



Gender and Communication Section

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Explicating the impact of beauty blogger's no-makeup appearances on female consumer well-being and consumption behaviour: The role of perceived similarity and postfeminist beliefs

Authors

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Abstract

The burgeoning beauty industry in China has spawned numerous beauty bloggers who promote cosmetic products and showcase “beauty myth” to their followers on social media. Faced with the criticism of “engendering appearance anxiety”, these bloggers have also adopted a unique promotion script called “The Evolution of Ordinary Women (普女换头术)”, which highlights how their appearances have been greatly improved by the magical power of cosmetics.

Previous research on the effects of ideal image advertisements has found that female consumers show higher body satisfaction and purchase intentions after viewing with average-sized models that are congruent with their own image, with perceived similarity mediating the relationship between model size and purchase intentions(Lou & Tse, 2020; Lou, Tse, & Lwin, 2019). More fundamentally, Western postfeminist beliefs about female empowerment through wearing make-up to express femininity has greatly informed women’s beauty consumption(Lazar, 2011). In makeup tutorials, appearance enhancement is framed as a transformative process based on both consumption and expert advice. These bloggers also affirm to women that money, time and effort are jointly required to achieve beauty, which undoubtedly reinforces their postfeminist beliefs(Chae, 2021).

While postfeminism sets a generalized model of female self-care and self-monitoring, individuals’ perceptions of similarity between themselves and the prototypical users of specific products still vary amongst different social contexts(Quester, Karunaratna, & Goh, 2000). Situating female consumption of makeup-related media content within transnational postfeminist sensibilities, how the well-being and purchase intentions of Chinese female consumers are moderated by postfeminist beliefs needs further investigation.

Inspired by these insights, this study seeks to investigate the mechanisms by which the contrast of beauty blogger’s appearance before and after make-up can exert influences on female consumers’ appearance satisfaction and purchase intentions. Specifically, this study tests (1) the mediated relationship between blogger’s no-makeup face and

appearance satisfaction as well as purchase intentions via perceived similarity; and (2) postfeminist beliefs as a moderator to the relationship between blogger's no-makeup face and appearance satisfaction as well as purchase intentions.

This study adopted a one-factor (blogger's no-makeup face: average versus attractive) between-subjects design to test the impact of perceived similarity and postfeminist beliefs on Chinese women under different stimulus conditions. The research findings will shed light on the complex dynamics behind the bloggers' personal promotion (种草) behaviors, in which the "double entanglement" (McRobbie, 2004) essence of postfeminism is unveiled. On the one hand, postfeminist beliefs ignite women's aspiration for beauty, confidence and resilience; on the other, an inability to meet heteronormative beauty ideals may in turn leave them frustrated and depressed.

Submission ID

60

Encountering in the moonlight: Roles of Google Maps plays in the sexual experiences of Asian gay migrants in Europe.

Authors

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Abstract

Scholars recently focused on how queer migrants use geosocial media to date, and how they had reconstructed their sociability and included themselves in a new society via hook-up apps (Wu&Ward, 2018). Hook-up apps have become a part of the queer subculture, but hooking up in gay venues still keeps a convention. Gay men used to access gay venues with the help of maps. However, with emerging technologies, not only paper maps have been turned into digital ones but also geographical locations have been transformed and integrated into digital platforms. Moreover, the combination of Geographic Information Systems (GIS), Volunteer Geographic Information (VGI), and Location-based Services (LBS) has resulted in the emergence of spatial media (Leszczynski, 2015). Spatial media, like Google Maps, then become an uncuttable part of everyone's life on the grounds of its navigating function and intensive information. The article seeks to explore what role Google Maps plays in the process of the connection and integration of Asian gay migrants into new cities and new societies. The findings are the results of seven-week ethnographic fieldwork with four participants of different nationalities (China, Vietnam and Iran). This

qualitative research is based on participant observation, informal conversations and in-depth interviews. Consequently, I found four essential functions of Google Maps: 1) Google Maps as an agency for connection: In guiding gay consumers to their destinations, Google Maps also helped people become familiar with the geographical spaces they are in; hence, Google Maps connects people with the city. 2) Google Maps as an agency for integration: Not only does it integrate basic information about the sites, but also this information plays a normative role; accepting this normative information means being integrated into the potential subculture. 3) Google Maps as an agency for prevention: Not only does the traffic information provide coverage and prediction of real-time traffic conditions, but also because the reviews and scores about locations can be helpful in decision-making and provide psychological prevention. For example, if comments about a place show that it is not friendly to non-native customers, people can be ready for that. 4) Google Maps as an agency for construction: Not only because the same type of locations can be exhibited intensively, thus showing the different functioning zones of a city, but also because Volunteer Geographic Information allows everyone to modify basic information about sites and to evaluate them. Since these sites correspond to the locations in geographical spaces, it is possible to construct the city image by adding/modifying/deleting geographic information tags on Google Maps. Additionally, nationality (such as China) could still impede people's sexual activities in gay venues due to the pandemic, which is echoed by Gilbert Caluya, who argued that gay venues could be a space for racial segregation for Asian gay migrants after investigating gay venues in Sydney (Caluya, 2008). Other implications were also discussed.

Keywords: Spatial Media; Google Maps; Intersectionality; Gay Migrants; Gay Venues; Inclusion.

Submission ID

65

“Normal confident guys”: Chinese female stand-up comedians performing, triggering, and commercializing the “female complaint”

Authors

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Abstract

In the fast-evolving global context of streaming audio-visual services, streaming presentations of stand-up comedy, such as *Rock & Roast*, have become a popular genre in China for articulating, expressing, and critiquing significant social-cultural concerns. Female stand-up comedians like Li Yang, have attracted both a large number of followers and fans who regard them as feminist heroes and male opponents, who accused them of “sexism” “repeatedly denigrating all men” and “provoking gender opposition.” Their fans and defenders, including some major feminist non-governmental organizations and celebrities, to battle this backlash, have supported them, claiming that the male critics are overly sensitive and lack a sense of humour.

Despite these online clashes, there has been little academic research on China’s emerging stand-up performance genre. This article examines the ways in which Chinese female stand-up comedians perform, trigger, and commercialize the “female complaint” *in* and *outside* the show. To better contextualize the analysis, this article firstly situates female stand-up comedies as an emergent part and parcel of the vibrantly growing feminist thoughts in contemporary China. We give a review of stand-up shows serving as a global form of new mass-mediated culture concerning social justice, cultural critique and civic engagement. We further continue to provide a critical discussion on different narratives and tropes of “made-in-China feminism” which we would place our research target to.

After situating Chinese female comedians’ works in relation to the global progressive ways of comedy, and other forms of the currently “made-in-China feminism”, we proceed to describe our research method. The goal of this study is to understand performances of female stand-up comedians about how their speech and debates around them reveal China’s attitudes toward female and feminism. We take an approach of critical social analysis that concentrates on discourse and on the connections between discourse and other social components.

Our research shows that Chinese female stand-up comedians’ performances are not a single self-generated genre, but in close relation to Western writers, performers, and comedians. Stand-up comedian shows are not self-contained cultural texts, but a hub of narratives surrounding the stand-up comedian shows of reviews and likes from its wide audience via social media. The article continues to find that female stand-up comedians in the show *Rock & Roast* have found ways to make soft, safe, and personal “female complaints” in order to align themselves with the show’s missions and the Communist Party-state’s requirements; however, outside the show, the netizens are able to bring relevant discussion to a more critical and aggressive level. We join Berlant’s (2008) efforts to cast a critical reading of Chinese female stand-up comedians’ commercializing performances, pointing out “the fixity and power of women’s culture in molding women to perform conventionally and urging them to feel in similar ways (McKinnon, 2009, p. 332).” The article also

highlights how the prevailing entrepreneur and neoliberal mentality has shaped women performers to act commercially in Chinese female stand-up comedy.

Submission ID

89

Gender Hatred of Cyber-nationalism in China: A case study of online misogyny to the Group "Little Pink"

Authors

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Abstract

Abstract

This study focuses on the gender aspect of cyber-nationalism in China, specifically the online misogyny that manifests itself in certain specific nationalist events. By analyzing the "Little Pink" group and the online nationalist events they are involved in, it seeks to understand the complex links between cyber-nationalism and online misogyny. "Little Pink" is a group of young Chinese netizens (mainly born in the 1990s) who have formed their own patriotic group on the Internet. They are paranoid about patriotism and will gather on the Internet to denounce people or actions that go against nationalism because of a sudden nationalist event. In China, when events involving nationalism are discussed on the internet, the virtual discourse space that is created often discriminates against women. Since the "Little Pink" originated in the Jinjiang community, a predominantly female online literary community in China, they were perceived as women by most people as soon as they appeared and were attacked for their female identity. This paper uses the "intersectionality" theory, which is commonly used in the field of gender studies, to analyze the existing literature on "Little Pink" and the comments made by netizens on Chinese social media platforms (Baidu Tieba, Weibo) about "Little Pink". It also explores the complex online identity of "Little Pink" and combines the gender hatred towards "Little Pink" with online misogyny to observe the manifestation of online misogyny in cyber-nationalism. The study found that prejudice against the "Little Pink" group is focused on gender. Although the gender composition of the "Little Pink" is almost equally divided between men and women, more people believe that the "Little Pink" are predominantly female, and the rejection of this group,

which is focused on gender hatred, results in online misogyny. The main manifestations are appearance humiliation and doubts about the patriotic identity of "Little Pink". Besides, the activism of "Little Pink" in nationalist events challenges the patriarchal order, and some netizens' accusations of "Little Pink" become a form of gender hatred against women based on their nationalist identity. Exploring and understanding the "Little Pink" groups with the analysis of cyber-nationalism can not only enrich the existing literature on the relation between gender and nationalism, but also exemplify how identity politics is manifested in China's cyber-nationalism incidents and affecting the identity struggle of female online nationalists in China.

Submission ID

95

Post-Covid 19 and the political economy of feminist media in Uganda, Tanzania and Rwanda

Authors

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Abstract

This presentation explores the political economy of feminist and community media in Uganda, Rwanda and Tanzania within the contexts of the current Covid-19 pandemic. The presentation draws from multiple interviews with staff and feminist media managers at the leading feminist community media organization in the respective countries. The presentation adopts community media and political economy principles along with feminist discourses to discuss the multiple challenges faced by women-owned community media in times of crisis. The paper sheds light on how issues of ownership along with financial and content sustainability are navigated and renegotiated in a flawed political and socio-cultural eco-system. It also reflects on media viability threats surrounding the media industry and how that means for feminist and community/alternative media in developing country contexts.

Submission ID

99

Neoliberalism and the implications on the journalism profession during the covid-19 pandemic in Portugal

Authors

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Abstract

Some scholars and empirical studies of communication have focused on how telework and risk perception affected journalists and have explored challenging issues, such as source contact, mental health, digital collaborative work, especially during the first year of the covid-19 pandemic (Hoak, 2021; Alonso, 2020; Appelgren, 2021). Undoubtedly, newsroom routines have been facing shifts, sometimes imposed and in other times used likely freed choice. Mainstream news organizations operate in a neoliberal context, asserting a journalism culture and responsibility to justify some practices.

In this research, my aim is to discuss the Portuguese pandemic scenario of newsrooms and working conditions and its consequences on news production as well as to analyse a professional context marked by precarization, feminization, and a younger workforce. For this purpose, thirty semi-structured in-depth interviews were conducted between October and December 2021. The interviews were carried out remotely and face-to-face with professionals working on mainstream media (radio, television, daily newspaper, online media, and weekly magazines). Interviewees include both female and male junior and senior professionals of different levels of hierarchy.

The findings show that news organizations take responsibility to a certain extent when providing basic equipment against coronavirus, namely masks and alcohol gel in the newsrooms. However, employees of the private-sector have to bear the costs of testing against covid, unlike the state-owned media company, where employees are provided with regular testing tested. Excessive and flexible working hours were reported especially by journalists working for online platforms, who acknowledged an increase of their workload as the continuous flow production required. Most of them had to purchase work material: chairs, professional microphone, laptops, as well as cover costs of external calls and upgrade of internet services.

Gendered differences in experiences appear related to motherhood, family care, and work-life balance. Mental health cannot be neglected during the process of news coverage either. As resilient professionals who often have to handle the stress they accumulate, journalists do not consider the managing of fatigue as a support point that the company should provide.

Since in the neoliberal discourse being safe and healthy in terms of neoliberalism is a condition of autonomy, empowerment, and self-responsibility, I argue that the neoliberalism way of thinking and acting have shaped inherent values in the journalist profession exacerbating individual accountability and personal risk protection and, hence, job insecurity and gender inequalities during the 2020's public health crisis.

Submission ID

137

Affective Politics of Digital Feminism: Complexities of Feminism in Japan's Social Media Space

Authors

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Abstract

Since the 2010s, with the spread of smartphones and social media, digital feminism using digital technologies such as social media has drawn more and more academic attention (Mendes et al., 2018). #MeToo is one of the most famous such movements. Feminist scholars, especially in the West, have traced its development in different socio-cultural contexts (Ibarra, 2019) and emphasized the significance of bringing intersectional perspectives into the discussion (Onwuachi-Willig, 2018; Gill & Orgad, 2018). They have also acknowledged advantages and difficulties in using digital platforms for feminism (Edwards et al., 2019). This points to the importance of grasping complexities characterizing contemporary feminism in a digital age.

This paper concerns such complexities in the non-Western context from a critical feminist media and cultural studies perspective. We look at the case of digital feminism in Japan, one of the most technologically developed non-Western countries, with a high level of internet adaptation (Kemp, 2021), and yet still underresearched.

So far, only few research has examined Japanese digital feminism such as #MeToo and been rarely conducted by media and communication scholars. A systematic analysis of the structure of mobilization using the social media platforms is lacking, while descriptive accounts of policy impact (Hasunuma & Shin, 2019) and a spin-off movement called Flower Demo (Len, 2021) exist. Starkey et al. (2019) is an exception and offers a media framing analysis of #MeToo, but it focused on the representation of one iconic figure, Ito Shiori in news coverage (Starkey et al., 2019), thus, like other studies, failing to take into account the political and socio-cultural meaning of social media, a key factor for the emergence and further development of the movement. In our view, an analysis of digital feminism needs to consider the new structure emerging in the discursive spaces created by social media, be situated within the context of “affective politics” (Bargetz, 2015) operating on its platforms and be attentive to affective intensities which characterize contemporary digital activism such as hashtag activism (Khoja-Moolji, 2015).

This should be the task for this paper. We will scrutinize the complexities of digital feminism in Japan as a new form of feminism operating on the social media platforms such as Twitter and the discursive spaces it co-constitutes with other forces there. Our analysis will highlight new opportunities and challenges of Japanese digital feminism in the current media landscape such as the development of new styles of activism, old and new types of misogyny that circulate online, and new ambivalences in public sentiment towards feminism which, like it or not, has become a part of the (often aggressive) affective politics on the social media. Our paper discusses the structure of gendered affective politics in the Japanese social media space, where the creation of a shared meaning about the vulnerability of others is not always easy. In so doing, we hope to contribute to a better understanding of contemporary feminism using digital media and technology.

Submission ID

202

The Squid Game of Reproduction: Deconstructing the Cultural Myths in the Sperm and Egg Discourse

Authors

Ms. Kexin Zhou - University of Colorado Denver

Abstract

This study explores the cultural myths in the sperm and egg discourse. When it comes to the taboo subject of reproductive biology, cultural norms work to shape the narration and interpretation. Hence, stories and metaphors are widely used to explain biological findings and facts with cultural norms and stereotypes projected on, reinforcing the preexisting social structure. The sperm and egg discourse is no exception. Representing men and women, the gametes become performers of patriarchal, heteronormative fantasies, reinforcing the social conventions of men and women, masculinity and femininity. I argue that the different rhetoric and characteristics attributed to the sperm and egg, that reflect and reify male dominance in our society. Since Emily Martin's groundbreaking work deconstructing this phenomenon, several studies have been carried out to revisit her foci and critically analyze how the gametes were framed in different settings. Inspired by Martin's viewpoints, this study aims to critically examine this phenomenon in Chinese online context. Focusing on Zhihu, a leading grassroots knowledge exchange social media platform in China, this study seeks to analyze the languages used to describe the sperm, egg, and fertilization; and how gender stereotypes, social norms, and unequal power dynamics were reinforced and/or resisted in this discourse. Contextualizing this phenomenon in the intersections of health communication, cultural studies, and the new media context, I employ Critical Discourse Analysis (CDA) as a methodological framework to in analyzing Chinese netizens' online discussions in three layers: the language itself, the influence of social structure, and the way language constructs relationships and identities. Thus, patterns of 1) the Chinese cultural myth of competition, 2) the sperm's first person narration, 3) the romanticization of fertilization, and 4) the cultural obsession of masculinity were identified in tentative findings. One interesting metaphor of *the Squid Game* were discovered, as the netizens on Zhihu demonstrate their implicit misogyny in storytelling. It can also be concluded that unequal gender relations are being reinforced by the reproduction myths and stereotypical portrayals in Chinese online discourse. However, traces of resistance have been discovered with voices of feminism and homosexual concerns. Situating this study in the field of scholarship, connections were found between the tentative findings and previous literatures. Implications of social media-centered health communication, social norms' projection on language, and connections with the larger project of transnational feminism will also be discussed in the following sections. In all, this study contributes as an update to Martin and the following scholars' foci on the cultural misinterpretation of fertilization myth, forming a more rounded understanding of feminist critique of gender stereotypes in biological discourse. It also connects with transnational feminism's advocacy, offering implications on how to invent our new fertilization myths in resisting to this misrepresentation.

Submission ID

209

Who is born to cook ? --The impact of gender image differences on advertising appeals in culinary situational advertising

Authors

Ms. Baoyue Cui - Xiamen University

Abstract

The traditional division of labor in Chinese family is “males take charge of the outside and females take charge of the inside”, and cooking is considered to be the responsibility of women. Along with the growth number of working women, the traditional division of labor in the family has changed accordingly. Commercial advertisements, as a mirror of social reality, will be examined to see if the gender of the cooks will change with the traditional division of labor in the household.

Previous research on the portrayal of housewife in cooking ads has found that cooking is linked to the meaning of gender and family in the textual reproduction of commercials, that the dominant family discourse in commercials remains conservative, and that cooking is still seen as a woman's responsibility (Shaw, P, 2020). In addition, gender tends to have different appealing tendencies in advertising, and the way the spokesperson is portrayed has a considerable impact on advertising effectiveness (Yoon, Kim, & Kim, 1998). Specifically, women are often seen as synonymous with “warmth” while men are seen as representatives of “competence” (Infanger, M., & Sczesny, S., 2015). Cooking, as a warmth family activity, is usually presented in advertisements with emotional appeal. Therefore, whether women are still limited as the spokespersons of “cooking” when the traditional division of labor in Chinese families is loosened needs to be further investigated.

Based on the above views, this study attempts to explore the gender representation differences in Chinese cooking contextual advertisements over the past 20 years and the correlation between the gender of cooks and the demands of the advertisements. Specifically including: (1) how cooks of different genders play their family images and social images in advertisements; and (2) how the images presented by cooks of different genders shape different advertising appeals.

The study adopted content analysis on 100 samples of cooking scenarios ads broadcast in inland China after 2000. The results show that there is indeed a correlation between cooking and gender, family and advertising appeal, and reveal the different cultural meanings represented by the cooks of different genders in cooking commercials, that men tend to be portrayed as professional “gods of cooking”, while women are usually seen as perfect

housewives, and the traditional concept of “women are born to cook” has not yet been completely liberated.

Submission ID

222

Mirror, mirror on the wall: The myths of online self-representations of Chinese young women

Authors

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Ms. FANGYU YIN - Communication University of Zhejiang

Abstract

In recent years, the rise of social media allows ordinary people, especially young women to perform and present themselves in China. They edit and share images of themselves on social media platforms such as WeChat, Weibo, and QQ Zones. Hence, selfie-modifying apps become a useful tool to help female users create idealized versions of selfies.

Early feminist scholars (Mulvey, 1975; Wolf, 1991) have criticized that the media reinforced the feminine stereotypes and the ideologies of feminine inferiority. To meet male notions of beauty, women have disciplined and regulated their faces and bodies (Bartky, 1988; Foucault, 1995). Today’s social media have become popular stages for women to express and present themselves. This study seeks to provide a qualitative exploration of how young women adopt selfie-modifying apps to create idealized versions of selfies and how they construct their identities through their practices. For this purpose, in-depth, online and offline interviews were conducted from April 2021 to October 2021 with 30 female users aged between 18 to 30 living in first and second-tier cities in mainland China.

The results of this study show that female users usually use the apps to narrow their jaw-line and change the size of their eyes and nose. In addition, assisted with the apps, some users would erase acne and smooth and brighten their skin. It indicates that the female users’ ideals of beauty adhere to the patriarchal and westernized standards of big eyes, tall straight nose and light skin (Croll, 1995; Evans, 2000; Wen, 2013). However, the female interviewees emphasize the authenticity when editing their selfies. Avoiding turning out to have a similar Internet-celebrity face (wanghong lian), the female users paid special attention when applying the enhancement tools provided by the apps. They want to make the

selfies look good but genuine. Moreover, they use filters and change colors or lighting to show their personality and individuality. In contrast to previous studies (Chua & Chang, 2016) that female users hope to attract more likes and positive feedback from peers, the interviewees regard the act of editing and posting selfies as a way to construct a sense of self. According to the interviewees, they can get self-satisfaction from displaying the best images of the self, while posting selfies on social media platforms allows them to record their daily life and store memories.

This study contributes to the current academic debates on the identities of young women mediated and shaped by their lived experiences in the fast-changing urban Chinese society. Even though the female users are not completely free from the patriarchal standards of feminine beauty, the practices of self-representation have empowered young women in China as they become more self-reflexive. By editing and posting different styles of selfies online, female users have exerted an unprecedented degree of control over their own images, changing the status quo that women are symbolically annihilated in mass media. Instead of aiming to win other's recognition, female users have engaged in a process of self-discovery and expanded the sense of self-fulfillment.

Submission ID

245

#SufferFace: Australian women's cycling and digital counter-publics

Authors

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Abstract

In the past decade there have been a number of efforts to increase the opportunities and improve the experiences of women cyclists in recreational and racing contexts. However, cycling continues to be a male dominated sport, particularly within the racing arena. This study offers a close analysis of how women cyclists harness social media to develop digital counterpublics to negotiate, resist and challenge traditionally masculine spaces such as physical clubs and how they collide with institutional efforts to achieve equity within the sport. The research presented here emerges from an ethnography with Victorian cycling communities over the period of 2017-2018 and incorporates interviews with 11 stakeholders from amateur and elite racers, recreational ride leaders, founding online group

members, and leaders involved with governing cycling organisations. Fieldwork was also conducted at two physical cycling events, two forums dedicated to encouraging women's racing, and observations of two Facebook cycling groups.

While the study predominantly focuses on amateur level racing and cycling, it does also include a consideration of elite level cyclists as they play a key role within the community, in terms of mentoring along with broader engagements with community initiatives. This community of women cyclists largely sits externally to the peak governing bodies, is connected via social media and digital platforms and transcends established clubs. As such, this paper draws on an understanding of networked counter-publics (Jackson and Welles 2015; Trott 2020) to theorise the digitally networked community of women cyclists as a counterpublic in the form of what I call a virtual feminist clubhouse.

Overall, the digital sports feminist counterpublics explored in this paper help to build a better culture for women by developing awareness about the sport, encouraging women's competitiveness, co-producing and sharing knowledge, developing counternarratives and representation about women cyclists, but struggle to exact policy change with peak governing bodies. However, these counterpublics offer a space in which to gather, curate and develop resources that are accessible and co-owned by grassroots members of the community and provide a means of connecting past women leaders in the industry with the next generation of cyclists and advocates, enabling them to pass on knowledge about driving women's initiatives. Ultimately, these digital counterpublics work to legitimise and sustain marginalised sports communities by establishing new networks and generating new knowledge and cultural practices to develop a more inclusive and equitable sports community.

Submission ID

251

Experiencias de lo que implica ser investigadora en un contexto masculinizado y violento

Authors

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Abstract

Hacer trabajo de campo siempre implica un enorme reto, no importa dónde se realice o cuál sea el tema que se aborda. En nuestra formación como investigadores siempre nos basamos en lo que dicen los textos canónicos o en una formación mucho más mecanicista y de manual, donde se destaca la inmersión natural, cuestiones éticas, entre otras cosas; sin embargo, la realidad en cualquier contexto puede distar mucho de lo que aparece en los libros. Bajo la pregunta: ¿Qué implica hacer trabajo de campo como mujer en un contexto masculinizado y violento? y tomando en cuenta percepciones previas de otras investigadoras como Espiro (2018), Guebel & Zulueta (1995), Reinharz & Chase (2001) y Rosemberg (2019), esta propuesta tiene la finalidad de presentar las experiencias surgidas al investigar la construcción social del gusto por el corrió de narcotráfico en la ciudad mexicana de Tijuana. El trabajo de campo desarrollado ahí tuvo lugar entre 2017 y 2019, periodo en el que el género resultó determinante al momento de aproximarse a los individuos, realizar entrevistas, hacer observación participante en bares y centros nocturnos, conseguir dialogar con mujeres, sobre todo ante el temor y desconfianza que ellas mostraban, e incluso en la vida cotidiana en las diversas zonas donde se vivió. Se concluye que el ser mujer investigadora en lugares donde el machismo es muy latente, así como la inseguridad y violencia, lleva a enfrentar acoso, sexualización, hostigamiento y temor, por lo que se cree necesario tomar en cuenta el género al momento de prepararse para el trabajo de campo, más allá de lo que se indica académicamente, así como flexibilizar diversos aspectos de este (la emocionalidad, por ejemplo) para poder llevar a cabo investigaciones de calidad a la par de hacer frente a estas y otras problemáticas particulares que surgen en cada contexto.

Submission ID

328

“For all Penhas” podcast: Ten Laws that Save Women Lives in Brazil

Authors

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Ms. Mila Oliveira - University of Brasilia

Ms. Prisley Severo Zuse - University of Brasilia

Abstract

According to the Global Peace Index (GPI/2021), a survey conducted by the Australian-based Institute for Economics and Peace, 80% of the women feel less safe because they are women. The publication *Atlas da Violência (2020)*, a national report of the Institute of Applied Economic Research (IPEA), shows that a Brazilian woman is killed every two hours. According to the same publication, every six hours and 23 minutes a woman is killed inside her own home in Brazil.

The situation became even worse with Covid-19 pandemic. Data from Panel of the National Human Rights Ombudsman (2020) shows that, in the second half of 2020, more than one hundred and two thousand complaints were made by women through dial 180, representing about 66.49% of all complaints. The main suspect of violence against women are white men aged between 35 and 39 years old.

The project *“For all Penhas” podcast: Ten Laws that Save Women lives in Brazil* aims to disseminate the main laws that can be used in case of violence against women in the country. The name Penhas comes from Maria da Penha, a Brazilian woman who was victim of domestic violence by her husband for years and he also tried to kill her and left her tetraplegic. Maria da Penha denounced the crime in several national and international forums. So, the Law 11,340 of 2006 against domestic violence is called Maria da Penha Law in her honor.

The question that guides the research is: how to make available to all Brazilian women the laws that protect them against violence., regardless of social class, income and skin color. The methodology used was based on literature review of gender studies of BEAUVOIR (1949); RIBEIRO (2017); HOOKS (2019); BELISÁRIO & MENDES (2019); BUTLER (2003). We also developed a survey, available on Google Forms from April 20th to August 15th, 2021. It was applied for women aged between 18 and 45 years. The responses show that the biggest problem faced by women confronting violence is the lack of information. Many women do not have access to basic information and are also unaware of their rights, such as the Maria da Penha Law, the Next Minute Law, Femicide Law, Abortion Law, Carolina Dieckmann Law, Joanna Maranhão Law, Stealthing, Law Lola Aronovich, Stalking Law and the Parental Investigation Law (12,004/2009).

The results helped us to identify the main demands and the communication gaps. We produced 10 podcasts on the 10 main laws against violence against women The podcast has become very popular media and can be accessed offline anywhere and anytime.

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Submission ID

356

Blue and pink make purple: Exploring gender nonconformity and its portrayal in journalistic discourse

Authors

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Prof. Katerina Diamantaki - Deree-The American College of Greece

Dr. Michael Nevradakis - Hellenic American University

Abstract

Gender nonconformity has been conceptualized as a divergence from enforced, hierarchical, standardized, and heteronormative gender norms (Butler 1990; Ward & Schneider 2009) and is used as an umbrella term for those identities, representations, and material, behavioral and social practices that deviate from the gender binary (Connell 1987).

Previous research on the effects of standardized role-based beliefs has found that attitudes towards gender non-conformity and related heteronormative beliefs, reproduced through social institutions such as schools or the media, may increase prejudicial attitudes towards homosexual people (Kane 2006; Paoletti 2012), thus producing discrimination with multiple risks for the nonconforming communities (Hatzenbuehler & Pachankis 2016). Media and journalistic representations can influence people's beliefs and behaviors towards gender non-conforming individuals and thus impact the public conversations around the role of genders in contemporary societies.

This paper argues that in today's changing gender landscape, where a shift towards gender non-conforming and non-binary identities is being increasingly represented in the media, public opinion, popular resistance, and political advocacy (Flores 2021; Gosling 2018), it is worth studying how gender-conforming or non-conforming representations are articulated in public discourse. More specifically, this study examines how gender nonconformity is portrayed in journalistic discourse, as the subject gradually shifts from primarily scholarly interpretation to mass media and the public. To explore how gender nonconformity is portrayed in journalistic discourse, a corpus of 61 gender-related articles published in 20 prominent online publications was thematically analyzed. The results identify six major themes through which the authors portray gender nonconformity: *emotion, support, violence, polarization, identity, and mental health*. It is also observed that liberal outlets place more emphasis on discussing how to support gender non-conforming individuals, whereas conservative outlets focus on the social and political polarization between liberals and conservatives regarding the topic of gender nonconformity. Interestingly, most articles are written by women who support gender nonconformity and who frame their articles around pop culture trends. Finally, it is noted that only one of every three articles directly gives gender-nonconforming people a voice.

This research aims to empirically contribute to the discussion on the potential for non-conforming gender discourses, giving insight into how gender is articulated in journalistic discourse.

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Submission ID

387

La representación de la violencia de género en la telenovelas peruanas y chilenas 2018- 2020

Authors

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Dr. Lorena Antezana - Universidad de Chile

Abstract

Esta presentación busca identificar los discursos que sobre la violencia de género contra la mujer están construyendo las telenovelas peruanas[1] y chilenas[2] durante el período 2018- 2021. Este periodo resulta particularmente interesante de analizar por dos razones: primero por la ola feminista del 2018 que en nuestros países fue muy importante y trajo consigo una serie de cambios en la esfera pública y mediática y segundo por las repercusiones de la pandemia en la vida de las mujeres, que no sólo significó un retroceso a nivel laboral sino por el recrudecimiento de la violencia de género.

A partir de una metodología mixta -cualitativa y cuantitativa- que incluye la recuperación de los datos sobre lo producido en ambos países, *ratings* y *share*, la sistematización de los relatos, el enfoque de análisis del discurso y la realización de entrevistas a

profundidad, analizamos este fenómeno de manera situada, es decir, tomando en consideración el clima social y el contexto de cada uno de los países considerados.

Entendemos a la telenovela como un formato televisivo que permite representar la vida cotidiana de las mujeres y sus problemáticas, desde una perspectiva de género. Se entiende el género como una categoría analítica (Scott 2011), que nos permite observar, analizar y discutir la organización social, la dimensión simbólica, las relaciones humanas, la institucionalidad social y la dimensión subjetiva, más allá de la construcción sexual. Y la violencia de género como aquella que se ejerce contra las mujeres por el solo hecho de ser mujeres.

En nuestros países, la violencia contra la mujer no es un problema nuevo, es una realidad que duele e indigna; supone conductas que hasta hace muy poco eran socialmente aceptadas, una forma de normar sobre los cuerpos femeninos, un acto disciplinador y vengador contra una mujer genéricamente abordada. Un acto que se ampara en el mandato de punir y retirarle su vitalidad a una mujer percibida como desacatando y abandonando la posición a ella destinada en el sistema de status de la moral tradicional (Cavieres y Salinas, 1991).

Por ello, es urgente observar y analizar las telenovelas peruanas y chilenas pues ellas nos están ofreciendo, desde una dimensión simbólica, un conjunto de diferentes representaciones de violencia contra la mujer; visibilizando, además, el núcleo duro de la violencia: la física, la psicológica, la simbólica. Además porque los relatos de la telenovela van construyendo y consolidando los imaginarios de nuestras sociedades.

[1] Esta presentación presenta resultados de la investigación en curso “Representando la violencia de género, telenovela contemporánea en el Perú: 2015-2020” que estamos realizando desde el Observatorio Audiovisual Peruano, Grupo de Investigación PUCP

[2] Esta presentación presenta resultados parciales de la investigación en curso: “Formación de audiencias ciudadanas: Adolescentes y telenovelas en tiempos de intolerancia” (Folio 1200108, ANID- Fondecyt 2019).

Submission ID

435

The Intersection of Politics, Gender and Media: Female Politicians in Popular Israeli Women's Magazines

Authors

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Abstract

Current trends in popular politics interrogate the intersection of politics, gender, and media. In an international context, two recent examples of women politicians appearing on the cover of a women's magazine reveal the persistent cultural tension between women in power and femininity. They also reveal the double-edged sword of women politicians using popular media platforms and feminist messages in the process of self-branding. The first is Sanna Marin, Prime Minister of Finland, who appeared in October 2020 on the cover of a popular women's magazine wearing a suit with no top beneath it and found herself at the center of a debate over sexism. The second is Kamala Harris, the first woman of color elected vice-president of the United States, whose appearance in January 2021 on the cover of *Vogue* embroiled the magazine in a "whitewashing" controversy.

New evidence reveals changes in the media representation of women politicians and the role of women's magazines in promoting feminist ideas. Considering this, as well as the emerging trend in Israel of women politicians appearing on magazine covers, the study seeks to examine how Israeli women politicians have been represented in popular Israeli women's magazines over the past 15 years.

The study is based on an interpretive analysis of 17 front covers of three popular Israeli women's magazines and the profile articles accompanying them. The findings indicate a complicated terrain of negotiation and join recent media representation studies that point to a change in how women politicians are portrayed in the media. In terms of rhetoric, the women politicians are represented in Israeli popular women's magazines as empowered political figures, and moreover often as feminist figures. However, the visual images reveal a stereotypical feminine and sometimes sexual objectification of them.

Based on the concept of "enlightened sexism" (Douglas, 2010) I suggest that the feminine or sexual visual representation serves to soften the potential threat of the politicians' messages relating to existing gender roles. I further explain this contradiction with reference to the thesis of gendered mediation, the agency of women politicians, Israel's gendered sociopolitical context, and the political discourse in popular women's magazines.

Submission ID

443

Why marriage and kids are considered women's greatest achievement? A study of BBC Urdu's 3 min 11 sec video shot in Pakistan and viewers' comments on social media.

Authors

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Abstract

This paper focuses on the viewers' comments on a three minutes and eleven seconds video and an article on the question "why marriage and kids are considered women's greatest achievement? People think that girls' job is to get married and produce kids..." uploaded by Urdu desk of British Broadcasting Corporation (BBC) in Pakistan on June 02, 2021. For both the uploads, the producers/authors Sana Asif Dar and Noman Khan interviewed three women: Shanaz Ramzi who was serving as the Executive Vice President Women Chamber of Commerce & Industry South and was nominated twice for Gender in Journalism Award by UNESCO, Dr. Sarwat Ismail who is Director General Planning & Development/Chief Administration Office, PCSIR, Islamabad, and Dr. Wajiha Raza Rizvi who is Associate Professor at Beaconhouse National University Pakistan. They published the article on the BBC Urdu's website and the video on its YouTube channel, Facebook page and video platforms with the hashtags #women, #marriage, #career, #womenrights and #careergoals. Though the BBC's YouTube channel has 2.3 million subscribers, 12189 viewers posted 140 comments along with 302 likes and zero dislikes whereas 161000 viewers posted 464 comments on the Facebook along with 870 likes and 1083 emoji's showing emotions such as 144 haha, 39 love, 25 angry, 4 sad, 2 care and 2 wow. Where the video highlights women's achievements, most viewers condemn their achievements by further liking misogynistic comments on the social media. Their responses on BBC Urdu's Facebook page and YouTube channel reflect that the interviews drew unwanted verbal harassment, catcalling, or tort addressed to the women whereby ferocious comments on social media posts are not considered crime by the Pakistan law. This online behavior replicated everyday instances of gender/street harassment while bringing the issue of women's careers and marriages to public attention, triggering what Rita Basilio Simoes calls "intense online debates" (2021). While most any male viewers targeted the three women only with the comments of abusive nature, much of the discussions focused on the idea of Islam, culture and gender role by compromising women's careers and making the male and marriage the center of a woman's life and the reason for the overall catcalling of the so-called liberal women online. This research proceeds from a feminist perspective and maps the ways in which women's careers and achievements were framed by the BBC and counter-framed in social media discourses by the viewers. The paper focuses on mainstream and alternative media texts and viewers' comments on Facebook and

YouTube to analyze public discourses that challenge the reform, studying the extent to which it contests cultural underpinnings of gender inequality and violence in the social world. In general, this kind of online harassment or viewers' comments on media reports have not received adequate attention from cybercrime departments or scholars (Logan, 2015). "It is part of a culture of everyday sexism" (Bates, 2014; Johnson & Ebony Bennett, 2015), "widespread trivialized and ignored" (Simoes, 2021). Research indicates that harassment limits women's mobility and presence in economic and public spaces and that women fear harassment and plan how to tackle it, even in absentia (Gardner 1995; Wesslemann & Kelly, 2010; Fairchild & Rudman, 2008; Logan, 2015; Kearl, 2010). International scholars recognized such comments as a kind of gender-based violence at the Istanbul Convention (Simoes, 2021). Considering the lack of past research on the subject, this paper questions if online media discourses help to legitimize the gravity of this felony or endorse the social change aimed by the United Nations and the state and law reform agencies in Pakistan. Methodologically, the research focuses on Facebook and YouTube as the platforms where the public sees viewers' framing and defining interactions and collaborating around the issue of online harassment to career oriented women. Drawing on data/comments collected from Facebook and YouTube pages, the researcher combines frame analysis (Semetko, & Valkenburg, 2000; Entman, 1993; Gamson, & Modigliani, 1989; Bird, & Dardenne, 2009) with Feminist Critical Discourse Analysis (Lazar, 2018). The identification of the framing devices and packages helps the researcher to determine the alleged reality of online harassment (how it was defined by the viewers), and feminist critical discourse analysis helps the researcher to tie these frames to the gender relations and ideologies implicated in the discursive demonstrations of harassment. The research shows that the social media developments prompt and welcome feminist brawls on women's career versus marriage issues, are framed by counterattack discourses against the consciousness raising of harassment, the detection of women's structural coercion, and the assertions for gender inclusive righteousness.

Submission ID

467

From sexual assault to erotica: Longform digital journalism and gendered coverage of #MeToo

Authors

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Abstract

More than seven years into the most recent #MeToo movement, digital longform journalism that opened the social movement has led to court trials, public discourse about equality and power abuse, and have earned journalists awards for their reporting on the initial publicized cases. Now, we argue, it is time to reflect on this form of storytelling and its complications in covering sexual assault, particularly in terms of the gendered and eroticized storytelling that reproduces the very inequalities such journalism sought to squelch.

Through a critical textual analysis of digital longform journalism about high-profile sex crimes committed by sports physician Larry Nassar, Hollywood producer Harvey Weinstein, and financier Jeffrey Epstein as reported in *The New York Times* and the *Miami Herald*, and *New York*, *ESPN*, and *New Yorker* magazines, we argue that the use of sexual language to describe sexual assault re-casted the acts of violence within scenes of sexual pleasure similar to stories of nonfiction erotica (McEntire, 1992). For example, one article from *New York* (Howley, 2018) adopted narrative forms of journalistic storytelling to set scenes reminiscent of a screenplay: “In the car on the way home,” the journalist wrote, “Chloe said that his hands had been ‘way up in there’ and that it had been uncomfortable. ... But Chloe also said she felt much better. She continued to feel better every time she went back.”

As another example, in coverage of the Jeffrey Epstein case, the *Miami Herald* (Brown, 2018) reported a sex crime in a similar way:

At times, if emboldened, [Epstein] would try to penetrate them with his fingers or use a vibrator on them. He would go as far as the girls were willing to let him, including intercourse, according to police documents. Sometimes he would instruct a young woman he described as his Yugoslavian sex slave, Nadia Marcinkova, who was over 18, to join in...

Details are not to be hidden from news readers; however, examine the hyper-sexualization of sex crimes through an analysis of six longform articles specific to Nassar (2), Weinstein (2), and Epstein (2), all of which ranged in word count from 3,507 words to 7,899 and were published by *The New York Times* (1), the *Miami Herald* (2), *New York* magazine (1), *New Yorker* magazine (1) and *ESPN* magazine (1). In our analysis, we question the degree to which journalism surrounding these high-profile cases can be used in a reflexive manner in terms of language, story, and explanation of gendered sex crimes.

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Submission ID

482

Wielding a Postfeminist Discourse– Changing Representations of Women Protagonists on Indian Streaming Platforms

Authors

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Abstract

General Entertainment Channels (GECs), primarily driven by soap operas and reality shows, have always had the highest viewership share. Over the last 25 years, there were feeble attempts to challenge these representations which did not, however, meet with much success and were, therefore, not encouraged in a legacy media system driven by TV ratings and advertising revenues. However, the modern Indian woman has been absent in these narratives. While soaps continue to further these portrayals on network television, the millennial and post-millennial viewers have largely been detached and distant from this programming. Over-the-top (OTT) content has seen a phenomenal growth in the last five years and there are around 40 such platforms currently which have been streaming original Indian fictional content. Mehta (2020) argues that the Internet has also provided greater freedom to creators as opposed to television. This has got reflected in the original Indian content with women protagonists being streamed across several OTT platforms. This content is characterised by diverse genres and multifaceted representations of gender. This commentary aims to discuss the representations of women characters in original Indian streaming content in the context of neoliberal and postfeminist sensibilities.

The original content being telecast on OTT platforms comes across as more liberated and uninhibited. What is also regularly emerging as a significant finding is that the younger audiences do not find television content relevant and exciting anymore and are therefore

more drawn towards the more realistic and identifiable original content being run on these OTT platforms. Mishra & Jaggi (2018) found that the availability of multiple platforms, diverse content genres, innovative plug-in devices, flexible timings, original content, social & conversational currency and need for affiliation, achievement and power constitute the primary reasons for the popularity of OTT content. 28 million Indians (up from 10.5 million in 2019) paid for 53 million OTT subscriptions in 2020 leading to a 49% growth in digital subscription revenues (FICCI-EY, 2021) aided by inexpensive data plans, increased smart phone usage, deeper internet penetration, and a greater appreciation for differentiated forms of storytelling (MICA OTT Report, 2021). According to the research agency, Kantar, 42 percent women comprise viewership on Indian OTT platforms (Farooqui, 2019). An article on the popular media industry news platform, Exchange4Media, quotes a trade analyst who stated that 'new series, originals are being marketed and launched targeting females and eyeing their pie of revenue share as audiences' (Roy, 2019). This information explains the reasons why the media industry and content creators are pushing for more women-centric content with diverse storylines on Indian OTT platforms. To put it simply, it makes business sense. The upside of this is that the Indian web-series space is being continuously redefined by complex narratives and strong women protagonists whose journeys explore diverse genres and their subsequent characterisation.

While discussing the changing representations of women on television, Hohenstein and Thalmann (2019) state

'Women finally got to be what men had long been (and been celebrated for): complex, multidimensional and even transgressive heroines of their own stories'.

Borrowing from this statement, I discuss that women in original Indian content on streaming platforms are being represented as more complex characters negotiating with different dimensions of gender performance. I will discuss two shows – Ladies Room (streaming on YouTube) and Aarya (streaming on Disney+Hotstar). I argue that the gender performance of the central women characters of these series is a derivative of their postfeminist identity.

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Submission ID

577

Gender and Modernity: Cultural invasion through advertisements of international brands in Pakistan

Authors

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Abstract

This paper investigates cultural invasion through advertisements of international brands in Pakistan during the 2020 lockdown due to the Covid-19 pandemic, assuming that the youth consumed more media and more advertisements during the period. The researcher pinned the research to the cultivation theory though he surveyed the dependency model, uses and gratification, limited effect, cultural imperialism and cultural invasion theories and related literature from across the world, including some Muslim countries. They include media, culture and society by Paul Hodkinson (2016), Raymond Williams (2017) and Rosamund Billington and Sheelagh Strawbridge at. al. (1992), *Islamic marketing* by Djavlonbek Kadirov (2020), hybridity and modernity in TV Commercials by Azhar Munir Bhatti and Mahmood Ahmad Azhar at. al. (2020), how far television commercials conform to social values and professional code of conduct in Pakistan by Bakht Rawan and Nazia Bibi (2019), the role of celebrity in advertising appeals by Muhammad Rizwan and Shahzaib

Pirzada et. al. (2019), antecedents of general consumer attitude towards religious advertising in Pakistan by Chaudhry Umar Farooq and Irfan Raza et. al. (2018), Islamic challenges to advertising by Akram Abdul Cader (2015), advertising ethics by Al-Hassan Al-Aidaros and Abdul Kadir (2015), Adeel Bari and Zamin Abbas (2011) and Rafik I. Beekun and Jamal A. Badawi (2005), visual pleasure by Wajiha Raza Rizvi (2014) and return of the gaze by Hemani Everratte (1993), advertising influence on consumer buying behavior by Zain-ul-Abideen and Salman Saleem (2011), cultural influence in Pakistan by Usman Muhammad and Ilyas Saqib et. al. (2010), and pricing practices and their effects on consumer behavior and welfare by Gorkan Ahmetoglu, Simon Fried, John Dawes and Adrian Furnhamis (2010).

This study is the first of its kind in terms of purposes and four methods of data collection and analyses. The main survey of 1000 participants succeeds preliminary analysis of content of significant television commercials of prominent international brands, a survey of 250 university students focusing on youth's opinion about effects of international brand advertisements on young women from an Islamic perspective and six focus groups of 30 senior media studies students. The researcher identified various dimensions of cultural invasion through the qualitative studies and developed a survey questionnaire. He refined it through piloting it with 100 students, and finally conducted the survey of 1000 university students. In this manner, the researcher expanded the preliminary gendered survey of 250 respondents on three variables: emotions, culture, and control into the main survey of 1000 respondents on eight variables to examine their opinions regarding the changes in dressing styles, foods, social values (interest in joint/extended family system), festivals (Halloween, Holi, International Mother's day as opposed to Eid, or Shab-e-Bara'at), consumer manipulation/liberation, consumer behavior (and/or purchase power), influence on conduct (constant updation to westernized looks) and the responsibility of the authority and media institutions.

The content analysis reveals that the international brands tend to liberate the viewers from their local culture, traditions, social norms and values by emphasizing on western looks, dresses, foods, values, and hip hop culture and events like Halloween and Holi. The preliminary survey hypothesized that advertisers manipulate and negatively influence the conduct of young females and culture due to the poor control on the content of television commercials by the government from an Islamic perspective. The researcher theoretically underpinned the study to the divine command and contemporary advertising theories, and collected data online from 250 undergraduate students enrolled in three universities at Karachi and Lahore through a survey questionnaire. The regression analysis revealed correlation among emotions, culture and control displaying the influence of the advertiser on the conduct of young females due to the poor control of the state over advertising agencies for fostering the culture, or Islamic code of conduct, or business model, or to take care of the dilemma of ethics in Pakistan.

The six focus group discussions with thirty senior media studies students experienced in effects research aimed at investigating various dimensions of cultural invasion with their help for including in the survey questionnaire that was filled by 1000 undergraduate students enrolled at various universities in Lahore during the pandemic lockdown. The studies found that international brands manipulate or liberate consumers through television advertisements, changed their dressing styles, food culture, social values, festival choices, and buying behavior of the youth that has become materialistic and wishes to remain updated of the latest trends. The validity and reliability are established through the triangulation of qualitative and quantitative methods and furthered through the variance, factor analysis and correlation tests between non-demographic and demographic variables in the quantitative study.

Submission ID

581

Measuring toxic masculinity in journalistic performance: developing a monitoring tool

Authors

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Abstract

Television news in India has over the past several years become the site of a distinctively aggressive, forceful style of presentation that corresponds with a style that has been for long associated with what scholars have termed hegemonic masculinity. Marked by both subtle and visible behaviours that reinforce patriarchal notions of authority, power and cultural, political and social legitimacy, news becomes a platform for the enactment of existing gender hierarchies. These behaviours are often conflated with professional standards of competence and assertiveness, and therefore adopted across the gender spectrum. This paper draws on work done for a media monitoring project conducted by the Network of Women in Media, India, that aimed to identify and catalogue behaviours associated with

aggressive, and eventually toxic, masculinities. In the absence of an existing scale that could be applied to “measure” what we defined as toxic masculinity in journalistic performance, we drew on the scholarship in masculinity and gender studies to develop an instrument that categorized observable behaviours across three dimensions: aggression, sexism, dominance. We also constructed a composite variable that measured attributes of hegemonic masculinity. To capture instances of gender-positive behaviours, we added another short catalogue of items. The instrument was applied by a group of 27 coders on television news content sampled from 31 Indian channels presenting news in 11 languages over one week in September, 2021. Our experience with data collection and analysis through this exercise suggests that such a scale, with appropriate modifications, could be applied to assess the presence of toxic masculinity in journalistic performance across news contexts, and to sensitise journalists to adopt a more gender-sensitive, empathetic mode of presentation. We locate our work within a broader critique of masculinist and hegemonic journalistic norms that privilege combativeness over dialogue, confrontation over collaboration, and aggression over more sensitive forms of assertiveness.

Submission ID

591

The Media Discourse Analysis On Female Medical Workers Under the Background of COVID-19 Epidemic

Authors

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Abstract

The World Health Organization had characterized the COVID-19 disease as a pandemic, obviously it has become an unprecedented major event in human history. The image presentation and social contribution of female medical workers have been prominently displayed in the public vision during the anti-epidemic period. The relevant gender discourse practice could not just reflect the public's gender conception, and be considered as the typical example of China's anti-epidemic discourse and socialist gender discourse. The study adopts critical discourse analysis method in examining relevant news reports from *People's Daily* and *China Women's news* from 2020 so far, as well as relevant discourse texts of two feminist bloggers @CatchUp gender equality sisters @liangyu stacey, which integrates the methodological experience of Fairclough's three-dimensional discourse

analysis model and Van Dijk's news discourse analysis. Basing on the standpoint of Marxist women's liberation theory and socialist feminist discourse practice, the study conducts a focused and in-depth media discourse research of female medical workers from the perspective of gender and labor, in order to explore the main strategies of media discourse and reveal the underlying "social structure" and ideology behind media content and discourse practice.

It has been found that the news media usually refer to the female medical workers with some labels which emphasize unusual strength and power such as "strong rose" and "heroic women" etc. The traditional gender norms constantly present in the reports, primarily concentrated on the emphasis on the family identities of female medical workers like mother and wife, and the descriptions of women's mild, caring and communicative characteristics.

Different media show the obvious differences on women's labor discourse. *People's Daily* highlights labor value and social contribution, *China Women's News* pays more attention to women's labor security, and bloggers on social media emphasize the special needs of female workers and gender factors in labor. The conflict and interaction of gender discourse have been reflected in the discursive practice of different subjects. Furthermore, the social labor and dedicative spirit of female medical workers are effectively integrated into the mainstream anti-epidemic narratives of China and socialism, witnessing the achievements of Chinese women's liberation and the superiority of the socialist system. Taking the media discourse of female medical worker as the research object, the study attempts to explore and promote the socialist women's theory and Chinese gender discourse practice, meanwhile engage in dialogue and mutual benefit with Western gender theory, and carry out knowledge production of socialist feminist media research.

Submission ID

632

A qualitative study of shipping experience and gender perceptions: Comparing the motivations of couple fans

Authors

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Abstract

“Shipping culture” describes secondary creation of television works by fans who, recast the love lines of their favorite characters. Based on their desires of pairing a couple of idols, fans recreate the relationship between their favourite characters. Like other sub-cultures, shipping culture are spreading thanks to the wide adoption of the internet which enhances accessibility of fan objects, enables flexible content creation, and affords fan community building. Fans participate in the consumption and creation of idol couples online, which has become a research topic that has received much scholarly attention.

This study focuses on exploring differences between shippers. Since shipping involves creation and recreation of romantic relationships, fans bring in their perspectives of romantic relationships in the process of shipping, which provides a fertile ground for understanding young people’s notion of gender, sexuality, and identities.

Semi-structured interviews with shippers are conducted to provide an in-depth understanding of internal differences of shippers, based on their shipping experience and motivations. Through interviewing shippers, we explain and explore the similarity and difference between shippers, including attitudes, and effects on perceptions of gender and sexuality, based on their experience and identities. Theoretical insights from participatory culture of fandom and gender stereotypes inform analysis of the data. According to the identity positioning of the couples, we can identify the shippers as character couples’ fans and fans for couples of real persons. From the genders of these couples, shippers can be divided as GL (Girls’ Love) couples’ fans, BL (Boys’ Love) couples’ fans, and BG (Boy/Girl) couples’ fans. Couples also can be divided into official couples and unofficial couples, defined by how the couples have been established. Based on the content of shipping, shippers can be identified as producers and viewers.

Further, we identify different motivations of shippers. A primary motivation is escaping, compensation, and desire for target love. Another most popular motivation of shipping is physical attraction. This is a common motivations for BG (Boy/Girl) couples’ shippers, and they will even put themselves as the female role.

Interestingly, shippers are changing gazing perspective from the objects to subjects, as the third parties, especially for most BL(Boys’ Love) shippers. These shippers think that most works of television, and other forms, are created with male gazing perspectives. However, looking at boys’ love, fans are able to change to the perspective of female gazing. The couples of males are objects, who are gazed at. From this shift of gazes, it reveals that shipping is regarded as a kind of resistance of patriarchal society and heteronormative hegemony, and these shippers think shipping can represents the awakening of female consciousness.

Our study contributes to existing media culture studies by providing an in-depth account of the shipper communities, shedding light on shippers and the shipping culture and nuances in the communities. Therefore, being one of the pioneer studies on BL, slash, fandom, the unique value of this research lies in the community of identities and motivations of shippers, and how they negotiate with gender, and sexuality based on their experience of shipping.

Key words: shipping, shippers, fans, gender, gender consciousness, identity, motivation, experience

Submission ID

697

From Trivial to Professional: Women Scientists' Media Image and Its Changes

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Abstract

Background: Media image has important impacts on female scientists' social credibility, scientific research work and the sustainable development. Also, the image has great influences on the next generation and science culture. Therefore, it is significant to know what images the mass media have portrayed for female scientists and how it changed in recently years.

Objectives: Based on gender role theory, to explore what kind of image the media has shaped for female scientists; is there any change of the image in recently years. At the same time, with the continuous development of the social gender culture and continuous strengthening of the professionalism, is there a trend of reduction in the conflict between the family and career roles of female scientists on media? Is there a decreasing trend in

media reports of the professional stereotypes of female scientists, and more reports of the professional competitiveness?

Methods: This study explores the media image of women scientists presented or shaped by the mass media in the past 15 years (from 2004 to 2018) by textual analysis and word frequency analysis of 124 Chinese young women scientists award winners' reports, and analyzes the trend of mass media presenting women scientists' outward image, gender and social role in different stages. First, we analyzed the image of women scientists, including their appearance, personality and temperament. Then, based on gender role theory, we analyzed the image by role conflicts between family and occupation, career stereotypes and professional competitiveness. Finally, through the analysis of word frequency, this paper summarizes the high frequency vocabulary of media reports in 15 years, and discusses the tendency and change of the main contents of the reports.

Results: By retrieving the reports in CNKI's full-text database of important Chinese newspapers, 140 reports meeting the requirement. First of all, it was found that female scientists are tenacious, altruistic, optimistic and rigorous in the media; as for personal temperament, female scientists are capable, friendly and intellectual. Second, this study takes 5 years as a unit, and divided 15 years into 3 stages to discuss the change. From stage 1 to 3, the proportion of appearance descriptions dropped from 80% to 56%, family and career role conflicts dropped from 57.1% to 18.8%, and professional stereotypes dropped from 48.6% to 24.6%. At the same time, in these three stages, almost all of the reports describe their professional ability. Finally, through the word frequency analysis, it was found that the media has always been paying attention to the professional competitiveness of female scientists on the whole, but due to the reduced description of appearances, role conflicts and professional stereotypes, it more highlights the professional ability of female scientists.

Conclusions: The results demonstrate that with the continuous opening and integration of social culture, the media's description of the appearance and personality characteristics of female scientists is decreasing, as well as the conflicts between family and professional roles and professional gender stereotypes. Generally, the media image of Chinese female scientists presents a transition from trivial to professional.

Submission ID

793

Neglected Labor: a comparative analysis of the media images between Chinese and American housewife in short video platforms “Douyin”and Tiktok

Authors

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Abstract

With the rising of female self-consciousness , the marginalized housewives enter the public discussion field. The media image of the housewife are constructed by themselves or others. In China, where have approved the three-child-policy in May, 2021. Meanwhile 2.4 million women have lost their jobs in US since COVID-19. All these changes portend more women becoming housewives, actively or passively.

Short video can be used to embody by technology empowerment. However, the media images created are different. Douyin's "housewife" topic often appears "when a woman's palm is up, she fails totally." tag, but on TikTok, the most popular tag are "Feminism" and "Feminism is about the right to choose that path". Different social and cultural background between China and America leading this situation.

As marginalized profession, housewives devote themselves to unpaid labor and bear the punishment of motherhood. However, women in the same occupation choose to shape images in different ways. In fact media image is already a "objectified view of the world"(Debord, 1967) , which is built deliberately, and the construction of various images comes from different social context. "The intersection of categories is also the convergence of inequalities. The relationship between inequalities is no longer merely a study about backgrounds or situation factors of certain groups, but rather an analysis of the subject itself."(McCall, 2005:1786). In academic field, "housewife" as the marginalized object, the relevant research is mainly concentrated on sociology or economics, the research about female media images also rarely mentioned in short video, and the study about Chinese and American housewife—a specific group of women, is blank.

"The categories of race and gender are regarded as ‘anchor points’"(Glenn, 2002:14), while framing is the process of constructing the framework, which is preexisting in communicator's mind as knowledge stereotype, in the same way, the existing framework is used to construct one's own understanding . "people's interpretation of real-life experiences rely on the framework, which enables them to locate, perceive and generalize a great deal of concrete information." (Goffman, 1986) So, who constructed the media image of housewives, and what's the purpose? What are the characteristics and differences between

Chinese and American images ? And what frame do they use? what factors contribute to the construction diversity?

To solve these problems, the study was analyzed by the perspective of social constructivism, taking Douyin and TikTok as examples, 200 videos will be extracted from China and America related topics, during one year period from June 1,2021 when China's three-child-policy was opened to June 1, 2022. The characteristics and differences of images between Chinese and American housewives were compared. And analyze its deep reasons.

Therefore, this study will fill the gap in international comparative study of housewife media images and explore how housewives express themselves and actively respond to the gender digital divide. We also observe the differences between developed and developing countries in feminism field, so that invisible groups emerge, neglected labor can be seen.

Key words : Image construction, housewife, Chinese-American comparison Intersectionality, Framing Theory

Submission ID

810

Become a better mom through self-monitoring? A mixed method research on digital communication platform, parent-school interaction and modern motherhood

Authors

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Abstract

Abstract

With the development of technology, the online parent-school communication platform has penetrated family life and become an intermediary for mothers to exchange information and obtain support. In the meantime, such digital platforms also display how romantic portraits of the perfect mother and "techno Utopia" created by digital technology (Davis, 2012) extend the responsibility of motherhood and features "extended mothering" (Douglas &

Michaels, 2004; Christopher, 2012). Although many studies have discussed how society and media construct maternal consciousness, few studies focus on how mothers internalize or resist this ideology. This paper aimed to examine the impact of the digital parent-school communication platform on daily parenting practice in light of Foucault's conceptualization of surveillance. Does self-monitoring enhance the competence of motherhood? Apart from this, we were interested in the possible inequality of division of labor in families. How did mothers identify with the "perfect mother model" and what specific strategies did they adopt in response to the evolution of childcare?

This study adopted an explanatory mixed method in order to gain a more comprehensive understanding of the complex social phenomenon. First, an online survey was conducted in two kindergartens that use digital parent-school platforms in China, to collect quantitative data and examine the relationship between. Second, a semi-structured in-depth interview with 11 mothers helped to explain the initial quantitative results in a more detailed way. The data from both parts of this study points out the inequality of division of labor within the family when it comes to children's care through parent-school communication platforms. By analyzing the questionnaires ($N = 716$), it was found that the self-monitoring and binding with the parent-school platform are associated with the sense of parenting competence, controlling for marital status, education level, age, and family income. The in-depth interview revealed that mothers are not simply dominated by the ideal motherhood ideology. They are able to make a choice on how to define the role of mother when there is a conflict between ideal and reality, which is more in line with the concept of "extending motherhood". This study extends digitization and self-monitoring theory to the parent-school communication platform and offers implications on parenting practices and motherhood evolution.

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Submission ID

918

AI as the companion: the gender performance of the intelligent voice assistant in China

Authors

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Abstract

As the core of the smart home, the intelligent voice assistant appears as a "social partner" and has been deeply embedded in people's daily family life. However, it is often stereotyped, humble and obedient women (UNESCO, 2019). Technology constructivism holds that technology is not neutral and transparent but has gender. It is formed in technology design and renegotiated and written in consumption and use. That is to say, the gender of technology is developed in both design and different points of consumption and use. Gender, dynamically embedded in science and technology, interrelates with technology (Wajcman, 2010). So, why should AI voice assistants be designed as a female image? How do Chinese users use such a product and interpret its gender? Although some scholars have discussed gender relations in the advertisement of intelligent voice assistants (Woods, 2018; Yuan & Zhu, 2021), there is a lack of user interpretation. This research aims to make up for this gap and provide the market experience in the Chinese mainland.

This study concentrates on a particular artificial intelligence voice assistant product: Classmate AI, produced by the internet giant Xiaomi in mainland China to address this question. It is a highly scientific and technological mecha girl who is 17 years old and 1.6 meters high with short red hair. Classmate AI ranked third in China's intelligent voice assistants market with a 27.2% market share in 2020 (Li, 2020), widely used in Chinese families.

A qualitative study will be conducted in-depth interviews with ten producers and 30 users. The producer will be found by a snowball method; the interview data will be supplemented by text analysis of publicity videos and text materials on Classmate AI's official media platform to interpret the producers' construction. Due to the differences in user domestication technology between different gender and family background (Oudshoorn & Pinch, 2003), their gender imagination of artificial intelligence products is also different. So it is proposed to divide users into four groups: families with children, families without children, single men, and single women, through which different kinds of users' experiences will be collected.

A thematic narrative analysis will be used to examine the Interview data. The thematic narrative analysis is a method of textual interpretation of narrative content. As one of the most common methods, the thematic narrative analysis emphasizes "the specific content told,

and concerns about the events and emotional attitudes cognition behind the language" (Riessman, 2008).

With improved living standards and the development of artificial intelligence technology, anthropomorphic artificial products such as intelligent voice assistants and home robots are becoming more and more popular. These new technologies have changed people's way of life. The related research can help us understand artificial intelligence and contribute to a more diversified and equal society.

Submission ID

933

Femicide and the politics of victimhood on social media: the Greek case

Authors

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Abstract

Taking its point of departure in the series of women murders that shook Greece in 2021, this article explores 'femicide' as a social media event at the heart of which lies a discursive struggle over who is worthy of being assigned the status of victim and who is not, or a 'politics of victimhood' (Chouliaraki, 2021). Positioned against dominant narratives, the legal (being a victim is determined by law), the socio-psychological (being a victim is affected by tough living conditions) and the popular feminist (being a victim is synonymous to being a woman), the argument put forward here is that the relationship between femicide and victimhood needs to be theorised, analysed and problematised as part of today's media-tised-platformised public communication. In the digital world of immense techno-social interconnectedness and socio-economic pressure for the greatest possible attention, claims to victimhood rest primarily with the communicative logics of 'connective action' (Bennett and Segeberg, 2012) and 'attention maximisation' (Webster, 2014), thus getting caught up into the affective excess of 'platformised pain' (Chouliaraki, 2021). Hence, the article asks, among others, how and which victim subjectivities are authentically articulated (emotionalisation) and evaluated or justified (moralisation) through different (inter)personal voices that get high attention on social media?

To address these questions, the article examines three key moments in the digital spectrum of femicide communication, namely, the political formal address (when political-institutional actors use their social media status as official/elected representatives to speak in the name of femicide victims), the celebrity advocacy (when legacy media personalities and/or influencers use social media to stand as extra-institutional advocates for femicide victims) and the grassroots denunciation (when self-organised social-media communities do so). Each of them involves different actors and affordances of the emotionalising and moralising power of mediatised-platformised communication which constitute the focus of the empirical analysis. Specifically, a multimodal analysis of Facebook, Twitter and Instagram posts by different Greek political figures, celebrities and online grassroots is employed to trace the narrativising strategies that emotionally authenticate certain claims to victimhood, in each moment of femicide communication, and a critical discourse analysis is also applied to unpack the justification strategies that morally hierarchise these claims, thereby regulating which are the victims that deserve ‘our’ attention and action.

Along with the institutional-ideological and/or commercial conditions and imperatives that may delimit the emotionalisation and moralisation of victimhood in each communicative moment – especially, in the formal political address and celebrity advocacy – the analysis suggests that, overall, the social media communication of victimhood (even in the case of grassroots denunciation) is hard to escape the neoliberal logic of ‘digital/platform capitalism’ (Faucher, 2018; Fuchs, 2022), begging the question whether the politics of victimhood can instrumentalise femicide to encourage a politics of justice or it merely reproduces pre-existing gendered power relations.

Submission ID

944

Rethinking Post-feminism and Gender Equality in China from Social Media Communications of Cosmetics Brands for “Nan Se Consumption”

Authors

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Abstract

China is the world’s second largest economy since 2014 because of the increasing consumption power of the Chinese people. The potential of the “She economy” in China gets the attention of the advertisers, especially the cosmetics brands, to the economic

autonomy of Chinese women. They make personal aesthetic judgements on advertising and marketing communications and rectify their social and cultural identities to achieve happiness and satisfaction through their own consumption practices. This phenomenon arouses an argument of the Chinese females' cultural identity, subjectivity, and equality in terms of the development of post-feminism in contemporary China. Influenced by Korean and Japanese male celebrity culture, the love of beauty and make-up products is no longer the exclusive right of women. A new subversive masculine aesthetics using explicit male sexuality is constructed by the new media and digital marketing forces, thus challenging the innate psychological characteristics and consumption habits of the female consumers in China's beauty and cosmetics market. A unique trend of advertising and social media communications using male sex appeal and celebrity effect accompanied by seductive storylines and feminine discourses has been deployed by many cosmetics brands in China, which is discussed among many Chinese scholars in the name of "Nan Se consumption". In line with the rising popularity of male celebrities as the "little fresh meat" in China's media, "Nan Se advertising" highlights their appearance, personality, style, temperament, language, and behaviour to stimulate the sensory experience of the female consumers, especially the female fans who support the fans economy, or to establish an emotional relationship of mutual attraction between the two sexes through social media communications. This kind of advertisements introduces the female gaze on male celebrities and key opinion leaders (KOL) in China's social media platforms, (1) challenging the tradition of gender stereotypes, (2) creating sexual fantasies and satisfaction for female consumers' subjectivity, and (3) leading to female consumption behaviour. This research investigates the female gaze on male celebrities and KOL for the two international cosmetics brands – Estee Lauder and Yves Saint Laurent – to discern the application of "Nan Se consumption" for social media branding and marketing communications at Tik Tok – a popular, short-video-centric, social networking platform among the young Chinese. The case studies examine the evolution of gender stereotypes by analysing the "Nan Se advertising" through live streaming and short videos and digital marketing activities in the official accounts of the cosmetics brands and their collaborating KOL on Tik Tok. Furthermore, focus groups of Chinese female consumers of the two cosmetics brands will be conducted at the first-tiered city Guangzhou and the third-tiered city Shantou for a comparative study. The participants should be aged from 20 to 30 years old and are habitual users of Tik Tok. Their feelings and perceptions of the "Nan Se consumption" culture promoted by the two cosmetics brands on Tik Tok and their discourses of female subjectivity and femininity through their own lived experiences and electronic word-of-mouth among Chinese online communities are used to reflect the development of post-feminism in contemporary China.

Submission ID

967

Perfect Spouses in Digital Games: The Impact of Virtual Character Attachment on Traditional Gender Relationships and Marriage in Mainland China

Authors

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Abstract

This study focuses on the "harem" elements in Chinese digital games, which offer illusions of spouses for players. Chinese gender relationships have traditionally been based on agricultural production and Confucianism. Traditional Chinese roles are frequently described as "the man in charge of the outdoor, the woman in charge of the indoors." Chinese feminism has been fighting to break this patriarchy for years. Moreover, the growing cost of living has prompted many men to challenge the idea that they should be burdened with sole responsibility for the "outdoor" world and its associated economic pressures. Thus, the Confucian tradition has faced considerable threats from contemporary cultural and economic trends.

This study argues that the harem design in Chinese digital games deconstructs traditional concepts and defies not only Confucianism traditions, but also severe political and economic pressure. The virtual relationship threatens the necessity of marriage by providing a solution that accommodates emotional demands. Chinese established pre-eminence in the international game industry several years ago. Nevertheless, there is a dearth of research into the influence of games on prevailing cultural traditions, not least in relation to gender roles and marriage. Over half of China's citizens are now game players. These games may encourage people to remain unmarried, which also has implications for the nation's birth rate. Therefore, the new ethics, morals, and behavioral configurations emerging from the popularity of games in the digital age are all worthy of future research. The current research examines games from the perspectives of gender studies, political economics, and traditional Confucianism.

In order to evaluate the influence of popular computer games in China, this study employs textual analysis and online ethnography. The male/female gaze in these games is undeniable. In male-targeted games, nearly all the females are portrayed from the perspective of the male gaze. Hence, the characters have pretty faces and exaggerated body shapes and love the players. They are treated as objects that players can purchase in a manner akin to the purchasing of weapons or equipment. Conversely, in female-targeted games, male characters are treated in an equivalent manner. In the online discussion, players

refer to these characters as their wives/husbands. Virtual wives and husbands do not ask for equality or demand shared responsibility for the raising of a family. In this sense, the games are encouraging young Chinese players to balk at the idea of marriage, preferring instead to spend their money on virtual wives and husbands who are perfect in all ways except for the absence of any physical existence.

The trend shares similarities with Otaku culture in Japan. However, the huge popularity of these games also increases gender differentiation and bias in reality. These virtual relationships may be seen as a digital form of the anesthetized sterilization of the pathological rebel who seeks to oppose patriarchy and commercial pressure. Contemporary China is experiencing falling marriage and birth rates, while divorce rates have risen. It is clear to appreciate how digital spouses might have contributed to these social trends.

Submission ID

976

Redes Sociodigitales, Trastornos de la Conducta Alimentaria y Mujeres Adolescentes. Un panorama de estudio.

Authors

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Abstract

Este trabajo describe y analiza estudios sobre los Trastornos de la Conducta Alimentaria (TCA) en mujeres adolescentes, y que incluyen a las Redes Sociodigitales (RRSS) como parte del contexto sociocultural de estos padecimientos.

Asimismo, se problematiza la relación de las RRSS y los TCA. Las primeras, participan en la construcción de la imagen corporal; mientras, los segundos son reconocidos como un problema de salud pública. Por lo cual, el abordaje interdisciplinar se vuelve necesario.

Se localizaron 105 artículos científicos, entre 2008 y 2022, procedentes de 6 bases de datos. Los hallazgos muestran un aumento en la productividad a partir del 2010, teniendo el mayor número de publicaciones de 2017 a 2021. La difusión de este tema se ha generado principalmente en inglés, a través de publicaciones europeas, norteamericanas y australianas.

Las investigaciones regularmente consisten en estudios prospectivos o experimentales; concentrándose en los efectos de la exposición o la visualización de imágenes, en un tiempo determinado. Destacan una perspectiva instrumental del uso, y hablan desde el

consumo utilizando técnicas como análisis de contenido, machine learning, minería de datos, casos de estudio y cuestionarios. En suma, la aplicación de metodologías cuantitativas.

La investigación cualitativa se vuelve necesaria para ofrecer otra perspectiva del fenómeno. Por ejemplo, los análisis fenomenológicos interpretativos, que abarcan la comprensión de los significados e invitan a reflexionar sobre el consumo desde una práctica asociada a la significación y al uso social, propio de la cultura.

En el estado del arte, se identificaron: la relación mujer-objeto en RRSS y la teoría de la objetificación. Además, muestran que la dinámica de las RRSS favorece la (re)configuración de las relaciones sobre el cuerpo, y la (auto)objetificación de la mujer en los entornos offline y online, siendo ésta una forma de violencia simbólica que puede extenderse al ámbito de la salud.

Debido a las diferentes demandas socioculturales hacia su cuerpo, los hallazgos plantean a las mujeres como las más vulnerables a desarrollar un TCA, especialmente, adolescentes. Es por ello que se invita a considerar el abordaje de los TCA con perspectiva de género. En este sentido, se señala a la alfabetización en RRSS como una posible medida de prevención y para reducir los factores de riesgo de un TCA.

Finalmente, debido a la situación actual por Covid-19 y tomando en cuenta que las RRSS pueden formar parte en la cotidianidad de las adolescentes, es imprescindible responder a las implicaciones derivadas de la pandemia, incluyendo las repercusiones en la salud mental y el sentido con el que se utilizan las RRSS con relación a los TCA.

Este trabajo forma parte de una investigación mayor, en desarrollo, enfocado en identificar el proceso de significación de la imagen corporal en mujeres adolescentes con un TCA a través de RRSS. Lo anterior, como requisito para la obtención del grado de Maestría en Comunicación y Cultura Digital, programa adscrito al PNPC del CONACYT en México.

Palabras clave: Trastornos de la Conducta Alimentaria (TCA), Redes Sociodigitales (RRSS), Imagen Corporal, Mujeres Adolescentes, Perspectiva de Género.

Submission ID

977

Indian Women Entrepreneurs' Use of Facebook Live: An Exploratory Study

Authors

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Abstract

Today, India is witnessing a steep rise in women-owned businesses, representing 20% of all enterprises where they leveraged the power of their networks on social media (Bain & Company and Google, 2019; Erham, Richard; Cragg, Paul; and Morrish, Sussie, 2011). Facebook has been at the centre of all of this with its live sessions used as a marketing tool by various women-led small businesses. Facebook's simple design and easy navigation enable them to establish a business identity. Women entrepreneurs have taken to this platform with varying degrees of success—possibly determined by such factors as socio-economic and cultural background, tech readiness, and business experience. The enormous growth of the consumer base—which relies on Facebook—enables businesses to traverse through product categories, promote products quickly and much more easily compared to the traditional media (DI, YANG, 2014). Besides, through Facebook, consumers can interact with vendors in real-time through live streaming, resulting in a more engaged buying experience and a stronger interpersonal connection (Haimson & Tang, 2017; Wohn et al., 2018).

Against the aforementioned backdrop, this paper explores the strategies used by women entrepreneurs to exploit the potential of 'Facebook Live' as a means to gain attention, engage with customers, acquire footfall, and run their business in a competitive environment. Here are our research questions: 1) How did women entrepreneurs learn about the online ecosystem and e-commerce? 2) How were women entrepreneurs drawn towards Facebook Live to run their garment/textile business? 3) How is Facebook, as a platform, helping these women entrepreneurs flourish? 4) How do women entrepreneurs experience technology and what is their learning curve?

We draw on in-depth interviews with a group of 15 of these entrepreneurs in the garment/textile business to develop an understanding of their practices and their engagement with this marketing interface. Our initial interviews with women entrepreneurs revealed a number of emerging themes, ranging from entrepreneurship during the pandemic, juggling traditional gender roles, varying levels of technology readiness, and the possibility of opening up employment opportunities for other women.

Keywords: Facebook Live, Social Media, Women Entrepreneurs, South Asia, E-commerce

Submission ID

995

“Take the World by Storm”: -- Using Structural Equation Modeling to Explore Potential Impacts of #MeToo Exposure on Women’s Health Outcomes and Sense of Empowerment

Authors

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Abstract

Introduction and Expected Contributions

By applying empowerment theory (Zimmerman, 2001), this study explores the influence of exposure to the content of #MeToo social media activism on women media consumers’ sense of empowerment and functional outcomes of health. It further explores the mediating roles of perceived online social support as well as the moderating roles of previous exposure to sex harassment or/and sex assault in the empowering processes.

This study is the first quantitative study comprehensively considering the two aspects of empowerment theory (processes and outcomes), as well as different levels of empowerment (individual and community levels) to build the research model. It is expected to offer empirical evidence on the potential transformational impact of the #MeToo movement on harmful and unequal structures and systems, as part of a broader counter-white-supremacist-patriarchal movement (Rodino-Colocino, 2018).

#MeToo Hashtag Activism and Women’s Empowerment

Hashtag activism occurs when social media users create postings using a same hashtagged word or phrase (Yang, 2016). Social media hashtags, like #MeToo offer a more flexible and convenient platform for gathering and mobilizing members, as well as initiating and continuing discussions. As such, the quasi-community function of social media hashtags to empower the users cannot be ignored. Hence, the first hypothesis is posited:

H1 Exposure to the content of #MeToo hashtag activism on social media will be positively related to female media consumers’ own sense of empowerment. The more a woman is

exposed to #MeToo content and information in social media, the more they will feel empowered.

#MeToo Hashtag Activism and Online Social Support

Social support is broadly defined as resources that are exchanged among members of a given social network and are often beneficial for individuals to address problems (Wills & Ainette, 2012). Social support research has expanded its scope to investigate online settings (Oh & Lee, 2012; Zhu et al., 2021). On social media platforms users can perceive all types of social support – instrumental (Newman et al., 2011), informational (Myrick et al., 2016), esteem/emotional (Ellison et al., 2011), and social companionship (Bender et al., 2011). Besides, perceived online social support, in turn, may increase individuals' sense of empowerment. This association has been empirically revealed in pregnant women (Arnold, 2003) and diabetes patients (Oh & Lee, 2012). However, the mediating role of perceived social support between exposure to #MeToo activism and women's sense of empowerment, is rarely examined. As such, the second hypothesis is proposed:

H2 Perceived online social support in #MeToo movement will mediate the effect of exposure to the content of #MeToo hashtag activism on social media on female media consumers' own sense of empowerment.

Unintended Effects of Media Exposure in Empowering Processes

Huseth-Zosel et al. (2021) examined the health effects of exposure to the #MeToo movement on individuals and showed that compared with men, women who knowing about #MeToo were more likely to have negative health effects, like not getting enough sleep, more days feeling worried, tense, or anxious etc. Thus, attention should also be paid to the potential negative functional health outcomes that exposure to #MeToo may cause. Hence the following hypothesis is proposed:

H3 Exposure to the content of #MeToo hashtag activism on social media will be negatively related to female media consumers' functional outcomes of health. The more a woman is exposed to #MeToo content and information in social media, the higher scores (which means the worsen functional outcomes) she will get in functional outcomes of health.

Meanwhile, previous research explored the association between social support and health outcomes, finding that a positive relationship between perceived social support and individual health is strongly and consistently validated. Hence, the hypothesis is posited:

H4 Perceived online social support in #MeToo movement will mediate the effect of exposure to the content of #MeToo hashtag activism on social media on one's functional outcomes of health.

Methods

The study was approved by the university's institutional review board in December 2021. An online survey was conducted from January 15 to 20, 2022. A sample of 762 female respondents participated in the survey. Among the respondents, 39% (n = 297) of them have been exposed to #MeToo related content on social media platforms (called "yes" group), 48.2% (n=367) haven't been exposed to #MeToo related content, and 12.9% (n=98) answered they are not sure. Data analysis is underway and contains two steps. First, group comparison was conducted between "yes" group and the other two groups by using SPSS. Second, by using "yes" group's data, the proposed model was tested by using structural equation modeling (SEM) via Mplus.

Submission ID

1001

A pandemic within a pandemic: The impact of COVID-19 on help-seeking and service utilization by South Asian victims of intimate partner violence in the US

Authors

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Abstract

The paper delineates the impact of COVID-19 on help-seeking and service utilization by South Asian victims of intimate partner violence (IPV) living in the US. South Asians are one of the fastest growing ethnic groups in US, with Indian Americans being the second largest Asian group in the country. Prior research among South Asians in the US shows a significantly high prevalence of IPV.

The paper focuses on an understudied part of IPV response and services---communication strategies and response techniques used in help-seeking and service provision. The study utilizes the conceptual framework of intersectionality which recognizes that immigrant women and women of color negotiate a pandemic through multiple systems of oppression. It is anticipated that the study findings will help to reevaluate current intervention modalities, explore best practices, and offer recommendations to cater better to the needs of immigrant victims of violence within the context of the pandemic.

There are varied communication strategies for help-seeking that battered victims utilize, but the COVID-19 pandemic has disrupted some of the traditional and established

practices. The communication strategies for providing support to IPV victims by service providers have also been restructured by the pandemic. A focus on the communication aspect in IPV response research can be used to understand help-seeking patterns as well as service provision models and channels, and finally, patterns of service uptake by IPV victims belonging to immigrant and ethnocultural groups.

The researcher will conduct a review of published literature on interventions targeting South Asian victims of IPV living in the US in order to determine the patterns of help-seeking, and the nature and cumulative impact of existing intervention modalities. Next, the researcher will conduct a review of recently published studies on IPV in the US during the COVID-19 pandemic. This will enable an understanding of the impact of COVID-19 on help-seeking and service uptake by all IPV victims (including immigrant victims), and also provide an assessment of how service-providers have redesigned their operations due to the pandemic.

Based on the results of the literature review, a survey will be designed and administered among domestic violence and sexual assault support services organizations providing culturally relevant support services to South Asian victims of IPV in the US. The survey will have a combination of open-ended and close-ended questions. Based on the results of the literature review and the surveys, an interview questionnaire will be formed and in-depth interviews will be conducted with around fifteen IPV victims. The contacts of the interviewees will be provided by the service provider organizations, and the latter will conduct the process of selection of interviewees.

The current research can provide guidance for developing effective response and recovery approaches as well as best practices expanding the range of viable support options available to IPV survivors---particularly immigrant women and women of color. Such research can also further our understanding of the relationships between the COVID-19, IPV, and immigrant women's responses to multiple crises during the pandemic.

Submission ID

1036

Performing Gender and Making a New Living: Emotional Digital Labor of Housewives on Douyin

Authors

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Dr. Koen Leurs - Utrecht University

Abstract

User-generated media platforms create potential empowering space for female vloggers (Wotanis & McMillan, 2014). The cultural representation of women and their daily lives on social media is becoming an arena in which socially constructed femininity is negotiated, evaluated, and even replicated (Tambunan, 2020). Douyin, the twin of the international mobile short video app TikTok, has become one of these popular and rapidly growing social media platforms within China (Zeng & Abidin, 2021). This study centers the self-representations of Chinese housewives on Douyin, scrutinizing **how housewives negotiate the intersections of motherhood, digital labor, emotional labor, and gender relations in the form of vlogs**. These vlogs demonstrate how mobile media are used as personal digital archives capturing how everyday lives are enacted across online-offline spaces.

The concept of “digital labor” was first developed by labor and media scholars to refer to the “leisure-oriented, unpaid activities” of Internet users appropriated by Internet companies for profit (Gandini, 2020, p. 369). In recent years, the concept of digital labor has been applied to a variety of disciplines in order to analyze activities involving production, consumption, leisure, and reproduction via digital technology and media (Gandini, 2020; Gardner, 2019). Domestic work was emphasized as a symbol of labor in the feminist Marxist debates of the 1970s due to its unpaid nature (Oksala, 2016). Some scholars argue that unpaid digital labor in the production and consumption sectors is comparable to female domestic labor such as housework and childrearing in that it is intangible, unpaid, and undervalued (Jarrett, 2016; Scholz, 2013). Emotional labor denotes uncommodified care work such as child-rearing at home or looking after sick or elderly family members, in line with the conventional Marxist feminist analysis of reproductive labor (Oksala, 2016). Emotional labor versus digital labor is an important issue in the research of housewives’ self-representations on social media platforms, as the management of emotional labor has developed with the platform. In this sense, from the theoretical standpoint that digital labor reflects in and is related to traditional emotional labor, this study will conduct a feminist Marxist analysis of housewives’ self-representational videos on Douyin.

Methodologically, we purposefully sampled (Patton, 2002) 31 videos of 11 accounts from 353 videos under the hashtags #家庭妇女(Housewives) #全职妈妈(Full-time mothers) on the platform Douyin and employs thematic analysis in combination with multimodal analysis to scrutinize texts, visual elements, and commentaries. The research findings reveal that on the one hand, Douyin, as a social media platform, creates a public digital space for housewives to articulate their agency. As their digital labor has transformed the invisible work of motherhood in the private sphere to visible public discourse across the Internet,

and increasingly measurable money; on the other hand, the digital distinction between private and public is still a fiction designed to support an oppressive status quo: the conceptualization of digital labor and theme formation exemplifies the emotional labor inherent in housewives' video blogs. The monetization of their videos further embodies traditional gender stereotypes and gendered divisions of labor, alienating and exploiting housewives' subjectivity.

Keywords: housewives; digital labor; emotional labor; motherhood; Douyin, self-representation

Submission ID

1037

The discursive construction of middle-aged femininity in *Sisters Who Make Waves* and its counter-hegemonic discourse contestation by female digital workers

Authors

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Dr. Yiming Chen - Jinan University

Abstract

Sisters Who Make Waves was one of the most popular reality shows in China in 2020. By featuring a group of middle-aged female celebrities, the show constructed a new and contested image of Chinese femininity. This study starts by exploring how the new trend of femininity discourses is represented on the show. It then examines how female digital workers, who represent a group of women from the real world, re-narrate the femininity discourse based on the show to reveal the social impacts regarding this media practice. The importance to study this new femininity in Chinese media and its acknowledgment's tensions in the real life has filled a gap in better understanding of the middle-aged femininity in the country. The study analyses this mediatized hegemonic discourse and the discrepancy between it and reality. It adopts a multi-layered theoretical approach by contextualising Chinese femininity discourses, media representations of female celebrity, and female digital labour in contemporary China. Drawing on feminist critical discourse analysis (FCDA), the study examines the construction of middle-aged femininity in the show's

entire thirteen episodes of the first season. It then compares this with the femininity narratives of eighteen middle-aged female employees who work in the internet industry in Beijing and who were interviewed for this project. The study thus reveals that the show emphasised women's age, appearance, personality, and gendered roles, essentially reproducing the conventional image of femininity of Chinese society. By criticizing the show, the female digital workers re-narrate and portray their excessive workloads and struggles with physiology as resistance. Our findings indicate that *Sisters Who Make Waves* has managed to creatively reform the conventional reality show on women. Nevertheless, it still maintains a focus on constructing an elitist femininity that further distances and simplifies women's lives and values in the real world. The show succeeds in creating fictional middle-aged women, but women from the real world regard this media practice as failure. Thus, the femininity portrayed in the show cannot be accepted as a new model for Chinese women; it is merely a transient media carnival. This study highlights how the two sides of discourses on femininity are opposite and irreconcilable. By doing so, the study strengthens the transparency of the counter-hegemonic narratives that helps identify the complexities and tensions of contemporary femininity between media and folk discourses in China.

Submission ID

1089

Community Media Coverage of Gender Issues: Struggles and Successes in Rural India

Authors

Dr. Annapurna Sinha - Binus University International

Abstract

Covering women issues, particularly violence against women such as rape, domestic violence, sexual harassment, and femicide, has never been easy for journalists in India. It becomes even more difficult in remote rural areas in the country and several cases of violence against women go unreported either because mainstream media do not reach such places or the involved parties are too powerful for the stringers reporting from those locations. The coverage of crimes against women in mainstream media has also been questioned for its inadequate reporting and for sensationalizing the story.

Amid such miserable circumstances, community-led local and small media initiatives are sketching the much-needed silver lining in the country's far-flung areas. The study explores the struggles and successes of community media journalists in covering gender issues and violence against women in remote rural areas in India. The article introduces some small-scale community newspapers from the country's hindsight and presents an elaborative case study of Khabar Lahariya that prioritise gender issues in the content. The study records the presence and efforts of Khabar Lahariya in the reporting of gender issues by providing testimonies and examples from the field collected through multiple methods of inquiry including in-depth interviews, focus group discussions, participant observation and analysis of the content of Khabar Lahariya available on various platforms.

Scholars have increasingly recognized how crucial access to media and communication is to create space for gender discourses and pave the way for women empowerment (Ahmer, 2006, Gurumurthy, 2008; Nirmala, 2015; Pavarala & Malik, 2007; Rodríguez, 2001; Sinha & Malik, 2016, 2020). More specifically, in the South Asia context, Malik (2020) argues that community radio stations strengthen 'voice capability' amongst women through participatory production and management at the stations and promote a climate of gender consciousness as a whole. Structuring over these ideas the present research paper first talks about the debate going around the reporting of gender issues in media and then elaborates on the coverage of gender issues and violence against women in Khabar Lahariya by taking that as an in-depth case study. The women journalists of the organization successfully create a discourse around gender issues and bring about change in the Bundelkhand region by covering stories of violence and atrocities against women with their gender-sensitive perspective and unshakable confidence. At the same time, they put their own safety at risk for social change. Started as a Bundeli language community newspaper in 2002, Khabar Lahariya currently functions as a media organization that disseminates news through various platforms, including print, video, mobile, and online media. The all women led organization specifically focuses on the coverage of gender issues and violence against women in the region of Bundelkhand.

Submission ID

1100

Evaluating Stereotypes about the LGBTQIA+ Community in Mainstream Indian Media

Authors

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Abstract

India is a country of glorious contradictions. On one end of the spectrum, there is *Vātsyāyana's Kamasutra* endorsing and even celebrating homosexuality (Mitta, 2009). On the other end, there are public influencers like *Baba Ramdev* publicly declaring homosexuality to be a curable disease (Vij, 2018). While there is the proud presence of *Shikhandi*, a transgender character in India's oldest epic *Mahabharata*, it is also a stark reality that the country's transgender community is still fighting for things as basic as employment opportunities and separate public toilets (Khateeb, 2017). The LGBTQIA+ community in India has been constantly battling a severe shortage of public awareness often resulting in dangerous stereotypes. These stereotypes have been frequently emboldened by governmental statements and actions (Noubel, 2020). Together, there have been multiple instances when the community has been at the receiving end of violence inflicted by individuals and groups. Stereotypes and resultant prejudices can be fought only with verified, credible, unbiased and scientific information. This is exactly where the mainstream media should have come in handy. With an iron fist, a progressive and representative media should have played an instrumental role in eliminating misinformation, disinformation and mal-information about the community. Unfortunately though, the media has added to the confusion and made the situation worse for the community. On numerous occasions, the mainstream media has propagated myths about the community and enhanced their social alienation. Terms such as *Hijra*, *Chhakka*, *Meetha* and the likes have been used even by my reputed media outlets.

The current research paper would make a dedicated attempt to decipher the stereotypes about the LGBTQIA+ community that is propagated by the mainstream media in India. The primary objective is to figure out how the mainstream Indian media has bolstered the stereotypes about the community. In the process, it would do a content analysis of the Mumbai edition of *The Times of India* and the Chennai edition of *The Hindu* in the three-month-long time period between September 1, 2021 and November 30, 2021. *The Times of India* being the largest circulated English daily not just in India but the world and *The Hindu* being the second largest circulated English daily in India are probably the best representations of mainstream Indian media (TNN, 2019). The Mumbai edition of *The Times of India* has been chosen as the newspaper is headquartered in the financial capital of the country. Similarly, the Chennai edition of *The Hindu* has been chosen as the daily is

headquartered in Chennai. The content analysis would focus on the media usages of certain common stereotypical words about the community that have the potential to enhance existing public prejudices. In addition to the content analysis, the researcher would conduct the intensive interviews of 10 Indian media honchos to add to the findings.

Submission ID

1119

Reality or Reconstructed? A comparative study of media representation of rural women entrepreneurs pre- and post- pandemic (2017-2021) in Mainland China

Authors

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Ms. Tingting Shen - University of Nottingham Ningbo China

Abstract

The media presentation of rural females has always been the key area for gender studies. The past literature often describes rural females as “conservative, passive subjects with reactionary ideas who are unlikely to defend feminism, in stark contrast to urban women” (Enric & Maria, 2021). The platform economy in China, which has grown rapidly and progressively penetrated rural areas, has been empowering rural females by providing numerous entrepreneurship opportunities, leading to significant attention on the status of the rural female. Consequently, rural female entrepreneurs have emerged, especially since the launch of the campaign called “Rejuvenating Rural China” promoted by the Chinese government in 2017. The pandemic outbreak, however, has resulted in significant adverse economic consequences. Against this backdrop, what has happened to media representations of femininity, rurality, and rural female entrepreneurs? To address this general question, this study investigates the following specific areas before and after the pandemic:

- (1) How are rural female entrepreneurs portrayed by social media before and after the pandemic?
- (2) What is the sentiment of the selected social media news coverage?

(3) Whether the rural female entrepreneurship enabled by the platform economy facilitating the shift of social media image of rural females, and challenging the gendered stereotype?

(4) What are public responses to such media representations?

The investigation timeline is set as before (2017-2019) and after (2020-2021) the pandemic in Mainland China. This timeframe is designed to examine the possible similarities and differences in media coverage of rural female entrepreneurs within the context of “Rejuvenating Rural China” initiated in 2017 and investigate the impact of the pandemic on media representation and public responses.

The sample of rural female entrepreneurs is taken from social media platform ---Weibo (Chinese Twitter equivalent). The data will be extracted from recognized accounts verified by Weibo such as institution-recognized, celebrity-recognized based on the official categorization of the accounts. Both qualitative and quantitative content analyses are conducted. Through DiVoMiner, an AI-aided content analysis platform, the numeric data is processed and analyzed to generate both visualized and statistical results such as word clouds and sentiment. The narrative data is to be analyzed by investigating specific and representative cases. The findings are to be compared with those of earlier studies and discussed within rural gender studies to shed light on the impact of a public health crisis on social media representation of and public responses to rural female entrepreneurs in relation to femininity, feminism, rurality, and rural female entrepreneurship.

Submission ID

1131

Talking about the Elephant in the Room: Framing Pregnancy and Childbirth on Chinese Social Media

Authors

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Dr. Mou Yi - School of Media and Communication, Shanghai Jiao Tong University

Abstract

At the backdrop of recent transition of China’s family planning policy to boost birth rate by her government, however, individuals and families have not responded actively to the pro-natalist policies, as the birth population has kept decreasing over the years of 2016-2021

(National Bureau of Statistics, 2022). Pervasive fear of marriage and fertility has been witnessed among young Chinese women, especially on social media outlets (Fong, 2021; Yu, 2021).

As a mirror of reality, social media provide an ideal platform to study how personal and social issues are discussed and framed; and in turn, those ideas on virtual sphere would help shape users' opinions on those matters (Van Dijck & Poell, 2013; Hopper & Aubrey, 2016). To fully understand Chinese women's fertility intentions and childbirth practices, relevant views and perceptions regarding those issues need to be examined. In particular, open discussions on pregnancy and childbirth have recently started to appear on social media, given they were rarely addressed on media outlets in the past (Liechty et al., 2018; Mayoh, 2019). Therefore, this study attempts to investigate how pregnancy and childbirth are portrayed and framed on Chinese social media.

A content analysis with the Complementary Explorative Data Analysis (CEDA) framework developed by Sudweeks and Simoff (1999) was conducted to have both qualitative and quantitative insights of Internet-based data. A total of 155 posts about pregnancy and childbirth were collected from WeChat public account, a dominant social media platform in China. After unstructured open observation, we detected four generic frames ("episodic vs. thematic frames," "conflict frame," "valence frame," "good vs. bad consequences frame") and six specific frames ("physical health frame," "mental health frame," "career frame," "beauty frame," "cultural value frame," "attribution frame").

Results show that in general, posts portraying pregnant and postpartum women are written in a negative tone, with an exception for celebrities, whose pregnancy and postpartum image are presented more glamorously. Furthermore, a subtle trend to urge women's self-awareness and agency in reproductive decisions has been identified by revealing the unpleasant truth of pregnancy and maternity, which can be regarded as a symbol of neo-feminism. But meanwhile, there also exists strong support of expectations of traditional social role of mothers, reflecting the value and norm of patriarchy. Those two contradictory ideologies occasionally occur simultaneously in one single post consisting of different frames. This phenomenon demonstrates a struggling view among the Chinese public on the issue of pregnancy and childbirth. It symbolizes the "hodgepodge" of various gender role values of women that co-exist in contemporary China (Mou et al., 2019).

This study helps explain the ineffectiveness of China's current pro-natalist policies. More importantly, the findings enrich our understanding of the complexity of various values imposed on Chinese women and the dilemmas they encounter in daily life, and they echo the idea of neo-feminism proposed to capture the evolving feminist ideology in China.

Submission ID

1133

Gender, Emotional Valence, and Information Interaction Effects in Pandemic Diaries: An Empirical Analysis Based on Microblog Texts

Authors

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Abstract

The global COVID-19 pandemic is continuously changing the order of people's social life. During this period, social media users got used to creating contents, reposting, and giving thumbs-up on Microblog to take a record of life and express feelings. This study takes the diary texts posted by Microblog users during the pandemic as the research focus. We pay attention to the correlation among gender, emotional tendencies illustrated in the diaries, and information interaction behaviors, and compare conditions between the key and non-key regions.

Past experience of infectious epidemic has demonstrated that incorporating gender analysis into the intervention of the epidemic can help promote gender equality and achieve the goal of health equity (Wenham et al., 2020). When an emotional problem occurs, men's emotion regulation strategies are more effective and they believe that they are competent to regulate themselves (Zhang & Zhou, 2021). Some researchers maintain that women are weaker than men due to their family education and social role expectations, and may have stronger emotional responses to danger and fear than men (Liu et al., 2006). Studies have shown that men usually demonstrate a self-centered style when facing crises, whereas women are more aware of the overall situation (Mano-Negrin & Sheaffer, 2004). Men and women also have different risk preferences. Women have lower risk preferences and men have higher preferences (Powell & Ansic, 1997). The difference in coping strategies and risk preferences may have a certain impact on their interactive behaviors.

Emotional valence is an important theoretical dimension of emotion (Russell, 1980), which refers to the experience of pleasant-unpleasant (positive-negative) feeling, and reflects people's judgment on the value of information (Clore & Storbeck, 2006). Researchers have found that social media emotions in crisis event have a significant positive impact on information interaction behavior (Qiu & Ge, 2020). Emotional valence corresponds to different information interaction behaviors. According to Clore & Storbeck (2006), when positive emotions indicating a benign situation, it is likely to perform heuristic processing (retweeting and thumbing up), while negative emotions referring to a problematic situation, people would deal with it more systematically (commenting).

In the initial stage of the outbreak, countries and regions are affected to different degrees, or in other words, there are differences in the degree of pandemic involvement among many places. The proximity to the object or event significantly affects people's perception and emotional status. In this study, we use geographic distance as the major factor to measure the pandemic social distance. The situation of Microblog users of different genders in Hubei and non-Hubei regions were compared in pairs.

In this research, we compiled Python language to collect pandemic-related diary posts on Microblog. The types of diary posts are mainly plain text, text with picture, and text with video. The time span for data collection is from 0:00 on January 23, 2020 to 23:59 on April 8, 2020 (lockdown period in Wuhan). In the preprocessing part, researchers deleted duplicate and unnecessary data, and finally yielded 39,138 valid samples. The calculation of emotional valence of Microblog's text is based on the sentiment analysis of machine learning method. We used Python's Natural Language Toolkit to classify emotions, write programs, train enough positive and negative text data, extract a suitable classification model, and then use the model to classify the text data to calculate the final tendency probability. After calculating the sentiment index of all the samples, we imported the data into SPSS 20.0 for further analysis and examined the research hypotheses.

We found that female and male Microblog users tended to have significantly different emotional valence and information interaction behaviors. The negative correlation existed between the emotional valence and comment behaviors of female's diary texts. Moreover, the social distance of the pandemic had a moderating effect on the emotional valence and information interaction behaviors. We hope that this study will help the public improve their understanding of the emotional communication and behavioral mechanisms of social media in the COVID-19 pandemic mainly through the lens of gender differences.

Submission ID

1134

Encounter with Chinese Gay Culture: The Chinese Local Textual Practice of The RuPaul's Drag Race——Research on Subtitle Text Based on Chinese Fansub Group

Authors

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Abstract

"Drag Queen" refers to the performance of men by wearing women's clothing and makeup, by parodying and exaggerating gender characteristics and gender roles, and is part of international queer culture. As a prestigious LGBTQ+ reality show in the United States, "RuPaul's Drag Race" (hereinafter referred to as RPDR) is particularly popular around the world. The Chinese subtitle version of RPDR has been translated by the fansub group (an online cooperation team specializing in the translation and introduction of film and television dramas), forming a LGBTQ cultural discourse practice with local Chinese characteristics. This study selects the Chinese subtitles of the 11th season of "RuPaul's Drag Race" for text analysis, and explores how the fansub group as a cultural organizer integrates Chinese gay culture into subtitle translation, and how to use translation to carry out the discourse practice of "gender performativity" of drag.

The study found that the subtitle group adopted the discourse strategy of "double appropriation" to complete the localization transformation of RPDR. On the one hand, through a large number of appropriations of the "harem competition framework" in the Chinese palace dramas, the "competitive framework" formed by the RPDR program itself has been rewritten. Based on many idioms, symbols, and metaphors that refer to the local feudal emperor's harem institution in China, the translation of the fansub group has surpassed the literal meaning of the program text, and skillfully completed the secondary narrative and discourse packaging. On the other hand, by heavily appropriating the subcultural discourse of the Chinese gay community, the American/international gay cultural expressions embedded in the original RPDR programs were transformed into Chinese gay cultural expressions. The situational knowledge, jargon, and special terms used by the minority community are recognized and used within the group along with the translation and introduction of subtitles, creating a unique online field where sexual minorities can seek community identity. Accordingly, this study argues that subtitles dispel the prevailing "international queer" in postcolonial contexts in discourse framing and text reconstruction. The reference to Chinese online pop culture and gay culture has promoted the cultural sharing of sexual minorities, giving them more opportunities of rights to "be seen" and "voice for themselves."

Of course, this study also found that in the translation practice of RPDR by the fansub group, the gay subculture seems to have constructed its own cultural space through the parody and appropriation of popular culture and mainstream culture, while its soil is the harsh reality of traditional social power relations and heterosexual order excluding the "abnormal" others. This study further follows Judith Butler's theoretical analysis of "gender performativity" and finds that in addition to subversive body practices, the gender performativity of drag queens in the show also include discourse practices from the translation of the fansub group. Under the transcultural context, it continuously draws from China's native harem culture, online pop culture, and gay subculture; from elements excluded from

mainstream ideology and patriarchal structures; from western drag culture and gender identities, thus enriching the discourse practice picture of “gender performativity”. In this regard, this study argues that this illustrates the possibility of “bodyless gender performativity” for sexual minorities in the digital age—the separation of body and discourse. The way that drag queens manifest their gender identity no longer comes from their physical bodies, but from the abstract translation and transformation of fansub groups from other countries and cultures. Because it can also gain important power to resist and dissolve multiple power relations and move towards futural non-binary gender possibilities.

Submission ID

1135

Gender equality & media regulation across the world

Authors

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Abstract

More than a quarter century has elapsed since 189 UN member states agreed to measures to advance women’s rights and gender equality in and through the media, enshrined in Section J of the Beijing Declaration and Platform for Action for the Advancement of Women (BPfA. United Nations, 1995). Similar to provisions in other policy instruments prior to and following the BPfA’s adoption, area J intimated at possible tensions between guaranteeing (women’s) freedom of expression on the one hand, and observing rights to media freedom and independence on the other hand.

Given these tensions, we carried out a global study to understand how media regulators worldwide have approached the mandate to ensure gender equality and women’s freedom of expression (FoE), at the same time as attending to obligations to protect media freedom. We analyzed the range of policy instruments adopted at supranational level, by nation States, in industry self-regulation and within media organizations in over 100 countries to identify patterns across and within the different regulatory levels. The assessment of media legislation and case law considered the interaction between the right to freedom of expression, gender equality and media regulation. Among other recommendations, we argue for the establishment of efficient self or co-regulatory mechanisms as an alternative approach to advance gender equality in media.

The session will present and discuss the findings, along with results from parallel in-depth case studies from Bangladesh, Zimbabwe, Somalia, Rwanda, Sweden and Armenia. We propose a pathway to catalyse the effectiveness of policy and legislation in addressing gender equality issues and enabling women's freedom of expression in and through the media.

The study is an initiative of Fojo Media Institute, motivated by a need to generate new knowledge and analyses on gender equality in media law and policy, and a need to develop clear recommendations for media development agencies for their work to promote gender equality in and through the media.

The report will be launched in March, 2022.

Submission ID

1138

International regulation of prostitution and media within the framework of Human Rights

Authors

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Ms. Blanca Lopez Ramirez - University of Seville

Dr. Emelina Galarza Fernández - University of Malaga

Abstract

From an abolitionist perspective, prostitution is framed within the context of gender-based violence and, specifically, sexual violence against women. Its status as a constituent institution of patriarchy has turned this social practice into a central economic sector for the new capitalism, whose stability and continuity are made possible, among other things, by a complex symbolic system that gives it legitimacy.

However, the prostitution of the 21st century has little to do with the prostitution of the 1980s. It is currently explained in terms of the sex industry, conditioned by factors such as gender inequality, globalization, poverty, racism, migration or the collapse of women's economic status.

This industry has also benefited from the development of media systems, which represent an advertising space par excellence with a global reach. This transnational dimension brought by the media to the sex industry implies an added form of violence for prostituted women, since it reinforces the historical narrative of its natural and immutable character, with the social stigma it entails for women. On the other hand, the media's invisibilization of sex buyers and procurers contributes to covering up their exclusive responsibility, while the language and images they present strengthen the idea that prostitution is just any job, chosen in the name of the autonomy of will.

This study is dedicated to the analysis of international regulation on media and prostitution, to determine the responsibility that the international regulatory framework grants to the media concerning prostitution as a form of sexual violence against women. In order to evaluate the set of normative analyzed and propose a series of recommendations in this regard, we resorted to the consultation of experts, a particular type of interview conducted with qualified informants on the topic to be investigated.

The results reveal a lack of knowledge in the international regulatory framework of prostitution as a form of material and symbolic violence exercised against women and, therefore, as an act that violates human rights.

Although there are normative precedents, such as the Swedish model, which from an ethical position advocates the abolition of the prostitution system and places the perpetrators in the focus of judicial attention, in the international legal framework there are only scarce references to the phenomenon of prostitution, and it does so from a conceptual approach that distinguishes in terms of consent, that is, forced or free, without establishing a specific sanctioning regime that, from a feminist perspective, must exclude prostituted women. Thus, this framework, far from promoting and consolidating the continuous improvement of regulation with the application of the gender perspective in the field we are referring to, becomes an instrument that favors the illegal industry of prostitutional sexual exploitation throughout the world.

Submission ID

1178

NISU - Self-Resistance or Collective Carnival

Authors

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Abstract

This article examines a special kind of fan behavior on Chinese social media, NISU, that is female fans' behavior of effeminizing male idols by giving them feminine qualities. Based on Jung's collective unconsciousness and archetypal theory, and combined with gender theory, through in-depth interviews with 20 participants and analysis of NISU works on social media platforms, we find that the act of NISU is actually a simple and brutal swapping of men's and women's identities and positions by women under the rules of patriarchy and the gaze system established by men, and women immerse in the utopian fantasy that women are strong and men are weak. Even this so-called female supremacy is granted to them by capital out of interest. The culture industry seizes the strong desire of female fans to consume the bodies of male idols and encourages and supports fans' NISU behavior, which ostensibly gives the power of speech to fans, but essentially is an act of exploitation of fans, using fan's behavior for their own purposes. Capital creates the illusion for fans that it is shaping the idols. But from an economic perspective, idols are essentially constructed by capital, which constructs one idol after another to meet market demand and induce consumers to consume for them in order to make profits. This study also extends the field of research to the creation of TANBI which features romantic relationships between male characters on social media. In terms of the target of creation, NISU is a very small branch of TANBI. This research argues that although young women want to pursue gender equality through the freedom of creation granted by social media, the overly aggressive expression and creative contents have led the state to strengthen regulation and further restrict the freedom of expression on the Internet, truly making the act of NISU a party of self-deception within a niche circle.

Submission ID

1207

Networked Misogyny: A Study on the Representation and Construction of Community Culture in Hupu Pedestrian Street

Authors

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Ms. Xueying Jiang - PhD candidate, School of Journalism and Communication, Peking University

Abstract

On the one hand, the development of Internet technology and platforms has promoted the spread of feminism in China; on the other hand, it has also contributed to hate speech and misogyny culture. Hupu, a popular online sports community in China, has more than 90 percent male users. It is regarded as a place for straight men, and its Pedestrian Street, a very popular comprehensive information section, produces and disseminates a large number of misogynistic discourses, sexualizing, objectifying, and otherizing women.

This study attempts to examine the misogyny behavior of users of Hupu Pedestrian Street in the theoretical context of networked misogyny. Misogyny is the psychology and behavior of contempt, hatred, and abuse of women, including sexism, male chauvinism, sexual objectification, and social exclusion; It is essentially a cultural hatred of women just because they are women (Johnson, 2000; Ueno, 2011). Misogyny can be seen as the police force of the patriarchal world, punishing women who overstep gender norms while affirming or rewarding those who follow them (Yang, 2019). Misogyny has also spread in cyberspace. Jane (2016) called the increasing online hatred against women "gendered e-bile", arguing that it is not a personal encounter, but an important social issue, a feminist issue.

This study employs online observation and discourse analysis methods. The online observation lasted for 8 months, and 350 posts and their 24,960 comments were collected and analyzed. Our research questions are: How misogynistic discourses are produced and manifested in such a sports fan community? Whether such online misogyny is different from traditional misogyny? Why such online misogyny is so widespread ?

Results show that the Hupu Pedestrian Street section is full of misogynistic discourse. The first one is to reinforce the stereotype of traditional gender roles, emphasizing that women should have a sexy and attractive appearance. It is common for users in the community to publicly post and comment on beautiful women's photos, which usually show women's sexy body parts. Users even created a scoring system for women's appearance, classifying them as "ugly", "ordinary", "refined" and "goddess". The common disparagement of the ugly achieves a kind of shame justice, which becomes a way for users to build male homo-social bonds and confirm their own identity.

The second one is to degrade women as sexual objects. There are many posts with the theme of love frustration in Hupu pedestrian street. Their content is mainly emotional catharsis, such as bluntly or jokingly complaining about women worshipping money, having princess syndrome, and cuckolding their boyfriends or husbands. Because of the large number of such posts, Pedestrian Street is also dubbed "lv hua yi tiao jie" (Girlfriend Cheating Street). Users tend to view women as conquered trophies and disobedient pets, and relegate romantic relationships to a need for sexuality. Their words seem to express

the pain of love, but in essence, they embody androcentrism, that is, men's fantasy and control over women, ignoring women's subjectivity.

It can be seen that the misogyny culture in Hupu Pedestrian Street does not extend beyond traditional misogyny in content, but is more jocular and permeable in expression form, which makes it difficult to detect and identify.

The networked misogyny culture in Hupu Pedestrian Street is the result of the construction of multiple forces (commercial, user, platform and technology, social structure and culture, etc.). Hupu, as a commercial force, embraced the straight-man label early on and prompted its users to build group identities around it. The misogyny culture mainly stems from user-initiated content creation, including plenty of jargon, constant emotional sharing, and regular ritual carnivals. The internet's anonymity and ability to spread information quickly and widely has made it possible for misogyny to become popular in this community. Hupu has protected and guided misogynistic content to a certain extent by establishing rules and setting up the mechanism of liking and reporting. It is worth noting that Hupu Pedestrian Street is not separated from the offline society, but integrated and strengthened with it. It is difficult to view the collective action and excitement of its users as a social connection-seeking action without potential motivation. Instead, what they are doing is an act of seizing and consolidating power. What they want to take back is the power that women did not have in the past, and now women are increasingly fighting for; what they try to consolidate is the gradual loosening of patriarchal social norms. Therefore, it is not difficult to understand why some users show a sense of justice and regard their actions as a moral crusade.

Submission ID

1232

Unpacking the Mechanisms between Benevolent Sexism and Resilience Processes: The Mediating Roles of Social Support, Self-Efficacy and Achievement Motivation

Authors

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Prof. Kai Kuang - School of Journalism and Communication, Tsinghua University

Abstract

Background. In modern society, behaviors that communicate sexism can be subtle and even perceived to be “subjectively favorable” and flattering to women. This kind of benevolent sexism passes unnoticed as a form of prejudice by portraying women as wonderful but incompetent and needing protection from men (Glick & Fiske, 1996; Glick et al., 2004; Barreto & Ellemers, 2005). Previous researches (Cai, 2008; Jones et al., 2014) demonstrate the damaging effects of benevolent sexism on women, such as undermining feelings of efficacy and achievement motivation, which may threaten the extent to which women can enact resilience in response to adversity and negatively impact mental health (Bandura et al., 2001; Schwarzer & Warner, 2013). In those cases, women tend to seek social support so as to create a powerful pathway toward resilience (Jordan, 2013; Hirani et al., 2016). Meanwhile, previous research (Jost & Kay, 2005) also suggests that benevolent sexism may promote the perception that the status quo is fair so as to eliminate women’s ideological dissonance and maintain their resilience.

Guided by the communication theory of resilience (Buzzanell, 2010, 2019), this study sought to unpack the mechanisms through which perceptions of benevolent sexism may influence women’s enactment of resilience. Specifically, we examined the roles of social support seeking, gender-specific system justification, self-efficacy, and achievement motivation in two mediation models.

Method. A sample of 300 adult Chinese women participated in an online self-report survey study. Benevolent sexism perceptions, social support seeking, self-efficacy, achievement motivation, gender-specific system justification, and communication resilience processes were assessed using Likert scales. All measures showed good reliability. Data were analyzed using SPSS 26 and Hayes (2013) PROCESS macro.

Results. Results indicated that (1) benevolent sexism was positively associated with communication resilience processes, (2) social support seeking significantly mediated the association between benevolent sexism and communication resilience processes, (3) benevolent sexism was indirectly associated with communication resilience processes through the serial mediation of gender-specific system justification and self-efficacy, and (4) the effect of benevolent sexism on communication resilience processes was also serially mediated by gender-specific system justification and achievement motivation.

Conclusion. The present study highlights the mediating roles of social support seeking, gender-specific system justification, self-efficacy, and achievement motivation in the association between benevolent sexism and communication resilience processes. Findings advance theoretical understanding about how benevolent sexism enhances women’s efficacy and motivation beliefs through interpersonal support and perceptions of fairness. Such psychological and communication processes contribute to the promotion and maintenance of gender inequalities in Chinese cultural contexts.

Keywords: benevolent sexism, communication resilience processes, social support seeking, gender-specific system justification, self-efficacy, achievement motivation

Submission ID

1334

Lebanon's LGBTQI+ Community at a Crossroads: A Vital Neo-Globalized-Local Conversation

Authors

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Abstract

While Lebanon still has a long way to go before gender equality becomes part of the law, Beirut has taken some bold steps towards making the LGBTQ+ issues more visible. It hosted its first pride celebration in 2017. And despite threats of violence, many cultural events, talks, concerts, parties, exhibitions and screenings were held around the city. Beirut Pride 2018 was also highly successful. However, in May of that same year authorities cancelled events to commemorate the International Day against Homophobia and Transphobia (IDAHOT) and detained the organizer of the pride festival and in October Lebanese General Security forces tried to end the Arab Foundation for Freedoms and Equality's NEDWA, an LGBT conference. Legally, Article 534 (Penal Code 1943) prohibits "sexual intercourse against nature" with imprisonment for up to one year and Article 521 criminalizes gender expression by making it illegal for a man to "disguise himself as a woman" with penalty up to six years. On a positive note, the anal test to determine if someone were gay was banned in 2014 and in May's 2018 elections, nearly 100 electoral candidates publicly called for the decriminalization of homosexuality, but the law did not pass.

The legal accomplishments, though not significant, signal more readiness for change. Different non-governmental organizations and initiatives, such as Helem, Meem and MOSAIC openly advocate for LGBTQ+ rights. The Internet has also allowed sexual minorities to connect through formal and informal communications, gain access to information and support from like-minded individuals. Yet the threat of penalization coupled by social stigma stifle the work of individuals and organizations and limits advocacy efforts by the LGBTQ+ community and its supporters.

Lebanon's October 17, 2019 Revolution has, nonetheless, allowed the LGBTQ+ community to reclaim a spot in the public space without the worry of the oppression that it faces for its public display or existence (Human Rights Watch, 2020). Yet whatever the October 17 revolution helped accomplish was set back by the Beirut Port, August 4, 2020 blast which compromised the part of the capital that formed a main housing, entertainment and refuge area for the LGBTQI+ community (Oxfam, 2021).

This paper puts the Beirut blast aftermath and LGBTQI+ experience and advocacy in dialogue with each other to deal with and address the consequences and vulnerabilities that were brought forth for the community residing in Beirut after the blast. It is at the intersection of this conversation

that this paper seeks to identify whether new conciliatory or conflicting non-heterosexual identity politics have been brought forth as a result of the tensions ensued because of local (religious and nationalist) and global initiatives in a Lebanon transitioning, amid dire financial turmoil, towards an awareness of and claim to rights. Semi-structure interviews will be conducted with members of the LGBTQI+ community as well as local and global civil society organizations to identify the intricacies of this local-global dialogue both internally among community members and externally between members and the larger society.

Submission ID

1354

The Social / Sexual Politics of Fourth Wave Moroccan Feminists

Authors

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Abstract

This paper looks at the emergence of new forms of feminism that have emerged in the digital public sphere in Morocco. It capitalizes on the development of Internet technologies and the globalization of feminist hashtags on social media aimed at creating positive social change on the ground for the purpose of effecting gender equality. Building on previous

research on feminist engagement in the country, this paper will explore the rise of this post-Arab Spring and post-#MeToo fourth wave digital feminism in Morocco.

It will advance its argument by examining some of the most visible Moroccan social media campaigns that have emerged in the recent past, garnering between 92,000 to 475,000 followers. These are Sonia Terrab's web series *Marokkiates* (2017), the activist work of Zaynab Fassiki (2017-2022), and the manifestos of Moroccan Outlaws, also known as the 490 Collective (2019-2022). These three cases of media activism are significant in terms of their popularity within feminist circles and international media coverage, particularly for their ability to detoxify attitudes and encourage policy change.

The paper will use a combination of statistical analysis and netnographic research of qualitative Facebook and Instagram comments to explore the high engagement rates of social media users with fourth wave feminist content. It will complement this investigation with a textual analysis of the web series *Marokkiates* to unearth the empowering gendered experiences of Moroccan women who call out misogyny and sexual violence (hooks, 1989) through the use of body and sex positive messages, turning in the process their personal experiences into political platforms of public debate (Chamberlain 2017).

It will also explore a multiplicity of Moroccan women's unapologetically-dissident, non-heteronormative, and progressive feminist voices that have repudiated the conventional discourse of hegemonic legacy media in favor of social media as a platform for "discussion and a route for activism" (Munro 2013). We will capture a shift of modalities in feminist engagement from the NGO-ized and institutionalized third wave feminism, that sought change through legal reform, to the grassroots, intersectional, and autonomous fourth wave feminism which centers its politics on social justice, bodily autonomy, sexual desire, and sexual rights. We will argue that the existence of these counter-voices in social media signals the burgeoning of a new feminist movement in Morocco. Central to our findings is the flourishing digital ecosystem of counter-culture content producers who have a large following, support feminist and intersectional agendas (including LGBTQIA+ issues), break the silence by encouraging self-expression in the public space, and engage in constructive interactive debates. Despite relentless attacks, this fourth wave is revolutionizing the way Moroccans engage with feminism, bringing issues out of the shadows of the culture of shame into the heart of public debate (Hachad 2021).

Submission ID

1361

Women in Tech Together: The Role of Value Homophily in an Online Social Support Network

Authors

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Abstract

The technology field has long exhibited an emphasis on masculinity and a rejection of femininity. Women in the information and communications technology (ICT) industry usually face gender inequality in their careers. In China, the numbers of female science and technology workers are rapidly growing, but they suffer dual pressure from both the workplace and family.

To cope with that pressure, many ICT Women in China provide social support to each other in a Douban group called *Women In Tech*. Similar to Weibo, Douban is a typical social media platform, but its form is closer to online forums. Interest-driven is a unique characteristic of Douban, where users can find content and join in specific groups based on their interests. A user must be a member of a group to post and comment on posts. The *Women in Tech* is one of the most popular groups in Douban, which has more than 39,000 members by November 2021. As an online female advice network, members are encouraged to share their experiences and thoughts on career development in strict accordance with the group rules.

Social support is considered a crucial variable when addressing stressful life events. Homophily plays an essential role in forming social support networks because people prefer to build relationships with people who are similar to themselves. Therefore, Based on the *Women in Tech* group data in Douban, this paper will examine the influence of homophily on social support network formation in terms of three dimensions: shared topics of interest, emotions, and feminist beliefs. We used the Pyquary framework to crawl all posts and replies of *Women in Tech* since its establishment and obtained a total of 4285 posts. The Exponential Random Graph Model (ERGM) will be conducted to analyze the relationship between value homophily and two types of social support, respectively, informational and emotional. To establish six networks for the ERGM model, only members who have posted in this group will be regarded as nodes, and the edges will be constructed according to the common attributes of nodes' posted content through manual coding.

Based on the preliminary judgment of the collected data, we expect to draw the following conclusions. Firstly, members with shared interest topics are more likely to engage in the online female advice network of informational support than members with shared emotions. Secondly, members who emphasize gender inequality are more likely to engage in the online female advice network of emotional support.

The theoretical significance of this paper is to expand the online social support literature in the career context and explore the role of perceived value homophily in the anonymous support network. With more and more women entering the ICT industry in China today, the problems they encounter in the workplace cannot be ignored. It is crucial to find out what kind of dilemmas they are facing now and help women reclaim their place in the industry. Therefore, this study will seek possible responses to these issues by focusing on the opinions of Chinese female technology practitioners in cyberspace.

Submission ID

1377

Building narratives with hashtags as narrative replies based off of mobilizations from techno-political feminists in Latin America

Authors

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Abstract

Today, we can plainly see how noteworthy dates for women's rights and the feminist movement serve as prompts to reflect on their historical significance. For instance, March 8 (International Women's Day) and November 25 (International Day for the Elimination of Violence against Women) are examples of this. Thanks to these reflections, the possibility for social change looms, as women build a change in political thought through subjectivation and create feminist narratives to counter the previous social thought, rooted in patriarchy. This leads to creation of hashtags as part of the process of unlinking what was previously known as "right" or "normal" in social, political, religious and cultural terms, known as narrative replies to the patriarchal system (Reguillo, 2017) and exclusive to these new social and techno-political movements.

Thusly, women demand a life free of violence and femicide, by physically putting their bodies on the streets and digitally as well, by way of social media through feminist hashtags. This change of perception and the use of hashtags came about in the last decade through social protests aided by the internet, and marked by widespread indignation, giving way to the “feminist arrival of a connected multitude” (Rovira, 2018). The distinguishing characteristic for this is the formation of “prefigurative politics” in a feminist sense, relating this way to a world in which “the personal is political” (Millet, 1970).

The objective of this presentation is to show that mobilization for feminist protests in Latin America is currently being reconstructed. This is accomplished via the techno-political process, the use of the digital arena to affect change and the aforementioned narrative replies used on Twitter via feminist hashtags like #8M2021 and #NiUnaMenos (“Not one woman less”) on March 8; #28S and #AbortoLegal (“Legal abortion”) on September 28; #25N, #violenciamachista (“Sexist violence”) and #dianaranja (“Orange day”, in reference to the color orange as a symbol against violence) on November 25. All of these messages coexist with the unified purpose of making visible the problem of gender-based violence and the fight to legalize abortion in Latin America.

Methodologically speaking, the following techniques were used: Production for Feminist Narratives (Balasch & Montenegro, 2003) as well as Social Media Analysis – ARS, in Spanish – (Sanz 2003; Aguirre, 2011). These were used to study the techno-political feminist process through 10,300 tweets that were downloaded on March 8, September 28 and November 25, 2021. Despite a widespread diversity in their approach to feminism, one of the key findings revealed that one unifying cause could be enough to create political action among those disparate ideologies. Using social media to create feminist movements results in a grand challenge, due to those aforementioned diverse approaches to feminism. Ultimately, the digital space creates a similar opportunity to create a unified front in a manner similar to protesting on the streets. This creates the possibility of a physical and digital presence (“espacio-red” in Spanish) through alternate spheres of representation and communication on various platforms, existing to reply and confront the obsolete narratives pushed in a hegemonic manner onto society by governments, media outlets and various ideological currents of yore.

Through new forms of organizing and via the narrative force of hashtags, feminist protests are undergoing a reconstruction within Latin America. These renewed protests call upon a new generation of women to shine a light on the problem of gender-based violence and freedom of choice over women’s bodies. The experience this new generation of women have when it comes to these problems is converted into a key factor that results in an endless usage of these hashtags on social media. These hashtags articulate a shared language for women around the globe who are faced with the same issues. The proliferation of messages offers a chance to mobilize and organize, giving way to techno-political feminism both on and offline.

Submission ID

1415

Estrategias discursivas de los medios digitales en la cobertura de las protestas feministas: discursos en tensión sobre las mujeres y el espacio público

Authors

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Abstract

El objetivo de esta ponencia es analizar las estrategias discursivas que utilizan los diarios digitales mexicanos en la cobertura de las protestas feministas, a partir de los cuales se generan discursos en tensión sobre las luchas de las mujeres, las feministas y el feminismo.

En la última década, la agenda feminista ha ganado terreno en los medios de comunicación, en gran parte debido a las protestas masivas que irrumpen en el espacio público con una visibilidad inusitada. En el caso de México, el interés mediático por estas protestas ha aumentado no solo por su masividad, sino por la disputa directa del presidente Andrés Manuel López Obrador (considerado el primer mandatario representante de la izquierda política) con los grupos feministas. Así, estos actos se han convertido en objeto de cobertura periodística por su magnitud, por la forma en que cuestionan los modelos de actuación femenina en el espacio público y por el conflicto con las figuras de autoridad a las que interpelan. Al considerar que el encuadre de los medios de comunicación orienta la comprensión y de antemano otorga (o no) la legitimidad de dichos actos para quienes no tienen otra perspectiva, es necesario revisar el tipo de discursos mediáticos que difunden acerca de las protestas de las mujeres en un contexto de confrontación con la autoridad.

Para dar cuenta de esto, se presenta un análisis de las estrategias discursivas en la cobertura noticiosa de las marchas feministas entre el 2019 y el 2021. Se utiliza la propuesta de Análisis Crítico del Discurso de Rut Wodak, quien define a las estrategias discursivas como aquellos procedimientos que orientan los significados sobre determinados aspectos de la realidad en los textos periodísticos. El corpus de análisis está conformado por 429 textos difundidos por cinco medios mexicanos de diferente trayectoria y línea

editorial; *Milenio*, *El Universal*, *Animal Político*, *La Jornada* y *Aristegui Noticias*. Se seleccionaron textos cuyo tema fuera cualquier acto de protesta en el espacio público en tres fechas fundamentales: 8 de marzo (Día Internacional de la Mujer); 28 de septiembre (Día de Acción por la Legalización del Aborto) y 25 de noviembre (Día Internacional de la Eliminación de la Violencia contra la Mujer).

En los resultados, se destacan las estrategias que se enfocan en el conflicto con la figura presidencial y la vandalización del espacio público, generando un catálogo de agentes y acciones amenazantes que fomenta las expresiones de rechazo a las protestas; pero que a la vez conviven con otro tipo de discursos centrados en el performance de las manifestantes y en los motivos de la movilización, lo que pone en tensión los significados sobre las actuaciones, los motivos y la importancia de la protesta como recurso legítimo para la exigencia de los derechos de las mujeres.

Submission ID

1416

SMASHING THE MEDIA GLASS CEILING: EXPERIENCES OF WOMEN DIGIMEDIAPRENEURS IN GHANA

Authors

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Dr. Abena Animwaa Yeboah-Banin - Department of Communication Studies, University of Ghana

Abstract

In recent years, the research spotlight has hit a number of women venturing into management spaces that have historically been known to be male-dominated such as the media. Globally, scholars like Geertsema-Sligh (2019) and Robertson, Selva and Nielson (2021) have contributed scholarly evidence on women's presence in media leadership and management. Similar evidence in Ghana by Yeboah-Banin, Gadzekpo and Fofie (2020) validates their findings that women are still barely present in media board rooms. With the coming of the digital and its unique opportunities for women, there is an emerging trend towards what we call women's *digimediapreneurship*—the act of owning and running any digital media business. However, little scholarly attention documents the factors that drive

women into this endeavour and their unique experiences in the space. This paper addresses the lacuna by engaging Ghanaian women who run monetised YouTube channels and news websites in interviews to answer questions about their motivations, experiences and management styles. Guided by the logic of the Feminist Media Theory, the study found that these women seek their platforms to tell forgotten or ignored stories that take a tone towards so-called 'soft news'. They saw opportunity in the flexibility offered by digital platforms and their relatively low entry barriers and decided to venture into their own *digimedia* enterprises. Conditions imposed by the COVID-19 pandemic including long stay-home periods and, in some cases, job losses also facilitated their entrepreneurial drive. In running their *digimedia* enterprises, they rely on 'soft' leadership skills such as patience, empathy and integrity and tend to collaborate with like-minded women *digimediapreneurs*, to build a sense of community and friendly competition that promotes their work and impact in Ghana and beyond.

Keywords: Digital media, *Digimediapreneur*, Women, Ghana, YouTube, News websites

Submission ID

1426

“It’s normal unless it turns into physical aggression”: a study of Portuguese Journalists’ perceptions of (gendered) online harassment

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Abstract

In January 2021, while the country's daily Covid-19 numbers were hitting record highs, Portugal headed to the polls to elect its future head of state. The campaign was marked by the actions and words of a new far-right party (Chega), which held a campaign characterised by violent incidents with journalists. Later in the year, local elections provided new opportunities for these political actors to confront journalists and make female journalists their preferential targets. The attacks were not just face-to-face but also on social media, in reiterated hate speech messages and direct threats, particularly against female journalists (CCPJ 2021). What made these events significant is that hate speech and online harassment became more visible for both the public and journalists themselves.

Having a presence online is expected if not required from journalists today. While digital networking helps establish connections and reach a wider community, it also exposes media professionals to abuse. The dangers of hate speech in journalism are well known and hate speech presents a major challenge to today's journalists (Holton, 2021), as it became their "new normal" (Waisbord, 2020). Women in particular are preferential targets of trolls (Nadim e Fladmoe, 2019; Edström, 2016; UNESCO, 2021; Chen et al, 2020; Adams, 2018). Under different names, such as cyber gender harassment (Citron, 2011) or gender-trolling (Mantilla, 2013), the consequences of gender-based online hate speech are not only to female journalists' mental health and psychological wellbeing but also on public life, as it may have a "chilling effect" in limiting the types of stories and topics that are covered (Townend, 2017; UNESCO, 2021).

With few exceptions (Simões, 2021; Silva, 2021), little is known about online violence against Portuguese journalists. This research examines how online abuse is experienced and tackled by Portuguese journalists by measuring self-reported incidents, effects, and trust in existing safety mechanisms. Further, we specifically address the prevalence of online harassment and violence against women journalists and their perceptions of the issue. Theoretically, the article bridges the research on online harassment, mob censorship and gender in journalism. Empirically, it draws on a nationwide survey of journalists and, to explore in more detail the meanings of its quantitative data and the gender aspects of experience. Findings are combined with data from semi-structured interviews conducted with women journalists from diverse media and fields.

Professionals feel an increasing hostility aggravated by the digital environment. Half of the surveyed journalists have experienced online violence to some degree, including sexual harassment. Journalists further evidenced low levels of trust in protection mechanisms or a lack of awareness of them. Findings also suggest feelings of resignation towards online abuse, seen as intrinsic to the job, demonstrating a sense of understatement of the attacks. The paper argues that these sentiments contribute to a normalisation of online violence and highlights the need to discuss online abuse within the profession.

Submission ID

1438

Exploring digital divides as a component of intersectionality through #Dalitlivesmatter moment

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Abstract

Social media activism presents citizens, especially the marginalised, an opportunity to form and sustain collective identities in a mediated space through the course of a social movement. This paper uses #Dalitlivesmatter as a case study to examine Dalit women's online participation and visibility. Prior literature on activism have often criticised a lack of engagement by minority women (Thomlinson, 2014). Similar arguments have been made in the case of Dalit women and activism where Dalit women have been left out due to the Brahmanical social system and patriarchal order that prevails in India (Govinda, 2008). While Dalit solidarity sought to include people from different backgrounds and genders, the presence of Dalit women's voices seems to be compromised by the intersectionality of caste, class, and gender. This is evident in the era of digital activism, when #MeToo revived the movement against gender violence across the world in 2017, spurring several similar local hashtags movements. Twitter stands as one of the most used platforms by Dalits to voice against discrimination (Venkateswarlu & Rao, 2017). A comparison of mainstream and social media representations provides (i) an understanding of how and whether Dalit women's issues and voices are represented in the mainstream media and on a popular social media platform during an incident, (ii) the relevance of Dalit women's voices on the social media platform, and (ii) how the presence or absence of Dalit women's participation in social media contributes or takes away from Dalit women's movement.

Analysing mainstream media's representation of the Hathras case in The Times of India and the Hindustan Times ($N=71$) as well as a qualitative and quantitative Twitter analysis on posts including search term #Dalitlivesmatter, this study shows that although sexual

abuse and forced cremation of Dalit women in 2020 spurred the #Daitlivesmatter movement, it largely became a space for Dalit men to raise their concerns. For centuries, Dalit women have been victims of triple violence (caste, class, and gender), which is used to maintain existing caste and gender disparities. Dalit women's suppression in the form of domestic violence, verbal abuse, denial of education, security, and safety have hardly received any attention or space in the mainstream news media. Their absence from the social media space for social and economic reasons, including digital divide, adds a fourth dimension to their exclusion and contributes to their ongoing suppression and discrimination. Women's participation in digital platforms is crucial to the equality and quality of social activism moments (Fallon & Boutilier, 2021). By incorporating insights from deeper subjective aspects of the caste system, and literature on intersectionality, this study finds further marginalisation of Dalit women's voices in the hashtag era.

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Submission ID

1452

Women who sing: the new face of cultural feminism in Mexico

Authors

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Abstract

In Mexico, violence against women is considered the "other pandemic", because in the last two years it has shown an increase of between 28% and 30% (CNDH, 2022). In this context, the feminist movement that was fractured by the global contingency begins to rearticulate to face this problem that concerns us all as a society. One of the sectors that are

rapidly organizing to confront gender violence is represented by women rappers who sing from a position of feminism. The RAP is an acronym that usually means Rhythm And Poetry. This artistic activity came to Mexico as a result of North American migrations, but in the last twenty years, it has taken on a clearly feminist face. Currently, various teams of rappers are beginning to organize themselves to confront both: gender-based violence and the ravages of the COVID-19 pandemic; that is, they are politicizing singing as a way to generate community and have a source of income. In this sense, the objective of this research is to reveal the place of enunciation of women about the following practices:

What are female rappers talking about in the lyrics of their feminist songs?

How are feminist rappers configured as political subjects facing the damage caused by the pandemic in the Mexican context?

And what kind of technological appropriation are women who sing rap carrying out?

The central hypothesis states that women who sing rap are resignifying the entire culture.

The research also analyzes the current impact of the self-management capacity of women who sing rap. The present investigation used the semi-structured interview and participant observation as a method to condense a record of the largest number of women who are doing feminist rap in Mexico and the type of discourse that they are generating from their different latitudes. This research also represents a contribution to the analyzes emanating from Gender and Communication and Urban Cultures.

Submission ID

1456

Panel overview - Igualdad de género y diversidad sexual: retos y reorientaciones del cine español en la era neo-global

Authors

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Abstract

La prevención de la discriminación por motivo de género, orientación sexual e identidad de género y la lucha por la igualdad y la justicia social se han convertido en aspectos ineludibles de las sociedades democráticas. Sin embargo, más de cuatro décadas después de la *Convención sobre la eliminación de todas las formas de discriminación contra la mujer* (ONU, 1979), el cumplimiento de su Art. 10, relativo al papel de la educación para

conseguir este objetivo, sigue siendo tarea pendiente. Al igual que lo es la escasa implantación de los objetivos de la «Sección J» de la «Declaración y Plataforma de Acción de Beijing» (1995).

25 años después de Beijing 95 —y en el marco de la Agenda 2030 y los nuevos contextos neo-globales—, cabe preguntarse por el interés de la industria audiovisual por promover eficazmente en y a través del cine valores para una sociedad más justa, igualitaria y diversa en cuestiones de género y sexualidad. El informe del Consejo de Europa [CM/Rec (2019)] vuelve a señalar que la discriminación de género constituye una violación de los derechos humanos recomendando nuevamente investigar los discursos mediáticos para sensibilizar sobre esta problemática.

Si como afirma De Lauretis (1989), los medios de comunicación son una tecnología de género que no solo da cuenta de cómo nuestras sociedades se representan a sí mismas sino que también forman parte de la construcción social de una realidad común que se caracteriza por las relaciones de dominación ¿a qué retos y reorientaciones se enfrenta el cine como medio de comunicación en los nuevos y cambiantes contextos de la era neo-liberal?

En España, las dos últimas décadas vienen marcadas por avances sociales, legislativos y políticos en materia de género pero también por el auge de la ultraderecha, las formas renovadas del neoliberalismo y la precarización de las condiciones de vida, lo que supone una amenaza de retrocesos en la consolidación de los derechos y libertades de las mujeres y del colectivo LGBTIQ+. Una cultura despolitizadora y desproblematizadora que conduce tanto a discursos nostálgicos del pasado pre-democrático como a visiones conformistas del presente, vinculadas con la emergencia de posturas neo-conservadoras y la hegemonía del status quo neoliberal.

Bajo este marco temporal, y con la Agenda 2030 despolitizando los propósitos de la Sección J de Beijing 95 (Padovani, 2019), es preciso analizar el papel del cine español que, bajo este compromiso, actúa como medio socializador contribuyendo a difundir valores democráticos en pro de una sociedad más igualitaria y justa en cuestiones sexogenéricas. Un cine cuya difusión supera el caso concreto de España para atravesar otras geografías hispanohablantes a través de plataformas de vídeo bajo demanda.

Este panel pretende analizar desde un enfoque multidisciplinar e intercultural (Colaizzi, 2021), desde los estudios de género y LGBTIQ+ (Zurian y García-Ramos, 2021) y el análisis de discursos fílmicos y feminismo (Guillamón, 2015) la capacidad de estas representaciones fílmicas para articular discursos capaces de enfrentar los retos que, en materia de educomunicación en igualdad de género y diversidad sexual, se plantean en la sociedad contemporánea.

Chair: Silvia Guillamón Carrasco (Universitat de València) y Francisco-José García-Ramos (Universidad Complutense de Madrid)

Paper 1: *Cine contra espectáculo: la mirada global e interseccional de Isabel Coixet en La vida secreta de las palabras (2005)*, Giulia Colaizzi, Universitat de València, España

Paper 2: *El legado de la posdictadura. Educación segregada y política de género en Las niñas*, Jorge Belmonte Arocha y Silvia Guillamón Carrasco, Universitat de València, España

Paper 3: «Lo hacemos y ya vemos»: *la despolitización del deseo femenino en La llamada (Javier Ambrossi y Javier Calvo, 2017)*, María Aparisi Galán, Universitat de València, España

Paper 4: *Representaciones de las mujeres con VIH y sida en el cine español del siglo XXI*, Francisco-José García-Ramos, Universidad Complutense de Madrid, España

Paper 5: *Retos y reorientaciones del cine español en perspectiva queer en la era digital*, Francisco A. Zurian, Universidad Complutense de Madrid, España

Submission ID

1471

Cine contra espectáculo: la mirada global e interseccional de Isabel Coixet en La vida secreta de las palabras (2005)

Authors

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Abstract

La realizadora catalana Isabel Coixet es sin duda alguna un referente en el panorama cinematográfico español contemporáneo. Su trayectoria se ha desarrollado a lo largo de más de tres décadas, con reconocimientos oficiales a su labor como directora y guionista, y su producción señala un recorrido que consideramos único y singular en la producción nacional: por los modos de realización, producción e interpelación elegidos, desde sus inicios, por las temáticas presentadas, y, sobre todo, por la enorme coherencia de una mirada que, en la aparente variedad de las historias contadas, es capaz de articular lo global en lo local, lo universal en lo más íntimo, particular y subjetivo.

El análisis textual de *La vida secreta de las palabras* (2005), que será el centro de nuestro enfoque, permite apreciar el carácter singular y pionero del recorrido de Coixet. Las características discursivas y formales de la película, las estrategias retóricas y narrativas empleadas, la temática, la puesta en escena, hacen de este texto no tanto (o no solo) una obra de la madurez de la directora –como se ha sostenido–, sino un texto en el cual el cine manifiesta y afirma su potencialidad y efectividad en tanto “pantalla global” y dispositivo tecno-semiótico capaz de articularse en tanto crítica radical de la representación.

En el no-lugar de una plataforma petrolífera en alta mar, donde se desarrolla la mayor parte del relato, se cruzan las vidas de una mujer y un hombre. Hanna Amiran, la protagonista de la historia, es forzada a tomarse un mes de vacaciones de su trabajo en una fábrica de plástico en el Reino Unido, y es contratada para cuidar de Joseph, un ingeniero norteamericano que ha sufrido quemaduras y pérdida de visión en un incendio en la plataforma. El texto articula de distintas maneras palabras, imágenes, sonidos y silencios; en su textura, y en el microcosmo de la plataforma, emergen historias personales distintas, transfronterizas todas ellas, que apuntan en todo momento a una necesaria e inevitable relación con el Otro, enmarcada en un entramado plural de deseos, transgresiones, necesidades materiales, dificultades y tragedias personales.

En el cruce de tiempos, lugares, situaciones, experiencias presentados y/o evocados en el filme, la historia de la protagonista nos pone delante del espejo de nuestro presente/pasado reciente, a la vez que trágico: la guerra en los Balcanes, de la que Hanna es una superviviente, queda inscrita en su cuerpo, con las cicatrices de la violencia sufrida. Se trata de una violencia que, en el proceso de extinción de la antigua Yugoslavia como en muchos otros lugares y tiempos, se ha ejercido contra las mujeres de una manera específica y especialmente brutal: como violación, contra el “otro” étnico o “nacional”.

En este sentido, la película de Coixet, que puede considerarse como la última obra en su trilogía sobre la comunicación, es ejemplo de un cine capaz de hacernos partícipes a contrapelo de su propia historia como *Traumfabrik* o industria del entretenimiento y del espectáculo.

Submission ID

1477

El legado de la posdictadura. Educación segregada y política de género en *Las niñas*

Authors

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Dr. Silvia Guillamón-Carrasco - Universitat de València

Abstract

En la presente comunicación analizamos la representación de la educación segregada en la película *Las niñas* (Pilar Palomero, 2020) desde una perspectiva interdisciplinar que considera tanto las aportaciones de la semiótica (para acometer el análisis narrativo y formal) como los estudios de género (que nos ayudará en la comprensión crítica de los modos discursivos de construcción de la feminidad). Para abordar la investigación partimos de un acercamiento al texto fílmico desde un enfoque culturalista, entendiendo el filme como una fuente documental desde la que poder estudiar el imaginario que, en la actual era de la globalización, se está construyendo en torno al proceso de democratización española.

El contexto actual de la globalización, caracterizado por las recurrentes crisis económicas y sociales, el auge del neoliberalismo y las nuevas formas del neo-conservadurismo, nos da la clave para entender cómo la democracia española se ha visto desafiada por movimientos políticos y posicionamientos autoritarios vinculados con la derecha radical. Estas tendencias reaccionarias han encontrado acomodo tanto en sectores sociales privilegiados como en sectores desfavorecidos que han creído ver una respuesta a su insatisfacción con el *status quo*. La permeabilidad de estos movimientos en el tejido de una parte de la sociedad española se ha visto favorecida por el proceso de democratización llevado a cabo en la última década del siglo XX. Un proceso marcado por la ruptura pactada con el franquismo que ha propiciado una prolongación institucional, política y simbólica de la dictadura en la democracia (Sánchez Recio, 2004). El legado de la posdictadura queda plasmado en la permanencia de instituciones como la monarquía o en los privilegios de los que disfruta la Iglesia católica, cuyo campo de acción se ha visto desplegado especialmente en el ámbito educativo, donde la privatización de la enseñanza se ha traducido en la financiación pública de escuelas concertadas.

En este panorama, un texto fílmico como *Las niñas* (Pilar Palomero, 2020) resulta sintomático de una tendencia que se está produciendo en el cine español contemporáneo en torno a la reescritura de la historia reciente de la democracia, como podemos observar también en filmes como *La mala educación*, Pedro Almodóvar, 2004; *Estiu, 1993* (Carla Simón, 2017) o la más reciente *El año del descubrimiento* (Luis López Carrasco, 2020).

La película de Palomero retrata un contexto socio-histórico en el que se producen discursos tensionales entre la educación católica y la apertura de la sociedad democrática, cimentada en el discurso sobre la igualdad de género. Ambientada en el año 1992 (Feenstra, 2022), retrata una época en la que España entra a formar parte del panorama internacional adscribiéndose a la escena neoliberal y global (Palacio, 2020), centrando su discurso en la representación de la educación femenina de un colegio religioso. En esta comunicación analizamos cómo las específicas del biopoder propias de la educación católica se articulan como forma de aprendizaje y subjetivación de la feminidad. Un proceso de experiencia encarnada que implica un aprendizaje atravesado por procesos de significación y prácticas disciplinarias (De Lauretis, 1984).

Submission ID

1481

«Lo hacemos y ya vemos»: la despolitización del deseo femenino en *La llamada* (Javier Ambrossi y Javier Calvo, 2017)

Authors

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Abstract

En el actual contexto de globalización, los movimientos sociales han trascendido el marco de los Estados nacionales, lo que se observa en la creciente visibilización de los derechos y reivindicaciones del movimiento LGTBIQ+. En España, el naciente siglo ha supuesto un significativo impulso a las políticas de género, reflejado en la aprobación de la Ley de identidad de género (2007) o la más reciente Ley para la igualdad real y efectiva de las personas trans y para la garantía de los derechos de las personas LGTBI (2021).

En este panorama, el cine español ha apostado por la progresiva visibilización de colectivos tradicionalmente discriminados. Viva prueba de ello es el salto a la fama de la pareja profesional y sentimental formada por Javier Ambrossi y Javier Calvo, “Los Javis”. La pareja cosecha productos audiovisuales de éxito en los que se representan identidades de género y sexuales no normativas, como la película musical *La llamada* (2017) o la serie televisiva *Paquita Salas* (2016 y 2018). Pero no ha sido hasta la realización de la serie *Veneno* (2020), centrada en la vida del personaje televisivo de Cristina Ortiz Rodríguez, que ambos directores se han erigido como máximos representantes del colectivo, siendo

galardonados con el premio Arcoíris por la visibilización, apoyo y defensa de los derechos de las personas LGTBIQ+.

En esta comunicación nos centraremos en *La llamada*, adaptación del musical con el mismo título que cuenta y compara el proceso de enamoramiento de sus dos protagonistas, María (Macarena Casado) y Susana (Anna Castillo), obligadas a asistir a un campamento religioso durante el verano. La primera se enamora de Dios (Richard Collins-Moore), un anciano que se le aparece por las noches en la cabaña del campamento cantándole canciones de Whitney Houston, y la segunda de una de las monjas que dirigen el recinto, Milagros (Belén Cuesta), que se encuentra en un momento de cuestionamiento de su fe. Esta equiparación pretende actuar como una reconciliación de dos colectivos históricamente enfrentados, la Iglesia católica y la comunidad *queer* española. Sin embargo, el conflicto resultante se reduce a las tensiones que se producen en la amistad de las dos protagonistas, invisibilizando los daños, físicos y emocionales, pasados y presentes, causados por la institución eclesiástica a todas aquellas personas con identidades sexuales no normativas. La desproblematización de la institución eclesiástica como aparato ideológico del Estado constituye una representación del discurso religioso español políticamente blanqueada, en el que una aspirante a monja puede bailar sensualmente a Dios mientras otra puede declarar abiertamente su lesbianismo ante la madre superiora.

La siguiente comunicación utilizará las herramientas metodológicas proporcionadas por la teoría fílmica feminista para analizar la configuración de la sexualidad femenina en *La llamada*, centrándose especialmente en el examen de una de las secuencias musicales finales del filme, “Lo hacemos y ya vemos”. El objetivo será demostrar cómo la supuesta transgresión de la normatividad que vehicula la expresión del deseo sexual femenino mediante la música y en la danza deja sin examinar las relaciones de desigualdad que la articulan.

Submission ID

1482

Representaciones de las mujeres con VIH y sida en el cine español del siglo XXI

Authors

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Abstract

Partiendo del personaje de Rosa (*Todo sobre mi madre*, Pedro Almodóvar, 1999) este trabajo ofrece una cartografía sobre los cambios y reorientaciones en la representación de las mujeres con VIH y sida en el cine español desde el cambio de siglo hasta la pandemia de la covid-19. En este sentido, se aborda el papel que el cine español ha otorgado a las mujeres seropositivas en relatos atravesados por la violencia, la heroína, la sexualidad, la familia y la maternidad.

El universo de partida consta de treinta largometrajes y cortometrajes españoles entre 1999 y 2019 que abordan de forma explícita el VIH y el sida a través de la trama o personajes. De todas estas producciones, solo en diez aparecerán o se aludirá a mujeres seropositivas configurando la muestra y objeto de estudio de la investigación: *Todo sobre mi madre* (Pedro Almodóvar, 1999); *Cachorro* (Miguel Albaladejo, 2004); *Princesas* (Fernando León de Aranoa, 2005); *Spinnin': 6000 millones de personas diferentes* (Eusebio Pastrana, 2007); *Dentro de la caja* (David Martín, 2013); *Verano 1993* (Carla Simón, 2017); *Alto riesgo* (Juan Flahn, 2017); *La evidencia* (Juan Flahn, 2017); *In the Wall* (Afioco, 2017) y *Volcánica* (Alberto Velasco, 2018).

Para su análisis se hará uso de la teoría fílmica feminista (Zurian & Herrero, 2014) y metodologías para el estudio de la representación de la mujer en el cine (Bernárdez et al., 2008; Aguilar, 2002 y 2006) para determinar la construcción de estereotipos (Mackie, 1973; Pinazo, 1999) y fomentar el pensamiento crítico y situado sobre la construcción mediática de aquellos asociados a la mujer seropositiva. El análisis y discusión de los resultados quedan atravesados por una perspectiva biopolítica en cuanto a la gestión del los cuerpos por la Clínica (Sontag, 1988) y se ponen en diálogo con las recomendaciones de la Sección J de Declaración y la Plataforma de Acción de Beijing 95, los informes de ONU Sida y los Objetivos de la Agenda 2030.

En cuanto a las conclusiones clave, durante la primera década del siglo XXI las mujeres adultas con VIH y sida que irrumpen en pantalla se enmarcan, en un primer estadio, al consumo de drogas inyectables como la heroína. Una representación que, especialmente durante la segunda década, se reorienta a contextos de transmisión marcados por relaciones sexuales, en su mayoría relacionadas con la prostitución. La maternidad y la transmisión del VIH por vía perinatal solo será tratado una sola vez tomando a una niña como personaje (Frida en *Verano 1993*). Un personaje que, al tiempo, será el único papel protagonista en largometrajes en contraposición con el rol protagonista que la mujer seropositiva adquiere en cortometrajes.

Pese a este importante proceso de visibilidad y normalización, el discurso de la seropositividad será mayoritariamente fatalista y acentuando graves desigualdades. Asimismo, casi en su totalidad los personajes serán mujeres cisgénero y con una identificación heteronormativa en sus prácticas sexoafectivas. Algo que, como señala Teresa de Lauretis

(1988), vuelve a situar a las mujeres lesbianas “en el ángulo muerto, en el punto ciego de la representación política”.

Submission ID

1488

Retos y reorientaciones del cine español en perspectiva queer en la era digital

Authors

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Abstract

La irrupción de la llamada “era digital” ha supuesto un reajuste y una nueva crisis en la tradicional industria del cine español del siglo XXI (crisis de la industria, crisis de salas, competencia con las plataformas) pero que en su perspectiva queer (Perriam, 2014; Zurian y García-Ramos, 2021) lo que ha conllevado es un avance cualitativo tanto en el número de autores como de temáticas como de distribución.

Creadores con difícil cabida en la industria tradicional se han abierto un hueco y sus creaciones se han expandido mostrando mucha más variedad en la representación de personajes LGBTIQ+ así como en las temáticas que se afrontan puesto que ya se va más allá de la representación de hombres gays cuyo arco del personaje se basa en su pretendida salida del armario. La representación de mujeres lesbianas, transexuales y bisexuales se están abriendo paso, así como personajes no binarios o de identidades no definidas o identidades fluidas.

De este modo, incorporando los estudios LGBTIQ+ como marco teórico aplicaremos una metodología inspirada en la teoría fílmica feminista (Zurian y Herrero, 2014) para desgranar los avances que se están dando en las representaciones LGBTIQ+ en el cine español actual y entre los autores que han conseguido una amplia notoriedad en este nuevo universo de representación libre queer nos centraremos en la obra de Roberto Pérez Toledo, tanto en sus producciones cinematográficas de largometrajes (Crespo, 2012), cortos e, incluso, piezas audiovisuales breves realizadas con iPhone o, incluso, piezas nacidas como colaboraciones publicitarias (Muro y Pérez, 2016).

Un amplio abanico por lo tanto no solamente de personajes, temáticas, medios (también de distribución) sino también de ámbitos de realización (cine, audiovisual digital en

plataformas, publicidad) que han llegado incluso a circular del cortometraje al teatro con el estreno de *Manual básico de lengua de signos para romper corazones* (Roberto Pérez Toledo, INAEM, Centro dramático Nacional, 2022), obra basada en el cortometraje (publicitario) *Sí a todo* (Roberto Pérez Toledo, para “El Corte Inglés”, 2016) cuyo protagonista es una persona sorda, es decir, personajes interseccionados que se van construyendo ante nuestros ojos como personas que van tomando conciencia de sí asentando su construcción personal.

Como conclusión, cabe señalar que Pérez Toledo ha conseguido dar una nueva y enorme relevancia a la representación de personajes queer en el audiovisual español. Algo que ha quedado truncado con su repentino fallecimiento el 31 de enero de 2022.

Submission ID

1494

Perception of women researchers in communications and social sciences regarding their academic work in times of pandemic

Authors

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Dr. Teresa Vernal - Universidad Andrés Bello

Abstract

The COVID-19 pandemic has meant a significant change in the work dynamics of women researchers. According to Staniscuaski (2020), academic men, especially those who do not have dependent children, are the least affected, but not women, especially mothers. Exploring the impact that the virus has had on the work carried out by women scientists in the field of communications and social sciences becomes crucial in order to develop actions and policies that help curb gender discrimination.

Using the Gender Barriers Model (Tomás and Gillamón 2009) that establishes that external barriers are related to social structures and leadership and gender, and the internal ones are related to behaviors and attitudes, this research seeks to explore the way in which women researchers in the area of communications and social sciences have faced

the challenges involved in adjusting to these new work dynamics in a world with a pandemic.

A mixed concurrent execution approach has been developed (Hernández et al, 2010). In other words, the quantitative and qualitative data were collected separately and simultaneously, although finally the analysis of the results is delivered together (Onwegbuzie & Johnson, 2006). Initially, an online questionnaire has been applied, aimed at women researchers in communications and in the area of social sciences, which contains questions oriented to their trajectories and academic experiences; the links between personal life and research and, finally, the views regarding the assessment of their areas of knowledge. As for the qualitative stage, it is descriptive/interpretive (Ruiz, 2007) and included semi-structured interviews (Hernández et al, 2010; Flick 2004) with Chilean women - leaders in the field of communications and social sciences - to find out their perceptions about gender equity in the professional areas in which they work and the complexities present in times of COVID-19.

Submission ID

1530

Ladies First in Place: Ambivalent Sexism and Conflicting Gender Ideologies in Online Discussion of Female-priority Subway Cars

Authors

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Abstract

In China, Shenzhen has piloted female-priority subway cars since 2017, which prompt public debate with some saying it goes against gender equality and leads to more congestion in other carriages during peak hours, while others supporting it considering better facilities for pregnant women, caring for female passengers and avoiding sexual harassment. More prominently, the “ladies first” carriages seem to be a bust and caused more fierce debate because many photos uploaded on the internet showed that priority seats are occupied by men. The purpose of this article is to scrutinize the arguments underlying the public discourse about female-priority subway cars which have represented the ambivalent

sexism in Confucian societies and conflicting gender ideologies with Chinese characteristics.

System justification theory were used as conceptual framework which argues that individuals hold beliefs for maintaining the status quo. Existing literature has outlined the importance of women's access to public spaces, gender-based violence on public transportation and patriarchal surveillance of women. During the Victorian era, sex-separated bathrooms were firstly established due to the adoption of social norms of propriety and a need for privateness. As more women entered the workforce, sex-separated spaces became the norm. According to Oscar Newman's defensible space theory, users should feel that the space is their own and that they have the right to feel comfortable and safe in it to reduce crime and fear in facilities. When more men were present in public transportation which was dominated by masculine behavior, women were expected to adapt their behavior to social norms present in these spaces. Gender-based separation of users in public transportation vehicles has been implemented in numerous cities which has been met with a mixed reception and mixed results. Researchers likewise hold different views on gender-based segregation of transport facilities with some of them challenging it as a failure to deal with violence against women.

This research adopts the critical discourse analysis as its analytical framework, a complete model of which needs to involve three levels of analysis including text, discourse practice and sociocultural context as well as the dynamic interplay among them. To examine the discourse of gender equality within certain sociocultural conditions, the analysis included 4217 online comments posted on the 11 most-shared articles or blog posts about female-priority subway cars from January 2021 to January 2022. The focus on most-shared articles was meant to account for the relative popularity, which logically should result in extensive and robust online discussions.

Results showed that both benevolent sexism and hostile sexism exist with women being regarded as fragile creatures while seeking control over men by asking for priority in the discourse. A notion of the power dynamics of gender arises when men were accused of squeezing women out not only of public places but also of positions of power. Chinese women's self-empowerment through social media is derived from a straightforward, rational yet resolute stance, but it usually gets offensive reactions from hostile sexists who regard female-priority facilities as women gaining power at men's expense.

Submission ID

1549

#PeriodPoverty, Networked Acknowledgement and Connective Support: How a Peripheral Public Health Issue is Discussed on TikTok in China

Authors

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Abstract

Period poverty refers to “an inadequate access to menstrual hygiene tools and educations”, which is a relatively new public health crisis that has been gaining global attention in recent years. However, since menstruation has long been socially constructed as an “undesirable bodily event”, women have long been experiencing “period shaming”. Survey data found that 42 percent of women in the U.S. have experienced period shaming. Talking about menstruation in public is taboo in many cultural contexts. The same situation happens in China as well.

Nevertheless, social media has provided networks, structures, and spaces for traditionally marginalized groups, including women who have experienced or are experiencing period poverty, to accumulate their voices and share their personal narratives of traumatic experiences. We focus on TikTok in this study for two reasons. Firstly, TikTok, also known as Douyin, is one of the most popular social media platforms in China. The content posted on TikTok is more likely to get amplification and garner public attention. Secondly, TikTok is an intersection platform between the Western platform system and China platform system, we expect to use this study as a springboard, and conduct a comparative study between western countries and China in the future. Accordingly, we want to ask how period poverty is discussed on TikTok in China (**RQ1**).

Notably, not only the victims who leverage TikTok to share personal stories and enhance visibility. Among the disseminators of the discussion, average users may generate content about period poverty and engage more users. On the other hand, opinion leaders or news media also play a role in amplifying this peripheral public health, and in turn, raising the

public's attention. Specifically, we will examine who discusses more period poverty on TikTok in China (**RQ2**).

In the meantime, the sharing of personal or others' traumatic experiences cascades across social media yielding a sense of belonging and solidarity, which is referred to *Networked Acknowledgement (NA)* (Suk et al., 2019). The original idea of NA develops from “intimate publics” (Berlant, 2008) and “affective publics” (Papacharissi, 2016), the former emphasizes the form of the collective community by affective ties, while the latter points out the implications of collective action. Accordingly, we conceptualize NA as a TikTok post that expresses endorsement, identification, and support, and highlights common experiences. In light of this, we will explore the proportion of NA in period poverty discussion (**RQ3**), and whether the support discourse is alongside a “call to action” discourse (**RQ4**).

To answer the research questions, we will conduct a content analysis of the TikTok posts containing “period poverty” and “unpacked menstrual pad” – a relevant news event to period poverty -- in Chinese since August 2020, when period poverty was widely discussed on social media in China. The unit of analysis would be each TikTok post. Practical and theoretical implications will be discussed.

Submission ID

1599

The Platform Family and Everyday Life

Authors

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Abstract

The Platform Family and Everyday Life uses domestication theory (Silverstone, 1994; Silverstone & Hirsch, 1992) to explore the entanglement between technological artefacts and platforms. Bridging media studies and science and technology studies (Berker et al., 2006), the conceptual framework offers a way to explore aspects of the moral economy (appropriation, objectification, incorporation, and conversion) in relation to information and communication technologies (ICTs) in everyday life (Silverstone & Hirsch, 1992). Enveloped in ethnography, the study includes several layers of research methods, including a survey (SurveyMonkey), family interview (Zoom), digitized home tour (Zoom), and family media audit (Lookback). The data for the study was collected from August to November of 2022 in British Columbia, Canada and explores how 30 families (110 participants) use,

store, and share technological devices and platforms. The study includes 52 parents and 58 youth between the ages of 0-19. Domestication theory has been used to study television (Silverstone, 1994), internet/computers (Bakardjieva, 2005; Bakardjieva & Smith, 2001), smartphones (Vincent & Haddon, 2018), smart speakers (Brause & Blank, 2020), and digital platforms (Baym, 2015; Burgess & Baym, 2020). Previous scholarship is extended in this study to examine a wide selection of ICTs in a single study, including smartphones, gaming consoles, computers, tablets, televisions, and smart speakers. The study examines the spatial-temporal dimensions of artefacts and the connection they have to platforms (social media, streaming media, gaming, etc.), illuminating gendered dimensions of the modern household. As Figure 1 illustrates, there is a propensity for teenage girls to use social media platforms like TikTok while teenage boys more often appropriate gaming platforms. The blueprint in Figure 2 is for a family with a stay-at-home mother who spends most of her day in the kitchen on her smartphone providing care for two preschoolers who enjoy watching Netflix or Disney+ on the television in the living room or basement. The blueprints also serve to illuminate socio-economic disparities. A single mother living below the poverty line, is raising three children; the two younger children share one crib, the teenage daughter has a twin-sized bed, but there is no bed for the mother. In another case, a divorced mother to two children lives in a one-bedroom basement suite with a toddler, while her son lives down the street at her parent's house because there is not enough room for the second child in her rental. Several families have a designated "man cave," but no equivalent emerges for women in the study. The domestication framework offers a useful lens to explore the juncture between technology, platforms, and gender in the home.

Keywords: domestication theory, technology, platforms, ICTs, home, family

Figure 1: Spatial-temporal timelines of media and technology usage

<https://tinyurl.com/3h34x2te>

Figure 2: Home blueprints with technological artefacts

<https://tinyurl.com/ypjzww7e>

Submission ID

1630

How does the fit ideal in social media reduce body image satisfaction among female college students: an eye-tracking study

Authors

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Abstract

With the popularity of fitness, a growing number of fitness and sports bloggers show relatively ideal fit body impressions through social media. To some extent, these images negatively affect the body satisfaction of young women. However, this effect varies differently, suggesting that the role of psychological characteristics in users' resistance to the effects of media exposure on body satisfaction under this topic remains to be explored.

The present study aims to explore the following questions: How are image displays of fit ideal bodies viewed by the recipients of the information? How does the internalization of the fit ideal and the body image anxiety contribute to the impact of media exposure of fit ideal bodies on views' body image satisfaction?

Eye-movement information can reflect the visual processing of the human brain and, to a certain extent, the mental cognitive status of the user. Records of the eye movement can feature how people view the image of the ideal fit body. The eyelink-1000 plus eye-movement device was used in the present study to measure the fixation duration, the number of fixation, and the trace of movement.

Female college students (N = 40, age between 18 and 28) in a comprehensive university in Beijing were voluntarily recruited and randomly allocated to view 5 stimulus materials featuring fit and visually striking models or control images with perfect body parts covered. Contents were obtained from social media (Weibo) commonly used in China. Participants were asked to complete an online questionnaire including questions on daily social media behavior, Body Image Questionnaire, and Sociocultural Attitudes Towards Appearance Questionnaire (SATAQ) 1 day before they participate in the experiment. The Body Image Satisfaction Scale (BISS) was adopted as the pre-and post-test questionnaire. The experiments were conducted one by one, and to prevent influencing the test results, the experimental task performed by the previous subject could not be known by the later one. Before the formal experiment, after the subjects completed the pre-test body image satisfaction questionnaire, the researcher explained the experimental requirements and precautions to the subjects, and performed eye calibration. The subjects then browsed the stimulus material and completed the post-test body image satisfaction questionnaire after completing all the browsing. To mask the purpose of the experiment and to test whether participants

viewed it carefully, participants were asked to answer a question related to the experimental material but not to the purpose of the study after each image was presented. The data from the pre- and post-test questionnaires of both groups were analyzed and combined with the comparison of hotspot maps and interest partitions obtained from the eye monitoring equipment to know whether there were significant differences between the experimental and control groups.

From the comparison between the pre-and post-test questionnaire, both groups showed an overall decline in body image satisfaction, but no significant differences emerged in the degree of increase in anxiety levels between the two groups. However, there were significant differences in the eye-movement characteristics presented by the pictures of different exposure situations of fit ideal bodies. A 2 (with/without a significant body part stimulus) × 2 (high/low level of internalization of the fit ideal) × 2 (high/low level of body image anxiety) ANOVA will be used to examine whether fit ideal internalization and body image anxiety independently or in combination, moderated the impact of media exposure on body image satisfaction.

These findings will illustrate how media exposure differently affects young women with diverse psychological characteristics, and should be noticed for prevention, intervention and treatment for body image dissatisfaction. This study provides a method and direction to explore: social media study can benefit from eye-tracking methods and techniques to unobtrusively investigate the quantitative evidence underlying visual processes.

Submission ID

1645

Social Stigma and Privacy Calculus: A Study of Chinese Gay Men's Self-Disclosure on Social Media

Authors

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Dr. Pengxiang Li - Shenzhen university

Dr. RunZe Ding - Shenzhen university

Abstract

In our interconnected digitalized society, a variety of approaches have been used to explain an individual's self-disclosure behaviors, but the distinct nature of gay men's self-disclosure on SNSs demands a more targeted theoretical framework.

Stigma is a significant source suppressing gay men's self-disclosure because of the need to protect their privacy, especially sexual orientation (Fox & Warber, 2015). This is particularly true in China, where individuals are expected to obey the mainstream values influenced by Confucian culture (Adamczyk & Cheng, 2015). However, the findings about the relationship between stigma and self-disclosure are mixed. Perceived stigma is linked to conceal a socially devalued characteristic (Lane & Wagner, 1995), and the privacy risks reduce disclosure willingness. While, recent study shown that stigma is associated with stress burdens (Brown,2017),which increases self-disclosure to gain social support.

For stigmatized Chinese homosexuals, self-disclosure can be considered as a process of balancing risks and benefits. According to privacy calculus theory, self-disclosure is a product of three countervailing influences. Privacy concerns are negatively related to disclosure (e.g., Dienlin & Trepte, 2015). Conversely, expectation of benefits and trusting beliefs facilitate self-disclosure (McKnight et al. 2002, p. 303). This study thus integrates privacy calculus with social stigma theories and builds a theoretical model to study Chinese gay people's self-disclosure.

It is worth mentioning that privacy calculus theory focused on privacy violations by the institution operating the platform, while ignore other people on social media. Thus, in this study, the privacy calculus framework will be extended by examining the separate effects of institutional and social privacy concerns, as well as institutional and interpersonal trust.

The potential dissemination of personal information may harm queer populations(Stern 2016), especially those in need of the protection of the closet because of perceived stigma. Hence, we hypothesize that:

H1a. perceived stigma is positively related to Institutional Privacy Concerns.

H1b. perceived stigma is positively related to Social Privacy Concerns.

H2a. Institutional Privacy Concerns is negatively related to self-disclosure.

H2b. Social Privacy Concerns is negatively related to self-disclosure.

Stigma affects gay people's appraisal of the external environment(Duguay, 2016), including institutions and other people, we thus predict that:

H3a. perceived stigma is negatively related to Institutional trust.

H3b. perceived stigma is negatively related to interpersonal trust.

H4a. Institutional trust is positively related to self-disclosure

H4b. interpersonal trust is positively related to self-disclosure

We will conduct a cross-sectional online survey, and the data will be collected from 400 Chinese gays who are active SNSs users. A questionnaire will be developed using items from the literature, and each constructs will be measured with indicators coded on a seven-point Likert scale.

After testing our model, we expect to demonstrate how privacy calculus play mediating roles between stigma and gay men's self-disclosure. This study is conducive to understand how Chinese sexual minorities evaluate the external environment, and adjust their self-disclosure behaviors on SNSs. Also, combined social factors, we proposed the role of social privacy, developed privacy calculus theory in the context of social media.

Submission ID

1658

Trapped by Male gaze and Perfection: The Beauty Standards Achieved by Photoshop

Authors

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Abstract

In recent years, the phenomena of young people, especially adolescent girls, developing body image issues and eating disorders, such as anorexia nervosa and bulimia nervosa, have become more pronounced. Statistics have shown that among girls aged 15 to 19 years, 0.48% of them meet the criteria for anorexia nervosa, and about 1% to 5% meet the standards for bulimia nervosa. (Morris et al., 2003) These mental illnesses could lead to both short-term and long-term bodily harm (even death in extreme cases), and they are theorized to stem from concerns about food, weight, and body images, and scientists have been trying to find out the reasons behind these body-image issues that are so prevalent among teenagers. In addition, many researchers have identified social media platforms as a potential source of anxieties that lead to these mental health problems based on current studies. Following in their footsteps, I explore how photoshop, a practice that has become increasingly common on social media platforms like Instagram, Weibo, and Little Red Book (the latter two were both Chinese social media platforms exhibiting similar trends of

increased photo editing usages), can influence the mental health of teenage girls and affect their perceptions of body images and what actions can be taken to alleviate the stress brought about by viewing or using photoshop online.

With the realization that these anxieties affect teenage girls more than teenage boys from reviewing current psychological studies, I examine the possible origin of photoshop on social media platforms, the influences of photo-editing on self-image, and the relationship between self-images and psychological disorders by paying particular attention to beauty standards based on gender. Incorporating ideas from Lull's Hegemony, Sandvig's The Social Industry, Habermas' The Public Sphere: An Encyclopedia Article, Spivak's Can the Subaltern Speak?, and the works of many other scholars, I conclude that the utilization of photoshop on social media comes from the hegemonic practices within the advertising industry, the self-image issues and use of photoshopping applications can form a positive feedback loop that reinforces both elements in the process, and self-image issues can be argued to contribute to mental health problems. All of these factors reinforce more scrutinizing beauty standards experienced by girls.

I then turn my attention toward a recent trend where female online influencers post their unedited photos and videos instead of polished ones to explore a possible way of reducing teenage girls' stress and insecurities. Mainly, I use content analysis to analyze the most representative comments under these posts on Instagram, Weibo, and Little Red Book. By focusing on the concepts of "perfection" defined by current beauty standards in the United States and China and "male gaze," I conclude that seeing posts without manipulations can relieve some stress felt by adolescent girls using Instagram based on their word choices such as feeling "normal" and "happier." Comparably, Weibo users exhibit both newly-generated anxieties toward content creators who can fit into existing beauty standards without photo-editing and some considerations about adopting a more authentic presentation of "self" online. In contrast, the users on Little Red Book, although consisting of primarily female users according to statistics studies, show more polarized attitudes toward influencers who live up to beauty standards and those who cannot. I thus reason that more emphasis on "perfection" according to Chinese standards and the internalization of the "male gaze" can be seen among users on Little Red Books. Based on these conclusions, I believe future research about the effect of this new trend needs to consider each social media platform's demographic as I have only obtained preliminary results at the moment.

Submission ID

1677

“Show how much you love me”: A Study of Online dramatic Performances in College Couple team in China

Authors

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Abstract

The rapid development of information society has made the mediation soundly, letting the lovers pin down their emotional life and relationship gradually and mostly via virtual world. "Connecting on clouds" is becoming a reality. Goffman, in his Dramaturgical Theory, proposed the concept of "dramatic team", referring to the interdependent and consistence in performance. Based on semi-structure interviews with 20 young college student couples in China, this study explains how couples play the great role in maintaining a given impression in public performances as a team of romantic relationship. The study also profiles the strategies, behavioral and psychological motivations in their performance. It concludes: (1) the ideal performance of the drama couple team includes the positive interaction both the backstage and the front-stage; (2) gender differences deduced from media ideologies lead female partner to a dominant role in the performance, which in turn resulted in the transfer of internal discourse; (3) teams who were impatient with the front-stage performances, tend to look for a new room so that the side stage come into being; (4) this study applies "Key Performance Indicator"(KPI) into romantic performance unprecedentedly, and analysis the crisis underneath the seemingly beautiful romance aura in couples in China.

Key Words: Dramaturgical Theory; Dramatic team; College couples; Gender ideologies; Performance stage ;

Submission ID

1685

The Protest Against Online Misogyny on China's Social Media: A Case Study of the Weibo Hashtag #I am not a "Sick Yuan"

Authors

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Abstract

The online domain is not a utopian world and the online misogyny is an evolving phenomenon discussed by a long list of scholars (e.g., Zoonen 1992; Wilding 1998; Mantilla 2013; Jane 2014, 2016; Han 2018). While fighting against online misogyny, feminists or other subjects have been turning to the vehicle of hashtags, which can “create awareness and discussion, spread ideas, better affiliate individuals with a community, and integrate resources from the Internet (Bonilla & Rosa, 2015; Yang, 2016) and prove efficient by a lot cases such as #MeToo.

In China, there have been emerging various misogyny appellations with the key word “Yuan” on social media. “Yuan”, a word dated back to Western Zhou Dynasty (the 11th century B.C.—771 B.C.), is primarily a complimentary word to describe women with “beauty”, “wisdom”, “fame”, etc., though evolving with time. In October 2020, it appeared in a Weibo post mocking some young and beautiful women who meticulously posted selfies of luxury daily life, which was revealed to be realized by group buying. In September 2021, the appellation “Buddhism Yuan” was created by the Chinese mainstreaming media *Workers’ Daily* in a Weibo post to criticize young women who sold goods by posting selfies related with Buddhist culture and soon became a trending topic on the Internet. Ever since a variety of misogyny appellations coined with “Yuan” such as “Sick Yuan” and “Dance Yuan” have been emerging and spreading on social media and aroused contentious debates in China.

Against this backdrop, this study takes the hashtag #I am not a “Sick Yuan”, a hashtag with 0.29 million comments and 660 million times of reading, established by the protagonist of the derogatory and fake news about “Sick Yuan” by *Jiangkang Shibao*, a newspaper under the jurisdiction of the CPC Party newspaper *People’s Daily*, as a case study, to probe into the protest against online misogyny. The study attempts to explore the themes of the protest and the argumentation patterns of posts under the hashtag #I am not a “Sick Yuan”, and how the protest against online misogyny is mobilized by examining the discourse strategies embodied in the posts.

The methodology includes both a semantic and discourse analysis of the 313 posts under the hashtag. The results show that the condemnation of the media, which erroneously criticized those young women who posted on social media pictures with makeup in the hospital as vainglorious and mistakenly claimed that these pictures were tools of goods selling, serves as the foundation of the protest against online misogyny. The 10 highest-frequent words, “Yuan”, “apology”, “disinformation”, “network”, “Internet traffic”, “stigmatization”, “unscrupulous”, “violence”, “action” and “public opinion”, and the corresponding semantic web on one hand convey the netizens’ anger with misogyny and request for justice, and on the other hand show the formation and operating mechanism of online misogyny. Moreover, it is noted that three types of discursive strategies were employed in the networking protest,

i.e., “repetitive narrative”, “risk description”, “coinage”. “Repetitive narrative” refers to the release of repetitive information about the fake “Sick Yuan” news and the urge for media’s apology. “Risk description” urges the netizens to fight against misogyny by pointing out the risk of keeping silent. “Coinage” refers to two ways of word creation: creating new words “XX Yuan” with alternative and positive meanings and creating their counterparts “XX Lang” (“Lang” means “man” in Chinese) with derogatory meanings. It is concluded that though the protest under the hashtag #I am not a “Sick Yuan” hasn’t won justice for those stigmatized women, the protest in one way and another has slowed down the spread of derogatory discourse of “Yuan” and proves to be significant in the fight against the aggravating misogyny on China’s social media and society.

Submission ID

1723

Body as Battlefield: Iranian Women’s Self-representation on Instagram

Authors

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Abstract

This paper studies the sociopolitical significance of Instagram as the only authorized social media platform in Iran and examines the intersection between identity, gender politics, hegemony, and online self-representation. Iranian women can be regarded as discursive figures upon whom power structures are solidified and constantly reproduced. Their bodies have been regulated and securitized in a hierarchical policy-making manner resulting in the institutionalization of hegemonic decency. In the absence of the disciplinary gaze and the patriarchal monopoly of the public sphere, Instagram provides an opportunity for Iranian women to reclaim space for self-expression and to fashion personas that are difficult to maintain otherwise or elsewhere. While present online, Iranian women inhabit cultural contexts that are different from the ones in which they physically reside. Their milieu on Instagram is dominated by a climate of postfeminism—saturated with the rhetoric of individualism and self-empowerment. However, the online visibility that is afforded to the overlooked and under-sphered is not an uncontested notion and women’s self-representation is fraught with arguments around resistance, exploitation, and male gaze, to name a few. Young women as the core users of this image-based platform turn themselves into

aesthetic subjects and practice empowerment through self-exposure. This online resistance is in keeping with the tone of liberal and popular feminism which celebrates commercially driven self-love and body positive discourses, equating these with overcoming gender asymmetries. While these upbeat, visually-oriented, and seemingly superficial practices are not deemed subversive in the context of western feminism, I will make an intervention to nuance the political hopes that we attach to postfeminism by introducing potentials to the visual regimes of Iranian femininity and ask how a focus on tangential political expressions through affirmation of visibility can shift some of these dynamics. By moving the discussion towards transnational feminist media studies, I will account for the pluralistic manifestation of both gendered oppression and emancipation from it. To do so, applying a critical visual discourse analysis allows us to triangulate between users, Instagram posts and the historical, cultural, and political climate of the Iranian context.

Submission ID

1741

Fake Beauty Makes Girls Dislike Their Appearance? The Role of Upward Comparison and Media Literacy

Authors

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Abstract

Background. Manipulated photos (e.g., using special function to make eyes look bigger or legs look longer) on social media harm female users' body image. Compared with the static photos, the manipulation on the videos might be more subtle so that the impact on audiences become more secretly and pervasively. Notably, research hints that the impact of fake beautified videos might be greater on the face-focused body image than on the body-focused body image. Differentiating the effect would be the first step for the effective intervention. Also, we included upward comparison as the mediator to explain such a cognitive process. Further, we speculated that if viewers had the ability to see through the manipulation on beauty, they would be less likely to be impacted. Therefore, we included the media literacy as a moderator.

Method. The study conducted an experiment that 200 female short video viewers aged between 17-37 years ($M=19.70$, $SD=1.83$) were randomly exposed to one of four short video clips (video showing facial appearance *with/without* facial beautifying effects or video showing figure *with/without* bodily beautifying effects). After that, the participants reported on the *body image, upward comparison and media literacy* scales.

Results. Compared with viewing short videos without beautifying effects, watching the ones applied beautifying effects produced more negative impact on female viewers' body image ($t_{face}(98) = 3.82$, $p_{face} < .001$; $t_{body}(98) = 6.98$, $p_{body} < .001$). Compared with body-related body image, female viewers' face-related body image was more negatively influenced after watching a face-focused short video with facial beautifying effects. Upward appearance comparison mediated such effects (indirect effect = $-.01$, $SE = .01$, 95%CI [$-.0291$, $-.0002$]). However, the moderating role of media literacy was not significant ($b = -.14$, $SE = .25$, 95%CI [$-.6244$, $.3403$]).

Conclusion. Viewing beautified videos makes females appraise negatively on their body because they deemed their body as less attractive after being compared with the beautified figure in the video. Having higher levels of media literacy did not produce protective effect in such process. Reflection has been made on how we should cope with the potential harmful effect in the reality that manipulated visual media are seizing our attention and stimulating our brain.

Keywords: body image, appearance comparison, short video clips, beautifying effects, media literacy

Submission ID

1774

Deconstructing Media Role in Bridging the Gender Gap in Higher Education

Authors

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Abstract

Closing of schools to mitigate the effect of Covid-19 has disrupted the education for learners across the world. This disruption of education is the largest in history (UN, 2020). The Harvard Political Review states that marginalized population has been disproportionately affected by the pandemic. More so, the girls, whose educational prospects is in limbo (Harvard Political Review, Rana, 2021). In India historically girls are dissuaded from equal opportunities in education and Covid-19 has added to all these existing ones. Beyond loss of learning this pose a great challenge for inclusivity in the long run. A study conducted by Malala Fund in 2020 shows, gendered access to technology affects girls' education. Many girls and young women pointed out the issues regarding remote learning (PLAN International, 2021). In India, the digital divide is not just a socio-economic issue but a divide between the genders too. Where many children are sharing a single phone, the male child is a priority with regard to the use of the phone for online learning (Gilbertson, Dey, Deuchar, & Grills, 2020). The present study is empirical and descriptive. It attempts to explore and describe the phenomenon being studied within the purview of gender disparity in education culled in by the covid crisis and how communication and use of technology can be employed to bring about change. The current study is based on both primary and secondary data source. The secondary data was collected from various published sources including, books, journals, newspapers, websites, government records etc. The primary data was collected by adopting purposive sampling technique. Ample care will be taken to get responses from various strata of the society which will also help the researchers to explore the psychographic variants of the key stakeholders. The framework hypothesizes the gender norms, expectations, disparities and restrictions that has widened the gender inequalities and use of media with the to overcome the inequalities.

Key Words: *Gender Inequality, Digital Divide, Education, Disparity*

Submission ID

1776

The exploration of Weibo's Fitspiration contents and its impact on Chinese female and male body images

Authors

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Abstract

There have been several accounts that point to the exposure of thinspiration images on mass media and posts on social media could lead to negative effects on body satisfaction and the perception of the body images of women, especially. However, in recent years, fitspiration as an online trend has emerged to promote people to do regular exercise and to encourage them to have a good nutritious meal for their healthy life. Contrary to thinspiration's contents, fitspiration contents consist of images related to fitness and the promotion of a healthy diet via social media platforms. Accordingly, great scholarly attention has been also drawn to examine the media contents related to fitspiration and their influence on consumers.

Since traditional media have emphasised a thin body as an ideal body image for women over a decade, it was expected that the exposure of fitspiration, as a new online trend, would lead to positive effects on the body satisfaction of women. However, much scholarly work has been said that the media exposure of fitspiration images or posts also leads to negative effects on women such as the low level of body satisfaction, eating disorders and so on. In addition, some research found out that the contents of fitspiration tend to promote the consumers to keep a strict diet and to have excessive exercise training. Even though the great academic attention of Western scholars about the increased popularity of the consumption of the fitspiration content on social media by the young generation has been continued, it is true that relatively little attention is being paid to the influence of fitspiration content in Asian countries, especially in China. Therefore, this study aims to investigate the characteristics of fitspiration contents on the Weibo post first, and then examine the effects of fitspiration images on female's body images through in-depth interviews. In addition to this, this research will examine how the exposure of fitspiration contents also affects men's body satisfaction considering that the media has emphasised muscular body as an ideal male body image.

Submission ID

1798

Panel overview - The challenge of constructing an inclusive academy in Eastern and Southern Europe: women, disabilities, and equality in higher education

Authors

Dr. Olga Kolotouchkina - Complutense University of Madrid

Dr. Liisa Hanninen - Complutense University of Madrid

Abstract

According to World Economic Forums report for 2020, today's active generation will not see gender equity in our lifetimes as it will be not reached for 99,5 years. Gender gaps in Higher Education can be better understood if we consider gender equality from a broader perspective, including economic participation and opportunity, health and survival, political empowerment and educational attainment (WEF, 2020) in the country, as these underlying factors form the bases upon which equity is constructed. In the academic world, gender equality practice can represent huge challenges in terms of discrimination, contrary attitudes and long lived social norms and habits. If observed under an intersectional point of view and considering functional diversity, being a women with disabilities reaching out for academic achievement often doubles the challenge, especially in Eastern Europe. Also, research in the crossroad domain of women, gender and disability studies is scarce in the region.

The current panel delves into the reality of a European R&I project with the objective of creating a networking collaboration between 2 Southern European universities with the academy of science in an Eastern European widening country, with the aim of fostering gender equality and female careers in the academy, as well as unlocking and enhancing excellent research in the domain of women, disability and inclusion, largely relying on twinning activities among partners. Compliance with Responsible Research and Innovation (RRI) principles and ERA recommendations are promoted in all phases of the initiative.

The project strategy is based on an extensive analysis of needs and best activities recognition, and it focuses on capacity building, internationalisation, improved research that opens new frontiers, and fostering academic gender equality in all its manifestations, it also aims to improve the research profile of the Eastern European academy. To reach these goals, the project innovation agenda includes, among other, actions such as training in inclusive management and administration, designing equality plans, organizing summer schools, workshops, seminars and courses, starting new shared studies on the core topics of the project as well as carrying out academic exchanges. A special emphasis is given to

the participation of early career researchers and related mentoring and training activities, female and disabled students.

The proposed panel covers several core issues around the project themes and fosters discussion on the following topics:

- Digital inclusion and inequalities in urban life: examining the intersection of gender, age, impairment, and vulnerabilities in three European cities.
- Roma women, failing policies and “integrating” actors in Bulgaria.
- Achieving equality in higher education for women with disabilities through the methods of clay therapy.
- First generation women with higher education in Bulgaria: Obstacles and policies.
- Good practices of the University of Ruse, Bulgaria in the social inclusion of students with disabilities.

Finally, the panel will offer opportunities of collaboration for those participants interested in deepening their knowledge in the intersection of the topics of women, disabilities, inclusion, and academic excellence.

Submission ID

1805

Empowering adolescent girls through digital interventions in rural Rajasthan: A case study of Girls Effect’s Chhaa Jaa (Go Forth and Shine) programme

Authors

Ms. Sneh Gupta - Guru Gobind Singh Indraprastha University

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Abstract

In India, access to mobile phones and Internet has increased over the past decade and so have the efforts to incorporate digital platforms, mobile media and social media into social and behaviour change communication (SBCC). Mobile devices are becoming the port of entry to the digital world, particularly for disadvantaged groups, and mobile-only use is now

increasingly prevalent. Young population in India (even in lower income communities) finds ways to navigate financial and social constraints so that they can participate in adolescent/teen social life and youth culture by being digitally connected (Bonnie Zare, 2021). Education-entertainment programming taps into these urges and uses multimodal, transmedia approaches to reach and engage with adolescents. Using rural Rajasthan in west India as a case study, this study examines how mobiles represent opportunities as well as challenges for the digital inclusion process. In June 2019, global NGO Girl Effect launched Chhaa Jaa (a clarion call to “Go Forth and Shine”) an online content-driven programme to educate and inform low-income adolescent girls (16 to 19 years old) in rural Rajasthan in India. The content is underpinned by innovative behaviour change science designed to empower girls to make informed decisions about their future - from accessing information about Sexual and Reproductive health rights (SRHR), to negotiating with parents about choices for their education, or preparing to find a first job. Chhaa Jaa used mobile media affordances and launched web video series, Sex and Relationships Chatbot, and Technology Enabled Girl Ambassadors (TEGA) communities to facilitate SRHR information among adolescent girls in Rajasthan. Using in depth interviews with structured questionnaires and netnography tools like social media traces, virtual community interactions, and researcher experiences, investigative, interactive and immersive data will be collected. Various aspects of adolescent girl’s understanding and practices about their Sexual and Reproductive Health (SRHR) in relation to their digital skills, differentiated uses of the web, and communication design will be discussed. It is a critical evaluation of creative approaches to monitoring, evaluation and learning (MEL) of digital SBCC initiatives in rural India. Evidence suggests young people are responsive and enthusiastic to digital solutions related to health (Vyas et al, 2020). More specifically, digital solutions have the potential to tackle some of the key barrier’s adolescents in LMICs face when seeking SRHR information and services, including provider bias stigmatization and discrimination, lack of privacy, embarrassment, and high cost of services and transportation. Merging technology and SRHR can encourage an open dialogue about taboo topics in the wider community, increase self-efficacy of young people, and engage mass audiences in a cost-effective and meaningful manner. The study explores opportunities of digital technologies in the villages of India.

Research Questions

1. What are the digital technologies used by adolescent girls and young women to access SRHR information in rural Rajasthan, and how and why are they using them?
2. How has Chaa Jaa affected the SRHR information level and practices among adolescent girls in rural Rajasthan?
3. How can digital spaces like Chaa Jaa be better used to help improve SRHR among adolescent girls and young women in India?

Design & Method

The present study is exploratory and uses mixed methods. Theory of Change used in creating several advocacy campaigns on SDG 5 forms conceptual foundation of the study. Cross sectional design with a mixed methods approach (Creswell and Plano Clark (2011)) will help in triangulation of data, offsetting the weaknesses and enhancing the quality of results. Convergent parallel design of mixed methods approach is employed to seek heightened validity and convergence of results.

Keywords

Digital Technologies, Adolescent Girls, Sexual and Reproductive Health Rights, Mobile Media Intervention, Digital Advocacy Campaign

Submission ID

1817

Digital inclusion and inequalities in urban life: examining the intersection of gender, age, impairment, and vulnerabilities in three European cities

Authors

Dr. Olga Kolotouchkina - Complutense

Dr. Liisa Hanninen - Complutense University of Madrid

Dr. Lyuba Spasova - Bulgarian Academy of Sciences

Abstract

There is a quest for inclusive and socially sustainable solutions to the challenge of the digital divide on an urban scale, to make cities truly inclusive and open places for all. The emerging discipline of Responsible Research and Innovation (RRI), which is increasingly becoming mainstream in the European Research Area, can contribute to finding answers as it provides “with and in society” solutions to complex urban challenges. RRI sets the focus on gender transformative action, enabling a participatory and democratic approach to current Research and Innovation (R&I) framework, underpinned by efficient, practical, and socially acceptable ways of problem solving.

While smart urban paradigm is gaining ground on a global scale, offering an extraordinary window of opportunity for innovation and excellence in urban governance, critical voices

are being raised about the widening digital divide and increasing digital inequalities between the privileged smart citizens and citizens who face significant digital barriers on account of their age, gender, race, or impairment. In fact, elderly people, people with disabilities or those who experience social and economic vulnerability are usually far from benefiting from the digital revolution on an urban scale. The degree of digital literacy and of technological appropriation, as well as the availability of access to the Internet are some of the key factors enabling or hindering digital engagement of people and therefore, predicting their social participation and their exercise of digital citizenship rights.

The purpose of our research is to shed light on the potential of RRI to become a meaningful methodological framework for a sustainable, responsible inquiry with practical solutions for public governance from a standpoint of intersectionality, reflective practice, and social responsibility. In particular, the research was aimed at deepening knowledge about the peculiarities of smart urban governance and its approach to digital inclusion, accessibility, and equity of the vulnerable groups of citizens in Europe through a comparative case study of three European cities – Madrid, Helsinki, and Sofia. A series of in-depth interviews were conducted with public officials in charge of digital inclusion, accessibility, and human rights in the governments of the three cities. The key research questions were specifically focused on the practice of digital inclusion and the equity of the vulnerable citizens, as well as on the related policies and organizational framework within each urban governance.

While the deployment of smart digital innovation is yet uneven in each European city, a comparative study provides a conceptual and empirical insight into the best practices and remaining challenges for an effective digital inclusion of vulnerable citizens on an urban scale.

Submission ID

1818

Good practices of the University of Ruse, Bulgaria, in the social inclusion of students with disabilities

Authors

Dr. Ani Popova - Bulgarian Academy of Sciences

Abstract

The paper presents the experience of the University of Ruse, Bulgaria in the work with students with disabilities and their inclusion and integration into the academic life.

The clarification of *the concept Otherness*, its nature, forms and societal reflections serves as a theoretical background of the research.

The paper is focused on one of the good university practices oriented towards the social inclusion of students with disabilities, namely the functioning of the Students' Club of the Social Worker. Through its activities and initiatives, the club not only motivates the disadvantaged students for high achievements and personal growth but also attracts many other students without physical or mental problems to work in benefit of their classmates with disabilities. The main goal of the club is to develop sensitivity and respect to the Otherness as necessary competences in the contemporary multicultural world. The club contributes to the quality of the study process in the university bachelor and master degrees in the field of Social work through the acquisition of real practical skills by the students and their integration into the existing system of the social services on regional and local level.

The results from an empirical study on students' perceptions about the integration of disable people in Bulgaria are presented and discussed in the paper and some recommendations are formulated about the necessity of more focused teaching and learning activities in order to enhance the social inclusion as an important aspect of the academic environment.

Submission ID

1838

First generation women with higher education in Bulgaria: obstacles and policies

Authors

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Abstract

Gaining higher education is often researched as a factor for social mobility; however, higher education in Bulgaria continues to be inaccessible to first generation students. The shares of first-generation students in higher education is lower than 10% of all students in

the country[1]. It is important to make a distinction between first generation students' whose parents or grandparents have secondary education and those students' whose families only have lower than secondary education. The latter make up less than 1% of all the students in the country and are usually subjected to inherited poverty, lack of social capital and access lower quality of initial and secondary education institutions. The situation is even harder for women, since many of them are subjected to social practices within their local communities that prevent them from gaining secondary and higher education (early marriage, early childbirth, etc.).

The current qualitative study based on semi-structured interviews is focused on exploring the factors that make the access to higher education easier for first generation women with higher education, whose parents have lower than secondary education degree. Some of the factors explored are 1) policy factors – governmental programs for additional tutoring during secondary education/governmental scholarships based on social status, 2) NGO programmes for access to higher education, 3) Religious programs for access to higher education, 4) Family factors.

The study aims at answering the questions – (1) what are the pathways (governmental programs/NGO programs/Religious programs/Family factors) to higher education for first generation women with higher education, whose parents have lower than secondary education? and (2) Are there any effective policies for providing access to higher education for those women?

[1] Bulgarian University Ranking System data

Submission ID

1847

Roma women, failing policies and “integrating” actors in Bulgaria

Authors

Dr. Shaban Darakchi - Bulgarian Academy of Sciences

Abstract

Withing the last 30 years there have been countless number of initiatives, policies, programs, legislative measures and promises regarding the “integration” of Roma in Bulgaria. Despite all these initiatives the living conditions and wellbeing of Roma remain very

disturbing. According to different international bodies the predominant part of the Roma community is living in a significant poverty with a minimum level of employment, increasing dependence on social assistance, early school leaving, poor health status, inappropriate living conditions, lack of real opportunities for full social and cultural expression and exclusion from society. It has been also proven that Roma women are affected in a much greater extent from these alarming trends compared not only to Roma men but to the rest of the women in Bulgaria as well. This study aims to analyse how and why the so-called Roma integration in Bulgaria is constantly failing. Analysing policy papers, political measures, and previous surveys, the main questions of this study are (1) how are race, ethnicity and minority understood by the official political discourse? (2) to what extent are these analyses and measures gender sensitive? (3) is there political opportunism regarding Roma integration and the role of Roma women as birth givers? (4) how have the expanding evangelical networks and actors reshaped the idea of ethnicity and women in Roma communities; and (5) is there a generational change in the attitudes towards Roma people?

Submission ID

1863

Achieving equality in higher education for women with disabilities through the methods of clay therapy

Authors

Dr. Snejanka Malcheva Stoyanova - Bulgarian Academy of Sciences

Abstract

The article considers the topic of clay therapy as a method used to help achieve equality in higher education for women with disabilities. Techniques for working with clay for vision and hearing problems are discussed. Photographs of works by participants in the author's program "Modeling myself " are presented.

The case of speech therapist Helen Keller is considered. Despite her blindness and deafness, with the help of Anne Sullivan, her teacher, by verbalizing tactile contact, she manages to master the ability to communicate, get a bachelor's degree and help other people with similar problems.

Key words: clay therapy; art therapy; women with disabilities; equality; higher education.

Submission ID

1869

No Woman's Land: The Nation and Colonial Women in Selected Works of Rabindranath Tagore

Authors

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Dr. Padma Rani - Manipal Institute of Communication, Manipal Academy of Higher Education.

Abstract

In the early twentieth century, colonial India was on the cusp of freedom. Nevertheless, the men and women were not positioned alike at this significant juncture of Indian history. As the discourses on the Nation were formulated in the public realm, the men helmed the emergence of *Bharat Mata* amid the trepidatious conditions of colonial rule. As the Nation and its ironically feminine embodiment emerged into glory, its women continued to dwell in the confines of the home. The colonial women's existence was irrevocably linked to the emergence of the Nation through the seemingly superior role bestowed on her as the keeper of a pristine culture untainted by colonialism. Despite many women's immense efforts to foray into the public arena to be a part of nation-building, the strict belief that women's space in the freedom struggle was to be limited ensured that they remained alienated in the grand scheme of the Nation's liberation. Moreover, as men controlled the Nation's emergence, women's liberation and their subsequent movement from the home to the world were also strictly contained under the men's prerogative. Consequently, even as the country's struggle for freedom was subverting imperialism, a stifled tug-of-war was in progress among the men of the public space and the women of the private space.

This study seeks to explore this convoluted period in Rabindranath Tagore's (1861-1941) political novels *Gora* (1910) and *Char Adhyay* (1934) to discern the gendered history of India's freedom struggle. Tagore — Asia's first Nobel Laureate — and his writings have captured India's freedom struggle's social, political, and cultural turmoil with his faithful imagination. The study employs a close textual reading of the selected texts to draw out the nuances of the Nation and women as depicted by Tagore while implicitly drawing from the socio-cultural and political contexts of colonial Bengal. It seeks to trace the space occupied by women in the context of Nation and, further, unpack the interactions between two significant identities of the period – the Nation as the woman (*Bharat Mata*) and women as the Nation.

Gora's women belong to different walks of life — Anandamoyi's motherhood and Su-charita's individuality form the crux of the novel. *Char Adhyay* is fully immersed in Ela's revolution and her quest for a free Nation. Even as Tagore sets these women at the centre of his novels, they are the markers of a Nation lost in liberation. Hence, the study aims to locate and document these colonial women in their struggles as they negotiate identities even as the men propelled the Nation.

Submission ID

1935

"Without Facebook, Where Else Can We Be Seen?" - Online Self-Representation of Thai Military Women

Authors

Ms. Chanapang Pongpiboonkiat - University of Leeds

Abstract

In media studies, mainstream media represent genders in accordance with institutional values. Traditional gender roles also play a crucial part in constructing media stereotypes that resonate with cultural values and expectations. For Thailand, patriarchy has been deeply established. Such belief intensifies the value of male leadership, while disparaging female superintendency. Furthermore, media representation associates women with being a good wife, a loving mother and an inferior being that cannot function without men's guidance. Female stereotypes are evidently applied to Thai military women, whose media portrayal characterizes their womanhood over their military roles. In addition, Thai military women are underrepresented in both mainstream media and military media in comparison to their male counterparts.

With growing social media development, participatory activities are only likely to increase, allowing individuals to present themselves in multiple digital formats: posts, tweets, stories, vlogs, memes, to name but a few (Thumim, 2012). As such, this study explores self-representation of Thai military women shared on their personal Facebook account, hoping to understand the end-to-end process of online representational making.

Through up to 60 minutes of a semi-structured, in-depth interview, 30 participants from four military forces: Army, Air Force, Navy and the Nominal Head of the Thai Armed Forces, explain their firsthand experience and personal values as a military woman. The

interview also allows them to share their process of self-representation on social media which returns empirical insight to the study. All interviews are coded with NVivo and analyzed using the thematic analysis following Braun and Clarke (2006).

The proposal drills down into the coded interview data to identify key self-representation themes, which include beauty privilege, professional qualifications, and social class. These thematic outcomes are validated with examples such as Facebook posts. Concluding remarks include proposed further work to examine how these identified themes compare and contrast to established themes in mainstream and military media.

Submission ID

1939

Between heterosexual marriage and homosexual relationship: “Marriage fraud” from queer men’s lens

Authors

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Ms. Yilan Qiao - Wuhan LGBT Center

Mr. Liejin Zhou - Wuhan LGBT Center

Mr. Hao Zheng - Wuhan university

Abstract

While same-sex marriage is prohibited in China, the social pressure to enter into heteronormative relationships leads to “marriage fraud,” i.e., queer men marrying unwitting women (i.e., *Tongqi*) by hiding their sexual orientation. Extant studies have predominantly focused on how *Tongqis* suffer physically, materially, and emotionally from such marriages (Tang, Meadows, & Li, 2019; Tsang, 2020; Zhu, 2018). Scant scholarly attention has been paid to examining how queer men view and experience such relationships. This study delves into the complicated processes that queer men negotiate their heterosexual marriages with their homosexual relationship. Through extensive fieldwork in a public park where middle-and-old-aged underprivileged queer men gather on a daily basis, we propose a typology of negotiation strategies in three ways, i.e., complement, displacement, and renewal.

Harmonizing: trying to hit a balance between two types of relationships, these queer men emphasized both their emotional attachment and family responsibilities as husbands *and* their sexual impulsiveness towards other men. While most of them were aware of their sexual orientation, these queer men still entered into heterosexual marriage and fulfilled family responsibilities as husbands and fathers; in return, they were emotionally and socially supported by their families. Although they endeavored to hide their sexuality, most wives tacitly were cognizant of their sexual orientation. These queer men defined their relationship to other men mostly in carnal terms. They attempted to salvage their heterosexual-sexual marriage even when it faltered, as homosexual relationships cannot afford them the sense of belonging from heterosexual marriage. In this way, their homosexual relationship **complemented** their heterosexual marriage.

Displacing: these queer men usually have established stable relationships with other men, beyond fleeting sexual gratification. The intimacy from homosexual relationships parallels their distance from heterosexual couples. Feeling estranged or distressed to maintain their heterosexual families, they largely chose to be separated from the *Tongqis*. They seldom managed to hide their sexual orientation or cared about the *Tongqis*'s feelings. While this management strategy matches most closely with the popular imagination of "marriage fraud," many queer men only realized their sexual orientation *after* their heterosexual marriage. As the queer men *de facto* existed their heterosexual marriage after establishing the homosexual relationship, no "fraud" relationship also disappeared. In all, these queer men's homosexual relationship **displaced** their heterosexual marriage.

Renewing: these queer men came to recognize or practice their homosexual relationship after their heterosexual marriage terminated, e.g., through the demise of their spouses or other radical life changes. Most of these queer men used or managed to have a happy, stable marriage with their heterosexual spouses. Some also sought to build another heterosexual relationship after their wives passed away. It was only after the failure to reconstruct new heterosexual marriage that forced them to turn to homosexual relationships. Even after they enter into homosexual relationships, they would advise their homosexual partners to build heterosexual marriages. In this scenario, heterosexual marriages were **renewed** through homosexual relationships.

By unpacking the specific ways in which queer men negotiated between heterosexual marriages and homosexual relationships, this study not only problematizes the "marriage fraud" narrative but also illustrates queer men's identity-building processes through such negotiations.

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Submission ID

1969

Representation of Transgender in Indian Cinema: An analysis of Chandigarh Kare Aashiqui movie

Authors

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Dr. Jayanta Panda - Jagran Lakecity University

Abstract

The presence of transgender in India can be traced down in ancient books like Kama Sutra and mythological writings like Ramayana and Mahabharata, but the transgender community is still struggling to become a part of mainstream society. In India, transgender face various problems like social stigma, discrimination, physical and mental abuse. Indian constitution has given equal rights to every citizen in India, but the transgender community is still fighting to practice their basic rights. Cinema is a powerful medium, it can bring social awareness and sensitivity among the audience about the transgender's life and their struggles, and many Indian films directors have attempted to do the same through their films. However, most films have dealt the character in a stereotypical role where the character is presented in a small part, negative role and comic role. *Chandigarh Kare Aashiqui* (2021) is a transgender centric movie where the director tells the story of trans women. In this movie, transgender character plays a crucial role. Unlike the earlier films in which trans people are marginalized, victimized, and made fun of, this article try to carve the identity of trans women who struggle against all the odds of the society. Director is a major creative force who controls all the aspects of the film. Therefore researcher has adopted Auteur theory as a theoretical framework for the study. The article is based on qualitative research approach, where the researcher tries to critically analyze the content of a movie on the basis of construction of trans femininity, their sexuality, and the spaces of their gender performance. The researcher designed a suitable codebook to identify research parameters for

the study. The paper attempts to explore the treatment given to the transgender character in the movie.

Keywords: Transgender, Representation, Bollywood, Movie, Treatment, Trans women

Submission ID

1983

Performances de genre de personnages d'inspiration historique : Dona Léopoldine et Dom Pedro Ier dans la culture médiatique

Authors

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Abstract

Ce travail a pour objectif d'étudier les performances de genre de personnages d'inspiration historique dans leurs représentations médiatiques fictives au cinéma et à la télévision. C'est en prenant en compte la centralité des médias en tant que producteurs de significations liées aux identités de genre qu'on analyse la manière dont, au Brésil, des personnages historiques tels que Dom Pedro I^{er} et Dona Léopoldine d'Habsbourg ont été représentés, dans les productions audiovisuelles de fiction, comme exemples de « masculinité » et de « féminité ». Ayant joué un rôle décisif dans les épisodes qui ont conduit à l'Indépendance du Brésil, Dona Léopoldine et Dom Pedro I^{er} occupent une position exemplaire dans les récits historiques et médiatiques sur la construction du Brésil. Ces récits reproduisent des rôles sociaux culturellement et historiquement liés aux idées de féminin ou masculin, faisant écho au système binaire de genre hérité de la période coloniale. Dans ce travail, quatre productions audiovisuelles qui présentent le couple monarque comme personnages sont analysées : *Independência ou Morte*, *Marquesa de Santos*, *O Quinto dos Infernos* et *Novo Mundo*. L'analyse de la communication narrative a été utilisée comme méthodologie afin de comprendre les représentations et les performances de genre des deux personnages dans les quatre productions qui composent le *corpus* de l'étude. La base théorique de la recherche rassemble des références sur les représentations sociales, la culture médiatique, les récits et les performances de genre, ceci en fournissant des indices pour une analyse critique des rôles joués par Pedro et Léopoldine dans les médias audiovisuels. Présentées à différentes périodes, les productions étudiées ont montré des

aspects contextuels et temporels qui révèlent des changements dans la dynamique identitaire et dans les pratiques sociales de genre au Brésil au cours des dernières décennies. Le matériel analysé a révélé des récits dans lesquels, malgré les normes culturelles de chaque époque, des performances de genre qui reflètent des relations et des structures de genre colonialistes sont reproduites au sein du binarisme féminin/masculin. De cette manière, Pedro et Léopoldine présentent des conditions de masculinité et de féminité exemplaires qui renforcent les discours sexistes, dans lesquels la performance féminine est subordonnée ou rendue invisible. Les représentations médiatiques du couple se construisent selon des logiques qui, depuis l'époque coloniale, se renouvellent et se perpétuent discursivement au Brésil, faisant survivre sous de nouvelles formes d'anciennes formes de domination et d'hégémonie masculine, blanche et hétérosexuelle.

Submission ID

2051

Podcast as a feminist alternative media in China: affordance-based uses and gratifications for feminist identity

Authors

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Abstract

Podcasting is a new form of youth digital practice in China in recent years, proliferating during COVID-19, creating the possibility of reconstructing proximity and presenting a rich array of issues. Many of these pan-cultural podcasts have shown great attention to gender issues, such as *Stochastic Volatility*, *Loud Murmurs*, and *In-betweenness*. Most of these shows are initiated by young intellectual women, keen to explore women's perspectives in a wide range of social and cultural issues and explore women's issues in the form of rambling dialogue. The Internet has inspired a call-out culture. Feminists use "voice" to condense female identity and promote the establishment of feminist online support networks (Munro, 2013). The strategic use of the podcast by feminists is a concrete practice under the wave of digital feminism in China in recent years.

Uses and gratifications theory is a classic theory of strategic media use. Sundar and Limperos (2013) proposed Uses and Grats 2.0 to reinvigorate the study of uses and gratifications with the paradigm of technology affordance. Affordance refers to the multifaceted relational structure between the object/technology and the user, facilitating or limiting the

potential behavior results under specific circumstances (Evans et al., 2017). This theory challenges the traditional uses and gratifications theory that believes gratifications come from users' innate needs by arguing that the availability of new media shapes users' needs and creates unique ways of gratification. Sundar and Limperos (2013) called for uses and gratifications studies to adopt an affordance framework to identify the gratifications users seek and obtain from the media. Technology-driven and psychosocial-driven needs complement each other, which can help researchers better identify subdivided and unique media user behaviors.

However, empirical studies based on affordance are quite a few. This is most likely because the concept of affordance is too abstract and vague and lacks a set of feasible measurement tools to support quantitative empirical research. Several other scholars have also raised criticisms of the tendency of technological determinism in the application of affordance, that is, abstracting and simplifying availability as a technological characteristic, but paying less attention to the fluidity and complexity of users' perceptions (McVeigh-Schultz & Baym, 2015; Nagy & Neff, 2015). Therefore, affordance can broaden the scope of application and explanatory power of uses and gratifications theory in media studies, and uses and gratifications theory can compensate for some of the limitations of affordance studies.

This study examines the strategic use of podcasts by feminists and the psychological mechanisms of feminist identity behind the digital practices of podcasting from affordance-based uses and gratifications, taking female audiences of Chinese feminist podcasts as research subjects. Thus, this study aims to answer the following two research questions:

RQ1: What are the affordance-based uses and gratifications?

RQ2. How does feminist identity shape the strategic use of the podcast?

In this study, an *affordance-based podcast uses and gratifications scale* and a *feminist identity scale* were adopted. Anonymous online questionnaires were distributed to fans of the feminist podcasts and related Weibo groups. Finally, a total of 282 valid questionnaires were collected.

This study found four prominent factors in female audiences' uses and gratifications of the podcast: **female voice preference, community building, self-disclosure, and self-enhancement**. **The contact revelation** in feminist identity is the most important psychological factor influencing the strategic use of podcasts. Back to podcast and female voice itself, the structure and reliability of **female voice** preference are the best. Female audiences' evaluation of female anchor and voice is more optimistic, "safer, more inspired, more empathetic and more convincing." In essence, feminist podcasting is the practice of expressing the relationship between female voice and female identity.

In the age of digital media, identity and digital practices are deeply intertwined. Feminists' strategic use of podcasts is a concrete practice under the wave of digital feminism in China in recent years. This study is not only the first attempt to construct a framework of podcast uses and gratifications based on affordance but also a new exploration of the psychological mechanisms of female media uses and gratifications using the feminist identity scale in the Chinese context.

Submission ID

2063

The Research of Discourse Expression and Power Struggle of Women Fearing Marriage, Childbirth and Childrearing —— Based on the case of members in " Marriage, Childbirth and Childrearing Fear Group of Douban "

Authors

Prof. Qin Wang - Communication University of China

Ms. Jiaxin Chai - Communication University of China

Abstract

Marriage, childbirth and childrearing is not only related to the sustainable development of society, but also influence the survival situation of modern women . However, with the continuous development of economic, cultural, social, technological and other factors, China today is facing the problem of a sluggish marriage rate and fertility rate. At the same time, a group of women fearing marriage, childbirth and childrearing have emerged in the current online public . These women not only gather into specific online groups on social media platforms, are also good at spreading concepts and emotions about fears of marriage, childbirth and childrearing from online platforms to offline lives, affecting a wider range of women of the right age. Based on this reality, this study selected women fearing marriage, childbirth and childrearing as the research object, explored the true demands behind their fear, and then put forward targeted suggestions.

Specifically, because of clear boundaries, a large number of members who has a high degree of activity, a greater influence, a firmer attitude towards non-marriage and infertility, and a more in-depth criticism toward marriage, childbirth and childrearing, " Marriage,

Childbirth and Childrearing Fear Group of Douban" was chosen as a typical case. Using the method of network ethnography, a one-year participatory observation was conducted on the group. The specific research period was from December 2020 to November 2021. On this basis, 14 team members were selected to participate in semi-structured in-depth interviews.

It is found that the increase of economic costs of marriage, childbirth and childrearing, the change of marriage, childbirth and childrearing concept caused by cultural factors, the impact of social change on family structure, the new discourse space provided by the Internet and the strengthening of the influence of We media on public opinion are the important reasons for the formation of groups of women fearing marriage, childbirth and childrearing. Influenced by feminism, when these women gather together, they tend to focus not only on issues related to marriage, childbirth and childrearing, but also on broader feminist issues. In the discourse practice of discussing and communicating these issues, women who fear marriage, childbirth and childrearing not only make their identity of unmarried infertility more clear, but also form a virtual group with the nature of sisterhood, which provides psychological support for their power struggle. At the level of power struggle, women fearing marriage, childbirth and childrearing adopt a series of discourse practice, individual participation and borrowing from the existing system to fight against the phenomenon of gender inequality in marriage, childbirth and childbearing and social culture in order to realize the freedom, equality and prosperity of themselves and the female group.

Throughout the research process, it can be found that fear of marriage, childbirth and childrearing or even non-marriage and infertility is actually an extreme strategy formed by women in the face of gender discrimination, maternal punishment, and power inequality in society. Under the radical mood package, women fearing marriage, childbirth and childrearing are in fact highly concerned about the current women's marriage and social dilemmas. Therefore, only by continuously advancing the implementation of the cause of equality between men and women in China and exerting social efforts to build a friendly environment for marriage, childbirth and childrearing can we fundamentally solve the problem of women's negative emotions of fear.

KEY WORDS : women fearing marriage, childbirth and childrearing; discourse expression; power struggle

Submission ID

2068

Construction of Gender Images in Violent News Rhetorical Discourse on Chinese Social Media: A Case Study of Sina Weibo

Authors

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Abstract

With the development of social media and online feminist campaigns in recent years, tolerance for gender-based violence has decreased globally. In the past years, violent news reports became controversial and attracted wide attention among netizens on Chinese social media.

By analyzing news reports of violent crimes on Sina Weibo from 1st January 2021 to 31st December 2021, this paper attempts to explore the strategies of rhetorical discourse in the news media's construction of gender image.

Results of the analysis indicate that most news reports of violence on Sina Weibo focus on victims with a passive voice and headlines point out gender elements. In the past year, more than 90% of the victims in cases of rape and domestic violence in China were women. For instance, the first thing that readers see on headlines for news reports is always the murdered women, not the violent men. When reader attention diminishes, public opinion weakens the violent actions of male perpetrators.

At the same time, when the reports focus on female victims, the news usually emphasizes gender information to identify the victims such as "female university student", "female entrepreneur", "female anchor" and so on. This is done to construct a certain conflict between the parties and the news behavior.

On the one hand, the omission of some information and the use of passive sentence patterns are influenced by conventional newswriting practices, which gives rise to speculations that go beyond the case regarding the identities and backgrounds of the victims. This rhetorical pattern implies the indirect responsibility of the victim. Instead of making readers empathize with the misfortune of the victims, these descriptions become a justification for some people to rationalize the male perpetrator's behavior that, in turn, dilutes the facts in various speculations on the news and turns the victim into an object of blame.

On the other hand, these reports highlight specific points to attract readers attention. In the process, when promoting the media's image of women as a vulnerable group, the news can cause the victims secondary harm of public scrutiny.

As an agent of social information, the media's reporting framework of violent news in China directly affects the public's perception of violent social events. In conclusion, based on this

analysis and the state of social reception of messages in the news, this paper calls on the media to strengthen their responsibilities in their communication strategies and use of the rhetoric of discourse, to respect female victims, and to stop making perpetrators invisible.

Submission ID

2126

When Tenderness Becomes Strength: Female ASMR Video Performances as Gender Capital and Soft Biopower

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Abstract

The article seeks to illustrate the affective and gendered dynamics of the videos associated with Autonomous Sensory Meridian Response, also known as ASMR, a physiological response triggered after a comfortable stimulus from the external environment. Today, a plethora of ASMR videos are shared on YouTube and Instagram, with millions of subscribers. A growing number of videos are uploaded on Asian digital platforms, for instance, Bilibili and Douyin.

Most studies on ASMR videos focused on the sound characteristics and physiological sensory stimulation or the audience's feelings of such videos. Employing qualitative research methods, including in-depth interviews, combined a case study, and digital ethnography, this article investigates the ways Asian female creators of ASMR videos mobilize their gendered attributed to entice audiences of both Asian and international digital markets, thereby transforming femininity into gender capital. The article bridges the theories of gender performativity proposed by Judith Butler, gender capital, and biopower, to degree to which femininity and gender capital can enhance and empower to configure what we develop and coin, 'soft biopower', a form of gendered biopower that constitutes the power of tenderness.

In terms of gender capital, this article mainly uses the theoretical perspective of female capital and feminine capital proposed by Kate Huppatz (2009). Female capital is the gender advantage that is derived from being perceived to have a female body; whereas feminine capital is the gender advantage that is derived from a disposition or skill set learned via socialization, or from simply being hailed as feminine.

The results reflect that women are more popular in the ASMR market, and they tend to have beautiful appearances, pleasant voices, and gentle demeanor, which meet the imagination and expectation of traditional social role and identity of Asian women. To communicate with the audience digitally, the female ASMR creators are intimately integrated with traditional gender roles, internally the stereotypical Asian womanhood in their videos. Based on a critical visual analysis of the videos, we elucidate that these female performers have employed femininity such as submissiveness, thoughtfulness, obedience, and most important, tenderness, by recurrently practising gendered social roles related to care labor; for instance, nurses, flight attendants, housewives, etc..

We argue that these kinds of gender capital not only helps female performers gain advantages in the field of ASMR video creation, but also have dissolved gender binarism. It is because while their performances continue to reinforce gender norms, their performativity has simultaneously allowed femininity to generate a sense of power, a form of soft bi-power that creates many affective connections between viewers and ASMR creators, and even positively bring ramifications on the viewers' everyday lives. We discern that mobilizing softness strategically can bring not only social and gender capitals to the performers but also social values to society because the ASMR audience can feel senses of relaxation, pleasure, and other positive affective responses which are imperative for one's social life.

Submission ID

2148

The Portrayal of Women on Stamps of the New China (1949-2021)

Authors

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Abstract

Since 1840, when stamps bearing the profile of Queen Victoria began to be used as a pre-payment for postal in Britain, stamps have been a mass medium for conveying information to the general public. In previous studies, the sociological implications contained in stamps have been explored from multidisciplinary perspectives such as history, anthropology and communication studies, with national image (Andreou & Zantides, 2018; Liu & Tiance, 2018), national identity (Frewer, 2002), and political propaganda (Rowley, 2002) are major themes.

This article explores how the representation of women on stamps issued between 1949 and 2021 has changed over time in China. From the perspective of frame theory, this study combines discourse analysis and content analysis. The framework of the analysis consists of three levels, namely the low level (explicit attributes in the stamps), the medium level (events or content included in the stamps) and the high level (the abstracted themes reflected in the stamps).

According to the findings, the 1950s and 1960s saw the largest number of stamps featuring women in bright colors and often with women in the center of the image. And women in a wide variety of occupations were depicted, including farmers, workers, physicians, teachers and militiamen, portraying women as hard-working, unpretentious and just as powerful as men. Commemorative stamps on great women in Chinese history were issued in the 1970s-2000s, such as the national hero Liu Hulan, the Politician Song Qingling and Deng Yingchao. Also, the stamps represented women in different forms of art, including opera and vaudeville. From then to the present, literature and art have been the subject of stamps on female figures, including folklore and classic literature. However, the representation of women on stamps has gradually decreased and become homogeneous in recent years. And there are fewer stamps featuring women at any one time compared to men.

Submission ID

2180

Uber, usuarias y violencias. Historias de denuncia y autodefensa compartidas en Twitter y Tiktok

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Abstract

Este artículo es parte del proyecto de investigación “Work on Demand” sobre el trabajo bajo demanda a través de aplicaciones y plataformas en línea. Los objetivos principales del proyecto pretenden analizar: (1) las prácticas e historias compartidas en redes sociales por las personas trabajadoras en dichas aplicaciones y (2) las prácticas e historias compartidas en redes sociales que las personas usuarias de dichos servicios comparten acerca de los servicios recibidos por parte de estos trabajadores.

En este artículo nos centramos en el segundo objetivo del proyecto y, más concretamente, en la exploración de las historias sobre los servicios bajo demanda de las usuarias mujeres que sufren violencias e inseguridades en Uber. Por ello, este artículo tiene los siguientes objetivos específicos: (1) identificar y explorar historias compartidas en las redes sociales que explican violencias y abusos vividos por las usuarias de Uber por razón de género; e (2) identificar y explorar las medidas de protección y seguridad que se articulan a través de las redes sociales para hacer frente a dichas situaciones de violencia y abuso. Para ello, hemos realizado una observación sistemática no participante en las redes sociales Twitter y TikTok, donde hemos identificado contenidos de denuncia, auto-defensa, prevención y sensibilización.

En lo que se refiere a las denuncias, los datos desvelan que la mayor parte de los comentarios y contenidos compartidos se sitúan en la expresión de experiencias y violencias vividas por mujeres que se posicionan como contrapúblicos de una esfera que las oprime. Estas denuncias sirven para abrir espacios de discusión sobre la posición de la mujer frente a estos nuevos contextos de transporte bajo demanda. Pero no escapan a la controversia y al ataque, ya que muchas respuestas a dichas denuncias se sitúan en la crítica.

La creación de contenidos para la autodefensa se centra, mayoritariamente, en la creación de vídeos de TikTok que sirven para disuadir una situación de acoso mientras las mujeres hacen uso de Uber. Estos vídeos tienen una presencia de audios para poner en voz alta durante el trayecto que son o bien de figuras masculinas o de mujeres que dicen estar siguiendo la ubicación durante el trayecto de transporte y hacen referencia a figuras masculinas. Así, en la discusión alrededor de la seguridad de las mujeres tiene un gran peso la presencia de hombres que, por un lado, ofrecen medidas de protección, pero, por otro lado, no se incluyen o entienden como forman parte de un colectivo que refuerza el problema estructural e histórico que ellas viven.

Como cierre, por una parte es interesante esta gestión de la autoprotección realizada a través de las redes sociales y, por otra, su discurso acaba dirigido a la protección en un plano individual y personal que libera de responsabilidades a la propia plataforma y a las

instituciones sociales, que se limitan a publicar un anuncio en las redes sobre sus canales de comunicación para situaciones de emergencia. Sin embargo, estas herramientas carecen de una esfera de movilización colectiva para la prevención y la sensibilización efectivas del acoso sexual en este tipo de servicios.

Palabras clave: trabajo bajo demanda; Uber, acoso sexual, violencia de genero; medidas de protección; denuncia; Twitter; Tiktok

Submission ID

2185

The magic of the electronic word-of-mouth of fashion bloggers among young women

Authors

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Abstract

Social media has increasingly enhanced the role of fashion bloggers in product marketing and people's education of how they should look like. These bloggers have come to promote different products (including skincare, clothing, and makeup) and attributes (including styling, beauty, elegance, and attractiveness). Considering their growing presence on social media, fashion bloggers have become of interest to many brands and large companies (e.g., Nike, Adidas, Calvin Klein and Burberry), which seek unconventional promotion of their products. One of the target audiences of the fashion bloggers is the young women, especially those who show interest in, or even obsession about, the fashion. The electronic word of mouth (eWOM) (Sulthana & Vasantha, 2019) on social media usually takes two main forms: bloggers' opinion expression about products; and bloggers' appearance while using promoted products. The bloggers' word of mouth has recently enjoyed strong and immediate effect on the people, especially young women who desire to imitate bloggers and buy products regardless of the quality, price and needs. In this context, this paper investigates the influences of social media fashion bloggers on the behavior of young women. Two categories of behavior are considered in this study: product purchase intention and behavior imitation. The empirical data were collected through 10 focus groups conducted on Egyptian young women (aged between 18–35 years), who followed fashion bloggers' pages on social media (e.g. @batoota.nasr, @saharfoad, @salmaabudeif, @mariamseifeldien, @Marwa Hassan, and @Ayshah Kamel). All these fashion bloggers

have been active on Facebook, Instagram, YouTube and Tiktok. The analysis showed Four main categories of influences of fashion bloggers who underpin a magical role in attracting young women. (1) The lack of self confidence among young women, who feel plain and shapeless as a result of not using promoted products or not following specific fashion tips. (2) The increase of young women's fashion learning and imitation of bloggers' styles, such as choosing appropriate clothing for body shape and recognizing fashionable colors for each season. (3) The growth of purchase intention as a result of liking products and desiring to appear feminine.)4) The emergence of new standards of beauty and femininity, among young women, in relation to body shape and face features.

Keywords

Fashion bloggers – electronic word of mouth – social media - Egyptian young women

Submission ID

2276

Watching the News for Beauty: A Critical Discourse Analysis of Chinese Female Journalist Wang Bingbing's News Video

Authors

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Mr. Zexu Zhang - Liaoning University

Abstract

The issue of communication and gender equality is inextricably linked to the production of the news media. On the one hand, the news media have been the object of feminist critique, and the content produced by the media is often seen as figuratively expressing gender inequality and the stereotypes and cultural ideologies behind it. However, Van Zoonen (1994) argues that such research actually views media structures and texts as a determining force, with audiences as passive or easily controlled groups. On the other hand, the inequalities faced by women journalists in the practice of the media are also a feminist concern. Women journalists may be ostracized at work, encounter difficulties in promotion, or be in a gaze position during programs (Finneman et al.,2019; Grabe & Samson, 2011).

In August 2020, these two issues were brought together and took on new relevance as a female journalist named *Wang Bingbing* became a celebrity in Chinese social media

almost overnight. The female journalist from CCTV (China National Television) became a cult figure among young people because of her cute and innocent image in several news videos, and many netizens said, "*I'll start watching the news today*". On December 31, 2020, *Wang Bingbing* entered the video site bilibili as an individual, and the number of followers exceeded 1 million in a single day. As of February 2022, she had more than 5 million fans and published 17 videos with a total of more than 120 million views. During the same period, there were 37 videos of *Wang Bingbing* appearing under the account CCTV Video as the department she works for. *Wang Bingbing's* success has led other Chinese media platforms to follow suit and launch the same young female journalists, branding them as both self-publishers and public media reporters.

This paper attempts to figure out the following two questions.

1 What is the representation of female journalists on Chinese state television, and how do professional identity and femininity merge and conflict in them?

2 How has the establishment of personal branding changed the production of news content by female journalists? How has this brand been managed by the media?

The study of such female journalists not only reveals the understanding and construction of women's image in mass media, but also provides a perspective on the gender pressures and dilemmas they face as practitioners.

In order to answer the above questions, this paper uses the method of critical discourse analysis. We take a total of 54 videos posted on *Wang Bingbing's* personal account and CCTV account as the object of analysis, and follow the three perspectives of description, interpretation and explanation proposed by Fairclough (1992). Specifically, we first describe the linguistic features of the video texts to determine what kind of image female journalists are portrayed as. Secondly, we answer how female journalists are constructed as existing images by explaining the process of text generation. Finally, by explaining the dialectical relationship between discursive practices and socio-cultural practices, we provide cultural-level reasons for this image and the way it is constructed for critique.

This study can provide a balance between the public nature of mass communication and the significance of the self-practice of a particular group of women as journalists, as well as generate local reflections on the representation of women in Chinese culture.

Key words: Women journalists, Media representation, Femininity, CDA, China.

Submission ID

2298

Who Speaks for Pakistani Women? The Social Media Landscape of Feminist Activism in the Country During Pandemic

Authors

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Dr. Asma Aftab - Government College University, Faisalabad

Abstract

Feminist politics with their historic presence in Pakistani society seem to have taken a new route in the form of a relatively new phenomenon of *Aurat* March (Women's March) since 2018, showcasing their political stance regarding women's rights and status and giving rise to a number of counter marches and rallies by other women groups with their myriad feminist agenda. Through hindsight, *Aurat* March in Pakistani society is viewed as largely inspired by western capitalist culture with a host of feminist slogans which are viewed as antithetical to the religious and traditional values of Pakistani society. As a result, the feminist politics, especially in contemporary times, has offered us the spectacle of an acute polarization between different feminist groups, each claiming themselves to be the true representative of Pakistani women and creating their limited constituencies to address the women's question (Khan & Kirmani, 2018). This paper attempts to investigate the social media coverage of *Aurat* March and other counter marches and rallies (live streaming, video clips and pictures) during pandemic which became a highly engaging yet contesting site of feminist politics with their mutually competing and contesting feminist activism. It seeks to explore the fundamental issues and themes showcased and highlighted by different feminist groups during these events by analyzing their relevance and urgency in the backdrop of the lived realities and grounded concerns of women in Pakistan. By means of gauging the public perception as crystallized and reflected in their comment/ views in different social media footage, it endeavors to understand different, even mutually contradictory feminist activism (secular and religious) in Pakistani society by reflecting which version offers a more authentic or grounded representation of Pakistani women; which of the two poles of feminist politics is more closely related with the genuine struggle of Pakistani women for their rightful position and place vis-à-vis their specific cultural and historical realities; how far the real problems and issues of ordinary women are highlighted or eclipsed in the backdrop of a divisive and polarized feminist politics, relegated in the background or left largely unaddressed. The findings of this study may offer a contact zone to conciliate the diverse political and ideological constituencies within indigenous feminist politics in

Pakistan. In an increasingly globalized world, such insight with critical approach is likely to constitute a workable feminist agenda, guaranteeing a more egalitarian and inclusive social order for Pakistani women in particular and the society in general.

Key words: feminism, feminist politics, ideological polarization, Pakistani women, women's march

Submission ID

2330

Why Gender Conflicts Intensifying ? A Theoretical-Grounding Analysis of Netizens' Comments on 11 typical Chinese Gender Events

Authors

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Abstract

Nowadays, gender conflict has been increasingly fierce on social media. By analyzing the netizen's comments of 11 typical Chinese gender events from February 2021 to January 2022, this article attempts to answer one question: why gender conflicts intensifying?

The previous answers towards this question have several defects. Firstly, the background of the relevant research needs to be updated: nowadays men's voice is no longer absolutely stronger than women in china's social media, but to some extent gender conservatism has resurged. Secondly, previous studies on gender conflicts are too static: they pay more attention on one-side expression, rather than the dynamic dispute between both sides. Thirdly, their attribution of gender conflicts (like 'group polarization') are too simple, while the deep demands and subtle thoughts behind those irrational factors are ignored.

To improve, this study selects 11 typical Chinese gender events from February 2021 to January 2022 and analyzes the netizen's relevant comments on Sina MicroBlog (one of the largest social media in china) . By adopting the method of theoretical grounding, the research explores the reason why gender conflicts have intensified. The study finds that both "gender" and "non-gender" factors play a part: Firstly, gender essentialism exaggerates individual differences as unchangeable overall gender differences, which exacerbates the gender conflicts. Secondly, some gender conflicts are actually the conflicts of different

ethical standards, like principle ethics vs situation ethics. Thirdly, the issue of capital, class and nation are also involved in the gender dispute, making the seemingly gender conflicts essentially the masquerade of other social problems. Lastly, the non-embodiment and de-contextualization of online media also intensify gender disputes.

This study is valuable from several aspects: Firstly, it discovers "non-gender" causes from gender conflicts, and enlightens us to broaden the perspective to the whole social ecology. Secondly, it reflects whether the current gender discussion is constructive—since most netizens, no matter supporting male or female, are all essentialist, unsympathetic and de-contextualized, they still fail to go beyond Cornell's "masculinity". To some extent, this is contrary to the ideal target of gender discussion.

Submission ID

2333

Gendered Imagery as Nationalistic Persuasion—Chinese fangirls' personifications of the nation-state

Authors

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Abstract

How do the imaginations of genders serve to bolster nation-state ideologies and governance discourse? Chinese pop stars' female fans, literally 'fanquan nuhai (fangirls)' in Chinese, reveal the patterns by launching a nationalistic online campaign during the 2019 Hong Kong protests. Particularly, they produced and circulated nation-state portrayals to showcase national solidarity and delegitimize foreign interference in China's rule over Hong Kong. This emerging type of nationalism, "fandom nationalism" (Liu, 2019), identifies the Chinese nation-state as a super idol, demonstrates emotional intimacy with and loyalty to the imagined state, and employs skills of fandom mobilization and framing to this nationalistic defense. This phenomenon is considered a result of the participatory persuasion promoted by both the Chinese state and the society (Repnikova & Fang, 2018).

Through a multi-modal analysis of these visuals on Chinese social media Weibo, this paper reveals that fangirls-made images visualize China-Hong Kong relations as undeniable historical kinship, with China as an intimate brother, a charismatic idol, or a biological mother. These findings indicate familial metaphors strengthen citizens' emotional and

social attachment to their national identity (Anderson, 1991). Also, the two major genders, male and female, demonstrate different priorities of nation-building: “women may symbolize the nation, but men represent it” (Delaney, 1995, p.150). Specifically, male portrayals often justify its authoritarian rule and governance capabilities through visualized physical strength, natural charm and beauty, and economic and technological achievements. Meanwhile, female imageries, especially wounded female bodies and sorrowful tears, were portrayed to trigger sympathy for the humiliating historical past imposed by Western powers.

This study argues fangirls’ personifications of the nation-state underline the interwovenness and interplay among state-sanctioned ideologies, traditional patriarchal norms, and fandom culture. Nationalistic visuals were manufactured to strengthen the society’s identification with the nation-state through highlighted patriarchal social order and gendered stereotypes. Meanwhile, the imaginations of a unified and strong nation-state reinforce state-society power inequality through the gendered idol-fans relationship, ie. the society are feminized fans and nation-state is a male idol and the idol-worshipping is rationalized and represented through a nationalistic discourse.

Submission ID

2348

Could this be the beginning of a rebellion? LGBT+ representation in the reboot version of “Rebelde”.

Authors

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Prof. Núria García-Muñoz - Universitat Autònoma de Barcelona

Abstract

This research presents an analysis of the first season of Netflix’s reboot version “Rebelde” (2022) that follows the Mexican soap opera “Rebelde” (2004-2006). The goal of this research is to bring to light how the representation of LGBT+ characters is presented in comparison to the heterosexual characters.

Rebelde (2004-2006) is a Mexican soap opera produced by Televisa that is a remake of the Argentine soap opera “Rebelde Way”. The show had 440 chapters distributed in three seasons and narrated the daily life of teenagers who studied at the Elite Way School, a

boarding school. The teenagers faced the typical dramas of their age such as love, relationships with their parents, alcoholism, bullying, eating disorders and teen pregnancy.

It is fundamental to point out that although the previous version did not include LGBT+ characters and the Netflix version does, the mere presence of these characters cannot be automatically interpreted as a progress in representation, since many LGBT+ characters continue to be represented stereotypically and with negative narrative clichés (Raley & Lucas, 2006) on fictional series.

The relevance of investigating these representations lies in the fact that the media acts in a way to influence the way we can perceive people belonging to the LGBT+ collective. The media contributes both to the formation of thought and to the reproduction of social structures (Giroux, 1996; Hall, 1997; hooks, 1996) and thereby impacts the social groups represented in it. Consequently, the constant consumption of media messages leads the viewers, principally the heavy viewers (Gerbner, Gross, Morgan, & Signorielli, 1994), to develop beliefs about this collective that coincide with those portrayed in the media.

Cultivation Theory (Gerbner et al., 1994; Shanahan & Morgan, 1999) and Content Analysis (Krippendorff, 2005; Krippendorff & Bock, 2009; Riffe, Lacy, & Fico, 1998) were chosen as the most pertinent to conduct this investigation taking into consideration, different variables that make it possible to compare the representation of these characters in relation to heterosexual characters.

Preliminary results indicate that the series addresses the characters' sexuality with naturalness and presents themes such as inclusive language, outing, and LGBTphobic bullying. However, the depiction of kissing, intercourse, and dating/relationships presents itself in a much smaller number of instances when compared to the heterosexual characters.

This study has been carried out within the GRISS (Research Group on Image, Sound and Synthesis) of the Department of Audiovisual Communication and Advertising at the Universitat Autònoma de Barcelona (Spain).

Submission ID

2377

Dehumanization of Muslim women on social media in India: Case study of Bulli Bai App 2021/2022

Authors

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Dr. Susmita Bala Saxena - Delhi Metropolitan Education, Noida

Abstract

Targeted dehumanization was committed through social media tools when Muslim women journalists, activists as also ordinary women were auctioned in the infamous Bulli Bai (mobile App) incident in India towards the end of 2021. Pictures of women were placed in a virtual auction for sale on this App and it was termed as the 'Bulli deal of the day'. Many prominent Muslim women found themselves on the online shelves with their photographs displayed like objects. Without any consent, pictures from their social media accounts were picked up for pasting in the mobile application. This dehumanizing act got exposed in January 2022 leading to arrests of college students. Another App Sulli deals was found involved in the same act of dehumanizing Muslim women in the beginning of 2021. It was found that the intention of people behind these Apps was not to literally sell the humans but to insult, harass and rob the Muslim women of their dignity. Bulli Bai App displayed doctored photos of more than 100 Muslim women including the minors. The widespread outrage across India forced GitHub, the host website, to remove this App.

The act of dehumanization of women, that too belonging to a minority religious community in India, in the social media space by using an App has been taken up as a case study by these researchers. This research has been conducted in the backdrop of feminist theory which interprets the notion of objectification of women. Here, the focus is primarily on sexual objectification. Martha Nussbaum has identified seven features which are involved in the idea of treating a person (here referred to women) as an object. Rae Langton has added three more features to the list of Nussbaum. The objectification of women through Bulli Bai App has been studied in the light of these 10 features.

Since many victimized Muslim women were influential and termed as opinion leaders, they decided to take on the perpetrators of the crime through twitter by posting their critical views. Social media has transformed the way people receive, consume and produce information and form opinions in the social arena. Predictions of the impact of technology on the democratic rights of people include a utopian view of the internet as a virtual townhall (Papacharissi) or a dystopian view of technology as leading to greater distance, verbal aggression and the creation of echo chambers (Matuszewski and Szabo). However, as per a

more neutral view, it is not the technology itself, but how it is used that matters. This study has analyzed the use of twitter for fighting a malicious act committed on a mobile App.

In this qualitative study, a triangulation approach has been followed by the researchers – case study method to analyze the Bulli Bai case, content analysis of the tweets made by many victimized Muslim women opinion leaders and survey method to understand the mindset of young social media users with regard to dehumanizing acts committed in the social media space.

Submission ID

2382

Structured Gender Bias: How is Gender Cognition Changed and Affected by Digital Communities in China?

Authors

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Ms. Jing Zhang - Tsinghua university

Ms. Lingbo Tong - University of Notre Dame

Prof. Jianbin Jin - Tsinghua university

Abstract

Gender bias is not only originated from personal cognition but also the outcome of the social environment. Since Beauvoir in *The Second Sex* proposed that woman was gradually shaped by man and others in society, researchers have been studying the influence of social factors on gender bias, such as media's roles in disseminating gender identity. Lippmann pointed out that mass media constructed a pseudo-environment in which people lived. So people are deeply influenced by gender bias expressed by mass media. The fast-growing digital media platforms challenge this popular opinion. Social media platforms connect more women together and amplify their calls for gender equality. Meanwhile, virtual communities based on social media platforms construct new pseudo-environments in which biased opinions can widely spread. Therefore, gender bias on digital media platforms attracts more and more attention from researchers. Scholars usually focus on communication effects of digital gender bias (Singh, Chayko, Inamdar, & Floegel, 2018; Pei & Chib, 2021). However, digital community pseudo-environments which are constructed by

users' interest instead of media agencies are neglected. New pseudo-environments undoubtedly reflect social reality and bring structured changes to gender cognition. To quantify gender bias, scholars(Scarborough, Sin, & Risman; 2019) used to evaluate gender bias from three dimensions: personal traits(appearance & character), family (house & family roles), and public participation(occupation).In this study, our research questions are: (1) how gender bias of different dimensions changes in digital media platforms; (2) how gender bias is affected by differentiated digital community pseudo-environments.

In the western context, gender bias issues are often related to equal rights of individuals. By contrast, in Chinese society, discussions about gender issues converge various discourses including traditional Confucianism, revolutionary discourses, and consumerist discussions. *Zhihu* is China's largest online question-answering community based on different topics, which provide active debate communities and diverse digital community pseudo-environments. So we chose *Zhihu* as our analysis platform and we gathered all user information and question-answering data from 2011 to 2017.

Word-embedding model is a widely used machine-learning method to identify gender bias from large-scale text, which can represent each word with a vector and capture semantic relations between words, such as "woman" and "nurse", by calculating the geometry between vectors (Garg et al, 2018). Accordingly, we used word embeddings to evaluate gender bias of three dimensions in different digital community pseudo-environments of *Zhihu* platform from 2011 to 2017.

The findings suggest that (1) gender bias of three dimensions is narrowing year by year; (2) structured gender bias is still obvious--females are more related with personal traits words and family words while males are closer with occupation words; (3) numbers of gender bias opinions of every digital community are structurally different--gender bias of political topics is more obvious than gender bias of economic topics. We concluded that gender bias on digital media platforms is affected by online communities which reflect prevailing ideologies and construct corresponding pseudo-environments. This research contributes to gender bias studies by providing diachronic trends and highlighting structured gender bias affected by digital community pseudo-environments.

Submission ID

2391

Are Terrorism Survivors Better Portrayed? An Answer from the Visual Representation of Boko Haram Survivors in Inter(national) News Media

Authors

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Abstract

The media as a vehicle produces reductionist portrayals of Terrorism survivors and represents them in ways entirely different from their dominant reality (Berents, 2016; Cruise, 2016; Presa & Ruiz, 2021). Images of terrorist survivors - such as the individuals who survived the attacks of Boko Haram terrorist groups - have become multi-framed and somewhat misrepresented across the media. Boko Haram terrorist survivors are often portrayed as helpless victims who lack agency (Bauer, 2016). The representation of Boko Haram survivors is still under-researched. Such portrayals of Boko Haram survivors call forth every possible means to examine how various intercontinental online news media depict Boko Haram survivors - both women and men - through the distributed images and written captions they communicate about them. Using the visual (quantitative) content analysis framework, through the lens of agenda-setting and framing, this research seeks to understand how Boko Haram survivors are visually gendered and constructed across African, American, and British online mainstream news media by asking: How do these online news media visually portray Boko Haram survivors individually or as a collective? How are the depictions of Boko Haram survivors different or similar in these online news media? What do the images and captions communicate about Boko Haram survivors? A longitudinal study from 2014 to 2021 was carried out through a purposive sampling method (Riffe et al., 2019) to analyze 187 news media photographs with captions published in *The Punch*, *The New York Times*, and *The Guardian*. Findings reveal that all three online news media portray Boko Haram survivors differently with some degree of similarity. Boko Haram survivors were shown as a mass of vulnerable women and girls compared to male survivors. Other trends in the findings portray survivors as individuals or groups of women and girls whose emotions are hardly determined. Boko Haram survivors were also colorfully displayed, captured strategically to evoke persuasive appeals, and had their identities told for them by the media and not themselves. When portrayed differently by these online news media, *The Punch* presented the survivors as powerless and sad individuals, and *The Guardian* described them as powerless but joyful and happy survivors. At the same time, *The New York Times* captured them as powerful survivors who experience conflicting emotions (disgust, thoughtfulness, joy, and happiness) about their situation. This research expands the scope of gender representation, visual communication, media representation, and the discourse on terrorism survivors. It helps identify the factors featured when

displaying survivors' images and captions, enhances how online news media visually communicate about terrorist survivors, and suggests future research ideas.

Keywords: Visual content analysis, Terrorism survivors, Boko Haram survivors, Gender, Representation, Media, Communication

Submission ID

2482

Female players' resistance strategies against sexual humiliation in China: A case study on the Ahegao-face-bug of "Harry Potter: Magic Awakened"

Authors

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Abstract

Electronic games have long been considered a male-dominated market in China, whether in terms of design and production, commercial promotion, or eventual consumption. In recent decades female players have been increasingly influential in this field, even becoming the main target consumers in some genre-specific games. However, it is questionable whether game manufacturers, whose target consumers used to be primarily male, can treat female players with equal respect. Meanwhile, it is equally worth exploring how different female players perceive, define, and respond to the neglect, disrespect, or even humiliation permeating the game environment. Recently, controversies over the Ahegao-face-bug of "Harry Potter: Magic Awakened" in China provided us a chance to examine the different resistance strategies adopted by female players to defend their rights. Taking advantage of the Harry Potter brand, "Harry Potter: Magic Awakened" became NetEase's most profitable mobile game launched in 2021. However, in November 2021, the game was subject to numerous complaints and protests by a large number of predominantly female players, due to some of them discovering that female player characters would pose an abnormal facial expression that looks similar to the "Ahegao" when attacked by enemies. "Ahegao" originated in the Japanese pornographic industry, meaning females' facial expressions during orgasm. Although NetEase claimed it was a modeling bug and apologized, many players still considered it to be deliberate sexual humiliation. Controversies over this even sparked a split between male players and female players. Nevertheless,

after conducting in-depth interviews with 27 female heavy-players of the game, this study discovered that there is also a great divide within female players on the perception, definition, and response to the event. Combined with empowerment theory, this study argues that three factors collectively shape female players' attitudes towards perceived sexual humiliation—gender awareness, self-empowerment, and character substitutions. Different levels of cognition on these three factors classified female players into six different categories, each with different resistance strategies, some positive and others relatively negative. Although the voices of female players were presented from multiple perspectives, internal divisions on the strategies weakened their power, especially relative to the dominant manufacturers and male players. Therefore, this study calls for long-term exploration of how to mobilize Chinese female players' awareness of rights, empower themselves and shape a more gender-fair game environment.

Submission ID

2497

Gay-themed advertising - a generation gap in LGBTQ+ people's evaluations?

Authors

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Abstract

The sociopolitical climate on LGBTQ+ people evolved significantly in large parts of the Global North during the last decades. Besides the extension of LGBTQ+ rights in most Western countries, also significant progress has been made in parts of the US and Europe when it comes to the social acceptance of LGBTQ+ people (ILGA Europe, 2021; ILGA World, 2020). Not only did LGBTQ+ people's positions within society change strongly over time, so did gay-themed advertising. In the 1990s, gay-themed advertising made its way to mainstream media with rather subtle and implicit gay-themed advertisements, which gained a more explicit character over time (Sender, 2004). More recently, a move to inclusive, mixed-sexual advertisements has been noticeable (Gong, 2019). However, little is known about the implications of the evolutions on LGBTQ+ people's evaluations of specific types of visual representations, such as, for instance gay-themed advertising. Even less is known about intergenerational differences in the perception of such advertising.

This research relies on, among other things, the congruency framework of Eisend and Herman (2019) that postulates that different aspects such as cultural values and expectations, which are influenced by current and past experiences concerning sociopolitical and cultural context, have their part in the evaluation of gay-themed advertising. Furthermore, LGBTQ+ consumers tend to reflect upon heterosexual audience's reading when evaluating gay-themed advertisements. This strengthens the belief that LGBTQ+ people's self-perception within society, hence lived and current experiences, affects their evaluations of mainstream gay-themed advertisements. Building on these theoretical assumptions the generational belonging of LGBTQ+ consumers could affect their evaluations of gay-themed advertisements.

Based on in-depth interviews with 20 Flemish self-identified LGBTQ+ members of various generations this qualitative study makes an intergenerational comparison of LGBTQ+ people's reception and evaluation of mainstream gay-themed print and television advertising. With this, the research aimed to explore how these evaluations are affected by their generational belonging, hence past and current experiences on LGBTQ+ people's positioning within society. Preliminary findings of this research highlight the importance of the situated sociopolitical context wherein LGBTQ+ individuals receive gay-themed advertisements. Given that respondents tend to evaluate gay-themed advertisements within the current context of social acceptance it seems that individual experiences are more decisive in gay-themed advertising evaluation than generational belonging. Within a specific Belgian context, which is considered as fairly progressive, the inclusive and mixed-sexual advertisements were most congruent with current experiences and thus preferred by respondents of all generations.

By taking into account a possible moderating effect of generation membership and this in a situated Belgian context, this study adds to research on gay-themed advertising which is primarily US-based and generally considers the LGBTQ+ community as a homogenous group. Also, more general insights are offered on LGBTQ+ people's perception of LGBTQ+ representations and how these are affected by their different lived sociopolitical contexts. Lastly, bridging theory, research results and practice, also managerial implications are included by providing marketers knowledge on how to effectively target different generational subgroups of LGBTQ+ communities across the world.

Submission ID

2510

Too Fit for Politics? Exploring the Gendered Politics of Meat in Far-Right Populism

Authors

Dr. Sara Garcia - Universitat Jaume I

Abstract

Pierre Bourdieu (1984) considers that our taste, including the food we enjoy and choose to buy, is an indicator of our social position. What is interesting in Bourdieu's body of work is how taste is organised around class and gender distinctions, which in turn operate as markers of unequal power relations. Food scholars have analysed the association between dietary choices and social class, but also to gendered identities (Adams, 1990: 48). Therefore, the gendering of food can be seen as a well-rooted social practice through which the construction of masculinity constitutes itself (Cudworth, 2010).

This article aims to contribute to theorising the connections between food, populism, and masculinity. What kinds of masculinities do populist movements reinforce? How do debates around meat reinforce or challenge hegemonic masculinities? These questions are addressed by reviewing relevant literature on the linkages between meat consumption and masculinity, and populism and masculinity. The main argument is that the far-right's defence of meat consumption has to do as much with the political economy than with the cultural and sexual politics of meat. The important point is that the populist-meat linkage intersects with populism and gender identity; to social constructions of what it means to be a man in society (Oleschuk et al., 2019; De Backer et al., 2020).

In this paper, the meat and masculinity nexus in politics is discussed through two case studies based on political leaders who attempt to portray new masculinities through their eating practices, and the opposition they receive from their far-right opponents. The first case illustrates Barack Obama's efforts to challenge his healthy image by putting a spin on meat, and the second explores meat consumption debates in Spain between the new left (Alberto Garzón, Health Minister) and right. The study of political leaders is interesting because it enables the exploration of how personality (identities, values), cognitions (justification systems), emotions (pleasure, guilt) and their performances align with gendered meat-eating attitudes.

Furthermore, the symbolic power of food makes food policies a site particularly prone to polarisation of dissent. This is even more evident when debates around food are mobilised by populist leaders, ready to use them as arguments against their political opponents. Even more, the idea of politicians "policing" our food habits has created heated public

debates and can help shape voting behaviour, as previous research suggests (Perelman, 2013; García Santamaría, 2020; Cole, 2021).

While eating meat has historically been associated with hegemonic masculinity, these cases confirm that it is also possible to challenge the meat and masculinity nexus. However, both Obama's and Garzón's case study show that left-wing political leaders who care about healthy eating habits and try to delink their identity from the meat and masculinity nexus are not always successful at this task (Manganas, 2021). One of the reasons has to do with the political economy of meat, and the need to protect the meat-industry. The other has to do with the symbolic ways in which leaders relate to hegemonic masculinities through their meat-eating discourses and performances.

Submission ID

2528

Beyond modernity messaging : Assessment of DKT's family planning campaign in Ethiopia

Authors

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Abstract

Ethiopia made progress towards improving access to and use of contraceptives. The contraceptive prevalence rate for married women increased dramatically from 3% in 1990 to 40% in 2018. A factor to this success is deemed to be DKT Ethiopia's social marketing campaign. Since 1990, DKT supplied 32% Ethiopia's contraceptives, with its annual sales from 600,000 in 2000 to over 2.5 million in 2018.

A campaign developed by DKT International and adopted by Ethiopia's Ministry of Health shows 44 % of women and 63% men have heard or seen the message "Birth spacing makes for a loving, caring and healthy family" (Ethiopia DHS, 2011). 32% of women and 50% of men have heard or seen the messages "Your family's happiness is in your hands" and "It's wise to have a balanced family life" (DHS, 2011).

Kotler and Zaltman introduced social marketing that applies traditional marketing principles and techniques, and aims "to deliver a positive benefit for society" (Kotler & Lee 2008, p. 8). A social marketing campaign is used under the development/modernization approach and assumes mass media as having powerful effects on audiences (Melkote & Streeves,

2015). The modernization approach is criticized for focusing on the individual as the locus of change, neglecting the group and larger society leading to an "individual-blame" rather than "system-blame" paying little to investigating systematic inconsistencies (p. 247).

Based on the above critiques, this study's major research question was: "What are the social implications of transferring marketing methods and principles from a Global North, commercial context, to a Global South, social context?"

Using textual analysis, it examined DKT's campaign to explore whether the success highlighted above could be expanded and sustained. It assessed DKT TV ads available on YouTube. Out of the 39 TV ads accessed, it analyzed 31 ads.

Findings

1. *Change in behavior is always a needed bias*: DKT ad on *Sensation* condom had a message that equated a woman driving a truck without a seatbelt to a woman having sex without a condom. The behavior advocates is that it is ok to have sex as long as one uses condoms.
2. *Non-contextual bias*: The prescriptive value of social marketing campaigns designed elsewhere and implemented in a developing country without fully understanding the socio-economic contexts is a problem. A birth control pills ad called *Confidence* targeted young educated urban women while 84% Ethiopians live in rural areas and are uneducated (literacy rate 36%). It failed to tie its message a society characterized by men's economic domination, less participation of women, and the sexual behaviors that render women more submissive than men.
3. *Mass adoption bias*: The ads primary target is modern women. They did not influence voluntary change based on local approaches such as facilitated workshops, forums, field days, etc.
4. *False claim of marketing bias*: A DKT ad claims that a family with a small number of children is bound to be a happy family. It sets unrealistic expectations in Ethiopia where a large size family is a sign of a man's virility and woman's fertility, considered important attributes to African womanhood and manhood.
5. *Focus on theory rather than lived realities*: DKT Ethiopia bases its campaign on social learning theory while a program should come from the reality of people's lives that can be different depending on setting and moment in time. Having generic theories and models can help individuals think better as change agents, but only by getting to know people face-to-face and listening deeply to their stories can one begin to construct solutions to their needs.

6. *Top-down approach bias*: The use of the female model, Hayat, as spokesperson of *Sensation* condom in DKT's campaign is fundamentally erroneous. A woman's face was used to promote condom use and not that of a man. This misrepresents women as the initiators of sexual contact and falsely assumes the responsibility of safe sex at the hands of women, taking away the blame from men.

7. *Obsession over message bias*: DKT's campaigns pay too much emphasis on language and image. The assumption is that the right form of words leads to an entry into the human psyche, but this alone does not lead to change. It is the combined efforts of all stakeholders that lead to sustainable change.

In conclusion, DKT's intervention has indeed led to increased contraceptives use in Ethiopia. However, these increases should not be viewed as contributing to social change that is sustainable, participatory, and empowering to Ethiopian citizens. One way to ensure that would be to address the above-mentioned biases.

Submission ID

2533

Reporting violence against women – intersectionality and diversity in the newsrooms

Authors

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Abstract

In August 2020, in the middle of the second series of COVID-19 related lockdowns across Australia, multicultural groups called on the government to invest in domestic violence support for women from culturally diverse backgrounds (Stayner, 2020). The groups including Muslim Women's Association Linking Hearts Service and the Federation of Ethnic Communities' Council of Australia noted the heightened risk of domestic violence in Australian homes during the coronavirus pandemic and the need to improve access to culturally competent services. Meanwhile, Aboriginal and Torres Strait Islander women are five times more likely to experience physical violence and three times more likely to experience sexual violence than other Australian women (Our Watch, 2018). Indigenous adults are 32 times as likely to be hospitalised for family violence as non-indigenous adults (Australian Institute of Health, 2019). Aboriginal and Torres Strait Islander women have lower rates of

reporting of violence against them because of specific and additional barriers, while they are twice as likely to die as an outcome of family violence compared to other Australian women (Our Watch, 2018). Our Watch (2019, p.28) report calls on the media to improve their reporting of all forms of violence against women (VAW) from Aboriginal and Torres Strait Islander peoples by eliminating “the use of stereotypes, frame stories in an ethical way, convey the seriousness and prevalence of racialized violence and highlight the voices of Indigenous people in commentary and analysis”.

This study uses the discourse of intersectionality to examine how the media reported on violence against Australian women from culturally diverse backgrounds, and Aboriginal and Torres Strait Islanders. A qualitative analysis of news articles published in three prominent news media from September and December 2020, at the height of COVID-19 pandemic, finds a lack of consideration given to the intersectional factors, such as cultural diversity, race, socio-economic conditions and gender, that impact on victims from diverse backgrounds. As a sign of positive development, a significant number of news stories (23%) on VAW were reported in a constructive tone. However, the study finds that most of the journalists who report on VAW that involved minority communities were either from Anglo-Celtic backgrounds (69%) or remained anonymous (5%). This raises concerns about journalists’ knowledge gap when reporting on the issue and/or cases of violence against women from diverse communities. Recent research has noted how a lack of cultural diversity in the newsroom has an impact on what makes news and how it is reported (Rodrigues et al., 2021). The study notes that diversity in the newsroom is yet another area that needs attention for a more nuanced coverage of stories of VAW. The study argues that using an intersectional lens when reporting about domestic and sexual violence is necessary to uncover the complex and systematic prejudices related to factors such as race, ethnicity, religion, class, ability and gender (Crenshaw, 1989).

Submission ID

2592

The Paradox of Fame: Digital Identity Construction of Female Ph.D. Students in STEM fields

Authors

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Ms. Lingbo Fu - School of Cultural Industries Management, Communication University of China

Abstract

There is always a tension between the gender-typical profession and gender identity, which is obviously shown in science, technology, engineering and mathematics (STEM) fields (Powell, 2018). Studies suggest that men greatly outnumber women as scientists, and ingrained biases and stereotypes play an important role in the underrepresentation of females (Bostwick & Weinberg, 2018). Media representation is a key component of the unfriendly climate. In China, when it comes to female Ph.D. students in STEM, many people will stereotypically regard them as stubborn, strange, and introverted.

With the development of social media and digital technology, female Ph.D. students have more chances to express themselves and reconstruct their identities online. In China, many female Ph.D. students share their daily lives through vlogs and plogs (photoblog). Some of them even become social celebrities. Social media helps to provide information, supporting and fostering a sense of community among junior academics and graduate students. It also helps to change outsiders' perception of females in STEM fields and to attract more women to join.

So far there is little research on the digital identity construction of female academics or students in STEM. Based on Judith Butler's (1990) theory of gender performative, the current study regards identity construction as the consequence of reciting and subverting the available hegemonic discourse. This paper aims to examine the performative construction of women's digital identity, to explore how they negotiate between profession and gender discourse, and to further discuss the possibility of technological empowerment. The two research questions are: (1) What kind of identity do female Ph.D. students construct on Xiaohongshu? (2) How do female Ph.D. students construct their identity through media practice?

We take female Ph.D. students in STEM on Xiaohongshu as an example. Xiaohongshu is a social media and e-commerce platform, described as Chinese Instagram. It has more than 300M registered users and almost 90% of its users are female. The ongoing research consists of text analysis and semi-structured interviews. Recognized by their self-tag and post frequency, we filtered 50 female Ph.D. students as our text-analysis targets, analyzing all of their posts. The interviewees were selected from the above targets.

The preliminary results show that female Ph.D. students construct four types of identity, including self-disciplined scholar-tyrant, stylish beauty, super-mum, and self-fulfilled common people. To a large extent, the hegemonic discourse in STEM fields is about a rational, rigorous, nerdy workaholic. Female Ph.D. students recite the professional discourse to obtain legitimacy and resist the core masculine discourse. However, the seemingly

successful negotiation heavily relies on the reproduction of traditionally feminine roles and consumerist discourse. As their original intention is to get rid of the stigma against themselves, subversion and influence are both important factors. On the one hand, getting attention requires catering to the audience's interests and algorithmic mechanisms, so stereotypes become an important symbolic resource. On the other hand, challenging the preexisting gendered or professional norms may mean low acceptance and popularity. Platform logic or capital logic influences their identity construction and throws them into the paradox of fame.

Submission ID

2629