors consider that the divergence of roles assigned to men and women can be diminished in digital consumption compared to the rest of media uses (Feijoo & García, 2017), others continue to underline the risks of social media consumption regarding to the impact of the aesthetic standards of the

fashion world with certain stylistic ideals, and the continuity of stereotypical roles assigned to women (Fernández-de-Arroyabe-Olaortua, Lazkano-Arrillaga & Eguskiza-Sesumaga, 2018; Regueira, Alonso-Ferreiro & Da-Vila, 2020; Gómez-Urrutia & Jiménez-Figueroa, 2022). In the same way, some studies state that there are no significative differences in the social media uses regarding to the gender (Espinár & González, 2009), but other authors have shown that girls tend to use social media more frequently (Vannucci & McCauley, 2019; Scott et al., 2019) and for different purposes than boys (López-de-Ayala, Vizcaíno-Laorga & Montes-Vozmediano, 2020; Álvarez-Suárez, García & Montes, 2021). For example, Masanet (2016; Masanet, Pires & Gómez-Puertas, 2021) concludes that adolescents follow gender-stereotyped media consumption patterns, as males prefer to consume YouTube, humor contents and tutorials about video games (specially, those where violence and sexist behaviour is present), while females are more interested in dramas focused on interpersonal relationships and use social networks mainly for socialization and communication. This author (2016) also underlines that girls are subject to more family control than boys in their media consumption.

In this sense, the main objective of this communication is to delve into the relationship between social media, influencers and young people in Spain, taking into account gender differences. For this purpose, through the account of their vision and personal experience, we analyse the uses and motivations of social networks and their perception about these media. This study has applied a mixed method which has gathered the opinions of teenagers and young adults (12-19 years old) in three Spanish regions (Catalonia, the Balearic Islands and the Basque Country). The quantitative analysis has been informed by a survey answered by 2.725 high school and university students. The second part of the project is based on a qualitative analysis of nine focus groups with adolescents and young adults (12-19 years old).

The questionnaire findings allow us to observe which platforms they prefer and use, the reasons for their preference as well as the characteristics that seem to create a trend and favor their engagement towards the influencers they prefer (Dubovi & Tabak, 2021). The use of platforms such as YouTube seems to make sense as a kind of search engine, with gender-differentiated patterns, for example by girls in cultural consumption (music, video clips and fiction series) and by boys in entertainment and recreational use (video games). Both the results of the questionnaire and the Focus Groups show that the similarities in terms of the identity of adolescents, in their different developmental stages, do not conceal the fact that there are some common gender differences. The results of previous research on content type preferences (García-Jiménez, Catalina-García & Tur-Viñes, 2021) are confirmed, and the still essential actions to advance towards greater parity, especially with regard to a (self-) restriction of girls' social presence. Although the data have shown that they have the same ease of use of technology, girls score clearly lower than boys in all aspects related to interactivity and are more critical of the use of private data on networks.

In conclusion, gender differences are a factor that determine the use and interpretation of social media. The technological scenario inevitably influences the uses of social media, but also the psychosocial development, because all of this is part of Media life (Aran-Ramspott, Moro & Botella, 2022). By studying these gender differences, we can gain a deeper understanding of the ways in which young people are being shaped by the digital world, and develop strategies to support healthy and responsible use. By studying gender differences in social media use and interpretation, we can gain insights into the ways in which cultural and social norms are influencing young people's relationships, self-image, and sense of identity. Additionally, this research can help us to better understand the potential risks and benefits associated with social media use, and to design educational strategies to support healthy and responsible use among adolescents.

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Authorship

Oihane Korres Alonso is a Professor and Researcher at the Education Department at the University of Deusto, in San Sebastian. She holds a PhD in Educational Innovation from the University of Deusto, degree in Audiovisual Communication from the Public University of the Basque Country. She is a member of the eDucaR research team. She is interested in media technology, media life and media literacy, and education and development of values.

Álvaro Moro is a Professor and Researcher at the Education Department at the University of Deusto, where he teaches Social Research Methods and Techniques. He is a member of the research group

INTERVENTION: Quality of Life and Social Inclusion (Deusto INTERVENTION) and currently the director of the Deusto Institute of Drug Dependencies where it analyses the main risk and protection factors linked to people's situations of vulnerability; as well as quantitative and qualitative studies to find out about the experiences, expectations and challenges of people in different situations of vulnerability.

Iciar Elexpuru Albizuri is a Professor (full) at the Education Department at the University of Deusto, in Bilbao. She holds a PhD in Psychology, degrees in Pedagogy and Psychology . She is a member of the eDucAR research team. Her research areas mainly include the assessment and development of values, education in values and ethics, adolescent personality developments and Media life.

Ignacio Bergillos is a Lecturer in media studies at CESAG – Universidad Pontificia Comillas. He holds a PhD in Audiovisual Communication and advertising from the Autonomous University of Barcelona. He is interested in media technology and innovation, the changing logics of media industries and the relationship between audiences and professionals within the framework of participatory culture.

Sue Aran-Ramspott is a Professor in Blanquerna School of Communication and International Relations at the Ramon LLull University (Barcelona). She holds a PhD in Audiovisual Communication. She is a member of the DIGILAB research group. Her research areas mainly include reception studies, youth and children, gender and ethics of audiovisual representation. Currently, she is the principal investigator of the *Teens' Media Life* project funded by the Ministry of Science, Innovation and Universities (Spain).

Social media, youth and hate speech along gender and sexuality: Experiences, interpretations, and ways of dealing

Rike Roth

Faculty of Applied Social Sciences

Institute for Media Research and Media Education (IMM)

Abstract

Hate speech in social media is a widespread phenomenon that can be understood as a devaluation of individuals as part of a group of people along social relations of inequality such as sexism, queer hostility, racism, classism, ableism, etc. (Brown 2017, Eickelmann 2017). While there is already a large body of research on this phenomenon (e.g., Hoffarth 2022, Castaño-Pulgarín et al. 2021, Saresma et al. 2021, Stefăniță & Buf 2021, Siegel 2020, Marwick & Caplan 2018), studies that focus intensively on young people's experiences and perspectives have been rare (Jubany & Roiha 2015). The proposed paper asks what young people's experiences of hate speech on social media along gender and sexuality are, in what ways they deal with these, and how they interpret the phenomenon of hate speech on social media.

Empirically, the contribution is based on a qualitative study conducted as part of the research project 'Decoding Gender in Social Media. Development of a gender-reflective pedagogical framework for open child and youth work'. In cooperation with three youth facilities in a large city in western Germany, three group discussions were conducted with young people between the ages of 15 and 25 (average age 17) and with different genders (e.g. cis-gender, transgender, nonbinary) and sexual orientations (e.g. homosexual, heterosexual, queer, pansexual). The data was analyzed using the documentary method, a reconstructive method of social research (Bohnsack 2014). In addition, a group discussion was conducted with the professionals of the facilities. In a second step, initial findings from the group discussions were discussed in so called reflection workshops with the young people and professionals. Currently, the research is in its final stages working on the formulation of a gender-reflective pedagogical framework on social media in youth work. In the presentation I will focus on the aspect of hate speech along gender and sexuality being part of this framework.

The data shows that hate speech is a relevant topic for young people, which is discussed intensively. In particular, the queer young people in the study regularly experience hate speech, but female-positioned young people also report such experiences. In this context, all of the affected young people feel a clear sense of powerlessness with regard to their options for action. Although some of the young people report and block users from whom hate speech emanates, this approach is controversially discussed within the groups in terms of its effectiveness. Instead, many young people being part of the study engage in what we call 'follower management' in order to control, who and sometimes withdraw into smaller sub-publics that are perceived as safe(r). This practice is alarming, especially in light of debates about youth

digital participation and citizenship (Kligler-Vilenchik & Literat 2020, Joney + Mitchell 2016, Livingstone 2010). Queer youth speak of a 'thick skin' that they must put on in order to openly present themselves as queer online.

The interpretations of hate speech along the young people reveal a tension between social criticism and normalization as well as trivialization. In the interpretation of the (1) trivialization and individualization of hate comments that some young people articulate, they equate, hate comments with the right to freedom of speech and do not assign discriminatory statements to wider social discourses and power relations, but to the views of individual users. For other young people, a (2) normalization of hate comments could be reconstructed. Hate comments on social media are described by these young people as something 'normal' and 'inevitable' and hate speech is framed as a social media problem in particular. The group of queer youth, on the other hand, criticizes hate speech on social media (3) as an expression of a heteronormative society and relates their experiences on social media to their experiences of discrimination 'on the street'. What is striking about these interpretations is that queer hostility is recognized as such by the young people concerned, while female-positioned young people often do not recognize and name sexist hate speech as such, although they criticize sexist stereotypes elsewhere. Here, the general normalization of sexism seems to be reinforced in the context of social media.

These findings make an important contribution to the research around hate speech, gender and LGBTIQ+ from an audience studies perspective and enables pedagogical practice to develop strategies for addressing the phenomenon of hate speech in social media in youth work.

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Authorship

Raik Roth is a Post-Doc at the Institute for Media Research and Media Education at TH Köln, Germany (University of Applied Science Cologne). They have earned their PhD at the University of Münster, Germany in 2022 with a thesis on the (De)Gendering of Digital Media Technologies in Couples Everyday Life and are currently working in a research project on Gender, Youth and Digital Media in Youth Work. Their fields of research are Gender/Queer/Cultural Media Studies, Diversity in Media Education, Audience Studies, Qualitative Audience Research, Digital Media.

Benasque Pedro Pascual Science Centre
Av. Francia, 17. Benasque. Huesca. Spain
+34 974 551 475
info@benasque.org

E-mail of the congress: congressmediagendersexuality@gmail.com

Twitter
@IC_MGS

Instagram
congressmediagendersexualities

Facebook
congressmediagendersexuality@gmail.com

Projects organizing
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<https://www.lgbtiq-screens.org/>

Directors of the congress
Maria-Jose Masanet
mj.masanet@ub.edu

María T. Soto-Sanfiel
cnmmtss@nus.edu.sg
mariateresa.soto@uab.cat