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Exploring Rhetoric, Feminism and Environmental Advocacy in the Texts of African Wangari Maathai

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Abstract

This paper explored the possible link among rhetoric, feminism, and environmental advocacy in published texts about environment and development. Using the classical view of rhetoric as a means to influence people and affect change, the study focused on how classical rhetorical appeals were used in the texts on environmental advocacy. Guided by the feminist theory, it further analyzed how Campbell's characteristics of feminine rhetoric contributed to the texts.

The texts consisted of 10 purposively chosen speeches, articles, and lectures of Kenyan environmental activist Wangari Maathai which were downloaded from selected websites. To interpret and analyze these texts, the study employed theoretical analysis.

Wangari Maathai used logos, pathos, and ethos appeals to depict facts and evidences, capture environmental realities, build a sense of values and credibility, and highlight advocacy roles in authenticating the thesis and purpose of her texts. Meanwhile, feminine rhetoric provided an artful blend of inductive arguments in addressing, encouraging, and inviting the audience as peers for environmental advocacy.

The link among rhetoric, feminism and environmental advocacy was established in Wangari Maathai's application of the classical rhetoric appeals and feminine characteristics as tools of her negotiation, networking, mobilization, and influencing of public opinion to enhance policy making on environmental advocacy.

Key Words

rhetoric, feminism, environmental advocacy, Wangari Maathai

Mojza Bibi Syeda Fatima Zahra: Agency, Leadership and Gender Role in Jew-Muslim Relationship

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Abstract

Mojza Bibi Syeda Fatima Zahra narrates the story of a Jewish family that approached the Muslim prophet Muhammad bin Abdullah, his son-in-law Ali Ibn e Abi Talib and on their direction prophet's daughter and Ali's wife Fatima bint e Muhammad herself to request her to attend, honor and double the splendor of the wedding ceremony of their daughter with her presence. While both the father and the husband told the host that only Fatima had the authority over this matter, the lady asked the Jew to first seek the permission from the prophet and Ali. The tale points to Islam's role in a) woman's agency, and b) coordination among Muslim men and women or their male and female leaders in maintaining social relations between the majority and minority populations divided on the basis of religions in Medina about one to two millenniums ago. Though the *Mojza* reflects the delegation of power or of the right to make her decisions to Bibi Fatima *as* (a woman) by her father Muhammad *saw* and her husband Ali *as* (two men) and displays her leadership potential in maintaining Jew-Muslim relations in Medina, women lack agency in most Muslim societies that also have not believed in imagining social relations with Jews over the centuries. In practice, South Asian Muslim societies are known for their conservative view of women leadership and agency (Schvaneveldt, Kerpelman, & Schvaneveldt, 2005; Wassef 1996). This paper examines literature by Sirma Bilge (2010), J. Billaud (2007), G. D. Caddy (1984) and S. Schwartz (2012) to understand the oral tradition, agency and role of veiled and unveiled women in the Muslim world, and social relations between the majority and minority populations. It uses *themojza Bibi Syeda Fatima Zahra* to examine women's agency and Jew-Muslim relationship over a period of time. The author examines the questions through the rendition passed down the generations in her close network of families. It is important in view of the prevalent Jew-Muslim relationship and religious-minority and majority condition across the world, as various versions of the rendition on social media and internet have an effect on Jew-Muslim relations.

Key Words

Jew-Muslim relations; Muslim empowerment and agency; woman's mobility and agency

Negotiating between gender, national and professional identities: The work-experience of Israeli-Palestinian women journalists

Authors

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Abstract

The news media have long been crucial to women and other excluded minorities seeking equal rights and civic belonging and fuller social involvement. The failure of minorities to achieve jobs of high visibility and status in news media organizations has therefore been seen as symptomatic of social inequality. This paper analyzes the work experience of Israeli-Palestinian women journalists who reside and work in Israel for local news organizations or non-Israeli news agencies. It analyzes how the different axes of identity of Israeli-Palestinian women journalists—gender, ethnicity, nationality—emerge in their journalistic work experience. More specifically, I aim to understand how their professional identity and their intersectional positioned identity affect their work experience: whether they serve as barriers in their life and work spheres or as challenging and subverting means against hegemonic power relations.

Through thematic analysis of narrative interviews with 24 Palestinian women journalists, the study reveals that their work experiences vary between exclusion and inclusion among different news organizations. Israeli-Palestinian women journalists face barriers getting jobs at mainstream news agencies because of their accent; and when they apply to local Arab news organizations, they confront recruiting procedures based on a clan system that discriminates against women. However, a few of them report an advantage when trying to enter mainstream news organizations based on their image as an "authentic Arab woman." While wearing the hijab is a barrier in the context of Arab journalism, it is an advantage in the mainstream. However, they have also found that when working for these organizations, they need to be careful that this culturally exotic national identity does not spill over into politics. This limitation reaffirms their subordinated and fragile position as women who are Israeli-Palestinian and part of an "indigenous minority."

Additionally, the analysis suggests that their professional identity is closely connected to their ideological perceptions and political aims relating to the Israeli-Palestinian conflict. It appears that Israeli-Palestinian women journalists see the journalism profession mainly as a site for personal ideological expression, aiming for social change while having a variety of political stances and goals. This reaffirms the argument in journalism studies literature that journalists around the world conceptualize their professional roles in terms of a political outlook and their normative roles as being in the political arena.

Key Words

Intersectionality; Israeli-Palestinian women; Journalism; Ethnic Minorities; Work-experience

E-Migrant Women Entrepreneurs: Mobile Money Apps, Transnational Communication and the Maintenance of Social Practices

Authors

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Abstract

This paper set out to investigate how mobile money apps facilitate the maintenance of interpersonal relationships and transnational communication practices among migrant women entrepreneurs. Mobile money apps such as MamaMoney, MoneyTrans and Mukuru are a form of communication that are relevant and beneficial to the unbanked migrant women entrepreneurs in South Africa. The main research question was: how do mobile money apps facilitate the maintenance of interpersonal relationships and transnational communication practices among migrant women entrepreneurs? The methodology was informed by a feminist qualitative approach to three focus group discussions with fifteen participants from Nigeria, Zimbabwe and the Democratic Republic of Congo. A thematic analysis of transcriptions of focus group discussions was conducted and two broad themes were identified. The first broad theme explores the communicative dimensions of money transfer through mobile money apps by migrant women entrepreneurs, particularly in relation to their roles as mothers, daughters, sisters and friends in the diaspora. The second broad theme is the use of mobile money apps to solicit emergency funds and financial support during the COVID-19 pandemic. Findings indicate that mobile money apps have reshaped communication practices of migrant women entrepreneurs by enhancing interpersonal communication and facilitating social practices. Furthermore, the COVID-19 pandemic emphasized the two-way nature of bonds of mutual support amongst migrants. This paper also draws on the idea of remittance scripts (Carling, 2014). Remittance scripts are a helpful way to conceptualise remittances as social transactions that take several different forms. The theoretical frameworks used in this dissertation are reverse remittances (Mazzucato, 2011), networked individualism (Raine and Wellman, 2012) and polymedia (Madianou and Miller, 2013). The importance of reverse remittances during the COVID-19 period highlights reciprocal bonds of social saving when eMWEs used mobile money apps to solicit financial help and emergency relief when they were unable to work due to the COVID-19 outbreak in South Africa. Reverse remittances also highlight the shift in power relations and the need for communication between eMWEs' and their families and friends at home. As suggested by Kusimba et al., (2015) the application of networked individualism in modern African societies is used in this study to understand how mobile money apps have afforded eMWEs with personal communication channels in addition to household-centred communication around money. Polymedia is used in this paper to understand how eMWEs use mobile money apps in conjunction with the complementary affordances of other platforms such as WhatsApp, Instagram and Facebook, which compensate for limitations of mobile money apps.

Key Words

Migrant Women; Mobile Money Apps; Transnational Communication; Social Networks

Communicating Dissent: The Women 'Chhau' Artists of Purulia, India

Authors

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Abstract

The Purulia district of West Bengal, India, is a rural region consistently recording high crime rates against women. As per NCRB data, in 2016, whereas West Bengal ranked second in India with 32,513 cases of crime against women, the Purulia district of the state contributed to about 10 percent of all these crimes. Furthermore, given that 45% of the population of Purulia is constituted by marginalised tribal communities, low caste Hindus, and Muslims – the people here live in a situation outlined as Nurkse's 'vicious circle of poverty' and Nelson's 'low level equilibrium trap'. Formal education is largely inaccessible here and lives are lived in terms of survival through physical ability. Consequently, the women in this region are subjected to extreme forms of subjugation and repression. They are even restricted from actively participating in most cultural expressions and rituals. An embargo upheld for generations. 'Purulia Chhau', their traditional masked dance theatre expression, had thus never indulged in women performers within its fold. However, with the dawn of urbanisation, education and digital penetration – as 'life' in Purulia gradually transformed over the past decade – some women started questioning and challenging their social suppression, using innovative means. Significantly, one such example is the emergence of women Chhau artists, despite restrictions. A defiant initiative projecting their dissent through 'Chhau performances' as a 'medium', these women have considerably managed to disseminate their egalitarian assertion – in turn emerging as icons resonating with the aspirations of a large number of women in the region, who have been suffering in silence. Triangulating inductive-iterative methods of ethnography with social semiotics, this study traces the rebellious/confrontational stance of such women performers against the archaic community norms that forbid their active involvement – as a statement of their protest. A statement not just against cultural exclusion, but in the larger context challenging their overall subjugation in various facets of everyday life. Furthermore, the study also identifies how apart from defying the restrictions imposed on them, these women have also ensured to utilise the anecdotes of women's empowerment from within the mythological narratives of Goddess Durga, Kali and other folk goddesses, to justify their wants. An artistic egalitarian appeal ensuring 'religious logic', framed to sensitise the devout male audiences otherwise engaged in *devi* (goddess) worship. Moreover, apart from unearthing the struggles of these women performers in negotiating the coercions, threats and other chauvinistic impediments – the role of 'Purulia Chhau' as a potent communication medium empowering their dissent, is also revealed.

Key Words

Gender, Society, Purulia, Folk Media, Adivasi, Performance

Influence of Family Communication Patterns and Media Exposure on Single Women's Marriage Ideas

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Abstract

China experienced the fourth wave of singles in the past decade, and the social problems caused by the continuous increase of singles have attracted much attention. Compared to men, single women suffer more pressure from the society and their family members. Media has complex and diversified influences on people's marriage views, hence this paper intended to investigate the influence of family communication pattern and media exposure on single women marriage and spouse selection.

Based on family communication pattern and media exposure theory, a survey was conducted among single women to collect data (N=461) . The results reveal that the conversation orientation is significantly positive related to single women's marriage view , and the frequency of communication on marriage topics is a mediator between family communication pattern and single women marriage views. The study also find there is a significant positive relationship between single women views on marriage and their social participation, and a significant negative relationship with their exposure to feminist social media content.

Besides, the study further conducted in-depth interviews with 11 single women. The result indicated that both parent and child generations prefer to adopt conformity attitudes to communicate about marriage topics. Inactive communication methods such as cold treatment, concealment, and teasing to avoid face-to-face family conflicts, leading to parent-child tensions as well as sidelining the marriage topics. The impact of media exposure on single women mainly on the formation and transformation of marriage views, and deepening of their original perceptions. The majority of respondents admitted that exposure to gender issues has created or deepened "fear of marriage, childbearing and men", and further resulted in or deepened "marriage-phobic" and "child-phobic" attitude and behavior.

After examining the influence of family communication pattern and media exposures on unmarried women's views of marriage and found that: family communication focus on the individual, while the media focuses on the group; family provides ambiguous values of marriage, while the media presents striking dilemmas of women; unmarried women tend to maintain the "superficial peace" of the family, while turning to social media "hugging for group warmth".

Key Words

Marriage; Single women; Family communication pattern; Media exposure

Challenges faced by the Women Journalists: A case Study of Gilgit-Baltistan, Pakistan

Authors

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Abstract

Journalism remains a contested public space based on gender in many parts of the world. Women working in the field not only remain underrepresented but face profound visible and invisible challenges within the organization and the journalistic field. Despite extant literature on journalism as a gendered field and the issues faced by journalists, hitherto no academic attention has been given to the challenges and issues faced by female journalists in Pakistan in general and in Gilgit-Baltistan in particular. Using the feministic theory as a theoretical and analytical framework, and applying the various strands of qualitative research, this study aims to explore the visible and invisible challenges faced by women journalists in the context of Gilgit-Baltistan. The findings of the study suggest that female journalists face tremendous challenges; visible and invisible based on gender and unequal power relations both in the field and within the organizational hierarchy. These issues include sexual harassment, discrimination in salaries based on gender, social and cultural pressures to enter the field as a career path, and direct and indirect threats both from society and the media owners. The fear of loss of jobs and stereotypes rooted in the socio-cultural milieu do not allow female journalists to express their voices against structured imbalances. The study concludes that the issues faced by women journalists are deeply imbued in the larger social-structural imbalances based on gender. Without changing the structural imbalances and power relations between men and women, and educating society at a broader level, neither the challenges of the female journalists can be met, nor can their status be improved.

Key Words

Media, female journalists, sexual harassment, gender discrimination, feminism

Homesickness and Lovesickness: The Intimate Relationship of Filipina Domestic Workers in Macao

Authors

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Abstract

Research Purpose According to International Labor Organization, about 74% of 11.5 million migrant domestic workers (MDWs) are women (ILO, 2015). Previous research on MDWs has explored their well-being, social identity, and remote mothering (Chib et al., 2014; Shi, 2017; Zainal & Barlas, 2022). Over their migratory journey, intimate relationships significantly impact their connections with family at home and integration into the new environment. Since the spatiotemporal separation makes it difficult for MDWs to maintain original intimate relationships, how they negotiate and develop their intimacy in the host region needs further exploration.

Theoretical Framework & Method Through the semi-structured interviews with 15 Filipina migrant domestic workers (MDWs) in Macao and Interpretative Phenomenological Analysis (Alase, 2017; Smith & Osborn, 2015), this study explored their intimate relationship from a sociological viewpoint of the 'plastic sexuality' of intimacy (Giddens, 1992). Integrated with space theory (Lefebvre, 1991), the study further discussed how the intimate relationship is embedded into spaces constructed by MDWs with marital partners, employers and temporarily with intimate partners or friends in Macao.

Findings MDWs in Macao encounter challenges in maintaining a family-based intimate relationship. They must balance the work role as the primary breadwinner and the life role as mother/spouse/daughter in the original families. Modern information and communication technology (e.g., mobile phones and internet) has enabled them to fulfil their obligations, especially mothering remotely partly. On the other hand, MDWs have opportunities to express quasi-family-based intimacy flexibly in the host region. Most Filipina MDWs built new intimacy in Macao, including hetero/homo-sexualities, and quasi-kinship with employers and friends. This newly-built intimacy demonstrates home space's positive role and potential in shaping intimate relationships.

Discussions and Conclusion This study has found that immigrating works significantly improved the economic status and family role of Filipina MDWs and reconstructed their home space through the transformation of geographical space. For MDWs the home-like space, the employer's home and other temporary spaces (e.g., residence shared by MDWs and their friends or partners in the host regions), are able to shape intimacy by alleviating the 'homesickness' and 'lovesickness' to a certain degree. In general, they construct and maintain intimate relationships including parent-child, kinship, and love within different home spaces in the host region. In particular, the intimacy maintained by Filipina MDWs in the original home space in their home country, usually bound up

by traditional heterosexual marriage, is dispersed by the new action space to cope with challenges. Through the construction, maintenance, and accumulation of these intimate relationships, the 'yearning for and romanticizing of home' (Yeoh & Huang, 2010, p. 234) can motivate MDWs to construct 'an imagined geography of return' that is sharpened by 'the material reality' of the space which their physical bodies live in.

The findings have addressed MDWs' emotional needs and embarrassment in intimate relationships and will promote the well-being of female migrant workers.

Key Words

MDWs in Macao, Home Space, Intimate Relationship, Quasi-family-based Intimacy

The way women and men are portrayed in the newspapers in the state of Qatar during a crisis: the COVID-19 pandemic and Qatar-Gulf Crisis

Authors

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Abstract

For years, sociology research has focused on investigating the content of mass media news and its impact on various social issues, but recently there has been more focus on tackling gender issues in news content. In general, the sheer volume of research examines how the news is made and published in relation to women, but there is a scarcity of research on how Arab women are portrayed in media where most research is Western-based by evaluating the effect of Western stereotypes in Western mass media depictions of Arab women. The significance of the current study is exploring how Arab women are depicted in their local media and evaluating gender representation in newspaper articles in Qatar during distinct events such as political issues (Qatar Gulf Crisis) and health issues (COVID-19) which gives another perspective on how female and male voices and arguments can shape policy responses, which have impacted and continue to impact gender inequities. The current research is based on a content analysis of Al Raya daily newspaper articles in Qatar dating from 2013 to 2021 using natural language processing using topic modelling, such as Latent Dirichlet Allocation to acquire the top-weighted topics from the entire text collected, then elucidate the distribution of gender (men or women) across topics and the prevalence of different topics by gender changed over time. The main results show that men have been overrepresented compared to women's representation over the years and across all topics. However, the data analysis indicates that politics is the most frequent topic in the male domain, while health is one of the most frequent topics in the female domain. The results also show that during the blockade imposed on Qatar by other Gulf states, the number of female-centred articles decreased, while during the COVID-19 pandemic, the number of articles in which the dominant characters were women reached a peak. These distinct events have had a substantive influence on different societal segments, and both occurred during the study analysis timeframe. Thus, it is assumed that newspaper articles highlight these significant events and their impacts. Quantitative analysis of newspaper articles can elucidate how the representation of women and men in newspaper articles changed during these specific events by checking salience and space – that is, whether men are mentioned more frequently or given more space in the articles than women and vice versa.

Key Words

crises; gender; inequalities, media; middle east

“Regardless, I am a tough, responsible guy”: A culture-centered exploration of male IBD patients’ discursive reconstruction of masculinity through self-made videos- GEN/ESN Joint Session

Authors

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Prof. hui xiong - Xiamen university

Prof. He Gong - Renmin University of China

Abstract

Research into IBD has been mostly conducted in the domain of medicine. The impacts of the stigmatization of IBD on patients’ physical and psychological well-being have been widely discussed within the extant research. However, we still know very little about IBD patients’ strategies for “normalizing” their stigmatized experiences. Chronic weakness caused by IBD undermines masculinity, which motivates male IBD patients to reassert their gender identity via the normalization practices on social media platforms. To address the gap of existing literature on the stigmatization of IBD, this study adopts the culture-centered approach to explore male IBD patients’ multimodal discursive reconstruction of masculinity in their self-made videos. Specifically, we employ Feng’s analytic framework of ‘identity evaluative attributes’ to disclose what linguistic and visual resources were used by male IBD patients to discursively reconstruct their masculinity and moreover, with the reuse and transposition of cultural meanings, what the reconstructed masculinity was like. The multimodal discourse analysis of 257 videos collected from Bilibili reveals that male IBD patients used physical, social and psychological discourse resources to present their self-image that met the requirements of dominant Chinese masculinity: First, they guided their actions with standards of tenacity and filial piety, to meet such standards, they expressed their desire for a fit body and abilities to support their family, which was further embodied as the control over their own body shape and food-related family decisions; Second, when the illness became an obstacle for male IBD patients to meet the standards of tenacity and filial piety, they filled the gap between ‘the present self’ and dominant masculinity by recalling the golden days before they were diagnosed or picturing a promising future, both of which allowed them to temporarily escape from the disappointing reality while in the meantime to regain the benefits of conforming to dominant masculinity; Third, in face of the pain, suffering, and weakness caused by IBD, the male patients represented their sentiment as a means of exerting control over illness, and by doing so, displaying vulnerability was no longer a deviation from dominant masculinity. Implications for the culture-centered approach and health interventions targeted at China’s male IBD patients are discussed.

Key Words

IBD, masculinity, culture-centered approach, multimodal discourse analysis, identity evaluative attributes

A naughty boy, a heroic father, or a cool expert? The networked body and multiple masculinities in Chinese child-rearing robots

Authors

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Abstract

Gender has long been an important dimension in scrutinizing the social construction of technologies. The increasing permeation of AI technologies in people's everyday life pose new questions to this line of study. In China, one of the most successful areas of commercialized AI technology applied in ordinary households is the robots designed for domestic child-rearing. Since the first product appeared in 2016, dozens of companies and brands have taken part, giving rise to a new lucrative market and a new landscape of domestic child-rearing. When AI technology meets child-rearing, it inevitably crosses a social boundary defined by the conventional gender division: the social domain dominated by male scientists and engineers, and domestic child-rearing so far mainly undertaken by women. Then what would happen to the gender politics when robots start to play the role of a nanny? How would the social anxiety of parenthood and the tension of gender conflicts in today's China participate in the social construction of this new applications of AI technology? How would the robots, in turn, address the gender politics in the practice of domestic child-rearing and promise a technological solution or strategies to the issue? To answer these questions, this paper studies 5 top brands of child-rearing robots in China: Zib, Alpha Egg, Pudding Bean, Xiaodu, Babateng.

In order to gain a nuanced view into the gender construction of this newly emerged technology, the paper combines traditional feminist STS with some analytical tools from masculinity studies. In terms of methodology, the paper follows the approach of material discourse analysis to look at both how discourse is materially enacted and how material is discursively constructed. The data come from two resources: A. the technology system analysis of the artifacts, including the design and functions of the objects, AI voice, interfaces, and platforms; B. the textual analysis of media representations of the robots collected from company websites, on-line shopping pages, advertisements, and Wechat accounts.

Our study discovers that, like other technological artifacts, a child-rearing robot is not a singular object, but a technology system composed of three parts: the front stage (the human-like object designed to interact with children), middle stage (the App that enables parents to control the robot on their mobile phones), and back stage (the platform that provides services and contents, as well as manages the data generated by the use of both children and parents). Based on this observation, the study reveals two layers of gender construction of child-rearing robots. Overall, the robots demonstrate a strong male orientation despite that, in the reality of most of Chinese families, the task of child-rearing is still bore by mothers or grandmothers. This is a unique

discovery, because most of the previous studies commonly suggest the gender identity of certain robot product coincides with the gender identity conventionally associated with the social scene that the robot is designed to tailor. Our discovery suggests this equation might not be always valid. In the second layer, the masculinity that the robots possess is not singular or united but multiplied. For each role that different parts of the robot body plays, they demonstrate various forms of masculinities. In the front stage where the robots play the role as the children's partner, they behave like a naughty smart boy, while giving little space for girls in this high-tech playground. In the middle stage where the robots play the role as the representative of parents, they appear like super-hero fathers. While fathers are represented as knowledgeable, successful, admirable, mainly responsible to take money and technology back home, mothers tend to be represented as less educated, unattractive, only suitable to take manual housework. Lastly in the back stage, the robots change to 'men of reason', whose male authority does not come from physical power but scientific rational. The majesty of patriarch gives way to neutral judgements, accurate measuring, and economical calculation. The co-existence of the multiple masculinities of the robots to some extent break the traditional stereotype of men and their places in domestic child-rearing on the one hand. But on the other hand, they still reinforce the gender division of labor in domesticity and the superiority of men over women.

In conclusion, the market success of these robots reflects the anxiety of masculinity and fatherhood in the shifting landscape of gender relationship in China. They promise a technological solution to ease the pressure of parents, but mainly for the continence of men with sufficient economic and cultural capitals.

Key Words

gender, masculinity,

Analysing Chinese journalists' perceptions and reporting practices of sexual violence on campuses

Authors

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Abstract

Drawing on the concept of *framing*, this paper examines Chinese journalists' perceptions and reporting practices of sexual violence instances on university campuses in the Chinese context. Through conducting semi-structured in-depth interviews with 22 Chinese journalists in different types of working environments (i.e., party news outlets, commercial news organisations, and freelance market) located in four different Chinese cities, this research summarises three main cognitive characteristics that they displayed in reporting on sexual violence in higher education, namely: (1) Prioritising well-educated victimised women from prestigious universities. (2) Stressing the traditional gender roles of "strong men and weak women" in constructing school-based sexual violence incidents. (3) Marginalising and objectifying "untrustworthy" victims through what they see as "suspicious" factors. While most framing research centres on textual analysis and media effects, this study primarily discusses the cognitive frames of Chinese journalists (namely journalists' personal views of a social issue), and places these frames into China's particular socio-economic and cultural contexts. This explorative study updates the framing approach to studying sexual violence issues across borders and makes an original contribution in conceptualising and contextualising news values of sexual violence incidents on campuses, stressing the importance of distinguishing and analysing Chinese journalistic practices through a gender prism.

Key Words

Chinese journalism; cognitive frames; news values; sexual violence on campuses.

Representaciones de la gestación subrogada en Instagram: análisis publicitario de agencias intermediarias

Authors

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Abstract

La “gestación subrogada” ocurre cuando “[...] una mujer se presta a gestar un niño para, una vez nacido, entregárselo a la persona o personas que se lo han encargado y que van a asumir su paternidad/maternidad” (CBE, 2017:6). Este fenómeno global, creciente en la vida social, ha abierto amplios debates sobre su prohibición o regulación con el foco de análisis en las experiencias de las mujeres gestantes, cuyos fines mercantiles han servido al robustecimiento de su industria internacional, valuada en 6 mil millones de dólares (SMSR, 2018).

Para Alicia Puleo (2017) esta práctica representa un modo de extractivismo reproductivo neocolonial, donde los bienes naturales del "Sur global" son extraídos y exportados a un mercado mundial tecno-científico: "Aprovecha una situación de extrema necesidad de amplias capas de la población, escudándose en una supuesta voluntad libre de la mujer contratada para gestar, y se basa en el concurso de los gobiernos, utilizando, como en la exportación de bienes y recursos de países empobrecidos, los limbos jurídicos o una legislación que le es abiertamente favorable" (p.182).

Asimismo, los medios de comunicación como brazo cultural del capitalismo, neoliberal y patriarcal, han construido un discurso ideológico en torno a la gestación subrogada que se manifiesta en su mediatización, audiovisualización, espectacularización y marketización publicitaria (Pandiani, 2007 en Proo, Pacheco y Vega, 2022). Lo anterior, enfatizado además en la emocionalidad, promoción y legitimación de la práctica, sin tomar en cuenta los factores estructurales de desigualdad que la rodean a nivel global y local.

El presente trabajo partirá de un Análisis de Contenido con enfoque feminista y construirá una muestra a partir de ciertas publicaciones en Instagram de tres agencias intermediarias destacadas en la industria internacional de la gestación subrogada: BiotexCom (Ucrania); Miracle Surrogacy (Estados Unidos) y Vientre Milagroso (México). Se identificarán variables que incluyan la construcción del estereotipo de las mujeres gestantes, la reproducción y el embarazo, así como de los padres/ madres de intención y la incursión de la práctica como “avance científico y tecnológico”. Ello ofrecerá un panorama analítico sobre cómo la subrogación, a través de ciertas representaciones, encuentra en estos espacios digitales una de sus principales vías de promoción y legitimación ideológica.

Key Words

Gestación subrogada, Publicidad, Comunicación y género

Filter Bubbles? Also Protector Bubbles!: Folk Theories of Zhihu Algorithms Among Chinese Gay Men

Authors

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Abstract

With algorithms are now more used to stimulate and govern human behaviors (Danaher et al., 2017), investigating people's awareness and perception of algorithms has become "an issue of agency, public life, and democracy" (Gran et al., 2021, p. 1779). However, as Hargittai et al. (2020) remind us, we know little about how algorithms have been perceived by groups other than those in the mainstream. As such, this paper attempts to contribute to the aforementioned gap by investigating the perceptions of Chinese gay men about the algorithms of Zhihu, a question-answering platform. Based on the framework of algorithmic folk theories (Eslami et al., 2015; DeVito et al., 2017), this study asks:

How do Chinese gay men perceive Zhihu algorithms? What algorithmic folk theories have they generated? Why do they believe this?

After recruiting 16 long-term users on Zhihu as informants and conducting thematic analysis (followed Saldaña, 2013), two overarching themes are identified: 1) the algorithm as evictor, supported by the users' folk theories of sidelining, disorganizing, and defaming; and 2) the algorithm as protector, supported by the users' folk theories of shielding, recognizing, and exclusive networks. In what follows, this study provides an insight into the understanding of algorithmic complexity by identifying the mutually reinforcing process of the algorithm as both evictor and protector in the folk theories of gay men; and argues that the widely-resonated principle that breaking through the filter bubbles and information cocoons is based on (hetero)normative principles regarding access and visibility.

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Key Words

Algorithmic Folk Theory, Algorithmic Marginalization, Algorithmic Imaginaries, Digital Inequality

Feminism from the margin: A critical analysis of discursive activism across Chinese vlogging platforms

Authors

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Abstract

Amid Xi Jinping implementing an increasingly totalitarian approach to governance, the momentum of feminist movements has suffered a downfall in China in recent years. This, however, by no means suggests that feminists and women have given up their struggles. Instead, they have intently various creative means to engage gender politics within the limited degree of freedom being given within a repressive state. Yet, much of existing literature largely focuses on feminist claims voiced out by such elite groups as non-governmental organisations and well-educated middle-classes with limited attention being paid to the injustices suffered by marginalised women and their resistance.

Discursive and narrative exploration has been a prominent way for women to voice resistance in the everyday digital sphere. In this study, we use Huiling Wang, (*Lingling*, *Peter and Four Cats* as her nickname, *Lingling* hereafter), a Chinese vlogger and social media influencer, who grows up in a rural village and now lives in Shanghai as a rural-urban migrant, as a case study of discursive activism to shed light on how feminist dissent from the marginalised, female rural migrants plays out across popular platforms. Applying a multimodal critical discourse analysis, this research analyses the tactics of resistance adopted in the visual discourses *Lingling* produced and distributed across three Chinese social media platforms, Weibo, Douyin (the Chinese-language version of TikTok), and Xiaohongshu (Little Red Book).

By examining both the forms of the visual discourses and the ideologies articulated in those visual expressions, our analysis reveals that such discursive resistance entails three interlocked dimensions, characterised by its discursive and affective features, and the role that it fulfils in forming new ethical subjects. At a discursive level, *Lingling* projects her voices by appropriating argumentation strategies to challenge entrenched patriarchal gender norms in China, marking the feminist potential of her praxes. At an affective level, the feminist voices are projected through colloquial or sometimes even vulgar languages to encourage followers' affective responses, amplifying their spreadability in the digital sphere. The affective dimension feeds into her rationalisation of feminist arguments, which is typically accomplished by articulating her personalised observations and experiences that do not appear in mainstream debates. Albeit with limits, this underscores an emphasis on the subjective change of female rural migrants as a marginalised group, making her discursive resistance distinctive within the broader spectrum of grassroots feminist activism, where the actual experiences and voices from the margin are consistently underrepresented. In this way, *Lingling* turns herself into a key node within the

networks of marginalised women amongst whom she represents on Chinese social media platforms. The outcomes of the research make a meaningful extension to existing Chinese platform studies by offering a glimpse of feminist voices and praxes from marginalised women.

Key Words

discursive resistance, feminist activism, marginalized women, platforms, rural-urban migrants, China

Sexting coercion in romantic relationships: Exploring sexting coercion, body surveillance, and body shame

Authors

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Abstract

Sexting is increasingly used within dating and romantic relationships (Drouin, Coupe, & Temple, 2017), yet there is limited information about whether sexting improves romantic relationships and extant research shows that girls and women experience pressure or coercion to sext (e.g., Ross, Drouin, & Coupe, 2019; Walker, Sancu, & Temple-Smith, 2013). Additionally, other bodies of research suggest that women who experience sexual pressure and coercion in romantic relationships have heightened levels of self-objectification and body shame (e.g., Ramsey & Hoyt, 2015). This study (funded by HRZZ, grant number 3553) examined sexting coercion within romantic relationships in emerging adults through the lens of objectification theory and sexting theories. Specifically, we explored relationships between sexting coercion victimization and perpetration, body surveillance, body shame, age, and relationship duration. We predicted that body surveillance would mediate the relationship between sexting coercion victimization and body shame.

The participants were part of a larger project on the determinants of sexting. The study was fully approved by the institutional review board prior to data collection. Our sample included 1138 women ($M = 21.361$ years, $SD = 1.902$) from Croatia and Bosnia and Herzegovina who had been in a relationship for at least 6 months and were in emerging adulthood between 18 and 30 years of age. Participants reported their demographic information (age, ethnicity, religious orientation, duration of their current relationship, and satisfaction with the status of their current romantic relationship) and completed a sexting coercion questionnaire and body-related behaviors questionnaire in an online survey. Sexting coercion (including victimization and perpetration) within a romantic relationship was measured using items from the sexual coercion subscale from the revised conflict tactics scales originally developed by Straus, Hamby, Boney-McCoy, and Sugarman (1996). The body surveillance and body shame subscales of the objectified body consciousness Scale (McKinley & Hyde, 1996) were used to measure body surveillance and body shame.

Correlations and regression-based path analyses were employed for data analysis. Our results showed that 48.429% of participants reported being coerced to send sexts by their partner, and 40.949% coerced their partner to send sexts. As expected, participants who reported higher levels of body surveillance also reported higher levels of body shame. The results showed a negative relationship between sexting coercion perpetration and body surveillance and a positive

relationship between sexting coercion victimization and body shame. Furthermore, sexting coercion victimization and body shame was mediated by body surveillance. These findings suggest that body surveillance is a possible mechanism linking sexting coercion to body shame. Results will be discussed in the context of objectification theory (Fredrickson & Roberts, 1997) and sexting literature with theoretical and practical implications in mind. Intervention programs aimed at reducing sexting coercion and encouraging safer sexting approaches among emerging adults may benefit from the current research.

Key Words

sexting coercion, body surveillance, body shame, women, romantic relationships

Media-Ready Feminism and Everyday Sexism: Gauging the Impact of #MeToo in STEM Fields

Authors

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Prof. Carolyn M. Byerly - Howard University

Abstract

Feminist activism is nothing new, and yet the #MeToo Movement has had an unusually expansive impact across the world in putting sexual harassment on both the social change and women's personal agendas. Launched in 2006 by Black feminist activist Tarana Burke, the movement picked up steam several years later when a series of Hollywood actresses and other prominent (mostly) women used the social media hashtag to draw attention to their sexual harassment and assaults in professional contexts by prominent men. It became a media event as well when reporters eagerly covered case after case that emerged with women's (and a few men's) disclosures (Durham, 2021). Their activism resulted in some prison sentences (as in the case of Hollywood mogul Harvey Weinstein) and multiple firings (as in the case of Fox News's Roger Ailes, PBS journalist Tavis Smiley, NBC program host Matt Lauer and dozens of others). Those were the high-profile and visible outcomes of women standing up to men's power and authority that included sexual exploitation.

Much less covered has been whether, how and to what extent the #MeToo movement has influenced women in less visible non-celebrity occupations to confront their abusers in the workplace and seek redress of harms. This paper reports ongoing qualitative research with women and non-conforming sexual minorities in STEM fields with regard to the #MeToo movement. Findings presented in the paper are based on interviews with 12 individuals from whom we sought to learn:

1. What led informants to choose a STEM field of study and occupation;
2. How did they become aware of feminism;
3. Have they encountered discrimination and/or harassment in their university programs or on the job;
4. Have they been influenced by the #MeToo movement in terms of awareness and the action they took in relation to discrimination and/or harassment.

Key Words

#MeToo; Weinstein; Sexism; Tarana Burke; Activism; News; Feminism; Sexual Harassment;

Things Go Right or Athwart? A Quantitative Analysis of Intention, Fitness Self-Tracking and Body Image Satisfaction Among Chinese Young Females

Authors

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Abstract

Background. With the possibility of keeping records of daily life becoming dramatically easy, the use of fitness self-tracking is on the rise. As an important approach and behavior to monitor and record body data, fitness self-tracking is also closely related to people's perception as well as evaluation of body image, especially for young women. They pay more attention to their body image tending to produce more self-appraisals like satisfaction with body image. This research aimed to systematically examine the possible relationships between the intention of improving body image in fitness self-tracking and body image satisfaction among young females, with upward social comparison and self-esteem also being taken into account as mediating factors. Specifically, when young women intend to improve their body image via fitness self-tracking, things will go right or athwart?

Method. An online self-report survey was conducted with 443 Chinese young female users (aged 18-35; $M=28.61$, $SD=3.92$) of fitness self-tracking apps. Measures for each variable showed good reliability and structural validity. Data were analyzed using SPSS v.26 and AMOS v.26. The model showed an acceptable fit to the data.

Results. The structural equation model showed that participants' intention of improving body image could positively predict fitness self-tracking ($\beta= 0.62$, $p < 0.01$), and self-esteem mediated the positive relationship between engagement of fitness self-tracking and body image satisfaction ($b=0.19$, 95% CI [0.078, 0.313], $SE=0.06$) whereas upward social comparison did not ($b=0.02$, 95% CI [-0.014, 0.078], $SE=0.02$). Moreover, although engagement of fitness self-tracking positively predicted upward social comparison ($\beta=0.30$, $p < 0.05$), such comparison was neither found to be significantly associated with individuals' body image satisfaction ($\beta=0.07$, $p > 0.05$) nor their self-esteem level ($\beta=0.11$, $p > 0.05$), which were quite different from the findings from previous social media studies.

Conclusion. It can be inferred that although young women who engaged in fitness self-tracking tended to make upward comparison, such comparison may be more about helping them position their self body image, which may be conducive to better planning for the next step of body management. We can conclude that fitness self-tracking is becoming a way for young women to focus on themselves. The intention to improve body image drives them to engage in fitness self-tracking and make upward comparisons. The use of self-tracking enhances their self-esteem while

also increasing satisfaction with body image, and ultimately all things go right generally. Unlike general social media use or physical exercise, the process of engaging in self-tracking implies a new logic that “I am only focused on myself”. It is an awakening of self-awareness. Young women focus on self-improvement rather than losing themselves in the process of comparing themselves to others and falling into negative consequences such as body dissatisfaction. This study connects – the body image and self-tracking technology literature and creates more space for future research.

Key Words

self-tracking, body image satisfaction, upward social comparison, self-esteem, young women

Queering Animal Crossing New Horizons. LGBTIQA+ Gamer Community and Practice

Authors

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Mr. Jose A. Moreno - Universitat Pompeu Fabra

Abstract

This paper aims to analyse the queer gaming experiences in *Animal Crossing New Horizons* (ACNH). This goal is divided into two objectives: 1) to research LGBTIQA+ experiences while playing the game, and 2) to analyse queer ACNH fan-made content. Previous research has been conducted on the ACNH community before (Yee & Sng 2022). However, LGBTIQA+ ACNH communities have been largely understudied. In addition, there has also been a lack of research on fan-generated ACNH content (Moreno 2020). Therefore, in this paper we bring together Queer Game Studies (Ruberg and Shaw 2017) and ACNH research, understanding certain LGBTIQA+ gaming experiences as “counter-gaming” practices (Galloway 2006), also reframed as “queergaming” (Chang 2017).

To achieve our objectives, we develop a mixed methodology: 1) A survey –with the approval of the ethics committee of our university– on LGBTIQA+ ACNH gamers. The survey questions four main topics: playing modes, identity, community, and fanfiction practices. Results are analysed quantitatively, except for a last open question. 2) An analysis of ACNH YouTube videos including LGBTIQA+ topics –the result of the search “Queer/LGBTI/Pride” and “Animal Crossing.” The videos are divided into three broad categories: design, gaming, and fan fiction. We analyse the first category, design, using a quantitative method, to quantify and rank the diversity of symbols used by the LGBTIQA+ community of ACNH. Both gaming and fanfiction categories are analysed qualitatively through discourse analysis. Following “queer world-making” claims, we do not follow a deductive logic for this analysis. Rather, we develop a three-step emergent codification to induce the research topics. The resulting seven topics are: 1) decorating and terraforming, 2) celebrating Pride, 3) counter-gaming, 4) weddings, 5) outing oneself, 6) self-determination and encouraging discourses, and 7) community building.

Results point in three main directions. 1) LGBTIQA+ gamers still consider out-of-the-game experiences to be most important for self-realisation and empowerment of non-cis-straight identities. However, they also consider the in-game experiences as helpful for the above-mentioned processes of self-knowledge and empowerment of queer communities. This is particularly relevant when there is no strong LGBTIQA+ support group outside of the game. 2) Diversity, intersectionality, and inclusivity are fundamental in the ACNH queer community, as proven by the variety of symbols, flags, and other designs that gamers make and share online. Regarding flags, 25 different ones –from rainbow to lesbian, trans, non-binary, queer, etc., including a BLM (Black Lives Matter) one– are found. 3) Counter-gaming, redefined as

queergaming, is present in ACNH queer experiences: LGBTIQ+ players actively transform and modify the game's affordances to perform queer self-expression, identity, or culture.

Key Words

queer, Animal Crossing, LGBTIQ+, gender, gaming, community, identity, sexuality

“Being pretty does not help your success”: Self-representation and behind-the-screen work of China’s female showroom livestreamers

Authors

Ms. Zhen Ye - Erasmus University Rotterdam

Dr. Tonny Krijnen - Erasmus University Rotterdam

Abstract

Media scholars have researched on how certain genres of media content, for instance, women’s magazines and reality TV programmes, are highly gendered, reiterating traditional and sometimes stereotypical narratives on women's roles, positions, and representations (Krijnen & Van Bauwel, 2021). However, digital media enable individuals to participate in media production in various ways. Yet, when women become active producers of social media content, often they are judged as being active in the “wrong” way: as being engaged in projects of self-representation driven by vanity (Dobson, 2015, p. 2).

Most recently, this attitude is shown towards young women engaged in the world of livestreaming, as some scholars comment on their livestreaming practices as “engaging in gendered performativity to appeal to lonely rich men” (Cunningham, Criag & Lv, 2019, p. 725). While these young women are stigmatized as easily earning a huge amount of money by producing boring, vulgar, or even obscene content in livestreaming, what has been kept out of the spotlight are their labour and precarious working conditions. In addition, how do these young women make sense of their livestreaming practices remains missing in the public debate.

Therefore, it is important to approach livestreaming production from streamers' perspectives and to understand the tensions between alienation and autonomy, and between self-realisation and self-exploitation. In other words, what conditions produce the possible "good work", as what Hesmondhalgh and Baker (2011) called, for these women? To do so, we situated female streamers’ practices in the socio-cultural environment of China and compared them to other wanghong creators such as fashion or beauty bloggers, in order to investigate how female streamers construct a particular kind of gendered entrepreneurial subjectivity. Then we selected 90 short videos that are produced by three female streamers on the social media platform Douyin and employed a Foucauldian (1970) discourse analysis to study their self-representations and discursive practices around livestreaming production. They combat the oversimplified understanding of showroom livestreaming and reveal a lot of “behind-the-screen” hardiness. Because these short videos are produced performatively and discursively by female streamers themselves, this study regards them as important textual and visual materials for analysing the production culture of showroom livestreaming, which takes the lived realities of them as the subjects for theorizing production as culture (Mayer, Banks, & Caldwell, 2009).

In the analysis, we unravel three major interconnected narratives: enduring behind-the-screen hardiness of livestreaming is worthy; navigating heterosexual relationships with viewers is part of

showroom livestreaming work; and professional skills and knowhows are provided for those who truly aspire to success. These narratives form a discourse of showroom livestreaming as a "good work" for ordinary working-class or underclass women to achieve social and economic advancement in contemporary China. These narratives render young women as autonomous agents with free choices to hustle in the world of showroom livestreaming, normalizing the precarious working conditions as well as gender power imbalances. The analysis accounts for how female streamers navigate postfeminist conditions in the Chinese context, highlighting how they are sometimes complicit in antifeminist sensibilities, while other times show capability to refuse such position. The creative labour afforded by livestreaming affects working-class and underclass women's self-producing imaginaries of subjectivity.

Key Words

Livestreaming, media production, digital media, gender post feminism

The presentation and power structure of masculinity among Chinese gay men ——A network ethnographic study of Blued

Authors

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Abstract

In recent years, there has been a surge in the number of same-sex dating apps in China. Dating apps have not only become the main social network for the gay community in China but have also created a new type of homosexual lifestyle. Recent studies lack failed to investigate the self-presentation of masculinity among gay men in China. Within the framework of Connell's masculinity theory, this study creates a culturally sensitive ethnography of the online community on the most popular gay app in China, Blued. This study explores the types of masculinity presented online by Chinese gay men and the power structure between different masculinities, as well as the interaction between the psychological motivations behind masculinity presentation and social culture. It found that the majority of Chinese homosexual men express a yearning for masculine privilege through the affirmation and pursuit of dominant masculinity. In addition, most Chinese homosexual men attach great importance to external image, which reflects the subordinate masculinity often attributed to this group. A subordinate but collusive masculinity reflects not only the overall temperament of the Chinese gay community in the eyes of mainstream culture but also the special social and cultural situation of homosexuality in China. The crossdressing subculture in the gay community is the most subversive and revolutionary form of masculinity. There are only a few members of this subculture, and they are subject to derogation and discrimination by the homosexual community; consequently, it is almost impossible to observe this subcommunity in real life. However, its presence necessitates reconsideration of the inclusion of gender fluidity, the gender binary division, and gender diversity in the existing gender culture in China. This paper enriches the research on gay masculinity in China and the structure of male hegemony and power production in different social context.

Key Words

Key words: homosexual, masculinity, Blued, cyberethnography.

The utopia of 'nowhere-women' : the female migrant online community in China

Authors

Mr. Jingjia Xiao - Fudan University

Abstract

With urbanization in China, a large proportion of individuals have migrated from rural to urban seeking employment, with up to 50% of these being young women. However, these young women often encounter extra barriers to integrating into urban communities, for example, studies have shown that migrant women are often discriminated against and ostracized when trying to be affiliated with cities because of their identity, and that 25% of women experience psychological disorders such as depression. In China, the movement of people from rural to urban areas is restricted by the hukou system, a demographic strategy aiming at controlling population registrations and movement. In addition to identifying the administrative region to which residents belong, the 'hukou' system also largely determines the rights and basic welfare that residents have access to, which in turn greatly affects not only the external environment of migrant but the internal world of them. This research is based on qualitative interviews with 14 migrant women aged 18-25 in Changsha, we find that the Internet community replaces traditional clan network as a way for migrant women to gain necessary information such as employment opportunities, and even support each other both fiscally and mentally. This phenomenon indicates that the Internet has become deeply embedded in the lives of migrant women, consequently, our research can split into three parts: First, we explore how these migrant women engage in online communities, the results show the formation of online communities is a long-lasting and decentralized process, migrant women spontaneously join their internet communities from different ways, it led to this kind of online communities appear as loose management and survival-oriented, which is similar to the moral economy that James Scott found among Southeast Asian farmers communities. Secondly, we investigate how these communities' function in anti-decriminalization and support women both materially and mentally. for instance, the online protest against employment and salary discrimination can be one of their 'weapons'. What's more, when someone in the community is in urgent need of funds for medical treatment, the community will raise funds online to support them. Thirdly, we allocate attention to the internal experience and sense of belonging within these migrant women, we observed that women are becoming aware of their own subjectivity in their communities, they claim that they are not succumb to masculine hierarchy anymore. Compared to the past when they had to go to their husbands and children, they have their own career. This paper contributes to the emerging discussion around intersectional-feminism, the issue of rural-to-urban migrant, and the topic on how media enhance women's living quality.

Key Words

rural-to-urban migrant, online community, China, household (Houkou) system

Discursive Constructions of Rohingya Women in Bangladeshi and British Newspaper: A Critical Discourse Analysis

Authors

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Abstract

This study conducts a critical discourse analysis of the representation of Rohingya women in Bangladeshi and British newspapers. The Rohingya people, a Muslim minority group in Myanmar, have faced persecution and forced displacement, with a significant number of them seeking refuge in Bangladesh. The representation of Rohingya women in the media is crucial as it shapes the public perception and understanding of the crisis. This study aims to examine the discursive constructions of Rohingya women in Bangladeshi and British newspapers, and how they are used to legitimize or challenge the dominant narrative of the crisis. The study employs a qualitative methodology, analyzing a sample of news articles from leading Bangladeshi and British newspapers. The analysis focuses on the use of language and imagery, as well as the discursive strategies employed to construct the identities of Rohingya women. The research examined how Rohingya women were represented in Bangladeshi and British media from August 25 to October 25, 2017, when members of the Rohingya minority in Myanmar began congregating outside the Bangladeshi border to seek shelter. The influx of refugees lasted at its highest for three months, and the event was covered extensively by the media throughout the period. News reports have been derived from six (06) broadsheet newspapers from the UK and Bangladesh (03 newspapers from each country) to identify reports exclusively on Rohingya women. According to the data derived from six newspapers, out of 889 news items on Rohingya Refugees, 20 were addressed exclusively to women. The findings of the study indicate that the representation of Rohingya women in Bangladeshi and British newspapers is characterized by a lack of agency and resilience and a focus on their suffering and victimhood. The study concludes that the representation of Rohingya women in Bangladeshi and British newspapers is shaped by the political and ideological context in which the crisis is reported. The representations in the Bangladeshi newspapers are used to legitimize the actions of the Bangladeshi government, while the representations in the British newspapers are used to conform to the dominant narrative of the crisis and highlight the responsibility of the Myanmar and Bangladesh government. The study highlights the importance of the media in shaping the public perception and understanding of the crisis and the need for a more nuanced and balanced representation of Rohingya women in the media.

Key Words

Rohingya, Refugees, Women, Critical Discourse Analysis, Media

How Should Government Sectors' Notification Respond to the Public? A Qualitative Comparative Analysis of Emergency of Gender-Based-Violence

Authors

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Abstract

In recent years, the wave of online public opinion triggered by gender violence emergencies has erupted frequently on Chinese social media and increasingly become a generalized phenomenon. They not only affect the public's awareness, perception, and response to public events related to gender issues but also put forward higher requirements for the public opinion management ability of government sectors. If not responded properly, the public opinion crisis would ruin the credibility of the government. In various types of Gender-Based-Violence (GBV) incidents and the criminal cases derived from them, the notifications released on social media platforms by government agencies such as the police have become an important channel for the public to obtain information about the incidents. Taking whether the notification arouses a strong public opinion crisis or not as the result, and different rhetoric strategies put forward by the Situational Crisis Communication Theory (SCCT) and gender politics as conditions, this study uses a Clear Set of Qualitative Comparative Analysis(csQCA) from the perspective of government communication and investigates the information posted on social media platforms by government agencies during public incidents of gender violence, focusing on the rhetorical strategies used by government agencies and what combination of rhetorical strategies can achieve better public opinion control. The study found that government agencies should respond promptly and proactively when a public opinion crisis occurs, and provide the public with case-related instructing information, and cautiously provide adjusting information. An in-depth investigation of the case by government agencies is the basis of all communication efforts. If there is insufficient factual information in the notification, the public will doubt whether the government has played its role in maintaining public safety, which will lead to a decline in the government's credibility. Also, the government briefings posted on social media are mainly for bystanders rather than victims, so the easy provision of adjustment information may be detrimental to the handling of public opinion. In terms of specific rhetorical strategies, a combination of diminish and reinforce strategies should be used. SCCT theory suggests that organizations should use either diminish or rebuild strategies in the face of accidental crises, but since diminish strategies are more likely to work on the bystander public, which makes up the majority of social media, than rebuild strategies, it is more advisable to use weakening strategies. Finally, minimizing expressions with gender politics such as implying that violence is the responsibility of both parties or the abnormality of the victim can also reduce the possibility of public opinion incidents.

Key Words

Qualitative comparative analysis, Online public opinion, Crisis rhetoric, Gender-Based Violence

A Study of Feminist Cyberprotests by qualitative comparative analysis (QCA) based on 23 cases in China

Authors

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Abstract

In recent years, with the continuous change of media technology, the field of civil discourse resistance in China has migrated, and people's online resistance issues based on social media platforms have also shown diversified characteristics. In the early days, the core issues of online protests in China mainly centered on social group conflicts such as environmental protection, land rights, and migrant workers' rights, but since the global #MeToo movement started in 2017, social media protests have gradually shifted to focus on feminist-related topics, calling for the protection of women's legitimate rights and interests and the improvement of corresponding legal mechanisms and social remediation measures. From the Jiang Ge case in 2017 and the incident of a woman falling to her death in Yulin, Shaanxi Province to the incident of a female passenger being dragged by a security guard in Xi'an subway in 2022 have increased the attention of public opinion on women's rights and reached the climax of feminist online protests.

This research takes the cases of feminist online protests that occurred in China from July 2017 to July 2022 as the research object. The main data was obtained from the Chinese news event database "Zhiweishijian", and the following 23 cases of feminist online protests were summarized by referring to other data sources such as Baidu Hot Search, among the top 50 annual influential events involving feminism, including anti-sexual assault and anti-discrimination. The selection of the cases followed the following principles: 1) the cases were representative and influential; 2) the cases involved core issues of feminist concern such as women's rights protection, anti-sexual assault, anti-discrimination, and domestic violence and cheating; 3) the supporting materials of each case had comprehensive and traceable supporting materials, and the comparison cross-check was conducted through the triangulation identification method to guarantee a high degree of confidence.

The research found: 1. emotional mobilization, especially discourse mobilization based on anger narratives, is the most central element of Chinese feminist online protests; 2. a reasonable combination of event, communication and emotional attributes is a better path for Chinese feminist online protests; 3. protests lacking in communication attributes can be compensated by the cooperation of event and emotional attributes; 4. The effects of sustained attention duration and organization degree in Chinese feminist online protests are not significant.

Key Words

feminism, Cyberprotests, emotional mobilization

From Masculinity to Androgyny: The Images of Female Masculinity Idols in Chinese TV Shows

Authors

Dr. Ke JIANG - Peking University

Abstract

Dig out the clues of social movement from the details of daily life, establish dynamic links in the macro social structure and the micro world, which is an important way for culture study. Idol is constructed as a kind of "productive text", while fans interpret this text as "meaning communicators"(Fisk, 2004). As the largest audience of talent shows, youth's participation in the production of idols and the circulation of meaning can just be an important way to spy on youth gender culture and social movement.

From 2005 to 2020, what changes have taken place in female masculinity idols in China? What kind of social movement and gender culture changes are reflected? What roles the media and fans play in this change? What the relationship between China's youth gender culture and global queer culture?

With Leventhal's theory of mass idols and Fisk's television culture theory, the research methods include literature analysis, content analysis based on big data, and focus group interviews. Text analysis and discourse analysis based on three online youth communities with gender orientation, together with the focus interviews of the program producers, Through the comparative analysis of the images of the two female masculinity champions in the two popular talent shows in 2005 and 2020, this paper analyzes the relationship between the change of idol image and society, media and fans.

With more masculinity, the 2005 idols emphasized the deconstruction of the body and the breaking of gender stereotypes. The 2020 idols reshaped an androgynous and gender-flexible image. This change is exactly the reflection of feminism globalization in Chinese youth groups. At the same time, as a cultural product, female masculinity idol is the product of two different historical periods of Chinese society, "China's reform and opening" and "10000 dolar GDP" periods. The media is aware of this change and constructs the idol image as "open text" to obtain the largest range of fans and traffic; different fan groups interpret the ambiguous female masculinity idols differently and promote its communications.

From masculinity to Androgyny, the change of the image of idols was rooted in the soil of social change and was co-written by fans and the media. The gender culture change in China is not only a mirror of China's social movement, but also a reference system for the development of gender culture in developing countries to observe the relationship between society, media and fans.

Key Words

Female masculinity idol, gender culture, social movement, body image

The Rohingya Crisis in the Media: Frames, discourses and silences around sexual violence

Authors

Dr. Kajalie Islam - University of Dhaka

Abstract

The history of rape in wartime is said to be as long as the history of war itself, but for the longest time, it has been treated as an unfortunate byproduct of war (Baaz and Stern 2013). It was only beginning in the 1990s, following mass rape during the conflicts in Rwanda and Bosnia-Herzegovina that rape as an actual weapon of war started to receive policy, media and scholarly attention, and that the 'systematic use of rape in warfare was defined as a war crime for the first time by the international tribunal for the former Yugoslavia' (Goldstein 2001: 1). Little has been written on the role of the media in this process, however. While Kelly (2000) argues that women subjected to wartime rape may be exercising agency in choosing to remain silent, it is debatable whether the silence of survivors of sexual violence in and after times of conflict is an act of agency or compulsion. The case of sexual violence against women in Bosnia-Herzegovina and Croatia, as well as the issue of sexual slavery in WWII Japan has shown how media publicity can aid in awareness and advocacy for recognition, condemnation, and compensation for the affected (Crawford 2017).

Following the genocide against Rohingya Muslims in Myanmar in August 2017 and their mass exodus to Bangladesh, Human Rights Watch in several of its reports, and scholarly research such as Anwar's (2021) study on sexual violence as a weapon of genocide against the Rohingya, found extensive evidence of women and girls being subjected to sexual assault, sexual humiliation, and mutilation of reproductive organs. However, media coverage on the issue has been limited.

In this context, this paper will explore the media frames, discourses, as well as silences around the sexual violence against the Rohingya, which led to their persecution and exile from Myanmar, as well as their lives in the refugee camps of Bangladesh. It will examine the coverage of sexual violence in the Burmese, Bangladeshi, and US media, towards understanding how sexual violence, conflict, and migration are framed in the media of the country of origin, destination, and the western media in its coverage of the developing world. The study will seek to demonstrate the existing and potential role of the media in framing refugees, particularly survivors/victims of sexual violence and its implications in international politics and justice.

The primary data for this work will be derived from leading English-language newspapers in Myanmar (*Global New Light of Myanmar*), Bangladesh (*The Daily Star*), and the USA (*New York Times*), from August 2017 to August 2022. The paper will draw upon theories of framing (Entman 2004), Foucauldian discourse analysis, as well as Galtung and Ruge's (1965) notion of the structure of foreign news.

The study is expected to advance the scholarly research on gender, violence, and conflict; and media and migration, and potentially contribute to informing national and international policy decisions on the role of the media on sexual violence in times of conflict.

Key Words

Rohingya, refugee, sexual violence, media, discourse, framing

A critical analysis of the representation of women's involvement in (non-state) political violence: Dominant myths and narratives surrounding "radicalised" women in the UK

Authors

Dr. Itoiz Rodrigo Jusue - Loughborough University

Abstract

Historically, counter-terrorism's attitude towards women has been complicated, partly because both counter-terrorism and terrorism were for many years considered almost exclusively a male business. This approach has also been reflected in the media's sensationalised representation of women involved in political violence. This paper, first, maps long-established myths and stereotypes traditionally attached to women involved in political violence and then shows how women's participation in non-state political violence is still largely explained through traditional conservative notions of sexual difference that characterise women as irrational and highly influenceable. Despite a dramatic shift in the conceptualisation of terrorism and political violence with the emergence of "radicalisation" as a new explanatory framework, gendered accounts of women involved in terrorism remain. Focusing on high profile case studies in the British media, the paper argues that the relatively recent radicalisation discourse that emerged in the 2000s fits in well with previous representations of sexualised and pathologised female combatants. Women's involvement in (or support for) terrorism is still explained via a wide range of personal and emotional factors, excluding political motivations and any consideration of either the complexity of their decisions or the wider context. This paper shows how the representations of female terrorists and "radicalised" women are based on stereotypes that reinforce the image of women as weak, easily influenced, naïve, driven by romantic emotions, deceitful, and in constant need of protection and supervision. From an intersectional perspective, the paper also explores the orientalist imaginaries of Muslim women who are seen as victims and as individuals lacking empowerment and agency. By depicting women as victims of grooming, brainwashing, and abuse, the British media continues to reinforce sexualised accounts that simplify and distort the manifold reality. The discussion highlights ultimately that explanations of women's violence must transcend myths that explain women's involvement in political violence via a wide range of personal and emotional factors. The paper argues that any research committed to comprehend past and present conflicts must go beyond the deep-rooted idea of women as victims and consider them also as subjects of agency and power, examining their political motivations, the uniqueness of their situation, and the historical, social, and economic background of their actions.

Key Words

Terrorism, Women, Representation, Media, Radicalisation, Myths

Pakikipagkapwa in the LGBTQIA+ Movement for the Enactment of the SOGIE Equality Bill

Authors

Dr. Jonalou Labor - University of the Philippines Diliman

Dr. Ma Rosel San Pascual - University of the Philippines Diliman

Abstract

Philippine legislation against discrimination based on a person's sexual orientation, gender identity, and gender expression has yet to hurdle the country's legislative bodies two decades since a version was first filed under the 11th Congress of the Philippines in 2000. Succeeding versions of the bill were filed in every national legislative convention, from the 13th Congress in 2004 to the 18th Congress in 2019, evidence that no bill has successfully crossed into law. Its most recent incarnation, the Sexual Orientation and Gender Identity Expression (SOGIE) Equality Bill did not pass the 18th Congress. Still, Senator Risa Hontiveros, the principal author and sponsor of the SOGIE Bill, promised to refile it in the 19th Congress: "We will use this 19th Congress to carve the runway to pass the SOGIE Equality Bill at long last. We will use this as a fresh opportunity to renew and prioritize our fight for all sexualities and genders" (Pride Month celebration message, 15 June 2022).

While the SOGIE Equality Bill proponents have fought for the passing of the proposal into law in the arena of the legislature, various efforts over the years have been complemented by civic movements that not only lobbied on the halls of congress for the passing of the bill but also championed for LGBTQIA+ human dignity and human rights on the streets, in communities, online, and in various institutions like schools, media, and even the church, to gather mass-based social acceptance and support.

The move to gather support and acceptance means that queer activists need to do a balancing act of emphasizing similarities with cis and heterosexuals while celebrating diversity and differences as queer individuals. LGBTQIA+ social movements that follow such modes of enacting activism to promote the passage of equality laws recognize the tensions in emphasizing sameness and differences (Ghaziani et al., 2016). These culturally-informed tactics produce symbolic meaning (Bruce, 2013) and enable daily and emplaced acts of resistance that sustain the motivations to call for action (Ghaziani, 2021). Further, onsite (Buyantueva, 2020) and online spaces (Labor & San Pascual, 2022) enable protest actions that produce collective action through sustained social movements (Diani, 2003; 2011) and coalitions (Diani & Bison, 2004).

Through the lens of "kapwa" (sense of shared identity), our study describes the manifestation of "pakikipagkapwa" (the process of finding common understanding between and among members of a community) in the LGBTQIA+ movement as organizations push for the enactment of the SOGIE Equality Bill. From our interviews of informants representing LGBTQIA+ organizations, we document the origin of pakikipagkapwa in the SOGIE Equality Bill advocacy, the presence of

pakikipagkapwa in convergences and spite of the differences in the LGBTQIA+ movements, and the occurrence of pakikipagkapwa in ally-building. We also offer a call for a strategic communication plan for the enactment of the SOGIE Equality Bill and other LGBTQIA+ rights bills.

Key Words

Gender rights and the achievement of universal dignity, social movements

Flow of Ideas: A study on “gender equality” strategies and actions of multilateral development banks

Authors

Dr. Fei Huang - Tsinghua University

Abstract

Among the 17 Sustainable Development Goals, No. 5 is gender equality. As crucial players in leveraging the multilateralism, international development and the achievement of SDG goals, multilateral development banks (MDBs), such as the World Bank, Asian Development Bank, among others, have for decades made significant commitments to promoting gender equality and empowering women and girls. Their policies and programs have resulted in positive outcomes, and both institutions continue to work towards further improving the economic opportunities and outcomes for women and girls. As knowledge banks, they also have been steering roles in defining and disseminating concepts, theories and practices of key development issues such as “poverty eradication” “Green Development” “gender equality”. **For instance, ADB has its Policy on Gender and Development (GAD) constantly updated as the guiding framework for** gender and development activities. The Policy adopts gender mainstreaming as the key strategy for promoting gender equality and women’s empowerment across the full range of ADB operations—from country partnership strategies to the design and implementation of gender-inclusive projects and programs. ADB’s Strategy 2030 writes “accelerating progress in gender equality” as one of its seven operational priorities. Gender performance is tracked and reported annually. **The World Bank Group** updates its gender strategy every 7 years, now forming its 2024-30 Strategy.

This article applies a historical contextualism approach to study the development of the gender policies and strategies of MDBs, and summarizes the “keywords” in the course of the development of gender strategies via text analysis of key documents and project documents of MDBs on gender. The article will also study typical gender mainstreaming projects using project data from multilateral development banks’ project databases, and analyze how gender equality as a concept was implemented via sustainable and impactful investments and through which, concept and best practices of gender equality flowed to and being framed by the developing world.

Key Words

Gender Equality, development, flow of ideas

The Impact of Sexual Objectification on Human-computer Interaction: A Cross-country Comparison Study Based on 108 AI Female Virtual Idols

Authors

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Ms. Xin Zheng - Shenzhen University

Abstract

Can cyberspace empower women to achieve the goal of liberation? The world's first simulation virtual idol, Lil Miquela, publicly expressed support for feminism when she first appeared on Instagram. Technological feminism points out that while network technology empowers women, it should also recognize the gender gap in Internet access, usage, and voice.

This article collects and summarizes the data of 108 female virtual idols worldwide in 2022, 15 in China, 14 in South Korea, 23 in the United States, 17 in Japan, 12 in Australia, and 27 in Europe (no Africa data yet). We divide them into four categories: 1. Digital virtual human played by a real person; 2. Digital virtual human infinitely close to the real body and ability; 3. Tool-type digital virtual human; 4. Digital virtual human carrying ideal and fantasy elements. In 2022, the participation of female virtual idols in cyberspace is different from the passive images constructed by the usual media, and the distribution pattern even shows a slightly dominant trend of female avatar: dominance (44.0%), auxiliary (31.6%) and completely passive (24.4%).

Previous studies conducted isolated studies on the body, clothing, voice, and movements of AI female virtual idols, but there was no unified and quantitative evaluation standard for the overall image materialization degree, nor did they explore the intersection of human-computer interaction and sexual materialization. The innovation of this research lies in: ① The body elements of AI female virtual idols are disassembled, compared, and integrated into a new theoretical framework: Voice, Appearance, Chatting Styles, Technical Characteristics, Scenarios, which are summarized as "VACTS" female virtual idol sexual objectification evaluation model for weighted calculation. ② Through the online questionnaire platform Mturk, 278 user data of global AI virtual idol images (146 males and 132 females, approaching 1:1) were collected, and multiple regression analysis was used to explore the correlation among sexual objectification, genders, and social activities.

This study found that: ① The impact of gender stereotypes on human-computer interaction tends to strengthen. Female avatars are often portrayed as weak, submissive characters. They are often designed with chiseled faces, large eyes, long legs, small waists, and large breasts. The "VACTS" female virtual idol sexual objectification model calculates that the degree of sexual objectification is the United States (0.76) > Europe (0.68) > Japan and South Korea (0.57) > Australia (0.41) > China (0.35). ② The results show that when the AI avatar is closer to the perfect image (taller or slimmer) in the user's cognition, the user is more confident and friendly in online social interaction, and also behaves more active in group activities (games). Besides, this influence will continue to the social

behavior of users in offline activities. With human-computer interaction technology, the degree of materialization of virtual idols is positively correlated with social activities of users, and has no significant correlation with gender factors.

The construction of gender identity, like the construction of technology, is a fluid correlation process achieved in daily social interaction. Technological gendering and gender technologization emerge as technology and gender interact.

Key Words

Cyberfeminism, AI Female Virtual Idol, A Cross-country Comparison, Sexual Objectification

Better Man Up: A Qualitative Investigation of Chinese Women's Disguise Online

Authors

Ms. Nini Zhou - Donghua University

Abstract

With the development of the Internet, the non-physical, avatar-based individuals can choose to present themselves without constraints. Many people may choose to disguise themselves by their profile, speech patterns, and online activities. Among the disguises, the gender disguise of women emerges as an interesting phenomenon in China. Online gender is a key construct to identity and can structure online human interactions. Therefore, understanding the motivation and mechanism of women's gender disguise would be very enlightening to further research on online identity. To get a better understanding of this phenomenon, this research traced back to the identity theory of Goffman, performance studies, and the gendered digital divide. This research adopted grounded theory to study women's motivation to disguise themselves as men online. Semi-structured interviews were conducted with women in China who tried to conceal their gender identity online by pretending to be male. After coding, five core categories were extracted, namely gender identification, recognition of female identity, gender anxiety, the artificial digital divide, and gender disguise. The results show that gender anxiety lays the basis of women's gender disguise behavior, and the gender identification mechanism and the artificial digital divide reinforce the need to disguise as men. Therefore, although their female identity is highly recognized, women would disguise themselves as men online, and a feeling of powerlessness and ambivalence would develop. The social-cultural factors of the Chinese society also play an important role in their disguise behaviors. Most of the participants would disguise themselves as middle-aged men, who primarily hold the positions of dominance and privilege in China. The findings have strong implications for future studies on female identity online, the gendered digital divide in the new era, gender anxiety, and disguise. It also shows that urgent reflection and research are needed on how we can improve this situation for women.

Key Words

gender identity, online disguise, gender anxiety, gender identification, female community

Is Feminism an Asset or a Burden? Media Coverage of a Feminist Political Woman Leader

Authors

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Abstract

In the current mediatized environment of politics and the current high visibility of feminist discourse, this study focuses on the media coverage of Merav Michaeli, a female Israeli politician heading the Labor party. Michaeli, was the first political leader in Israel who raised the flag of feminism as her main political issue and led a feminist campaign during the parliamentary elections in 2021. The study examines whether and how feminist ideas have become news values in the context of political media. The study is based on a quantitative and interpretative analysis of Michaeli's media coverage in the 2021 election. Examining such media coverage can enrich our understanding of whether and how feminist ideas have become a part of media values, known as "media logic" and has particularly weighty implications for future female feminist politicians.

The study is based on the longstanding thesis of gendered mediation, which holds that women in politics are marginalized by the media, but also on studies that point to a change in how women politicians are portrayed, especially leading contenders. We draw on the argument that the media both reflects and constructs political reality. However, we also draw on models that maintain that the media is heavily influenced by political processes, with political players, especially professional and experienced ones such as Michaeli, striving to exert influence over coverage.

The quantitative analysis suggests that issues of feminism featured prominently in the coverage and, moreover, that the overall positive sentiment of the coverage was mostly evident in items on feminist issues. The interpretive analysis indicates that Michaeli's newsworthiness derived from her being the only female party leader: this itself became a feminist issue. Additionally, Michaeli's newsworthiness was based on her being a known feminist, and her feminist campaign was represented as a political asset. The media represented her as a strong female political player, showing her feminism as a main component of her political strength. However, the media's representation of Michaeli also straddled the line between masculinity and femininity by portraying her as strong but pleasant, demonstrating the double bind that many female politicians find themselves in.

The discussion section interrogates the intersection of politics, gender, feminism, and media and discusses the meaning of a feminist election campaign led by a feminist contender for media coverage.

Key Words

election campaign; feminism; gendered mediation; Israel; media coverage; women politicians

Sororidad en pantalla: Lucha contra la violencia de género en tres telenovelas de América Latina

Authors

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Abstract

La sororidad es definida como el pacto entre mujeres, Marcela Lagarde (2006) nos plantea que este pacto conlleva tres dimensiones: ética, política y práctica. En su dimensión ética, la sororidad busca relaciones positivas donde la escucha, la empatía y la ayuda resultan imprescindibles para la solución de problemas. En su dimensión política resaltamos el encuentro de intereses comunes en las mujeres. Y en su dimensión práctica, se visibiliza el apoyo mutuo para el empoderamiento de cada mujer en su dinámica individual. “La sororidad emerge como alternativa a la política que impide a las mujeres la identificación positiva de género, el reconocimiento, la agregación en sintonía y la alianza” (Lagarde, 2006, p. 125)

Esta presentación busca identificar cómo es representada la sororidad en tres telenovelas -una peruana, una chilena y una mexicana-, ello porque la telenovela continúa siendo en América Latina un espacio para analizar la representación de la vida cotidiana de las personas en general y de las mujeres en particular. Esta presentación forma parte de una investigación que se está realizando sobre la representación de la violencia de género contra las mujeres y las disidencias sexuales. Y frente a estas formas de violencia, la sororidad se constituye en una experiencia central para salir de ella.

En *Edificio Corona* (2020), en *Mi vida sin ti* (2020) y en *Vencer el pasado* (2021) las mujeres están atrapadas en relaciones familiares nocivas, donde los micromachismos, la violencia digital, física y sexual están presentes. Es frente a estas formas de violencia que la sororidad, como experiencia vital entre las mujeres, se constituye en la posibilidad de salida. Recordemos que una característica importante de este pacto entre mujeres es que abraza las diferencias existentes entre ellas a nivel individual, y se extiende al espacio público (Di Stefano, 2020).

A partir de una metodología cualitativa narratológica que incluye la sistematización de los relatos, el enfoque de análisis del discurso y un análisis de las imágenes, observamos este pacto de manera situada, es decir, tomando en consideración el clima social y el contexto de cada uno de los países considerados.

En el momento actual, de predominancia de distintas narrativas sobre la violencia de género contra las mujeres, es central observar y analizar las telenovelas que se producen actualmente en países como Perú, Chile y México, pues estas nos están ofreciendo, desde una dimensión simbólica,

un conjunto de diferentes representaciones de violencia y estrategias de salida y empoderamiento de las mujeres.

Key Words

Sororidad, violencia de género, telenovelas, América Latina

Interaction and Promotion : The Influence of New Media on LGBT Identity in Non-urban China

Authors

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Abstract

How LGBT youth construct LGBT identity is a crucial question in the gender study. In addition to discovering their own sexual orientation, LGBT need to interact with the socio-political and cultural environment. At present, as the main access to LGBT culture, media provides relevant information and social support for LGBT, and play a key role in the construction of LGBT identity. The question of how media influence LGBT identity in different social contexts needs to be answered by scholars through localization research.

At present, scholars in this field mainly focus on the Global North and explore how LGBT construct identity in many economically developed and LGBT culture-friendly regions. A small number of studies focusing on the Global South are mostly concentrated in Bangladesh, Iran and other regions that are extremely politically and culturally unfriendly to LGBT. However, Chinese collective context is relatively special. LGBT is still "sensitive but not illegal" in China. The mainstream social culture in China under the authoritarian regime does not accept LGBT. In addition, the Chinese media is strictly controlled by the government. There is almost no LGBT-related content in the mass media. For LGBT living in areas with underdeveloped economy, traditional culture and lack of LGBT subculture, it is almost impossible for them to access LGBT content in their own lives. However, Chinese government does not prohibit LGBT content in the Internet, which creating opportunities for them to construct LGBT identity. However, the current research in China is mainly concentrated in Beijing, Chengdu and other metropolitans where the LGBT sub-culture is relatively active. How new media affects the construction of self-identity of Chinese LGBT in non-urban areas has not yet attracted attention.

Based on this, this study intends to build a theoretical framework by combining multiple gay identity models proposed by CASS, Troiden and other scholars, and critically absorbing research results on these models to explore the identity construction process of LGBT in non-urban China. This study intends to recruit more than 40 LGBT youth from non-urban areas in China through online recruitment and snowball sampling, and conduct one-to-one semi-structured in-depth interviews with them until the results are saturated. The interview questions mainly focus on their life course from finding their own LGBT tendency to complete their self-identification, and focus on the role of new media in this process. So as to specifically answer the influence of new media on the LGBT identity in non-urban China, and build an interactive model of the new media and LGBT identity.

In practice, this study can provide reference for China's LGBT public welfare practice and relevant policy decision-making process, and provide a new perspective for understanding the life course of

LGBT in non-urban areas. In theory, this study can explore the LGBT identity in the authoritarian context and the influence mechanism of new media on the LGBT identity.

Key Words

LGBT identity, new media, gay identity model, non-urban China.

The Invisible Eyes: Male Gaze at Female Athletes' Sportswear on Douyin

-- Based on The Actor-Network Theory

Authors

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Abstract

Since women began to engage in competitive sports, they have been judged and policed on what they should wear. From hiding the body to showing it off, female athletes' sportswear has undergone constant transformations under the manipulation of male power. Sportswear, representing one of the media images of female athletes, embodies the male gaze and the sexualization of women.

This study attempts to examine the operation of the male gaze on female athletes' sportswear on Douyin based on the Actor-Network Theory. Sartre held that people exist because of the "look" of others, while Foucault suggested that the "gaze" is a kind of "supervision", which represents detection and control (Vaz, 1995). The underlying hierarchy adapts to gender differences, and the male gaze has been widely discussed in the wave of feminism (Tang, 2020). Females in movies are always the objects instead of subjects to be "gazed at" because audiences are mainly heterosexual males (Mulvey, 1975). Douyin, the twin of the international mobile short video app TikTok, has become a popular and rapidly growing social media application (Zeng & Abidin, 2021). Entering the era of short videos, the anonymity of mass media and audiences can deepen the male gaze, which is obvious in female athletes' features in videos. The cameras always focus on their breasts and buttocks in beach volleyball matches (Bissell & Duke, 2007). Not just in beach volleyball, women have always been more exposed than men in many modern sports events. Sportswear combines female athletes in both practical and aesthetic functions, the latter of which is alienated as the pursuit of sex appeal. Previous research (Fuller, 2021) also suggests that the choices of female athletes' sportswear can reveal the deeper issue of sports and sexism.

This study employs qualitative research methods, including discourse analysis, in-depth interviews, and online questionnaires. "Female Athletes' Sportswear" was utilized as the keyword to search on Douyin, and 172 most played videos and their comments were collected and analyzed. This study addresses the following three research questions:

- RQ1. What caused the controversy of the male gaze over female athletes' sportswear?
- RQ2. Whether female athletes have real freedom to dress under the invisible eyes of the male gaze?

- RQ3. How do data algorithms, media reports, and audiences encode and decode female athletes' sportswear with sexualization?

Results show that the male gaze on female athlete sportswear is common in the videos and comments on Douyin. Female athletes are frequently sexualized by short video audiences due to their sportswear in competition. By innovatively using Actor-Network Theory and combining the concepts of non-humans (e.g. platform algorithms, sportswear itself and mandatory provisions, etc.), video producers and users together form translations and misinterpretations of female athletes' sportswear, which leads to an environment filled with male gaze, judging female athletes as invisible eyes.

Future studies are expected to focus on reducing the sexualization of female athletes due to their clothing, optimizing the public perception of female non-external individuals, and assisting female athletes in freeing their clothing from public opinion in the era of Web 3.0.

Key Words

male gaze, sportswear, female athletes, Douyin, Actor-Network Theory

Case Study on gender transition's Cross-Dressing Play by Male Short video Creator in Tik-Tok of China

Authors

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Dr. CHENG XU - Tsinghua University

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Abstract

This paper describes that some male short video creators on China's Tik Tok show a more inclusive form of gender identity through the cross-dressing game of gender conversion. They harvest network traffic by imitating the specific life and image of people with different gender and roles. This labor practice with gender ideological connotation has helped to shape a more diversified and open gender identity relationship. The gender transposition thought advocated by him is helpful to construct a "harmonious view" of gender relations in China. In addition, the current research also pays attention to the psychological resilience of some trans-sexual people in China's Tik Tok who have changed from men to women.

The research purpose of this paper is to study the gender conversion cross-dressing game strategy of male short video creators in China Tik Tok and the gender cultural implications behind it, aiming to explore the emerging new gender identity relationship in China's short video platform, and reflect on the established gender temperament. The key questions of this study are as follows: (1) What kind of body narrative method did the male short video creators of the gender change cross-dressing game in China Tik Tok use to achieve "gender change"? According to what criteria are their parody strategies classified? (2) What is the deep social-gender significance behind this communication phenomenon? (3) How does it affect the construction of a new gender identity relationship in China?

The research method of this paper is participatory observation. The participants must be male short video creators working on China's Tik Tok platform (at present or before). They must have experience in gender cross-dressing, claiming to be transgender or gender diversity, or questioning their gender identity on the short video platform. This study was conducted on Tik Tok, China, from June to December 2022. A purposeful sampling method was adopted. The total sample consisted of 17 male short video creators working on Tik Tok who have more than 100000 fans. Their gender identities were kept secret through anonymization, and the real names of participants were not used. The written consent of each participant was obtained before the collection of the short video observation. The participatory and non-participative observation styles used in this study follow the procedure of Morales&Caffen Parsons (2017). First, observe the participants' short videos about the observers' interests (the content of their gender-changing cross-dressing games or as cross-gender individuals), and then the gender-changing cross-dressing and cross-gender narrative stages in the participants' short videos, and then describe the problem, To indicate other

experiences and clarify areas in this regard. Some information related to gender privacy was edited in the record to avoid any unethical information disclosure.

The research conclusion of this paper is that some male short video creators in China Tik Tok, when performing the cross-dressing game of gender conversion, use the parody rhetoric strategy of "one person plays multiple gender roles", which is divided into two types: "situational short drama" and "pure cross-dressing performance", seemingly giving up the sign of masculinity on the surface, In fact, it has reconfirmed gender politics in daily life through flow exceeding. However, parody often plays a comparative role in the process of constructing and imitating the style of the original work, and its activities contain a parallel thought of construction and deconstruction, which objectively reflects the life and gender identity of people of different genders, and helps to further promote gender identity in China. The post-modern parody of the game of daily life and collective memory makes people aware of the differences in the effects of context diversification and urges them to re-examine the transcendental order. When the audience is in a certain mood, it can achieve the effect of "anti-domestication" and fully expose the limitations of the original ideological norms or constraints. It has negative caution, anxiety, doubt, distrust, and other emotions that need our vigilance. In addition, the reflection on the established gender temperament is also the content of this study. In the dialogue between Eastern and Western civilizations, the masculinity of the East is not monotonous. Yin and Yang are recognized and respected as masculine in Eastern culture. This proposal seeks to address the intersection of gender, identity, and media communication and is closely related to the issue of the Gender and Communication Section (GEN) to explore the relationship between gender, media, and communication.

Key Words

Gender; Cross-Dressing play; Sexual Identity; Micro-video

The Chinese "trans toilet debate:" How contentious counterpublics consolidated gender normativity

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Abstract

While gender and sexual counterpublics have been lauded for their emancipating potential, e.g., in challenging patriarchy and heteronormativity (Clark-Parsons, 2018), more recent studies point to internal contentions within and intersectional conflicts among counterpublics (Dosekun, 2022). A notable example is the "toilet debate" waged between transgender people and the so-called trans-exclusionary radical feminists (TERF) over whether and how transgender people may access public bathrooms. In China, such debates also gained ascendancy on social media. How might the Chinese "trans toilet debate" overlap or differ from that of Western counterpublics? This study sets out to investigate the discursive engagements of key discussants in the Chinese "trans toilet debate" to shed light on understanding the dynamics of counterpublics.

First, using topical modeling, we identified the main themes and protagonists of the toilet debate on Weibo (the Chinese Twitter). It indicates that the Chinese debate seemed to echo that of the West and was divided over whether transwomen should access female bathrooms. Then, we conducted 39 in-depth interviews with feminists and transgender persons to further unravel their interpretations of the debate. The findings indicate that some superficial divergences between Chinese feminists and transgender persons masked their deep consensus on segregated bathrooms based on gender normativity. Specifically, they both acknowledged **the penis threat to women's bathrooms**, agreed upon **excluding "fake trans" from protected women's space**, and advocated for segregated **toilet infrastructure**.

First, based on their **common acknowledgment of the penis threat** to women's bathrooms, transwomen were admitted to gender-segregated bathrooms, conditioning their compliance with gender binary norms. Unlike Western TERFs, Chinese feminists acknowledged transwomen's rights to use women's spaces, as long as the latter recognizes and contains the penis threat. Transwomen were expected to go through gender affirmation surgeries, or dress and behave in gender-normative ways. Chinese feminists, thus, tried to dissipate the disruptions caused by transwomen's

access to gender-segregated spaces. Notwithstanding some differences, transwomen largely consented to feminists' demand in suppressing the penis threat so as to be accepted in women's bathrooms. Notably, while some transwomen emphasized choosing toilets according to their "gender identification"—instead of society or state-imposed identity—their gender identification *per se* closely aligned with binary definitions of gender and toilet uses. Indeed, when accessing women's bathrooms, they acknowledged the necessity to hold back the penis threat by altering their appearances or minimizing their male physiological traits to alleviate cis-women's fear. Their shared recognition of the penis threat, henceforth, affirmed the segregation of toilets.

Furthermore, feminists and cis-women both identified "**fake trans**" (*weikua*) as the main barrier to permitting transgender people to toilet facilities. From the perspective of transwomen, "fake trans" were responsible for not only all the transgressions taking place in women's bathrooms but also stigmatization and animosity directed toward "authentic trans." By demarcating "fake trans" from themselves, transwomen attempted to establish the authenticity of their identity and the legitimacy of using segregated restrooms. Feminists not only agreed with transwomen on identifying "fake trans" as invaders of female-only spaces but also pointed out the collateral damages brought about by "fake trans" to "true trans." Indeed, by standing with "true trans" in condemning "fake trans," feminists also attempted to solicit their help in maintaining gender order in women's bathrooms. Agreeing upon a common enemy—be it real or imagined "fake trans"—feminists and transwomen together reaffirmed binary gender norms and toilet facilities.

Last but hardly least, it was transwomen who were divided over whether they should use **separate Third-Gender toilets** whereas feminists tendentiously advocated for these facilities. On the one hand, some transgender persons insisted using gender-binary toilets so that they could be identified as unearmarked "normal women or men." Other transwomen who preferred Third-Gender bathrooms saw these facilities as a temporary shelter that minimizes their presence and the troubles posed to cis-people. Pointing out transgender people's discrepancies in their "inherent" biology and gender identification, feminists argued that Third-Gender toilets may accommodate their needs more adequately. The protectionist claims serve to contain gender-non-conformities in quarantined spaces. Ultimately, feminists and transwomen again agreed upon gender-segregated toilet facilities, whether by converting the latter to existing binary facilities or isolating them in Third-Gender toilets.

By showcasing the deep consensus undergirding seemingly dichotomous discussants in the Chinese "trans toilet debate," this study contributes to understanding how counterpublic contentions may help cement consent to, instead of challenging, hegemonic notions of gender and sexuality. Future studies can further explore how and why dominant views can be challenged or retained in counterpublic discursive interactions.

Key Words

counterpublic; transgender; feminist; toilet; bathroom; divided; consensus; segregation; gender norms

“Love Brain” is a new incurable disease! How Chinese feminists shape bad examples on social media as a new strategy of hashtag feminism

Authors

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Abstract

In October 2022, a story character from a Chinese Peking Opera that already existed for hundreds of years has re-gained wide attention and became trending across Chinese social media platforms. The character was a woman living in Tang Dynasty named Xue BaoChuan. She fell in love with a beggar and abandoned her aristocratic status to elope with the beggar. Nevertheless, the passionate love did not have a happy ending. Xue BaoChuan's beggar husband was away from home to make contributions and married a princess as his new wife, leaving Xue in the slums to dig weeds for a living for 18 years.

The original purpose of this Chinese Opera story was to praise Xue's braveness in rebelling against traditions and pursuing love. However, in the view of today's feminists, Xue is a fool blinded by love who placed all hope on her husband but gained nothing. Hashtags “*#XueBaoChuan LianAiNao* (*#XueBaoChuan is a love brain*)” have become the top trending topics on Weibo, reaching over 230 million readings and 25,000 online discussions in total. Xue BaoChuan was regarded as a typical example of the "love brain" and once again aroused heated discussions about the "love brain" on social media.

“Lian Ai Nao (Love Brain)” is a popular network buzzword on Chinese social media that means a person whose mind is only about love. In most cases, “love brain” refers to those women who pay full attention to their romantic relationships, husbands (or boyfriends), and marriages. In recent years, topics and hashtags related to “love brain” frequently appeared on Chinese social media platforms. Says such as “*always caring about men will make you unlucky for a lifetime*”, and “*A smart person will never fall in love, and a person who never falls in love will obtain a doctoral degree*” gained great popularity. Chinese feminists tied falling in love with failure and linked being single with career success, reflecting their rebel attitudes towards traditional gender values.

In post-reform China, large pressure resulting from the aging population made mainstream society encourage marriage and fertility. Supportive attitudes toward traditional gender roles thus have resurged (Gong, Tu, & Jiang, 2017), admiring those women who are back to family and act as “virtuous wives” in traditional values. Under rooted control of the patriarchal social structure, Chinese feminists tend to build an online space to arouse feminism mind-awakening and protest rampant gender stereotypes (Han, 2018; Mao, 2020). Therefore, creating a bad example of feminism has become one of the strategies for Chinese online feminists. By creating a virtual image of a "love brain" on social media, Chinese feminists are expressing their criticism of patriarchal gender attitudes and their persuasion of other women.

Based on the above views, this research aims to study how online feminists express their values by shaping bad examples of feminism with social media hashtags, as well as the different describing strategies of different social media accounts towards bad examples of feminism. Through this research, we attempt to study the conflicting antagonisms of gender role values on Chinese social media and the corresponding online strategies of Chinese feminists.

Key Words

Hashtag feminism; social media;

After being bombed out: Chinese digital feminists survive as cyber living ghosts on Weibo

Authors

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Abstract

On March 31, 2021, the 10-year-old Weibo account of a feminist, Xiao Meili, was “bombed out” by the platform for speaking out against gender violence in public spaces. A considerable number of feminists lost their accounts after supporting her. Account bombing, literally called *zhahao* in Chinese, means that the account is mandatorily and permanently blocked. This large-scale suspension by Weibo, the Chinese equivalent of Twitter, reflects a recent surge in platform surveillance on feminist issues, with users frequently being unexpectedly restricted without knowing which content violated regulations. In fact, as feminism has demonstrated its potential to become a leading force in China’s fragmented social activism and as debates on gender-based antagonism in cyberspace have intensified in recent years, digital feminists have been placed at the forefront of repression and censorship (Jinyan Zeng 2021).

Backlash against feminists and feminism on social media is prevalent. Literature has previously discussed female social media users’ “imaginative” constraints of platform affordances when engaging in hashtag activism, as well as their inventive use of puns and symbols, or recoding of sensitive phrases, to circumvent and resist scrutiny. Nonetheless, empirical investigation into the trajectories of censored feminists who experienced account bombing has received little attention. This article aims to focus on the consequence of censorship, namely being bombed out. The concept of “living ghosts” (Esther Peeren 2014, 5) is anchored in this study to examine their experiences of enforced disappearance and struggle. It represents a spectral figuration of a suppressed subjectivity formed in the present, generally powerless but with the potential to challenge existing power structures. We conceptualize cyber “living ghosts” as a new form of subjectivity for these censored feminists to examine: **how do these digital feminists perform as cyber living ghosts after their account bombing?** To be more specific, **how do they react to their online disappearance and interact with platform censorship** and **how do they articulate new feminist sense-making strategies?**

To answer these questions, we first employed feminist autoethnography to perform online observation and reflection and designed our research on the basis of preliminary insights. Then we conducted in-depth interviews with 11 digital feminists who have been bombed out on Weibo to analyze the new form of spectral subjectivity as cyber “living ghost” to haunt in the repressive surveillance environment. Through qualitative thematic analysis, three haunting tactics are found and analyzed to illustrate how these digital feminists survive as cyber living ghosts and transcend multiple boundaries from visible to invisible, from doing to undoing, and from spatial singularity to

hybridity. Cyber living ghosts, we contend, can be considered as a decentralized new form of subjectivity that is neither static nor unchanging, but rather serves as an agentic and reflexive process. It is a form of dematerialization that is politically strategic, haunting and empowering on the margins of power structure, while being a form of knowledge production that enables the potentiality of challenging the boundaries of different borders of thought and action (Verónica Gago and Liz Mason-Deese 2019).

Contributing to a burgeoning literature of digital feminism censorship, this article is the first exploratory empirical study to investigate the bombed feminists, from the lens of their embodied experiences instead of event-based activism (e.g. Ling Han and Chengpang Lee 2018). Besides, the study adds to the literature on the political potential of spectral subjectivities in a non-Anglo-American context, with China as a method (Kuan-Hsing Chen 2010). By inventing the term “cyber living ghosts”, it sheds light on the dematerialized borders of digital feminist existence in a multiple worlding, in particular, how diverse decentralized haunting practices are developed for new feminist sense-making strategies in authoritarian regimes. Lastly, our study provides intersectional and cross-disciplinary insights for pan-social sciences research through the exploration of knowledge production politics of cyber living ghosts.

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Key Words

digital feminism, zhahao, weibo, platform surveillance, spectral subjectivities

Social media for women's empowerment, the case of Ivorian women entrepreneurs

Authors

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Abstract

The Internet has accelerated interactions between individuals and at the same time fostered the emergence of countless opportunities (Proulx, Millette, Heaton, 2012). The advent and expansion of social media in recent years has democratized new uses. From companies to individuals, everyone finds their interest in it ; minorities, marginalized and discriminated groups now have a means of expression.

In this study we will present the women, in Côte d'Ivoire, a country of West Africa, who through social media manage to create online income-generating activities that allow them to support themselves and achieve their empowerment. Social media thus represent a favorable framework for undertaking and promoting an income-generating activity. Indeed, some users *"harness the possibilities of platforms for self-promotion purposes"* (Stenger, Coutant, 2012). It is important to index the link between gender and social media : *"thinking about the articulation between gender and communication is to show that all communication is gendered and gendered ; that the masculine and the feminine create particular devices of communication which rib all communication ; even more, that they themselves constitute communication devices and therefore physical and symbolic modes of social interaction"* (Bertini, 2006).

Moreover, still in the 21st century, in the world of work, women encounter many difficulties such as the glass ceiling, harassment, stereotypes related to their skills. Consequently, the desire to be on one's own account, to create one's own business to escape discrimination and the constraints of wage labor is growing among many women all over the world and especially in West Africa where the activity women is very intense and unemployment is significant.

Our problem is therefore to discover : how digital social media intervene in the process of economic empowerment of Ivorian women through entrepreneurship ? What are the different types of digital social media used by Ivorian women entrepreneurs ? What are the issues and difficulties related to female entrepreneurship ?

To answer these questions, we conducted about twenty life stories with Ivorian entrepreneurs. The notion of entrepreneurship being vast, for this study, we were interested in female entrepreneurs whose activity is essentially based on the use of digital technology (such as online sales, online service delivery). As the informal sector is the most feminized in West Africa (Ba Gning, 2013), we took this aspect into account in our research.

Key Words

Social media, women's empowerment, female entrepreneurship, gender equality

Coding Analysis of Media Image of Chinese Female Athletes in Beijing 2022 Winter Olympics

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Abstract

Based on the framework theory, 213 reports about Chinese female Olympic athletes from China Sports News during the Beijing 2022 Winter Olympic Games were selected as research samples. The research uses NVivo2020 software to encode the content of news reports. Based on the Grounded Theory, the samples are encoded at three levels. Finally, 4 core categories of media image characteristics of female athletes are summarized: collectivism, individualism, traditional gender expectations and serious athletes. It is found that female athletes in the media are national heroines with team spirit, confident women who enjoy the competition process, family members with strong family values, stable and brave elite athletes. According to the research, the media image of Chinese female athletes in 2022 Winter Olympic Games is complicated and fluid, and its "collectivism", "individualism" and "serious athletes" frames have a strong tendency of postmodern feminism, so that women's individual empowerment has more possibilities. At the same time, the framework of "traditional gender expectations" internalizes the possible contradictions between postmodern feminism, social culture and Olympic culture, alleviates the impact on the dominant masculinity in the sports field, and makes the media image of female athletes easier to be accepted by the society. At the same time, it presents unique characteristics different from other countries and regions.

Key Words

Female athletes; Beijing 2022 Winter Olympics; Media image; Grounded theory

Examining Digital Threats Against Marginalized Women Journalists: A case study of Bangladesh and Nepal

Authors

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Abstract

In recent years, digital technologies have expanded and created new spaces where women, girls, and people from the marginal community can exercise their right to freedom of expression and information. Digital media have offered them new opportunities to make their voices and concerns heard. However, these spaces have also created new opportunities for gender-based harassment and abuse that often lead to offline discrimination and inequality.

These problems are also faced by women journalists, more so in the case of marginalized women journalists who, not only often face gender-based discrimination but also suffer from violations of their right to freedom of expression. As the access to broadband internet continues to grow in the global south, the amount of online hate and harassment has also intensified, according to various studies (UNESCO, 2022, Koirala, 2020). In many countries, three-quarters or more of the victims of online hate speech are members of a minority group (OHCHR, 2021). Women belonging to these groups are disproportionately targeted.

Many early studies of cyberfeminism tended to either demonize or celebrate the potential for online feminism (Schulte, 2011). However, most of the feminist interventions into new media at present have always offered a way to balance the hyperbolic utopic and dystopic framings of technologies (Shaw, 2014). However, much scholarship conceptualizes online abuse as something different from a real-world problem. In a country like Bangladesh and Nepal where the digital world is still a new phenomenon, harassment and abuse of the Internet fail to draw attention, more so when it's about marginalized communities. According to a survey report of "*Violence Online In India: Cybercrimes Against Women & Minorities on Social Media*," women in India have trouble thinking about the attacks they experience on social media platforms as "violent."

Bangladesh and Nepal are culturally-diverse countries and the number of women journalists from ethnic groups (for example Chakma in Bangladesh) and Dalit (so-called untouchables) communities is nominal. Challenges to the profession like digital harassment can push them further and silence the voices of women from marginal communities.

The study aims to examine the experiences of online harassment of marginalized women journalists in Bangladesh and Nepal. The chapter is also concerned about the impact of harassment on their work and their strategies to overcome the threats. It will provide an overview through four different case studies based on qualitative in-depth interviews of two Nepali and two Bangladesh women journalists from the marginal community. Theoretically, this

chapter draws on intersectional feminism in the border context of other feminist theories, media, and technology.

Key Words

Bangladesh, Digital Threats, Gender, Marginal Community, Nepal, Safety of Journalists

Care or Surveillance? A Study on "Appearance Scoring" Phenomenon on Social Media from Grounded Theory Approach

Authors

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Mr. Haihu Fu - School of Journalism & Communication, Peking University

Abstract

Recently, the phenomenon of "appearance scoring" has taken the "Xiaohongshu" platform by storm. Xiaohongshu, like Instagram, is one of the most popular social platforms in China. With a mission so-called to "inspire lives," it encourages users to showcase their personalized life experiences, among which content related to cosmetics, beauty, and fashion is of the most significant popularity and has gained the most attention. "Appearance scoring" taking on Xiaohongshu has two formats. One is posting selfies and asking other users to score their appearance in the comment section. The other refers to posting a thread including highly personalized scoring standards, then inviting general users to be scored for their appearance according to their photos on personal pages or sent to the blogger. The latter is more widespread and thus chosen for the current study.

Scholars considered the aesthetic act as a process of self-surveillance under the gaze of the other. Women under objectification gradually internalize others' views, leading to constant assessment of whether their appearance conforms to culturally valued ideals. Many applications have been developed for analyzing, evaluating, and monitoring appearance based on algorithms, sensors, and other digital technologies. These highly promoted a quantitative and scientific perspective in beauty surveillance. However, "appearance scoring" has shown some new characteristics. It emphasized individuals' highly personalized standards and relied heavily on their participation, containing an extremely vivid communication process and interaction patterns. Besides, beauty surveillance is positively related to neoliberalism, post-feminism, and individualism. In addition, social media plays an essential role in panoramic surveillance for appearance due to its massive content about cosmetics and communicative solid effects. It also functions well in disseminating post-feminism discourse. Therefore, Xiaohongshu embodies a tension between political empowerment and reproducing hegemonic ideals of body idealization and self-surveillance.

Approximately 85,000 words are obtained from in-depth interviews with 11 participants. Using the Grounded Theory, the study analyzes the data through three steps to programmatic coding. Based on the distinction between "scorers" and "service-seekers," this study applies the theoretical framework of "input-transfer-output" from General System Theory to develop the theory. For scorers, the drivers, criteria, and attitudes are categorized as input, actual operation and experience as transfer, and feelings as output. For service-seekers, input, transfer, and output represent the idea of seeking a score, the process of participation, and feelings of receiving a score, respectively. The five key concepts to understanding "appearance scoring" are utilitarian,

emotional, practical, social, and recreational orientations. As for environmental factors, perceptions of physical appearance, Xiaohongshu, and feminism are discussed.

To conclude, the plurality of aesthetics is still no match for the control of mainstream aesthetics shaped by consumer culture. However, the awareness that women are treated with more stringent standards in society does bring some resistance within the beauty surveillance framework, such as offering a higher score, replacing objective evaluation with compliments, and so on. Nevertheless, it can't go beyond the framework of the "male gaze" essentially, as it urges women to beautify themselves. The platform plays a dual role. On the one hand, it is famous for its culture of "real," "warm," and "peace." On the other hand, it is full of consumerism and the worship of money. The culture of aesthetic expectations and beauty surveillance shaped by the platform is evolving in a subtle form into the habitus of its users.

Key Words

Beauty surveillance, post-feminism, social media, platform culture, grounded theory

I Eat Transphobes For Breakfast”: Postcolonial literary language politics and identity construction on social media

Authors

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Abstract

Marginalized communities in postcolonial states, in particular transgender people, face unique challenges when consciously displaying their gender and/or sexual identity. Drawing upon the concepts of appropriation and abrogation – typically only limited to the literary tradition – this paper seeks to understand how colonial language and aesthetics are articulated in media by transgender actors in Pakistan. I do this through the case study of the indigenous *khwajasira* community – an overarching term for transgender, non-binary, and gender nonconforming people, often known as the “third gender” or as gender category X in legal communication. I study the tension between linguistic appropriation and abrogation (Ashcroft, Griffiths, & Tiffin, 1989) combined with multimodal critical discourse analysis (Kress & van Leeuwen, 2006) on 255 social media posts produced during a time period of 2.5 years, from September 2020 till February 2023 by media personality, and Pakistani *khwajasira* activist, Mehrub Moiz Awan on her public Instagram account. By limiting the analysis to posts on her Instagram feed including 115 videos (Reels, Instagram Videos, and Lives) and 140 static visual posts (Single and Carousel Photo Posts) with corresponding captions, I evaluate innovative linguistic and textual strategies in both English and Urdu. These strategies include transliteration, untranslated words, codeswitching, neologism, codemixing for the purpose of identity construction. Mehrub’s unique position as a queer activist offers insight into how a well-known figure from the trans community uses language *and* media to articulate their identity. Additionally, the level of scrutiny and attention that the activist garners on both mainstream and alternative media provides a unique lens into the tensions and challenges faced by transgender individuals in postcolonial states. The exploration of social media posts and the discourse surrounding them reveal nuanced insight into the ways in which language is utilized to resist, decolonize, and dismantle dominant power relations. Through this case study, this paper contributes to our understanding of the complex interplay of language, media, identity, and gender in postcolonial milieus. Beyond this case, this paper aims to reveal how colonial histories and cultural hierarchies are still embedded in social media gender discourse in South Asia.

Key Words

Postcolonial, Transgender, *khwajasira*, Pakistan, Language, Appropriation, Abrogation, Instagram, Queer.

Journalist, woman, and maybe a mother – women journalists, motherhood and gender inequality in the newsrooms

Authors

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Abstract

Research has drawn attention to the overlooked conundrum that underpins integrating motherhood and employment and how women struggle with a sense of acute division when attempting to reconcile the two worlds. Feminist media researchers have also long identified the difficult relationship between journalism, parenthood and family building, having documented a higher toll for women journalists (Byerly, 2011; Franks, 2013; North, 2009, 2012, 2016; Tijani-Adenle, 2021). How career aspirations impact family planning choices, bearing children or choosing not to have them, is part of gender inequality in journalism which, as De Vuyst and Raeymaeckers (2019) have put it, is a “multi-layered issue”.

In this paper, we approach these multilayers with a focus on motherhood which needs not only to be analysed in light of the complex, diverse and multi-layered realities of women’s lives (Laney et al. 2015) but also considering how their experiences and actions are embedded within across and intersecting identities and constrained or enabled by wider structures or realities of different depths.

To this end, we adopt a critical realist approach, where the notion of ‘ontological depth’ is key to a working framework where accounting for causes and explanations avoids structural determinism and simplification. This means that the nexus of motherhood-employment should not be understood as wholly determined by causal structures or by taking motherhood as a mere ‘social construct’. Rather, it is conceptualised in terms of the critical realist notion that there exist various irreducible strata of reality, all of which contain causal powers in the definition of the nexus of motherhood-employment for female journalists.

The paper draws on a critical thematic analysis (Lawless & Chen, 2019) of twenty-five semistructured interviews of women journalists in Portugal. The critical realist analytic process yielded results that were grouped into three overarching themes.

The first relates to how the unbalanced situation for women journalists goes beyond the sector, and it is largely the result of real-world structural inequality (Shor et al. 2015). The second theme explores the feminisation of newsrooms (ref), with the increasing presence of women in leading roles or women being the majority in the newsrooms, and how this has enhanced a more understanding workload distribution. However, for women journalists, caring for a family is still highly dependent on support networks, childcare outsourcing or their own resilience. The third

theme explores how organisations have not adopted accommodating policies that help with staff retention and morale and how male-dominant leadership tends to replicate sexist patterns that make work in journalism more inhospitable for mothers.

Our analysis demonstrates the complex interrelationship between discourse, embodiment, materiality and social structures as interacting in complex ways in the understanding of motherhood and female employment (Sims-Schouten, 2020) for women journalists. Their reflexive deliberations about emotions and career decisions, employment conditions, family life and career stages and the cultural assumptions underpinning parenthood among their peers reflect the ongoing systemic gender bias that disadvantages women, despite the tendency to think that the situation has changed (Franks 2013).

Key Words

gender equality, women journalists, family-building, motherhood

Reclaiming the "femi-punch": Chinese Internet Feminist's Stigma Deconstruction and Identity Construction

Authors

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Abstract

Since the 1995 World Conference on Women in Beijing, feminism has gradually taken root in China. As feminism has gained visibility in the Chinese Internet atmosphere in recent years, feminists have faced unprecedented stigmatization, opposition, and verbal abuse from misogynists determined to counterbalance the diffusion and growth of Chinese feminist discourse. To stigmatize Chinese feminists, a new derogatory term, "femi-punch(女拳)," was coined by anti-feminists. However, after a short period of struggle, feminists embraced this term. By applying the theoretical lens of stigmatization and identification, this study explores the following research question: How do Chinese internet feminists transform "femi-punch" from a stigmatizing discourse into a feminist identity? This question is addressed through a qualitative textual analysis of 10 posts and 2071 comments about debates on "femi-punch" on Zhihu and Douban, the two most representative Chinese opinion-gathering platforms, which also have distinctly gender-specific user profiles. According to the study, "femi-punch" began as a reference to extreme feminists as well as a set of stigmatizing discourses, but has since been applied to all feminists by anti-feminists. Initially, Chinese feminist groups responded negatively with silence, evasion, and resistance. Nevertheless, they soon found that this was ineffective and changed their strategy. It turned out that they developed a resilient identity toward "femi-punch," formed a community association, fought back by creating anti-masculinity memes to stigmatize misogynists, rebuilt a positive narrative of "femi-punch," and eventually reclaimed it. The journey from stigma resistance to stigma reconstruction demonstrates that, despite disputes on specific topics, the Chinese Internet feminist community has evolved a mature logic to counter misogyny, and they are no longer just passive recipients of the discourse, but are becoming narrative constructors. This effective discursive practice serves as a valuable model for both the global development of feminism and Chinese localization of feminist theory and practice.

Key Words

anti-stigmatization, Chinese Internet feminists, discourse construction, misogynist, identity.

Abortion, Data-Exploitation and Reproductive Autonomy: A Critical Exploration

Authors

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Abstract

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IAMCR Conference Stream: Gender and Communication (Sexism and body as battlefield/ Gendered health, history, or politics/Technology and/as gender). **Conference Sub-Theme:** Humanity and progress

Abortion, Data-Exploitation and Reproductive Autonomy: A Critical Exploration

Now that federal protections codified by *Roe* have been removed, abortions are partially or completely banned in at least 14 states and many legislatures are expected to further criminalise patients and providers. Experts fear that those who seek abortions could be exposed by private tech companies handing over or selling their personal data to governments, police or antiabortion groups. In response, politicians and advocates are calling for increased digital privacy rights and data protection. This paper examines these public calls and political campaigns for increased digital privacy in the wake of *Roe's* demise through a critical appraisal of the limitations of privacy as an individual rights-based claim rooted in liberal legal frameworks. First, it maps technological infrastructures developed by private tech-companies and the threats they pose to abortion seekers in the contemporary "post-*Roe*" context. Drawing on extensive fieldwork conducted in the United States, the paper reveals how the police and antiabortion groups use data-collection and advertising technologies to deter and criminalise abortion seekers. It then considers the ways that contemporary privacy-enhancing and data-protection strategies put forward by active civil society groups and liberal politicians aim to address these imminent threats. Through this discussion, the paper situates the contemporary political landscape within a historical, social and political exploration of the role of privacy rights discourse in abortion politics and data justice. It argues that calls for increased privacy protections in the face of heightened data-driven surveillance ignore the ways that privacy rights have entrenched reproductive injustice in the United States and are strategically deployed to protect the data of some and not others.

Key Words

reproductive politics, gender, data-exploitation, tech-infrastructures, abortion, privacy rights.

Mapping Gender Gaps in India through academic videos on Youtube

Authors

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Abstract

Youtube has emerged as a promising platform for education especially during the pandemic. Being a new and interactive media, it is expected that the content in these educational videos on Youtube will be democratic and free from gender biases. This paper aims at studying how everyday roles are gendered in the educational videos meant for school children. For this paper, videos particularly related to language subjects (Hindi, English, Marathi and Punjabi) have been taken into consideration. Right from the inception of the constitution of India, women and men have been given equal rights. In spite of that women struggle to make their place and gain recognition. This is applicable to all the areas, be it their home or place of work. There are numerous reports which have highlighted the existing gender gaps. According to World Economic Forum's Gender Gap Index Report India's ranking (2021) has slipped to 140 out of 156 countries, which was 112 out of 153 countries in 2020. Another report by UN women (2019), says that women are underrepresented in media industry in India. As per UNDP's Human Development Report the Gender Development Index (GDI) of India is 0.820 where in the GDI value for females is 0.5733 and that of males is 0.699. The difference in the GDI value of male and females shows a wide gap in terms of growth and development which exists between the two genders in India. Perhaps, Government of India is also aware of this very fact that women are denied what they actually deserve and that is why Government has started several programs to achieve gender parity in economic, political, social and educational areas. In fact, Goal 5 of Sustainable Development Goals (SDG) also talks about fair representation of women which should be at par with men. According to UN Women (2018), achieving gender parity is so important that the success in other dimensions of SDG cannot be achieved without achieving the target of gender equality. This research paper aims to highlight what is the ground reality of gender discrimination through educational videos which are used to disseminate knowledge to the children. COVID-19 has given a massive boost to the online education. In spite of using the latest technology, these videos are promoting the same patriarchal values in the minds of the young children. A sample of 50 educational videos on Youtube (English, Hindi, Marathi, and Punjabi) has been selected to study the content which are uploaded and massively used by public to teach and educate their school going children. In the language subjects (English, Hindi, Punjabi, Marathi) women are mostly shown in their traditional roles whereas men are shown as breadwinners and family heads, which again promotes the mindset that females are meant to take care of family and kids only whereas men are supposed to focus on their career and growth. Children are the future of the nation and education is the foundation on which a country's future depends. If the future leaders are fed with the content which is discriminatory in nature, how would they bring a change in the society? Youtube is new platform of education and has an immense potential to eliminate the existing gender gaps in the country.

The need of the hour is to keep a check on the content in the form of guidelines from the government so that these videos may also help the nation in the fulfilment of Goal 5 of SDG.

Key Words

Gender, Youtube, Educational videos, Equality

Research on Fashion Expression and Discipline of Silver-haired Internet Celebrity Short Videos from the Perspective of Gender

Authors

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Abstract

China has entered an aging society, and actively responding to population aging is an important content of the national population development strategy. In 2021, the short video user structure will undergo corresponding changes, showing the main feature of expanding to the elderly group. The top short video platform Douyin(Tik tok) has attracted many silver-aged users. In the context of new media where technology empowers individuals and visual logic dominates, Douyin's precise algorithm recommendations and bloggers' high-quality content output have spawned a group of fashionable silver-haired Internet celebrities. The fashion expression of this group of middle-aged and elderly bloggers who are generally over 60 years old, with trendy appearance and young mind can be regarded as the active aging practice of the silver-haired people on the short video platform.

Previous studies on fashionable silver-haired Internet celebrities mostly regarded them as a whole, focusing on the media presentation of their youthful appearance, but it is also a fashion expression, and there are many differences between male and female silver-haired Internet celebrities.

Therefore, this article hopes to focus on the differences in fashion expressions of silver-haired Internet celebrities of different genders, what gender implication does the differentiated fashion expression have, how silver-haired Internet celebrities self-empower and be disciplined by society when expressing fashion, etc., to explore the gender awareness of self-presentation of the elderly group, providing inspiration from a gender perspective for the promotion of active aging. This article selects 8 fashionable silver-haired Internet celebrities (4 men and 4 women) with the highest video playback volume and fans on the Douyin platform as a typical case as of February 1, 2023, and conducts data and text analysis based on their video content and personal profile.

The study found that there are gender differences in the fashion expressions of silver-haired Internet celebrities in dimensions such as body, scene, and values. In terms of body, whether it is appearance, figure or clothing, the main tone of female and male fashion silver-haired Internet celebrities is slender, feminine and masculine; in terms of scene, it is presented as enhancing the visibility of elderly women in work scenes and revealing gender awareness in intimate relationships in life scenes. In terms of values, female bloggers are more focused on self-identification than male bloggers, and are more willing to associate with words that identify young women. Moreover, while silver-haired Internet celebrities use fashion symbols to express in the media, they are also consciously or unconsciously trying to adjust their gender temperament. On the one hand, it is reflected in the solidification of silver-haired Internet celebrities' gender temperament, although silver-haired Internet celebrities have different appearances and behaviors that are quite different from public perception, their most recognized image still conforms to the

traditional gender temperament framework. On the other hand, it is the reshaping of the gender temperament of silver-haired Internet celebrities, the boundary between femininity and masculinity is blurred in the fashion expressions of silver-haired bloggers. Men can also be thoughtful and refined in their behavior, and women can also be unrestrained and unrestrained, the behavior of silver-haired Internet celebrities enriches users' imagination of gender temperament. In addition, it should be seen that silver-haired Internet celebrities are also subject to triple social discipline while enjoying the self-empowerment dividend of digital technology. Firstly, age discipline, weakening pioneer awareness and tending to mainstream aesthetics; Secondly, capital discipline, creating a refined life, and Succumbing Commodity consumption; Thirdly, gender discipline, confined to the appearance of symbols, sticking to gender temperament.

Active aging is the vision that all walks of life in world hope to achieve. The emergence of fashionable silver-haired Internet celebrities has certain significance in promoting the process of active aging. Therefore, the attempts of various power ideologies to discipline middle-aged and elderly people in the name of "fashion" should be vigilant.

Key Words

Gender; silver-haired internet celebrity; fashion; short video; discipline

Short Video Empowering and Gender Role Negotiating for Returning Entrepreneurial Women in China

Authors

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Abstract

In the context of China's rural revitalization strategy, short video has promoted the restructuring and reform of rural society with its empowering application of new media, and also provided development opportunities for Chinese returning entrepreneurial women. Academic studies on "returning entrepreneur" which is a social hot spot are not rare. Scholars from different disciplines have conducted discussions at different levels and perspectives, mainly conducting empirical studies on the willingness, motivation, mode and countermeasures of returning entrepreneurial migrant worker and college student groups. There are also many studies on the combination of short video and rural area, focusing on the media presentation, communication path and effect of short video on rural culture and the image construction of "new farmer" group. In general, there is a significant lack of studies on other groups of returning entrepreneurs and their media empowerment, only a few scholars have explored the communication context and empowerment mechanism of short video of returning entrepreneurial youth from the perspective of media practice. Although the survey shows that the majority of returning entrepreneurs are men, women have risen to prominence and occupy a higher quantity proportion in short video platforms.

The phenomenon generates research questions: How does short video empower returning entrepreneurial women? What is the mechanism and path of empowerment? Compared with other "we media" workers in rural areas, what is the particularity of short video application of this group? Based on the empowerment theory and from social gender perspective, this study explores the short video empowerment mechanism and path of returning entrepreneurial women. The study investigates women who clearly identify themselves as returning entrepreneurs and use short video to carry out entrepreneurship-related activities. Taking the achievement degree of women's "returning entrepreneur" as the criterion, randomly select 20 female bloggers with more than 10,000 fans and high dynamic update rate on Douyin short video platform as the research objects, and use text analysis to analyze the content of their short videos and further understand their personal experience, family situation, entrepreneurial status through live interaction and participatory observation.

According to the preliminary findings of the study, the empowerment of short video is a new media operation mechanism based on subject action. The significance of empowerment lies in meeting the needs of entrepreneurial women with new technological means and communication channels, breaking the gender influencing factors in the entrepreneurial pattern, and thus changing their subordinate status in rural society. The core of empowerment is to enable women to have the power and initiative to control themselves and complete the empowerment process at

the behavioral, narrative and emotional levels, so as to achieve the goals of entrepreneurial development. However, women are still subject to the platform mechanism and traditional concepts. The empowerment process contains explicit and implicit gender role negotiation, which not only solidifies the public stereotype, but also results in the homogenization of short video content.

Key Words

Empowerment; Power; Gender Role ;Short Video

Does social media use of gay and bisexual men contribute to their disclosure of sexual orientation? A moderated mediation model of social identification and perceived sexual minority stigma

Authors

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Abstract

Few empirical studies have examined the association between social media use and disclosure of sexual orientation among gay and bisexual men, and the potential mediating and moderating mechanisms behind the correlations are not yet fully understood. In the present study, 366 Chinese gay and bisexual men completed online self-report measures of social media use, social identification, perceived stigma, and disclosure of sexual orientation. Associations between these variables were explored based on the model of antecedents of disclosure of invisible stigmas. Mediation analysis revealed that social identification mediated the association between social media use and disclosure of sexual orientation. However, moderated mediation analysis showed that the benefits of social identification were dependent on perceived sexual minority stigma. The indirect effects of social media use on disclosure of sexual orientation via social identification were significant only when perceived sexual minority stigma was at low and moderate levels. Our research revealed the significant role of social media use in promoting social identification development and disclosure of sexual orientation among gay and bisexual men. Reducing sexual minority stigma and creating an inclusive social environment is the focus of future joint efforts. The findings have implications for an integrated understanding of antecedents of disclosure decisions.

Key Words

social media use, social identity, perceived stigma, sexual orientation disclosure

Can Social Media be a Place for Feminism?: Effects of Aggressive Comments on User Engagement in Collective Action for Gender Equality in China

Authors

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Mr. Ziyang Xie - Wenzhou-Kean University

Dr. Jisu Kim - Singapore Institute of Technology

Abstract

Feminism in China has expanded since the popularity of online platforms. Feminists have used the platform to shape public opinion and form collective action to criticize stereotypes and prejudice against women while avoiding government censorship. Even for general female users, social media have been a place to share their experiences and get support from others. However, social media have not always been ideal for feminists and women. Social media have also been used to spread sexist and misogynistic narratives. Female users have routinely been harassed online when sharing their opinions about sexism and gender inequality (Turley & Fisher, 2018). Despite increasing concerns about online harassment against women, little is known about the effect of being exposed to aggressive content against women on user perceptions and behaviors related to feminism, especially in China.

Thus, based on gender identity, this study examines how being exposed to aggressive comments on social media affects (1) user perceptions of feminism, (2) engagement in collective corrective action online (e.g., flagging hate speech or counterarguing in user comments), and (3) participation in the feminist movement in China. As a type of social identity, gender is considered as male and female social categories within a culture. When gender identity becomes activated, individuals' judgments, attitudes, and behaviors all tend to align closely with the norms and stereotypes of their gender group (White & Gardner, 2009). Due to the minority position of females in our society, females might identify more strongly with their gender group, which would lead them to take part in coordinated social action to overcome their group-based disadvantages, different from males.

This study will conduct an online experiment to analyze the effect of exposure to aggressive comments against women on Chinese social media with respect to user perception and behavioral intention to get involved in collective action for gender equality, taking into account the salience of gender identity. During the experiment, participants will receive social media posts, with and without aggressive comments. We assume that their gender identity salience will differ between male and female participants after being exposed to the aggressive comments against women, which will further affect their involvement in the feminist movement in China. Our findings will contribute to an improved understanding in regard to the effect of online harassment against women and the factors that determine user involvement in collective feminist action. In addition,

the findings will help indicate how gender identity is activated differently between male and female users on social media when they are exposed to aggressive comments against women.

Key Words

collective action, feminism, gender identity, online harassment, social media

The Portrayal and Narrative Differences Around the Male and Female Cyborgs in Science Fiction Films: An empirical study based on computational communication analysis

Authors

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Abstract

As a hybrid of humans and machines and a mix of organic and inorganic, "cyborgs" are defined as boundary crossers and gifted with the potential to break the gender binary according to Donna Haraway's reinterpretation (Haraway, 2006). Science fiction (sci-fi) films have been an influential medium for the creation and presentation of the cyborg's image. From "Blade Runner" and "X-Men", which are centered on male cyborg characters, to "Ex Machina" and "Alita: Battle Angel", which are centered on female cyborgs in recent years, sci-fi films are increasingly concerned with gender traits and begin to construct differentiated cyborg images. By indirectly observing and learning socially sanctioned behaviors through media carriers, people tend to form specific perceptions of gender, such as gender stereotypes (Bussey & Bandura, 1999).

Given the globally spread and influence of sci-fi films, it is critical to scrutinize the images and the presentation of different gender roles in these films. Prior research on the construction of cyborg images in sci-fi films have mostly employed theoretical analysis and qualitative methods, with an emphasis on gender roles in scripts and story threads. Nevertheless, quantitative analysis with empirical data based on multiple materials such as lens language is still relatively rare. This paper sought to contribute to this gap by investigating the portrayal and narrative differences between the male and female cyborgs in sci-fi films drawing on computational communication methods.

10 famous cyborg-themed films were sampled, of which videos, actors' lines, synopses, and reviews were collected. After data cleaning and processing, 3154 images of keyframes (1574 for female cyborg protagonists, 1580 for male cyborg protagonists) were examined by using computer vision technology in order to compare the cyborgs' body presentation, such as exposure of certain parts of the body. LIWC 2022(Boyd et al., 2022) and semantic network analysis were employed to analyze female and male cyborgs' lines in terms of discourse, and the films' storytelling in terms of subject matter, respectively.

Our results indicated that although the cyborgs in sci-fi films conveyed the ideal tendency of human-machine integration and gender equalization to some extent, (1) the bodies of female cyborg protagonists were significantly portrayed more prominently than those of male cyborg protagonists in terms of the pixel size of the body displayed and the frequency of the sexuality

parts displayed; (2) female cyborg protagonists were portrayed as more pro-family and less proactive, while male cyborg protagonists were more rational and ambitious; (3) male cyborg protagonists were relevant to the theme of the Savior while female cyborg protagonists were affiliated with emotion-based themes. From a critical perspective, we discussed the limitations of the Cyborg metaphor in sci-fi films based on the human-machine and gender relationship and advanced the understanding of multidimensional representations of gender inequality in film narratives.

Key Words

cyborg; gender inequality; sci-fi films; computer visual technology

Release or aggravate appearance anxiety? The effect of presentation order of real vs. ideal photos on mood and facial dissatisfaction in young women and the protective effect of self-compassion and self-criticism

Authors

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Prof. Qiaolei Jiang - School of Journalism and Communication, Tsinghua University

Abstract

Background: Appearance anxiety is becoming a hot topic online, reflecting that social media affordances enabling users to generate and disseminate ideal beauty images are causing noticeable stress to young women. As a result, trends such as ‘rejecting-appearance-anxiety’ and ‘compromising-with-natural-face’ are growing on social media, usually in the form of posting makeup-free selfies or contrasting makeup-on and makeup-free selfies. Effects of makeup-free selfies in reducing negative impacts of ideal images have been demonstrated. However, the presentation order of real and ideal images is still under-researched, especially in Chinese context, as facial appearance prominently being concerned and beautifying effects being commonly used even by default in China. This experimental study aims to investigate the effects of selfies on young women’s appearance dissatisfaction and mood via appearance comparison, as well as the moderating effects of self-compassion.

Method: A sample of 368 young women (18-35 years old, $M = 26.78$, $SD = 4.55$) were randomly exposed to one of four conditions: (1) *real*, i.e., only makeup-free selfies, (2) *ideal*, i.e., only makeup-on selfies, (3) *real-ideal*, i.e., makeup-free selfies followed by makeup-on selfies, (4) *ideal-real*, i.e., makeup-on selfies followed by makeup-free selfies. Participants reported pre- and post-exposure negative mood and appearance satisfaction and completed post-test only measures of appearance comparison and self-compassion. Personal makeup situations and demographic information were also collected.

Results:

Effects of exposure conditions on appearance dissatisfaction, mood, and appearance comparison

Participants’ state mood was elevated after exposure. In particular, young women in the *ideal-real* condition reported significantly better mood than those in the *ideal* condition. Appearance dissatisfaction did not differ significantly over time or between conditions. Appearance comparison differed between exposure conditions: young women in the *real* condition reported less upward appearance comparison than those in the other three conditions; those in the *ideal* condition reported more upward appearance comparison than those in any other three conditions.

Mediating effects of appearance comparison

Appearance comparison played a complete mediation role between exposure to different types of selfies and appearance dissatisfaction, and between exposure to different types of selfies and negative mood, except in the *ideal-real* condition.

Moderating effects of self-compassion

Consistent with previous research, the positive and negative items of the Self-compassion Scale yielded two factors, i.e., self-compassion and self-criticism. Self-compassion had no moderating effects on either path of any model. However, self-criticism moderated the relationship between appearance comparison and negative mood. Specifically, for young women with low self-criticism, upward appearance comparison led to less negative mood.

Conclusion: Adopting media affordance approach, this study enriches the knowledge about the influence of social media on face image and provides evidence contrary to the spontaneity of appearance comparison. The results showed that exposure to selfies doesn't directly do any harm to mood and appearance satisfaction but is mediated through upward appearance comparison. Practically, findings imply that adding makeup-free selfies helps reduce negative effects, and makeup-on selfies followed by makeup-free selfies may be an appropriate form of body-positive movement because it doesn't lead to upward appearance comparison. Furthermore, advocating reducing self-criticism may be a hopeful intervention for appearance anxiety.

Key Words

facial dissatisfaction, appearance comparison, self-compassion, no-makeup selfies, media affordances

Addressing race and space through testimonies of racialized women living in Bordeaux

Authors

Dr. Melodine Sommier - University of Jyväskylä

Abstract

This presentation offers insights into the way racialized women living in Bordeaux (France) perceive discourses about race/racism to materialize in their everyday surroundings. Focusing on racial landscapes (James et al., 2015) highlights the way cities mediate race and racism. This approach captures the contradictions of discourses of race and racism in Europe, including France: erased from public spaces, dominated by whiteness, connected to a post-racial narrative (Salem & Thompson, 2016), and yet deeply embedded in “the archite(x)ture of European space” (Goldberg, 2006: 340). As illustrated by demonstrations from the Black Lives Matter in the spring 2020, cities are strategic venues where meanings are (re)produced, contested, and rendered (in)visible—for instance through street names, statues, places of worship etc. (Sassen, 2012). Thus, focusing on racial landscapes helps understand how the continuities of France’s colonial and racist past shape today’s supposedly post-racial urban realities.

This study draws on several fields of study: ethnic, racial and gender studies, cultural studies and urban communication, and is informed by postcolonial feminism. This interdisciplinary approach offers a unique conceptual lens to reveal the range of social processes intertwined with race and space since gender, class and sexuality are communicated through both space and race (Mishra, 2013; Neely & Samura, 2011). Addressing the intersection between race, gender, and space is crucial since urban centers are typically constructed by and for (white) men (Massey, 1994; Pain, 2001). This study therefore tackles the way racialized women may feel subjected to and (un)able to contest both male and white gaze in urban centers.

The presentation is articulated around the following research question: *How are race and racism communicated in urban settings, as identified and recorded by racialized woman living in Bordeaux?*

This study uses photo-diary and photo-elicitation as research design. That is, participants ($n= 10$) took photographs of the city and brought them to the interview. Photographs offered insights into the signs participants perceived to contribute to the (re)production of race/racism in Bordeaux and were instrumental in giving more depth and materiality to the interviews. Such a research design also made it possible to draw parallel between the participants’ experiences and positionalities in Bordeaux specifically and in France at large. The presentation will discuss the methodological implications of using such a research design for data collection and in connection to ethics, whiteness in academia and the researcher’s positionality.

The analysis is currently underway and the preliminary findings reveal nuances and overlaps between discourses and subject positions brought up by the participants. That is, the interviewees revealed various forms racial representations and racism can take through their everyday urban

experiences (i.e. covert, blatant, connected to cultural representations, sexuality or religion). The participants navigated between insider and outsider positions as they described their lives in Bordeaux and in France, bringing in various (local, national, transnational) memberships and examples of small cultures (workplace, family, hobbies). Theoretical implications with regards to conceptualizing race and racism in the French context will be addressed.

Key Words

Race, Racism, Cities, Interviews, Photographs, Racial landscapes

Representation by Numbers, or How to Shut Down Popular Discourses of Queer Media

Authors

Dr. Robert Payne - American University of Paris

Abstract

Some thirty years after the publication of the pioneering texts first associated with queer theory, queer approaches to many fields of study are now deeply embedded in university curricula and the research agendas of more than one generation of scholars. Some have even noted that this most self-consciously subversive of scholarly fields has become institutionalized and, in some ways, canonical. Media studies is one of the disciplines that has seen both an explosion and a consolidation of queer methods and objects of analysis in scholarly publications and classroom materials during this period. Beyond the academy, the wider social consequences of three decades of queer teaching and learning merit examination. With this broad problematic in mind, this presentation aims to interrogate the concurrence of two arguably opposing tendencies in recent popular discourses of queer media. On one hand, vocabulary and foundational principles of queer theory, albeit in generalized forms, are pervasive in popular discussions of LGBTQ+ media and have had a clear influence on how an increasing proportion of media content is currently developed. On the other hand, a tendency to evaluate LGBTQ+ media only in binary representational terms (where it is concluded that media content does or does not “include” representation) or according to normative categorical representational quotas appears to dominate the discourse in certain popular contexts. The presentation will proceed in three parts to explore this seemingly contradictory double movement. First, it will offer an analysis of the discourse around queer media representation in a recent sample of popular online journalism published for the LGBTQ+ market in the UK, the US, and France. Second, it will situate this discourse within a socio-material context comprised of the particular political, economic, and technological factors that inform how media are currently produced and distributed, and it will consider how the discourse’s ultimately normative force emerges from the convergence of these factors. And finally, the presentation will conclude with a reflection on what this analysis might mean for the responsibility of queer approaches to media, both in scholarship and in the classroom, to encourage rich and messy accounts of queerness that resist easy instrumentalization.

Key Words

queer media, representation, queer theory

Automating vulnerability: Algorithms, artificial intelligence and machine learning for gender and sexual minorities

Authors

Dr. Páraic Kerrigan - University College Dublin

Abstract

Research has begun to explore the ways in which new and emerging algorithmic technologies can create or exacerbate vulnerabilities for gender and sexual minorities in ways that have not been conceived (or more pertinently, in ways that possibly have been). In light of this, this paper focuses on how algorithms, machine learning and artificial intelligence (AI) have increasingly been utilised to proliferate new forms of discrimination online, where 'old forms of homophobia are being programmed into algorithms' (Bao 2018, p. 87). The paper traces the ways in which new and emerging technologies have created nodes of vulnerability for queer and trans communities, and draws upon critical algorithm studies, which considers algorithms as cultural technologies. The paper reasserts that technology is not neutral and that digital spaces reflect the 'ideologies and cultural practices of those who are programming the codes' that build social media sites and tech platforms (Rauchberg 2022). While the networked logics of social media and online platforms have created queer digital cultures for LGBTQ people to come out, speak back to power and deploy digital activism to create networked public spaces, vulnerabilities are also made visible as predictive, automated decision-making and recommendation systems become increasingly central in platform processes and are engineered (either deliberately or otherwise) to keep gender and sexual minorities over-surveilled and under-represented. This paper argues that algorithms, machine learning and artificial intelligence (AI) have

proliferated new forms of discrimination for gender and sexual minorities. In doing so, the paper explores how and where vulnerabilities around gender and sexuality materialise through AI, algorithms and machine learning by focusing on four distinct aspects of AI development: data collection, algorithm design, automated decisions and recommendations in AI systems and how these systems are deployed in the world. The paper argues that focusing separately on these four facets of AI development can facilitate re-thinking not only the practices and objectives for gender, sexuality and technology, but also how research is performed in these areas.

Key Words

algorithms, artificial intelligence, queer digital cultures

“SHE” or “HE” ?—Anti-Sexism Initiation Effect of Algorithm Sexism

Authors

Ms. Zihe Xu - Communication University of China

Ms. Ruoxi Liu - Communication University of China

Ms. Shangxuan Ying - Communication University of China

Dr. Tingli Liu - Communication University of China

Abstract

Data-driven Internet algorithm technology is increasingly affecting this era and hundreds of thousands of end users, providing governments, enterprises and individuals with a basis for choice and decision-making by controlling the flow of information. However, scholars have found that the algorithm technology is not absolutely neutral or reliable, and the machine learning and training mechanism for the algorithm show discriminations in terms of race and gender in the operation process, which further present or amplify the problem of sociocultural inequality and structural discriminations. However, we wonder whether the algorithmic discrimination itself necessarily have a negative effect on gender issues ?

Previous studies have confirmed that there is discrimination in artificial intelligence algorithms. For example, O'Donnell (2019) points that learning from data derived from the racist realities of the United States criminal justice system, the predictive policing algorithm can learn to discriminate on race. The latest study by Vlasceanu (2022) shows the Internet yield resulted with equal probability to a man or a woman nonetheless produce male-dominated output, which still has a potential impact on hiring decisions. Most of these studies analyze the potential sexual, ethical, moral, legal and other social problems caused by discrimination from a negative perspective. Meanwhile, scholars propose feasible improvement measures for algorithm training models such as adjusting the content of learning samples. But on Weibo, the largest microblogging website in China, we observed some examples that the algorithmic sexism has been noticed by netizens and caused discussions about why automated recruitment systems discriminate against female applicants' resumes. Then, we would like to investigate that if the algorithmic sexism itself can also serve as a tool for anti-sexism?

We propose the concept “anti-sexism initiation effect of algorithm sexism” and use two methods to verify it in this paper. One is the observation of netnography on Weibo, the other is questionnaire of young users of the voice input function of WeChat and iFlytek. Set gender, media literacy, involvement in gender issues as variables.

This paper focuses on the influence of the algorithmic sexism in the ideological field. We argue whether the audience is aware of the stereotypical sexism in the algorithm by showing different algorithm data texts in different groups in terms of gender preferences (mainly in the personal pronouns "she" and "he" distinction). Then, we analyze how participants' understandings of

gender change after realizing it. Moreover, we pay attention to the role of basic information such as their own gender, media literacy, and involvement in gender issues in impacting their information recognition and cognitive attitudes. Finally, the paper discusses how the era of AI brings risks and challenges to women's digital survival and tries to provide practical solutions to various algorithmic sexism. Furthermore, this research provides a new perspective for scholars to evaluate the algorithmic sexism. It also contributes to understanding how technology involves in gender inequality to some extent.

Key Words

algorithm, sexism, gender discrimination, anti-sexism initiation effect

Queerness, in the Last Instance: Base and Determination in Online TV

Authors

Dr. Hollis Griffin - University of Michigan

Abstract

How can scholars of queer media understand the complex terrain of television production in the digital age? And how can they engage in responsible, measured ideological critique when the modes of financing programs can differ so widely? Using a comparison of three LGBT+-themed programs that represent gay male sexuality, drug use, and HIV/AIDS, this presentation considers the role that program financing plays in the representation of nonnormative sexual desires and practices on television. Looking at the programs *Pose* (FX, 2018-2021), *Tales of the City* (Netflix, 2019), and a program funded via Kickstarter and distributed on YouTube called *Unsure/Positive* (2016), I purposefully construct a sample that features a range of funding models, imagined audiences, and delivery platforms in order to consider the impact of this diversity on how the programs narrate sexual desires and practices. I situate this discussion in two areas of inquiry: the first, Marxist thought on the relationship between base and superstructure; the second, scholarship originating in television studies that considers the impact of the medium's shifting political economy and changing technological makeup on its programming. From there, I engage in a close reading of representative scenes from each of the programs to demonstrate that while a program's economic base influences how it represents sexuality, it does not wholly determine the politics of those representations. In doing so, I argue against two recurring ideas in scholarship on LGBT+-themed television in the context of digital production, distribution, and reception: 1) the tendency to frame web-based television as a politically progressive arena that allows for "queerer" representations of sexuality than is possible via more conventional modes of production and content delivery, and 2) the tendency to frame commerce as a wholly repressive force in the arena of sexual representation. Instead, I argue for a more flexible understanding of the relationship between capital and queer sexuality in the realm of web-based television, one more attuned to the nuances of production contexts and affordances of content delivery platforms.

Key Words

television, queer media, Web TV, queer representation, political economy

“Our Advice is to Break up”: Mediating Intimacy on Douban

Authors

Ms. Yan Tan - University of Macau

Dr. Shih-Diing Liu - University of Macau

Abstract

The media has played a significant role in shaping people’s knowledge, expectations, and practices about intimacy. Previous studies have examined how the media constructs romantic relationships and facilitates sexual practices in contemporary China. Yet, the role of social media in negotiating intimate lives remains unexplored. This article takes Douban Break-up Advice Group (hereafter DBAG) as a case to examine the implication of social media in mediating intimacy in the Chinese context.

Douban is a social media platform known for its thematic discussion groups formed by ordinary participants. It is also known for the controversy of censoring feminist voices towards heterosexual marriages. DBAG is formulated to narrate love stories, seek relationship advice and offer emotional support, of which women are primary participants. In this breakup support group, the topics unfolded revolve around failed love experiences or complaints about mates and thus reflect the contradictions of romantic relationships in contemporary China. This article conducts an online ethnographic study to explore how participants make sense of romantic relationships and define what intimacy means on their own terms. It aims to address the platform’s technical and cultural uniqueness for cultivating alternative imaginaries about intimacy.

This article argues that DBAG constitutes an intimate public sphere where a therapeutic ethos is nurtured to heal emotional wounds and guide love choices. In this space, women cultivate a sense of empowerment and formulate principles of self-regulation. It also serves as a pedagogic space in which women exchange emotional knowledge about female autonomy and gender equality to achieve ideal romantic relationships. In this way, DBAG develops a culture of girlfriendship characterized by a new form of female sociality and ethics. The participants formulate specific gender visions, norms, and values toward femininity and heterosexual romance and regulate the conduct of members through the girlfriend gaze. This study contributes to the scholarship on mediated intimacy and popular feminism in China.

Key Words

popular feminism, mediated intimacy, social media, romantic relationship, China

“Now I’m a woman because they have more rights”: Naim Darrechi’s case and the circulation of popular misogyny discourses on social networks

Authors

Ms. Ona Anglada-Pujol - Universitat Pompeu Fabra

Ms. Maria Castellvi - Universitat Pompeu Fabra

Abstract

Naim Darrechi is one of the most popular Spanish TikToker (28 million followers) and has starred in several controversies around gender equality. This paper proposes an analysis of three central moments in the construction of the media profile of Darrechi. At the beginning of 2020, his ex-partner and also TikToker, Ángela Mármol, filed a report for abuse and rape against him, which polarized their followers and questioned Mármol’s accusations. In July 2021, Darrechi declared that he had maintained sexual relationships without protection and the consent of his partners. On April 2022, Darrechi responded to the ‘Ley Trans’ (Spanish trans legislation), saying he was now a woman because women are more protected under the new law.

Far from being an isolated case, Darrechi fits in a social context where misogynistic discourses have permeated the public opinion, distributed and amplified by social media. It consists of a narrative based on pointing to inequality on detriment of the men, that comes from the rise that feminism has experimented in recent years, based on movements such as #MeToo or, in the Spanish context, the sentence of “La Manada” and the public demonstrations of 8M in 2018 and 2019. Beyond a reaction to the hipervisibilization of feminism, popular misogyny is characterized by articulating a threatened masculinity, that feels its place unfairly questioned (Banet-Weiser and Miltner, 2016; 2018).

The goal of this research is to identify how popular misogyny discourses are articulated, as well as its circulation and negotiation in social networks. In order to do so, we have used qualitative textual and thematic analysis of a sample of 35 videos posted on YouTube, formed by interventions of Naim Darrechi on its TikTok and Instagram profiles and a selection of the most viewed videos of other male YouTubers reacting to the events.

Results show that there is a legitimation of the values of the rape culture, both in Naim Darrechi’s videos and other YouTubers, where the victim is systematically questioned, suspicion is cast on her, and she is often framed as a liar or as a “gold digger”. Also, Naim Darrechi’s acts and statements are framed by the other YouTubers as traits of his character, thus portraying it as an individual problem and not part of a larger misogynistic society and discourse. There are recurring mentions that rape and abuse allegations should be treated privately as it is an intimate issue between Naim and Ángela. However, we did not identify a predominance of the discourse of the victimization of men, even though some traces of the discourse on the loss of men’s rights were detected.

Our results indicate that even though there is indeed a presence of the popular misogyny discourse in Spain among the most popular YouTubers, the absence of mentions of MeToo or cancel culture, or the lack of incel vocabulary, suggests that the specificities and articulation of these discourses are unique to the Spanish context.

Key Words

Naim Darrechi, TikTok, popular misogyny, masculinity, feminism, social networks

La invisibilidad del trabajo de cuidado/care y el agotamiento materno: un análisis de los discursos del Instagram sobre burnout materno

Authors

Ms. Angelina Sinato - ESPM

Abstract

El objetivo del artículo es comprender el *burnout* materno como un fenómeno social resultado de prácticas discursivas (VAN DJICK, 2013) que se aplican a las mujeres y ejemplifican una faceta más de la desigualdad de género en Brasil. Comprenderemos qué imaginarios y significados compartidos se atribuyen culturalmente al rol de la mujer y cómo las narrativas de autorrealización (GIDDENS, 2002) y culto a la performance (EHRENBERG, 2010) corroboran para el agotamiento materno.

El burnout representa un fenómeno contemporáneo que gana relevancia a partir de la pandemia de COVID-19. Identificado por la Organización Mundial de la Salud en la década de 1990, se considera un síndrome ocupacional desde 2019, lo que indica que es un problema de salud mental resultante del estrés crónico relacionado con el entorno laboral. En sus directrices, la OMS destaca que el burnout “se refiere específicamente a fenómenos relacionados con el contexto profesional y no debe utilizarse para describir experiencias en otras áreas de la vida”. Es decir, se parte de una separación estricta entre lo que debería considerarse un entorno profesional y un entorno privado, y el burnout se restringiría únicamente al primer caso. Sin embargo, en el contexto conexionista del mundo contemporáneo (BOLTANSKI y CHIAPELLO, 2009), se borran las posibles barreras entre la vida privada y la vida profesional. Además, esta aparente división naturaliza la no comprensión del trabajo de cuidado (SORJ, 2013) como un trabajo, lo que hace carga materna invisible, pues hay una percepción enraizada culturalmente de que el trabajo de cuidado es inherente al universo femenino.

Las mujeres, que pasan a sumar el trabajo de cuidado al trabajo remunerado, están expuestas a narrativas de performance y autorrealización que engloban estas dos esferas y se espera que tengan éxito como profesionales y como madres. Utilizaremos el análisis crítico del discurso como metodología para identificar, en las narrativas relacionadas con el burnout materno en Instagram (#burnoutmaterno), cómo la institucionalización de la cultura terapéutica (ILLOUZ, 2011) contribuye a la percepción de que la sobrecarga materna es un problema de índole estrictamente individual y, luego, también necesita ser resuelto individualmente. Los discursos de consejería terapéutica muestran cómo la mercantilización del burnout materno sustenta la comprensión de este fenómeno como un problema individual de las mujeres, incapaces de tener éxito en la gestión de sus puestos de trabajo, y no como resultado de un desorden estructural que no prevé la responsabilidad de otros actores sociales en el cuidado de bebés y niños (y todas las dimensiones que este cuidado engloba). Esas prácticas discursivas refuerzan la desigualdad de género y

dificultan la discusión sobre la necesidad de crear políticas públicas efectivas para el trabajo de cuidado infantil en Brasil.

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Key Words

Burnout materno, desigualdad de género, cultura terapéutica, narrativas de autorrealización

Imaginarios sociales sobre corporalidad femenina y deseo en la novela *El amor es hambre*

Authors

Dr. Azul Castelli - Universidad Autónoma del Estado de Hidalgo

Abstract

En este trabajo se pretende analizar cómo se construye el imaginario del erotismo femenino en la novela *El amor es hambre*, de la escritora Ana Clavel. Quien retoma la trasgresión y el despertar de la sexualidad femenina a través de la metáfora del cuento de Caperucita Roja, donde el deseo sexual confluye con la voracidad y el hambre, perfilando un profundo goce a través del disfrute de la corporalidad sin culpa o límites morales

Lo anterior se sostiene en los siguientes argumentos: 1. el hecho de que Ana Clavel en su narrativa frecuentemente apela a elementos eróticos, cuentos tradicionales y mitos donde se reitera la sexualidad femenina, en un espacio de libertad 2. El personaje principal de la novela, Artemisa, no representa a la niña que es devorada, si no al lobo que se consume de deseo y de hambre por el otro al que desea poseer, 3. En la novela *El amor es hambre*, el sexo se asume como una necesidad básica similar al apetito por lo que atraviesa la moral del momento y los límites establecidos por una sociedad patriarcal que a lo largo de la historia se ha apropiado de los cuerpos de las mujeres marcando lo que es correcto y lo que no.

Metodología: Se trabajará con una metodología cualitativa interpretativa donde el texto se analiza a través de la propuesta de Helena Beristáin para el análisis estructural del relato y las categorías que aportan la teoría de imaginarios sociales de Castoriadis, la teoría de género de Judith Butler y la historia de la sexualidad de Michel Foucault.

Resultados: La novela *El amor es hambre* de Ana Clavel muestra un imaginario del erotismo femenino salvaje y devorador que trasgrede los límites sociales del género, impuestos por el sistema patriarcal, pues se haya en la psique primigenia del ser humano como un deseo vital avasallador donde la vida y la muerte confluyen y donde la culpa y los límites no existen, de este modo, Artemisa, la protagonista de la historia se erige como cazadora y devoradora de placer culinario y sexual.

Key Words

Imaginarios, erotismo, género, corporalidad, deseo

Participation des femmes allaitantes dans les espaces publics : récits médiatiques au Brésil et en France

Authors

Dr. Jarlene Reis - Centro Federal de Educação Tecnológica Censo Suckow da Fonseca

Abstract

La récente répercussion médiatique des cas de mères allaitant leurs enfants dans des espaces publics, notamment ceux dédiés à la culture et aux loisirs, a suscité des débats sur l'impréparation de ces structures aux soins et au bien-être des femmes/mères et de leurs bébés. En effet, les mères sont une part de la société qui a souvent éprouvé des difficultés à s'impliquer dans les activités culturelles, récréatives et touristiques, à la fois en raison du manque de structures adéquates pour les mères et les enfants dans la petite enfance, ainsi qu'en raison des préjugés et des tabous qui entourent la circulation sociale des femmes avec des bébés. De plus, les besoins spécifiques de ces femmes (comme l'allaitement dans les lieux publics) sont parfois considérés comme honteux ou embarrassants aux yeux des autres. Dans ce contexte, ce travail analyse deux cas qui ont eu des répercussions l'année dernière, au Brésil et en France, de façon à comprendre les récits médiatiques produits dans les portails d'information des deux pays. Ces cas concernent des événements impliquant des femmes allaitantes dans les espaces publics.

A cet effet, deux cas ont été sélectionnés : le premier s'est produit en janvier 2022, dans l'état du Paraná, au Brésil, où les employés d'un restaurant ont demandé à la mère allaitante de sortir nourrir le bébé dans sa voiture, à l'extérieur de l'établissement ; et le second, qui a eu lieu en juin 2022, au Musée du Louvre, lorsqu'une mère a été abordée par un agent de sécurité local alors qu'elle allaitait son bébé de cinq mois. Dans les deux situations, la couverture médiatique a mis en évidence la gêne causée aux femmes allaitantes lorsqu'elles allaitent leurs enfants dans l'espace public. Dans cette recherche, des reportages publiés sur des sites d'information en ligne français et brésiliens ont été collectés, cherchant à comparer les approches appliquées aux deux cas étudiés. Méthodologiquement, l'analyse de la communication narrative a été utilisée comme un moyen de comprendre comment les discours autour des dissensions et des conflits impliquant la participation des femmes allaitantes dans les espaces publics, tels que les musées et les restaurants, sont construits dans les médias. La base théorique du travail comprend des discussions sur le genre et ses représentations, l'inclusion sociale et le droit aux loisirs, ainsi que la culture médiatique. Des auteurs tels que Judith Butler, Françoise Vergès, Evelyne Sullerot, Sylvie Octobre, Douglas Kellner et Jesús Martín-Barbero fournissent certaines des principales références de l'étude. Les résultats démontrent comment les récits médiatiques produits au Brésil et en France, dans les sites d'information en ligne, reflètent les différences juridiques et culturelles dans le traitement des femmes allaitantes dans les deux pays.

Key Words

Récits médiatiques, Femmes allaitantes, Espaces publics, Brésil/ France

Finding Sarah Everard: A critical discourse analysis exploring the first two weeks of news media coverage following her disappearance and murder

Authors

Mrs. Simron Gill - Annenberg School for Communication, University of Pennsylvania

Abstract

From its narrative beginning on the 3rd of March 2021, initial media coverage drew attention to the body of this 33-year-old marketing executive who had graduated from the University of Durham. Sarah Everard was last seen walking around Clapham Common in South London after visiting a friend and had been reported missing by her boyfriend when she failed to meet him the next day (Badshah, 2021; Cottle, 2021; Dresch, 2021; Dalton, 2021). Her body was later burned inside a refrigerator, with only dental records identifying her remains on the 10th of March. Shortly after, on the 12th of March, Couzens was officially charged with kidnapping and murder. Certainly, there is a great deal to say about the case of Sarah Everard, but at its core, her death gripped the British news media for over two weeks and prompted an outpour of mediated outrage.

Intuitively, however, and prior research can confirm, we know that there are several problems with how violence against women and girls is mediated. Consequently, and through a performative research paradigm lens, this paper undertakes a critical discourse analysis of 525 news media headlines covering the first two weeks of Sarah's disappearance. This analysis unpacks the pedagogic process of performance ritual used by the British news media covering the murder and disappearance of Sarah Everard. Relying heavily on the literature of performance theory to guide understanding of discursive techniques in narrating violence against women and girls, I argue that the British news media constructs a narrative arc inviting audiences to follow an ideal victim (Sarah), listen to her loved ones, and critically investigate her villain until we see her justice. The utility of this narrative leads Sarah to become a referent, or as I term a *narrative artifact*, to be called on by various interest groups when negotiating social performances of violence against women and girls. Through this identification, I argue that Sarah's body and victimhood no longer belong to her. Crucially, this discussion interrogates the power and emotional affect behind news media ritual that privileges an ideological conception of violence against women and girls that upholds an ideal victim, distant perpetrator, and neoliberal solution-based discourses of justice.

Ultimately this discussion highlights how the ritual of news media depictions of violence against women and girls is a discursive space where power is enacted constantly. Thus in following the ritual to its narrative end, this paper articulates how the news media conceptualise subjectivity, agency and victimhood. Certainly, violence against women and girls is life-diminishing and life-altering, that can have a lasting impact victims and their families. How the news media depict these narratives and direct solidarity and outrage is thus important to scrutinise, not simply by asking what this ritual is, but what work is it doing, when and for whom? The task then is not

whether to repeat the ritual or stop it completely, but to ask how do we choose to repeat it and to what end?

Key Words

Performance, Sarah Everard, Outrage, UK News Media, VWAG

The Impact of Gender-Themed Empowerment Advertising: When Commodity Meets Social Cause

Authors

Dr. Jie Xu - Villanova University

Abstract

With the continuously evolving gender roles in societies and the increasing emphasis on corporate social responsibility (CSR) in today's consumer market, there has been a conscious effort by the advertising industry to launch gender-themed empowerment campaigns that avoid or revert gender stereotypes, contributing to the growing trends of "femvertising," "dadvertising," and "manvertising" (Tsai, Shata & Tian, 2021). Extant research on gender-themed empowerment advertising is scarce and mixed (Grau & Zotos, 2016). Some juggle between the hope that advertising packaged and commodified has the potential to engender positive social change, and a skepticism towards the commercial purpose of this strategy (Champlin, Sterbenk, Windels, & Maddison, 2019).

Based on an interdisciplinary theoretical framework including the bases of social power in organization theory (French, Raven, & Cartwright, 1959) and the reception theory in audience studies (Ytre-Arne, & Das, 2021), the overarching goal of this a two-study project is to examine the impact of gender-themed advertising among a nationally representative sample of American consumers. We propose two overarching research questions, 1): What is the influence of various factors on consumers' attitude toward brand activism? 2): How do consumers perceive and react to ads featured with stereotyped vs. non-stereotyped gender appeals?

Study 1 is a survey aiming to address RQ1. Participants will be asked to recall details of a specific brand activism initiative on gender-related themes they have seen recently. They will then answer questions on demographics, CSR authenticity, perceived company-cause fit, attitude toward gender equality, and attitudes toward brand activism. Study 2 is a 2 (gender ideology: traditional vs. egalitarian) x 2 (ad appeal: stereotyped vs. non-stereotyped) between-subjects experiment. Participants will be randomly assigned to view one of the four ads varying on stereotypicality and product category. They will then answer questions on ad and brand attitudes, reactance, ambivalence, empowerment, and purchase intention. For each study, a nationally representative sample of 250 U.S. consumers will be recruited from a market research firm. The Qualtrics platform will be used to collect data, analysis will be conducted using SPSS with the PROCESS macro (Hayes, 2017). At the time of this submission, the IRB has been approved and data collection has begun.

We expect the findings to show that antecedents such as brand-cause fit, CSR authenticity, and gender attitude are positively related to attitude toward brand activism. Compared with advertising featuring gender-stereotyped portrayals, advertising featuring non-stereotyped portrayals generates lower levels of reactance, higher levels of empowerment, ad and brand

attitudes, and purchase intention. Further, there will be an interaction between ad exposure and an individual's gender ideology such that consumers with egalitarian views of gender will rate non-stereotyped portrayals more favorably.

This project presents one of the earliest empirical investigations that aims to advance our understanding on the pattern and configuration of power and empowerment in relation to gender roles in brand activism and gender-themed advertising. The quantitative findings expand the analyses from prior qualitative critical studies. The results can further identify current limitations and opportunities gender-themed advertising to engender broader awareness and dialogs towards gender equality.

Key Words

Gender ideology, menvertising, femvertising, brand activism, corporate social responsibility, empowerment.

“I find myself venturing off”: Contexts of U.S. media migration in young women’s public mobile phone use

Authors

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Abstract

A curious photograph depicting a group of teens in a museum circulated widely recently on social media. The young women in the image were not looking at the famous painting behind them. Instead, Rembrandt’s characters in *The Night Watch* quizzically peered at the teens as they stared down at cellphones, ignoring the world beyond their screens. U.S. commenters on social media scolded youth for directing attention away from a cultural masterpiece to focus on phones. “The ‘distracted’ society. No wonder we’re in the shape we’re in now,” read one post. Eventually, the photo’s owner identified the young women as students on a fieldtrip using personal cellphones to follow the museum’s online tour for an assignment. Rather than being a distraction, the cellphones, as mobile information and communication technologies (ICTs), were tools required to meet expectations in public space. Nevertheless, this photograph continues to be virally shared accompanied by comments castigating young women as inappropriate rather than compliant within environments necessitating technological involvement.

Reponses to this photo embody wider logics ignoring structural factors involved in public ICT use to, instead, affirm popular cultural discourses about youth, providing a platform for public acrimony by normalizing the collapse of complex contexts onto the individual. Young women are commonly rendered deviant when technologies are individualized and abstracted from society (Côté, 2014; Hebdige, 1979; Ling, 2014). Indeed, at a moment marked by deep austerity and inequality, abstract social anxieties in the U.S. are finding form directed at technology-using youth.

Using ICTs, young people move their attention through digitally-mediated spaces to meet daily expectations and seek social inclusion (Duffy, 2017; Marler, 2022; Rickman, 2018; Stuart, 2020). And communication scholars document the increasing normalization of ICTs advanced by social efforts weaving computing into everyday life (Benjamin, 2019; Noble, 2018). However, studies have yet to operationalize the contextual forces motivating movement of attention to ICT-enabled online spaces, or to fully understand how people regard their own media migratory acts. Specifically, we know little about young women’s reasoning and understanding of their own inappropriate ICT usage within neoliberal environments prioritizing ubiquity in computing and expectations.

Scholars recognize ICTs such as mobile phones as socially integrated in ways that provide “a lens through which we can study both sociological and psychological developments” (Campbell, Ling, & Bayer, 2014, p. 176). Taking a sociocultural approach to typically-atomized technology usage, this research used ethnographic methods including a reflective journal, mini-interviews, and semi-structured formal interviews to consider 17 ethnically and racially diverse working-class young

women's own perceptions of personal inappropriate public phone involvement within U.S. institutional infrastructures normalizing cellphone involvement.

Analysis of interlocutors' data finds inappropriate use occurring within four contexts: permissiveness, anomie, life demands, and technological demands. Young women in the U.S. are commonly viewed deterministically as inappropriately indiscriminate users of ICTs. Findings from this study challenge this trenchant understanding. Researchers will discuss these results as they recommend extending critical perspectives challenging technological determinism to research considering young women and ICT use.

Key Words

ICT, gender, migration, culture, discourse, youth, qualitative, ethnographic, mobile phone

Exploring the gender-biased digital culture of user-generated content across online social media platforms in different contexts and countries

Authors

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Prof. Dehuan Liu - School of New Media, Peking University

Abstract

As an important variable, gender has always been able to influence many things and events in society. On a biological level, gender itself is very fair, however, with the involvement of cultural and social factors, bias starts to show up on the topic of gender. Under patriarchal societies, the status of women was significantly lower than that of men. With the development of internet and economy, more and more females recognize that they should protect their own power, improve their social status and gain their discourse. The contradictions caused by gender bias are also being intensified by the awakening of female consciousness. Gender bias is an issue that cannot be ignored at the moment, because once it has developed to a serious extent, it is likely to impact on people's perception of fairness and thus impede social justice and order. In different contexts, people discuss the topic of gender bias on social media platforms with different focus. In addition, the content of discussion and focus in the topic varies between users in different countries. Based on the background, the research question in this paper is: How does the content and interaction of users on the topic of gender bias differ between China and other English-speaking countries?

This paper will use user-generated content (UGC) from groups on social media platforms on the topic of gender bias to analyse how users in different contexts and countries perceive the topic through user-generated content. It will choose Reddit in other English countries and Weibo in China to analyse the UGC. In Reddit, the two Subreddits (/r/TheRedPill and /r/GenderCritical) will be chosen. And in Weibo, the Group (#sisters need to standup) will be chosen. In the paper, it will use DADD tools and content analysis method to analyse these UGC.

At the current study, we have some initial findings. In general, people in /r/GenderCritical pursue equality and share their experience rather than bandying insults and sexism. Most posts in /r/GenderCritical are more neutral than the posts on /r/TheRedPill, even though in some posts users take diametrically opposed positions. Compared with /r/TheRedPill, the words and content of /r/GenderCritical are less biased and aggressive. Besides, even though the gender bias of /r/GenderCritical is slight, it does still exist and the attitude of most posts is more friendly to the female. Female in this subreddit are trying to get rid of some labels, such as male accessories, male aesthetic appearance, and traditional descriptions including empathic, sensitive, caring, etc. They want to be respected, have their privacy protected and gain equal rights at work, in elections, and in their lives. In next stage, the paper will analyse the content of the two subreddits in depth combined with the culture and context. Also, the UGC of the Weibo in the Chinese context will be carried out and a comparative study about the research question will be completed.

Key Words

gender bias, user-generated content, Reddit, Weibo, comparative study

“Middle-aged Old Mothers” in China: Parenting Anxiety, Humor, and Discursive Resistance

Authors

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Abstract

Over the past decade, China has witnessed a dramatic shift in parenting styles, with the emergence of urban middle-class parents keen on testing their assumptions and engaging with their children. Despite the fact that the entire family shares the desire for super educational attainment, the responsibility for making decisions and making efforts to achieve it rests predominantly with the mother. Moreover, the neoliberal discourse of parenting has gradually become popular among Chinese urban middle-class families, which inevitably results in anxiety about children’s upbringing among the middle-class, mothers in particular. Against the backdrop, a new phrase “middle-aged old mother(s)” (*zhongnian laomu*), with its shortened version, “old mother(s)” (*laomu*) went viral on Chinese social media.

The term “middle-aged old mothers” emerges with the prevalence of parenting anxiety, to be broadly, middle-class people’s anxiety in China. A large body of literature has explored the latter, however, little existing scholarship has tackled the new media’s representation of “middle-aged old mothers” and its discursive features.

This research presents a case study of *GSSW13* (格十三, “this thirteen”), a newly emerged WeChat public account primarily targeting Chinese middle-aged mothers, which is estimated to have more than 200 thousand followers. The establisher and writer is *Geshisan* (十三姐, “Sister Thirteen”), a middle-class working mother in her 40s based in Shanghai. She is regarded as a prominent Key Opinion Leader (KOL) among Chinese urban middle-aged mothers. As of January 20, 2023, *GSSW13* has posted 252 original posts on the theme of “middle-aged old mothers”, almost a quarter of all original posts. A majority of the posts have received over 100 thousand views (some have received over one million views). By adopting textual analysis and discourse analysis, this study not only explores the mother image presented by the term “middle-aged old mother”, but also examines its narrative context and discourse style, as well as its communicative effect from a gender perspective.

Results show that through “middle-aged old mother(s)”, on the one hand, *GSSW13* depicted de-gendered, inelegant, anxious and exhausted mothers: they are faced with managing the “existential” project of childrearing in one of the world’s most competitive educational environments, as well as onerous household chores and, for many, stressful careers; on the other hand, *GSSW13* depicted hard-working, persistent and omnipotent mothers: although they encountered many difficulties during parenting, they persevere and strive to overcome them, thus mastering a wide range of knowledge and skills. As a widely circulated golden sentence created by *Geshisan* states, “Give me a middle-aged old mother, and I will move the earth”. These images of

mothers are different from the images of "super hot moms" and "super moms" promoted by mainstream media, and are more representative of most mothers in real life

The use of humor is a common discourse style in *GSSW13*. *Geshisan* is adept at translating heavy, existential issues into short, "light" jokes. Although the posts about "middle-aged old mothers" are generally about the hardships, struggles, anxiety, and bitterness of being mothers, their narratives are usually unfolded in the context of collective "roasting" (吐槽, "tucao"). The term "middle-aged old mothers" is a deliberate expression of humor with a self-mocking nature. The "middle-aged old mothers" are, in fact, not old by demographic standards, and some are not even middle-aged. By reclaiming stigmatized terms such as "middle-aged" and "old", *Geshisan* exposes mothers' vulnerabilities and questions the dilemmas, prejudices, and ironies in which they are caught up. This discourse style, understood in context, reflects female courage, creativity and subjectivity.

Through this narrative context and style, *GSSW13* provides some relief to anxious middle-aged mothers, as well as facilitates more empathy and communication among groups of mothers who are in a similar situation. Meanwhile, *GSSW13* demonstrates the difficulties that mothers face in parenting and resists unequal gender division of labor and unjust social arrangements, while avoiding fighting directly against the deeply ingrained patriarchy, thus avoiding being attacked by unfriendly remarks with misogyny.

Key Words

Middle-aged Old Mothers; parenting anxiety; motherhood, China, WeChat public account

Desire Construction in Cyberpublics: A Queer Reading of F4 Thailand: Boys Over Flowers

Authors

Ms. Yongkun Wu - Duke Kunshan University

Abstract

This article aims to explore how the desire of female viewers is constructed and reinforced by watching *F4 Thailand: Boys Over Flower*, a Thai Cinderella romance television series adapted from the Japanese shōjo manga, *Boys Over Flowers* (Japanese: *Hana yori dango*). Based on visual culture and feminist, queer media scholarship, the author suggests a queer reading of both male and female images in the romance series that target female fans in order to unpack the mechanism of desire internalization and construction in the process. In this context, queerness is not confined to the gender/sexual category that defies heteronormativity but refers to a broader realm of the marginalized, undervalued, and non-conforming objects. To this end, the author argues that female desire is primarily reinforced by the physical appearances of male protagonists, whose body forms and shapes operate as desire itself and as fetish images. Furthermore, as the series demonizes inter-female relationships and exploits the masculine characteristics of the female protagonist to serve a heteronormal discourse, it is argued that the heterosexual desire of the audience is also built upon the misogynistic images of female characters. Concepts of physical attractiveness, fetishism, tomboyism, and misogyny will be discussed to shed light on the construction of audience desire. This paper further discusses how the heterosexual desire of the female audience is reiterated and reinforced among female-dominated cyberpublics, a term the author coins to indicate counter-public and intimate public spheres, by analyzing the focus of image circulation regarding *F4 Thailand: Boys Over Flower* on Chinese Sino Weibo's super topic column, an online forum where millions of female fans discuss idols, TV shows, and other cultural aspects. Through this case study, the author argues that idolatry for male images and misogynistic attitudes towards female characters are reinforced in cyberpublics to serve the construction of heterosexual romance desire.

Key Words

desire, physical appearance, fetish images, misogyny, tomboyism, cyberpublics, queer

Reinforced Sexism, Policed Bodies and Reproduced Power: An Analysis Based on Online Gender-Based Violence (GBV) Experience of Young Chinese Women

Authors

Mr. Jiru Zeng - Yenching Academy, Peking University

Abstract

The development of technologies, especially the information technologies represented by the internet has long been perceived as an instrument for the empowerment of women and improving the uneven power relations among the genders. Contextualised in China, although evidence has shown that the booming information technologies surely supported the equality of gender power relations by a variety of means such as lifting the visibility of gender issues and offering easier access to social resources and more choices to the individuals, the ever-spreading technologies also reproduced the unequal power relations in the offline world, and even worse, the reproduced power has also been amplified and widely spread via the information technologies and the internet as an increasing number of offline social institutions have been replicated online. Online gender-based violence (GBV), as a centralised representation of those unequal power relations, has been witnessed as both a severe societal problem and a means of reproducing the unequal power relations and disempowerment. For a deeper understanding of the disempowerment effects of online GBV and the correlation between online GBV and the construction of the equal gender power relations, 13 female interviewees aged from 18 to 30 have been recruited in one-on-one semi-structural interviews by a snowball sampling method for their life experience of online GBV, and 3 half-female-and-half-male focus groups have been organised for discussion on both the online GBV in general and the personal experience, each of which lasted approximately one hour to one and a half. The records of the interviews and focus groups were identified as the research data, on which a method of discursive analysis has been applied for the analysis. The result has shown that the online GBV not only impacted the interviewees' mental status and restrained the expression online directly by causing shames, angers and fears by body shame, verbal violence, humiliation and threatening, but, furtherly, try to re-construct and reproduce the traditional social norms and unequal gender power relations online by the violent discourse, while a three-layer model of "visible, hidden, and invisible power" by Dr. Becky Faith has been clearly witnessed. The process, however, did not always happen intentionally, but followed a "natural" process sometimes, in which the online aggressors were just replicating their "natural" behaviours in the offline world. It was also noticed that some interviewees has shown, at the first place, a direction of enlarging rather restraining their expressions online when facing the GBV, which may be of value for the future studies, and thus, could possibly be the sparks of the another round of anti-sexism and anti-reproduced power relations in a context of the digital world.

Key Words

Online gender-based violence; sexism; gender power relations; Chinese women

Participatory Approach to Women's Literacy and Empowerment: Deliberations Between Civil Society and Grassroots Communities

Authors

Dr. Annapurna Sinha - Bina Nusantara University International

Abstract

There has been a huge debate around traditional literacy campaigns. Many conventional literacy interventions fail worldwide because, in the traditional campaigns, people do not find the programme's relevance for their own lives, mainly because it brings in an alien language and represents a different literary tradition than their local tradition (Street, 1984). At the same time, such failures also indicate a lack of participatory communication, which is more dialogical and reciprocal (Freire, 1972). An effort has been made to transform the approach in light of newer studies of 'multiple literacies' that emphasise the study of literacy in a social context and as a social practice which enables us to recognise that there are many literacies which are context-dependent and which flourish in diverse cultures and different social shapings (Heath, 1982; Street, 1993; Finnegan, 1988; Rockhill, 1993; Barton, 2007). One crucial aspect emphasised in this perspective is giving centre stage to the insight and perspectives of literacy learners and users in literacy research (Collins & Blot, 2003).

This research work studies the deliberative engagement of Nirantar, a Delhi-based NGO, with the grassroots communities for the development and dissemination of literacy interventions. The study examines the NGO's holistic approach to women's literacy, based on the active engagement of multiple stakeholders at various levels – formulation, content creation, and implementation. Nirantar gets involved with women in rural areas to develop educational materials according to their indigenous knowledge and needs. It gives space to folklore, anecdotes, and words from local dialects to bring the intervention closer to women's lives for higher acceptance. Through direct communication tools, including field visits, public meetings, community activities, and events, it involves women's self-help groups, communities, and other local bodies in the programme.

The research employs a case study method relying on direct interactions with the programme participants. In addition, a thorough analysis of the content of the literacy toolkits will also be done to analyse their contextual nature.

Key Words

adult education, multiple literacies, participation, women's education, community communication

ROLE OF MEDIATED COMMUNICATION IN ENCOURAGING WOMEN ENTREPRENEURSHIP IN URBAN INDIA

Authors

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Abstract

A wide variety of factors contribute to the decision of a woman to become an entrepreneur in India. The essential motivating factor is the required knowledge communicated to her. The mediated communication about government schemes, private facilities, technical know-how, or financial literacy is vital in creating awareness and encouragement for entrepreneurial ventures. Women are motivated to become entrepreneurs by various factors such as gender equality, economic sustainability, and domestic and social obligations. It is essential to study a domain that empowers women, helping them establish a career on their own terms. Their path to recognition is rarely as smooth as their male counterparts who receive much more encouragement, funding, and opportunity to communicate.

The COVID-19 pandemic created challenges at the same time, and it shaped the chances of entrepreneurial ventures. Online media has become a pivotal factor in the growth or decline of small businesses in India. A study of this field is the key to understanding how social equity in India in the start-up wave could eventually lead to more sustainable economic prosperity. The primary objective of this study is to identify the role of mediated communication and networking in motivating women to become entrepreneurs. The study also intended to understand the guidelines, stereotypes, and boundaries established and communicated down the generations by the society which influence the path of a woman's career in entrepreneurship. Lastly, the study aims to analyze how the indispensability of digital communication during COVID-19 has shaped the path of entrepreneurship among women in India.

For the purpose of this study, a triangulation methodology has been adopted. A structured questionnaire has been circulated among randomly selected women entrepreneurs in urban Bangalore. For a more qualitative angle, a group of women entrepreneurs was interviewed and asked about the role of communication in their entrepreneurial journey. The study also intends to collect data from a panel discussion on 'challenges and opportunities of women entrepreneurship' by six young women entrepreneurs, scheduled on 11.02.2023. The diversity of the database ensures that the big-picture is captured without bias. The initially gathered data was processed using the NVivo Software, and inferences were drawn based on the revelations. The study reveals that women in India seek a fruitful career to become equal decision-makers at home. However, domestic obligations, societal expectations, and communication channels make entrepreneurship a better-suited option for women than corporate employment.

Key Words

Keywords: Mediated Communication, Women Entrepreneurship, Social Equity, , Gender Equality

Digital deduction of group polarization in typical gender issues -- Based on the new Roe v. Wade controversy

Authors

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Ms. Gaogao Peng - Communication University of China

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Abstract

The United States Supreme Court overturned Roe v. Wade on June 24, 2022, indicating that the United States Constitution would no longer protect women's abortion rights. Then, more than 20 cities staged demonstrations in support of women's abortion rights until July 9. The non-governmental and systematic media platform represented by Twitter has become a voice channel for women to resist oppression and assert their rights. Netizens have debated women's abortion rights on Twitter, creating an extremely heated and quintessentially group-polarized phenomenon.

The study of group polarization received attention from social psychologists in the 1960s and then gradually became a basic theory for communication scholars studying group communication. With the development of mass media and algorithmic techniques, this theory has become more prominent in Internet communications. Social media platforms dominated by data logic divide online communities, where message and interaction mechanisms provide rich analytical materials for the digital deduction of group polarization.

Using "Roe v. Wade" and "Anti-abortion" as the search keywords, the researchers took 7134 relevant tweets and comments from June 23 to September 9 by selenium framework as the research objects to solve the following issues:

1. What is the changing character of the Roe v. Wade abortion rights debate on Twitter?
2. How has the abortion rights discussion among Twitter users become a group polarization phenomenon over time?
3. What is the effect of group polarization on online opinion on abortion-related issues?

Based on the group polarization theory, dynamic topic models and social network analysis are applied as the main methods in this study. Firstly, we measured the percentage change in the netizens' emotions and attitudes polarization. After that, the change in netizens' attitude tendency and the polarization process of group members are presented through dynamic visualization technology. Finally, we perform a correlation analysis with the social network aggregation coefficients of the group members to explore the entity relationship between group polarization and network opinion.

The conclusions are as follows:

The group polarization caused by Roe v. Wade overturning can be divided into three phases: detonation, continuation, and eruption. The opinions of netizens show diversified development in the detonation phase but tend to be irreconcilable in the continuation phase. Infected and instigated by group members, group polarization officially broke out, with group-centric moral judgments and emotional catharsis gradually becoming dominant. The topic of discussion has changed from "reproductive freedom" and "ethics" to "oppression," "protest," and "women's rights," which is in line with the characteristics of alienation and paralysis of netizens on social platforms. Group members expand their online relationships outward through the interaction of comments and quotes. Still, they undermine netizens' deep thinking on gender and social ethics, which partly reflects how group polarization in the digital age hinders and oppresses the feminist movement.

Key Words

Group polarization, Rowe v. Wade, Female abortion, Dynamic topic model

Rich wrinkled businessmen and unwrinkled housewives? A study on current developments of the double standard of aging in contemporary advertisement

Authors

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Abstract

How do women and men age in advertising? Does a double standard of aging exist? And if so, how is it expressed?

In social sciences, age and gender are among the most influential and formative social categories of all. Susan Sontag states a „double standard of aging“ (Sontag, 1979) between women and men which leads to a more negative connotation of women's aging and a degrading aging process. According to Sontag, femininity experiences a loss of status in old age because it is tied to a youthful appearance. For men, on the other hand, status preservation and old age can be combined without any problems. (Sontag, 1979, pp. 72-76)

This double standard of aging is also reflected in advertising. Research into stereotypes in communication studies has shown that men are given a wider age range in advertising than women. Femininity, on the other hand, is predominantly associated with youthfulness in advertising, and women become successively invisible in advertising with increasing age (Brosius & Staab, 1990; Dreßler, 2011; Hastenteufel, 1980; Eck, 2008; Zurstiege, 1998).

So far, less attention has been paid to the question of how the aging processes of women and men are portrayed in German advertising. This question is examined in a quantitative image content analysis according to Früh (2017), Merten (1995) and Rössler (2017). The study analyzes 2,041 portrayals of people in ten selected German-language magazine titles from the years 2000 and 2020. In this context, the study focuses on the visualization of the dynamics of stereotypical representations of age and gender since the year 2000.

Among other things, the study comes to the following conclusions:

1. As age increases, women successively become invisible in advertising; men are more frequently depicted even at older ages. However, the age spectrum of women and men widens over time.
2. In the advertisements of the year 2020, older men are more wealthy, more successful in their careers and generally more positively portrayed than women
3. Advertisements portray older female age as a condition to be fought. This effect increases significantly between 2000 and 2020.

Key Words

Stereotypes, Intersectionality, Age and Gender, Gender Stereotypes, Age Stereotypes

"I was completely lost": How Brazilian female journalists coped the Covid-19 pandemic at individual and professional levels

Authors

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Dr. Rita Basílio Simões - University of Coimbra/ICNOVA

Abstract

During the Covid-19 pandemic, female and male reporters were at the front of the news despite the global lockdowns. They had to face the risk of contagion, besides dealing with the broader consequences of the pandemic crisis, namely the closure of schools and all general services. Inevitably, journalists' personal and professional lives have been impacted in several ways. Journalism practices, routines, demands, and expectations had to be restructured, and the news professionals were forced to adapt during an unprecedented global public health crisis.

Evidence of how gender issues in journalism have been affected by the Covid-19 pandemic is slowly being highlighted. According to a recent International Federation of Journalists (IFJ, 2020) survey conducted in 77 countries, women journalists suffered more stress and anxiety than men. The results show, in particular, that the emotional effects were amplified due to the combination of professional roles and personal life responsibilities since these assignments often fall to women in matters of care and household chores.

This paper aims to offer more comprehensive insights into the relationships between gender and journalism in the context of the Covid-19 crisis. It intended to know the extent to which the pandemic has affected female journalists professionally and personally. It also wanted to know how this impact has been shaping news production. Overall, it tried to catch the meaning of the pandemic's first wave to women journalists and acknowledge the consequences in their private and professional lives.

To do so, we conducted twelve semi-structured in-depth interviews with women journalists from São Paulo and Rio de Janeiro Brazilian mainstream media. We interviewed female professionals in different hierarchical positions in television, radio, newspaper, magazine, and online news. The interviews were conducted remotely, on Zoom meetings, during August and September 2020, several months after the World Health Organization declared Covid-19 a pandemic. This guaranteed more stabilised perceptions of the impact on news production and the broader personal consequences of the public health crisis.

We discussed how women journalists were affected and the challenges posed in their personal and professional lives. We also discussed how women journalists handled the identified challenges and the type of labour changes they required.

As per previous research (Ross, 2001; Gill, 2002; Ruoho & Torkkola, 2018; Steiner, 2017), we suggest that the news production process, inside or outside the newsroom, is highly gendered,

regardless of women's hierarchical position. The gendered dynamics were transposed to the private sphere, where news production began and where the professional barriers are more substantial for women, especially women with children. The interviewees raised the fear of being ill, being attacked, having higher dependence on technology, and having weaker working conditions.

Three main issues were deemed critical: family matters, mental health, and journalistic routines and practices. We conclude the paper by problematising these issues and their implications for a post-Covid-19 public sphere.

Key Words

gender, female journalists, journalism, newsroom practices, telework, covid-19 pandemic.

From "female journalist" to "little editor(xiao bian)" :The Changes of Female New Media Workers in Journalism

Authors

Prof. Xing Zeng - Communication University of China

Abstract

In China, the traditional culture has the idea that "men are superior to women and women are inferior to each other" (nan zui nv wai). The new democratic revolution and national construction led by the CPC need the support and participation of the broad masses of the people. Influenced by Marxist thought, the slogan "Women can hold up half a day" (fu nv neng ding ban bian tian) was put forward. Supporting women's participation in social production is the main guiding ideology for women's liberation in China. After the reform and opening up, with the intensification of market competition and the impact of the principle of efficiency priority, people began to think about whether women should return to their families. "Do well or marry well" (gan de hao hai shi jia de hao) became the focus of public opinion. In recent years, the development of new media technology has had an important impact on women's employment. The mobility of work time and space has broken the boundaries between family and workplace. The emergence of new technical tools has changed the original professional skills and work content. The organizational structure of work organizations has also undergone new changes under the influence of new media technology, and the responsibilities and organizational relationships of employees have also changed.

In the process of transformation from traditional media to digital media, the group size of female media workers in China is growing. And they have played more and more important role in the new media industry. At the same time, the technical characteristics and operation mode of the new media industry have reshaped the working form of female practitioners. The female workers were called "female journalist" before. Now they are usually called "little editor" (xiaobian). This study is based on new technologies and realistic situations to study the career development dilemma faced by female media workers.

This essay will lay emphasis on the changes of female practitioners' work patterns in the new media industry from three aspects: the mobility of work time and space, the changes of work content and functions, and the difficulties and opportunities of career development. The method of the research is using the paradigm of constructivism in qualitative research, through field research and in-depth interviews to enter the field in-depth interviews, and finally construct the reshaping of the working form of female practitioners. The collected primary data is sorted out and analyzed through the grounded theory coding analysis path.

This research is innovative and complementary to relevant studies. In addition, the conclusion of this study can enrich the existing digital labor theory, and has practical guiding significance for the development of female new media workers in journalism.

Key Words

female media workers, mobility, professional skills, work content, responsibilities

Procedural Justice vs Digital Accusations: Perception of Using Social Media Against Sexual Harassment Among Young Chinese - GEN/ESN Joint Session

Authors

Dr. Lin Jiao - Beijing Foreign Studies University

Ms. Siqi Wang - Beijing Foreign Studies University

Ms. Jialing Song - University of Amsterdam

Abstract

Many studies on feminist digital activism have shed light on how feminists are increasingly turning to digital technologies and social media platforms to speak out, connect and organize to fight against contemporary sexism, misogyny and rape culture (Baer, 2016; Keller, 2016; Chang, Ren & Hong, 2016; Mendes, Ringrose & Keller, 2018; Clark-parsons, 2018). In the Chinese context, existing literature has focused on women and female activists' usage of social media in participation and engagement in digital feminist activism especially within a power negotiation among activists, digital technologies and the state. Scholars have assessed the contextual formation of the movement (Yin & Sun 2021), women's empowerment at both individual and collective levels (Lin & Yang, 2019), and the possibilities for collective resistance (Mao, 2020) in China. Yet little attention is paid to how the power dynamic mentioned above is taken up by the general public, which is crucial to understanding the broader impact of the #MeToo movement in a non-Western context.

Considering that most high-profile anti-sexual misconduct cases in China happened in the circle of higher education where college students have been both victims and activists of sexual misconducts in the #MeToo movement (Liao & Luqiu, 2022), this study aims to explore in what ways university students perceive and interpret anti-sexual harassment movement in digital spaces in China. Three focus group interviews were conducted from late 2020 to early 2021 with 18 young Chinese college students in Beijing, discussing about the usage of digital media after sexual harassment. By drawing on the qualitative data collected from the interviews, this study analyzes college students' appreciation, expectation and criticism of social media usage in dealing with sexual misconducts. The results show that while almost all the students are quite aware of the difficulties embedded in identifying sexual assault, raising solid proof for the authorities, and urging the authorities to take sexual harassment cases seriously, they perceived the role of digital media in two ways: young men often put much emphasis on the "procedural justice", looking for legitimate solutions endorsed by the state power, whereas young women tended to understand the necessity to turn to social media given the difficulty to claim for justice. Paradoxically, when young men realized that "procedural justice" might not bring punishment to the perpetrators, they preferred anarchic ways as alternative solutions, such as personal revenge or violence. The study contributes to understanding the impact of the #MeToo movement by assessing the power

dynamics of state and social media manifested through young Chinese students. We call for further studies on Chinese feminist digital activism paying more attention to the wider general public beyond feminists and activists.

Key Words

digital activism, #Metoo, audience studies, social media.

Customized Lovers: A Study on the Construction of Male Images in otome games

Authors

Ms. Yuhan Ding - Tsinghua University

Abstract

Many media are associated with masculinity or femininity and male or female audiences, which links media Products to broader power structures around gender. As an entertainment product with both content and interactivity, video games are gradually participating in the construction and reproduction of popular culture.

As a special category of video games, otome games use virtual male figures to provide female players with emotional experiences, thus stimulating their consumption and re-creation. The main audience of otome games is female players, but the products they sell are virtual males. Virtual male characters have both emotional values as lovers and consumer value as commodities, and can also serve as a source of inspiration to support female players' fantasies and re-creations. How do women view these virtual "lovers"? Will the emotional interaction with virtual characters affect female players' perceptions of males? What factors construct the "perfect male" image in female players' minds during their gaming experience?

For this purpose, in-depth, online, and offline interviews were conducted from October 2022 to January 2023 with 15+ female otome game players aged between 15 to 28 living in first and second-tier cities in mainland China.

The results of this study show that the players of the otome game adopt the same criteria used to judge real men when interacting with virtual male characters in the game, including physical appearance, literacy, social status, and empathic ability. From this perspective, when female players construct their ideal male characters, their constructive criteria still come from the real patriarchal society. But at the same time, they mentioned that they can evaluate male characters according to their own standards and fantasize about their love affairs with male characters when they play otome games, and from this perspective, the subjectivity of female players has been manifested.

In addition, some female players take the male characters in the game as their emotional support and take various actions in real life to prove that they have a "romantic" relationship with the game characters. For example, they buy products related to the game characters and create love stories related to the game characters. Some female players mentioned that when they finish their work in reality, they imagine that their virtual lovers are encouraging them to do their best, and when they experience frustration in reality, they feel that their virtual lovers are criticizing them. The male characters in the otome games are used both as "others" for fantasy consumption and re-creation tools for female players and as a virtual object that exerts a "gaze" to truly influence female players' play feelings, emotional outlook, and realistic behavior. The "gaze" does not really come from the virtual characters, but from the female players' judgment of themselves, and they improve their own constructions by constructing virtual characters.

Key Words

otome game, gender construction, subject, other, discourse

Women unite for charity: body narrative and consensus mobilization in Chinese feminist movements

Authors

Ms. Min Ge - Renmin University of China

Ms. JIAYUE MA - Renmin University of China

Abstract

Based on the crisis situation caused by the outbreak of COVID-19 in early 2020, #Stand by HER was initiated by a feminist on Weibo, a Chinese version of Twitter, to donate menstrual period supplies to female healthcare workers in Wuhan. As a high-profile feminist movement during the epidemic, the #Stand by HER is not only a non-governmental self-organized assistance action based on the context of a major public health crisis but also a feminist online discourse action.

Existing research has revealed that in the digital age, social media blurs the boundaries between the private sphere and the public space, making it an indispensable weapon in social movements (Wang & Driscoll, 2019). Hashtags (#) that appear frequently in social media, such as #MeToo, bring gender oppression into the public eye, increasing the issue's visibility and connecting individual expressions to collective action. Characterized by weakly connected relationships, social media subverts the highly organized mobilization of collective action, which initiates connective action by mobilizing scattered and mobile interest groups, making collective action from "first focus and then share" to "first share and then focus". However, the existing research focuses too much on the new technical script in the movement, while ignoring semi-public discourse strategies in the intertextual drama script

Considering the identity myth, we applied all posts and comments under #Stand by HER as empirical materials for the rhetorical analysis method of fantasy theme, to explore how this collective action evolved from separate statements, by understanding characters, settings and actions involved.

We found that character theme includes: 1) healthcare workers as role models and victims who care with the infected; 2) women as the ingroup who have ever experienced menstruation; 3) gender-biased and masculinity-centered men as the outgroup. Settings involved can be described as: 1) Women's need was neglected by mainstream reports. Female healthcare workers in Wuhan suffered from the shortage of suitable sanitary napkins, being exposed to risk of mixed infection, by both the reproductive system and the coronavirus; 2) Applying the body narrative strategy to illustrate the shared pain in menstruation for women, both physically and psychologically, to evoke their empathy. Action theme points to realizing the common good by a charitable goal, which acted as the legitimacy mechanism by reducing confrontation.

Our findings help to improve later feminist movements. First, we conclude that #Stand by HER ended with a success for the intertextuality of body narrative involved in texts. The shared pain

experience united women, strengthening their ingroup belonging. Second, faced with government's absence and men's contempt, this action avoids being regarded as maliciously provoking gender hatred by emphasizing public welfare, what previous online feminist discursive movements in China have suffered due to the complex online censorship environment. It inspired the subsequent women's movement to set feasible, short-term and practical goals before struggling for power.

Key Words

digital activism, consensus mobilization, digital feminism

Behind the Scenes: Women within the Ghana Film Industry Corporation (GFIC)

Authors

Dr. Joyce Osei Owusu - University of Ghana

Dr. Rebecca Ohene Asah - University of Media, Arts and Communication

Abstract

Research on the historical development of filmmaking in Ghana often chronicles a narrative that disproportionately centres the significant contributions of British and Ghanaian men to the industry, thereby creating an impression of women's absolute absence. The Ghana Film Industry Corporation (GFIC) spearheaded national filmmaking activities in the country during the post-independence era from 1957 to 1996 and the only woman who directed a documentary film which was produced by the American Broadcasting Corporation (ABC) during this period was Efua Sutherland. Much as women's presence as directors and producers was virtually non-existent, women actively worked in various departments of the Corporation and their contributions are yet to be recognised. This paper examines the challenges and contributions of women who worked with GFIC from 1957 to 1996. To do this, we draw from a historical framework and methodologically employ the use of private journals, archival materials, and interviews with surviving members of the GFIC community. We argue that even though there was no written institutional policy that restricted women from assuming key roles as directors and producers, women appeared to have been confined to working in specific departments. We further posit that regardless, women were key contributors in the successful production, distribution, and exhibition of newsreels, documentaries, and feature films, that eventually defined the GFIC as an enviable postcolonial national cinema organisation in Africa.

Key Words

Women filmmakers, GFIC

Investigar la publicidad de productos menstruales desde las ciencias sociales: una revisión de literatura

Authors

Ms. Mireia Pérez Sabadell - Universitat Pompeu Fabra

Dr. Monika Jiménez Morales - Universitat Pompeu Fabra

Abstract

La menstruación, más allá de ser un hecho biológico, es un hecho fundamental y crítico. La forma en la que se gestiona este proceso fisiológico, que no es de libre elección, facilita o impide el cumplimiento de los derechos humanos fundamentales (Bobel, 2020). Desde que en 2015 Facebook censurara hasta en dos ocasiones una imagen publicada por la artista Rupri Kaur en pijama manchado de sangre menstrual, la menstruación ha irrumpido en las conversaciones sociales y en los medios de comunicación. En la actualidad, la menstruación está tomando especial relevancia en materia económica, política, social y mediática. El activismo menstrual se encuentra en pleno auge, gracias al poder amplificador de las redes sociales. Se han conseguido avances legislativos importantes en materia de salud y equidad menstrual y salud sexual y reproductiva en varios países europeos, incluyendo España. Y grandes marcas de tampones y compresas desechables como Libresse/Bodyform están cambiando la forma de representar la menstruación en sus anuncios publicitarios por discursos más inclusivos que beben del activismo menstrual y de las redes sociales. En dichas campañas se visibiliza, por ejemplo, la sangre de color rojo; cuerpos no normativos atravesados por la edad, la raza, la talla y el género; entre otros. Sin embargo, la publicidad de los productos menstruales, junto con la industria biomédica, ha sido uno de los agentes responsables de perpetuar el tabú y la vergüenza asociados al hecho de menstruar (Tarzibachi, 2017), persistentes en muchas sociedades desde hace siglos. Aunque la menstruación como objeto de estudio ha sido ampliamente discutida en la literatura académica desde la biomedicina, desde las ciencias sociales los estudios son minoritarios. Este paper tiene como objetivo recoger y sintetizar los estudios sobre la publicidad de productos menstruales llevados a cabo en los últimos treinta años, desde las ciencias sociales. Mediante una revisión de literatura, se destacan las teorías, perspectivas, temas y metodologías aplicados hasta la fecha. La presencia o ausencia de mujeres; la forma en que estas son representadas en cuanto al atractivo físico y la sexualización; la feminidad; el tabú o la idea de higiene y frescor son algunos de los temas analizados. La teoría del manejo del terror, la teoría de la auto-objetivación o el male gaze son algunas de las teorías y perspectivas utilizadas. En cuanto a metodologías, prevalecen las cualitativas pero destaca la falta de estudios de recepción.

Key Words

menstruación, publicidad, productos menstruales, literature review

The Platform of One's Own: The Politics of Gender, Labour, and Selfhood in China

Authors

Ms. Ran Xi - The University of Hong Kong

Abstract

The study focuses on Red, a lifestyle and e-commerce platform in China, and its largest demographic, female users, who share personal tutorials and skills. It has become a natural site how Chinese women perform and display their femininities. Investigating these newly emergent Chinese femininities through a netnographic research of PhD mommy micro-bloggers selected by “digital snowball sampling”, this research reveals the complicity of Chinese femininity to both the gendered hierarchy and new neoliberal sensibilities in China. Through historicizing the representations of Chinese women in media such as posters, films, and literature, I traced the shifting Chinese female ideals and explored the formation of neoliberal femininities with Chinese characteristics in an online community. I delved into how contemporary Chinese femininities are regulated, disciplined in the digital form of governmentality by looking at users’ self-alignment with the gendered norms of the platform. I contend that despite the growing agency on this platform, the femininities I surveyed on this platform nevertheless reproduces insidious hierarchy that marginalize the minority women by pretty, productive, and professional micro-bloggers. The platform’s algorithms work to promote individualism, consumerism, and competition which give rise to a self-censorship mechanism as users are incentivized to produce content that aligns with state’s interests and values. This gradually leads to a complicity femininity and masculinity in perpetuating traditional gender roles and expectations that prioritize men's interests and reinforce women's secondary status. can further entrench patriarchal and heteronormative parameters, perpetuate gender-based inequalities and result in a homogenization of content and reinforcement existing power structures and political ideologies. I also uncover the factors accounting for this perpetuating complicit femininity and conclude that these women are temporally benefited from both the state policy and market interests as a consumer and thus endorse a vicious circle of privileging patriarchy. The research provides a genealogy of Chinese feminisms and enriches existing literature on lifestyle media and platform governance by incorporating the new neoliberal subject-making in modern and contemporary China.

Key Words

neoliberal femininity, Chinese femininities, lifestyle media, digital platform, platform governance

Virtual Queerality: Building Speculative Futures Through Virtual Reality

Authors

Mx. T Braun - Concordia University

Abstract

Academic description of the work:

I am a second-year doctoral student at Concordia University in Montreal, Canada and my research-creation project explores the rich intersections of queer embodiment and VR, a concept I call Virtual Queerality. Over the past year, I've spent 1000+ hours in VRChat (a social virtual reality platform where VR users can meet and interact with one another) hanging out, creating avatars and worlds, and conducting interviews with gender non-conforming people. My work uses autoethnography and speculative design processes to engage with José Esteban Muñoz' utopian view of queer world-building and is situated within the history of queer creators pushing for the ethical governance of digital spaces.

Given Mark Zuckerberg's disastrous attempt to colonize the metaverse, some view VR as an overpriced, clunky form of technology that delivers disappointing graphics and triggers unpleasant physical sensations. Additionally, VR offers a level of immersion that can cause us to perceive and treat virtual experiences as real, creating complex and largely unaddressed questions about personal space and consent. While it seems likely we will someday see mass adoption of extended reality (which includes virtual, augmented, and mixed reality), from the outside, its future can look dystopian. What draws gender non-conforming people to VR and how might their community-determined practices influence its evolution?

VRChat is made up of user-driven content and offers unique insight into how queer VR enthusiasts envision the metaverse (shared virtual worlds), create gender-affirming content, and form emergent imaginative communities. Several of my interviewees have talked about not fitting into the offline world and described how virtual embodiment can relieve their gender dysphoria. Furthermore, they create self-moderated communities that promote safe and comfortable environments and enforce rules around hate speech and consent. Infractions are dealt with systematically and community guidelines are adjusted according to the needs of their members, practices that can inform the development of ethical protocols for extended reality.

A major issue that my project grapples with is the lack of gender, racial, and body diversity within publicly available avatars. VRChat users frequently remark that "you can be anything you want." While this is true in theory, many people do not have the time, skills, or financial resources to create avatars from scratch and are limited to pre-fabricated ones, the majority of which are femme and conform to western beauty standards. As a non-binary person, I crave more options and am worried that the lack of diversity might prevent BIPOC and other non-binary people from fully engaging with the platform. I recently began the complex process of designing and learning

how to make my own avatar. I often meet other queer avatar makers who offered support and resources to help me realize my vision. These communal forms of creation and open exchange of ideas present alternatives to income-oriented models of content creation.

In order to move into futures that are sustainable and ethical, we must strategically refuse the heteronormative, racist, and capitalist systems we live in. Extended reality is currently being shaped by such systems. Queer communities in VRChat push the limits of virtual embodiment and relationality in ways that can propel us beyond hegemonic constructions of the metaverse. Ultimately, the queer aesthetics and community-determined practices in VRChat can influence what ethical and pleasurable futures in extended reality might look like for us all.

Script of the audio/visual work:

A major challenge in sharing this research is that very few people regularly use VR and it can be hard to communicate how what happens there has cultural significance. Therefore, I use a range of visual material and creative writing to situate the audience. My presentation will feature: 1) a narrative description of a typical evening of VR fieldwork with accompanying images; 2) excerpts from video interviews shot in VRChat; and 3) and time-lapse clips of me modeling my avatars and creating virtual worlds.

Key Words

virtual reality, queer embodiment, digital art, research-creation

Gender, Migration, and the Gig Economy: Migrant Domestic Workers in the Platform-Based Gig Economy

Authors

Ms. Guanqin He - Universiteit Utrecht

Abstract

Migrants and people of color compose the great majority of domestic workers (Yeoh et al., 2021). The globalization of the market economy has witnessed the “international transfer of caretaking” (Parrenas, 2016), which refers to the three-tier transfer of reproductive labor among women in sending and receiving countries of migration. In the Chinese context, the same paradigm of diverted mothering and caretaking (Wong, 1994) is observable in urban migrant/mobile domestic workers as many are forced to leave their children and family behind in their rural areas of origin.

Platforms as migration infrastructures have provided mobile female workers with much-needed economic opportunities (Altenried, 2021; van Doorn & Vijay, 2021). The digitization and platformization of the domestic industry have altered the industry’s conventional characteristics of informality, unskilledness, precarity, and exploitation. Recent regulatory developments have provided domestic workers with labor and social protections (Hunt & Samman, 2020). These prospects are platform-based, with incremental improvements over traditional work arrangements, and work patterns tend to be multi-layered with varying requirements and thresholds. There are a growing number of studies conducted on the gig economy and gig work focusing on the logic of algorithms and how it positions gig workers in relation to their resistance and struggle experiences as well as their practices of agency and expression (James, 2022) on the platforms, or emphasizing the new forms of precarity reproduced by the on-demand platforms as labor supply mediators (Hill, 2017; Woodcock, 2021). However, the gender dimension of gig employment is empirically and analytically under-researched. The platformization of the female-dominated household industry, in this sense, should be re-anchored in the platform-based gig economy.

This study provides insight into the platformization of domestic services on on-demand platforms and how platformization navigates female domestic cleaners’ migration trajectories and mobility in urban China. It deploys an intersectional lens to investigate the experiences of female migrant gig workers in the domestic sector, and their digital practices within and beyond the platforms. Despite the growing popularity of intersectionality (Crenshaw, 1991) as a theoretical framework for research into issues of class, race, gender inequality, and identity in Western societies, the examination of interrelated phenomena of gender, socioeconomic status, migration, and educational background is still rare in Chinese contexts. This presentation will draw from in-depth interviews with 17 migrant female domestic workers from various Chinese cities and domestic industries and platforms. The interviewees include three groups of domestic workers, namely domestic cleaners, home care workers, and domestic collectors. The patterns from initial coding suggest that the platforming of the domestic industry perpetuates low-wage labor markets as an

integral component of immigration and arrival infrastructure while reinforcing pervasive patterns of everyday abuse, underpayment, and generally unprotected labor of underprivileged female domestic workers. Nonetheless, the development of platformization of on-demand distribution of the housework industry has complicated and diversified the homogeneous low-wage labor market and multiplied platform labor at various patterns and tiers. The flexibility of the gig economy, though, has inevitably resulted in chaotic and lax regulations. In addition, by taking full advantage of the platform's irregularity and agential practices, domestic workers construct/amplify their physical and digital existence and develop stable cooperative relationships with their employers beyond the platform, thereby circumventing the constraints and exploitation of the platform economy.

Key Words

Migrant labor; female gig work; gig economy; platformization

El documental observacional como herramienta de concienciación social ante la diversidad corporal y sexo-genérica.

Authors

Dr. Silvia Guillamón-Carrasco - University of Valencia

Dr. Jorge Belmonte-Arocha - University of Valencia

Abstract

Esta comunicación analiza la representación de la diversidad corporal y sexual en el documental observacional, entendido como instrumento de activismo y concienciación social, a partir de un estudio de caso: el filme *Touch Me Not* (“Nu mă atinge-mă”, Adina Pintilie, 2018).

Como han señalado Haraway y Segarra (2020) o Butler (2020) los feminismos en el siglo XXI se han visto en la necesidad de afrontar y buscar soluciones a problemas emergentes surgidos en un contexto marcado por la crisis (económica, política, social y medioambiental). En esta nueva era, ciertos fenómenos preocupantes, como el auge de la ultraderecha (Ramonet, 2022) o la precarización de la vida, suponen una amenaza a la consolidación de los derechos de las mujeres y del colectivo LGBTQ+.

En este panorama, es preciso analizar las nuevas formas de pensar, imaginar y habitar el mundo que nos rodea. En la sociedad neoliberal y global el pensamiento instrumental y economicista ha hecho que la comunicación se vea como una herramienta con fines económicos o comerciales cuando debería servir para repensar y transformar las lógicas corrosivas, las desigualdades y, en definitiva, para contribuir a la plasmación de discursos e imaginarios que velen por un mundo más justo, inclusivo y habitable (Andrés y Chaparro, 2022).

En esta línea se sitúa nuestra comunicación, en la que analizaremos el documental de Pintilie, ganador en 2018 del Oso de Oro en el Festival de Berlín, como una propuesta de intervención y concienciación social cuyo objetivo consistió en dar a conocer al mundo otras realidades corporales y sexo-genéricas que merecen ser nombradas y representadas. Los cuerpos no normativos de los diferentes personajes se muestran con naturalidad y sin artificios: cuerpos como el de Hanna (una trabajadora sexual transgénero) o el de Christian (un activista con diversidad funcional).

Centraremos nuestro análisis en el estudio de los personajes y del andamiaje visual, ético y retórico de la película: la valoración del cuerpo, la reivindicación del placer y de la alteridad. Utilizaremos una metodología cualitativa de análisis textual con enfoque de género (Zurian y Herrero, 2014) que nos permitirá analizar la articulación entre la construcción de los personajes con los procesos de significación formales, la focalización y la interpelación espectral.

Key Words

Sexualidad, diversidad, corporalidad, género, representación, documental

Rethinking the visual representation of Indigenous women entrepreneurs in Canada: Making the unseen seen

Authors

Dr. Amanda Williams - Mount Royal University

Abstract

Based on a desire to create diverse stories, in both the media and research, that promote “humanity” and “progress”, conceptualized in this context as appreciating the cultural collective in an inclusive way via representation, this paper has two aims. One is to document a site of exclusion within the Canadian visual landscape (Indigenous women entrepreneurs), and the second is to offer strategies designed to help reorder current “hegemonic” colonial practices (Gramsci, 1999) regarding how these women are represented.

Recent survey data indicates that Indigenous women entrepreneurs are contributing to the Canadian economy and society at significant rates (Richard, 2020). Despite such success it has been acknowledged that “institutionalized stereotypes and biases”, along with “overarching western cultural values” have made entrepreneurship an unrecognizable space “within which Indigenous women no longer see themselves” (Richard, 2021, p. iii).

How such biases may have emerged becomes clear via an examination of three stock imagery databases (Shutterstock, Adobe Pro, and Istock) since such repositories are important sites for circulating photos that perpetuate gender, class and racialized stereotypes (see for example Crook, 2014; Jeong, 2022; Massey, 2017). This analysis reveals a paucity of images depicting Indigenous women and almost none that could be used to represent them as entrepreneurs. A “selective tradition” (Williams, 1961) premised on practices of exclusion is thus evident from this first stage of analysis.

As a way to make the unseen seen, a small community based project in which student journalists sought to create a new visual gallery of Indigenous women (N=11) will be discussed. Samples of the sorts of photos taken will be highlighted, as well as features that were identified as meaningful to participants which include pose, setting, and symbols (Frosh, 2003). Additionally, the value of creating an institutional repository outside of the “consumer culture” ethos perpetuated by stock sites will be considered (Frosh, 2020).

Finally, this discussion will argue for more practices that disrupt the status quo in terms of representation (not only for Indigenous women in Canada but for other unseen groups) while also acknowledging the great care that must be taken to avoid images that perpetuate “racist and colonialist desires and impulses”(Ortega, 2013). In Canada, this is particularly significant given the recent calls to action for both the media and universities to participate in decolonization and Indigenization practices (Elliott, 2016; Gaudry & Lorenz, 2018).

Key Words

Indigenous women entrepreneurs, visual representations, stock photography, decolonization and Indigenization

Re-imagining China through female athletes: the interpretations of female athletic media images in *People's Daily*(1946-2022)

Authors

Dr. Jue Lu - Shanghai University of Sport

Ms. Yani Guo - Shanghai University of Sport

Abstract

Introduction

In contemporary China, by holding up more than “half of the sky”, female athletes have outshone male athletes in many world sports (Riordan & Dong, 1996). There should be no dispute that sports reach far beyond its traditional boundaries and has proved significant in defining national identity and the sense of belonging (Hobsbawm, 1990). The representations on media can have a indispensable influence on people’s perception of sport, athletes and the society (Jarvie, 2013). While academic research in the female athletic media images in China has primarily emphasized a variety of media images including both masculine and feminine traits (Liang, 2011 & Yu, 2009), increasing attention has been paid to the stereotyped media image under the male gaze (Luo, 2021) and the connection of gender and nationalism and individualism (Xu, 2016). Little research attention has been given to how China’s national identity in recent decades has been significantly shaped by the media representations of female athletes as to the practices of Chinese social, economical and cultural leaps on its way to internationalization. The purpose of this study is to investigate various female athletic images on *People's Daily* (1946-2022), helping and reinforcing the establishment of China’s national identity coping with the country’s long process of internationalization.

Research Background and Methods

Dazzled the world with stunning skills and achievements, Chinese female athletes have not only impressed the world in multi-level activities but also presented China’s attempts to build a new national identity. *People's Daily*, an official press, best speaks for China’s endeavour to build it, described as nation-state’s view of itself, comprising the traits of its national character, its intended regional and global roles, and its perceptions of its eventual destiny (Farwa, 2018).

Therefore, a content analysis of a representative sample of *People's Daily* was undertaken from an international history approach. Extensive readings cover selective reports for every five years supplemented with female athletes’ involvements in critical sports events, such as Beijing Summer and Winter Olympics and Asian Games. Meanwhile, reports on twenty-nine world-renowned female athletes and the five most successful female sports fields were also chosen. From empowered “half the sky” to patriotism on Chinese women’s sports teams, from uninhibited Fu Yuanhui to the cross-cultural legend Eileen Gu, multi-dimensional individual and group media images have mirrored China’s national and global policies and recognition on itself.

Preliminary Findings and Outcomes

The research reveals Chinese female athletic media images have experienced two general periods, that is, being described as the “self” (female athletes)based on the doctrines of “other”(male athletes) and establishing “self” with the confidences of admitting the differences of “self” and “other”. This trend integrates with China’s devotion to establish a modern state that has been formed and reformed on both international and Chinese models over the past decades.

Key Words

Keywords: Chines female athletes, media images, *People’s Daily*, national identity

Ressentiment: the affect politics of men's rights movement in Mainland China

Authors

Mr. Jinchu Chen - College of Communication, National Chengchi University

Abstract

According to classical feminism theory, not only women suffer oppression by patriarchy, but also men. That provides rightness for the development of man's rights movement. But in Mainland China, under normal conditions, man's rights movement has conflict with feminist movement. This study starts from the theory of affective phenomenology and concept of "ressiment", take "Yangli incident", "Tangshan incident" as example, then based on qualitative analyzes of the texts of posts, which published on forum Hupu, Zhihu and Wechat homepage like Anti-feminism, East Asia gentle, to analysis the basic mentality of man's rights movement in Mainland China.

The concept of "ressentiment" was mentioned by Friedrich Wilhelm Nietzsche and Max Scheler, it generally represents as revenge mind to the others, which has been repressed. The social origin of resentment is class differentiation, which make people and groups compared unrealistically each other. In this situation, only beyond or destroy the compare objects can extricate people and groups from the influence of resentment. Since France revolution, resentment as the fundamental affect in social movements, which ask for liberation, not only liberal-progressive camp, but also conservative-regressive camp.

The study found that man's rights movement in Mainland China has three characteristics because of the influence by resentment; first, young generation men is easier to influence by misogyny culture than old generations, which make young generation participate in the movement more actively than old; second, in general men who participate in the movement account themselves as victims of patriarchy but female should take responsibility for their suffering; third, the movement absorbed many opinions from liberal-progressive camps, which like non-marriage doctrine, sexual liberation.

The study argued that, even if resentment provide motive power for men to against the patriarchy, but it makes men's subjective perception about male and female's condition under the patriarchy not correspond to reality, especially ignore the male's privilege and underestimate the opperession what female sufferingThat stop men create empathy with female and increase the oppression what suffering by female.

Key Words

Affect, resentment, class differentiation, empathy, compared unrealistic, subject, other, negotiation

Feminist Performative Digital Assemblies as a Way of Becoming: Notions of Empowerment and Subordination through Online Feminist Publics and Hashtag Activism in Turkey

Authors

Ms. Dilara Asardag - Tampere University

Abstract

1-Introduction & Contextualization

In this paper, my aim is to comprehend to what extent queer/feminist online activism and cultures of visibility against gender-based violence and their various entangled performative articulations are expanding the space of politics in Turkey and to what extent these are facing hindrances such as surveillance, censorship, algorithmic discrimination, disinformation, misogynist, homophobic and transphobic backlash. In the context of Turkey, patriarchal violence does not only affect women as perceived to be an insular group but also members of the LGBTIQ+ in an equal manner, which makes the necessity for queer intersectional feminist lens urgent. Also, at a time when trans-exclusionary discourses emerge transnationally, it becomes even more prominent to delve into this topic. Turkey as a country remains understudied in this field.

2- Research Question (s)

- **To what extent and if so, how does hashtag activism make democratic participation possible for queer/ feminist activists in Turkey?**

-What are the emerging actors, discourses and affects?

-What are the purposes of these tweets under these hashtags?

- **What, if any, causes a hindrance to these articulations?**

-What are the emerging actors, discourses and affects?

-What are the purposes of these tweets under these hashtags?

4-Theory & Methodology

In terms of the over-arching **methodology**, my doctoral project relies on a **mixed-methods/multi-methods research design**. *Feminist discursive-materialist multi-sited/ multi-modal ethnography* is carried out (Marcus, 1995; Saukko, 2003: 176; Hine, 2015), bringing together different sites, scapes (Appadurai, 1997) and methods. By fusing together feminist materialism and Appadurai's notion of scapes and sites (Appadurai, 1997), the methodological framework calls for an attention to the rhizomes of connections, relations and agonistic dialogues between different scapes and sites in the form of montage in order to comprehend the visibility, movement and becoming(s) of discursive bodies in time and space.

In this specific paper, *my qualitative content analysis and thematic analysis* of the hashtags (Mendes et.al, 2019: 40) will be combined/supported with automated content analysis (ACA) (Boumans & Trilling, 2016) in concert with computational social network analytics (SNA) (Sumiala et.al, 2018). Data will be collected through Twitter's API with the assistance of the Postman user

interface. Number of tweets to be collected will be decided. The data is gathered from three hashtags **#IstanbulSözlesmesiYasatir (IstanbulConventionSavesLives)** **#AslaYalnizYurumeyeceksin (YouWillNeverWalkAlone)**, **#IstanbulSozlesmesiOldurur (IstanbulConventionKills)** on four events in 2021.

5-Results

The research will advance understanding of the different dynamics that shape hashtag activism and how they allow or limit queer intersectional feminism. It is expected that the tweets under the hashtags **#IstanbulSozlesmesiYasatir** and **#AslaYalnizYurumeyeceksin** will articulate revelation of truth and data about femicides, justice seeking, expression of affect, anger, rage, mourning, witnessing, following lawsuits against perpetrators, as well as a call-to-action for organization of events and solidarity building by different actors such as feminist activists, lawyers, NGO workers, politicians and general public. It will be possible to observe to a certain degree the emergence of the space of appearance for the articulation of *queer intersectional feminist temporalities*. However, it is expected that these will be countered by misogynistic and homophobic affective temporalities infused with disinformation under the hashtags **#AslaYalnizYurumeyeceksin** and **#IstanbulSozlesmesiOldurur** mainly by religious-conservative actors.

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Key Words

social media, body, agency, performativity, affect, gender-based violence, femicide

Representation of #Me_too Movement in Mainstream and Social Media in Iran

Authors

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Abstract

Among the citizens who live in a country with the 152nd ranking in the world in terms of the democracy index, women as half of the society with a population of 41 million and 927 thousand people have more struggle to achieve the right to citizenship, life, and freedom of action and expression. Each of the Women's movements, that are predicted to have no end, such as Iran's Me_too#, can include protests against the patriarchy rooted in culture, politics, and economy, in addition to the main goal.

This research was initially formed to investigate the way the media covered the #Me_too movement but ultimately it can address the issue of the position of the women's movement in the media as the fourth pillar of democracy, and investigate whether they have been able to fulfill their role alongside women to achieve equality. In addition to the difference in the performance of official media and social networks, the hypothesis of the research was formed on the victimization of women and the stabilization of patriarchal culture by the official media.

To investigate this hypothesis, all 952 articles published in four Iranian newspapers, two Persian language websites, and four Instagram and Twitter pages, which reacted the most to the movement, were collected, from the summer of 2020 (the beginning of the first wave of the movement in Iran) to the summer of 2021 (the beginning of the second wave of the movement). The research data were analyzed using the quantitative content analysis method and from the perspective of representation theory. The results of the research show that the official media are not generally inclined to reflect the news of the movement, and the contents they choose to reflect are more inclined to stabilize the existing situation. They are also unable to play a major role in accompanying rape survivors. Compared to Persian-language websites and social networks, Iranian newspapers have gone less towards pathology, solution-oriented journalism, and eliminating established stereotypes. The most important stereotype investigated in this research was using the word "victim", which Iranian newspapers had a weaker performance from this point of view, and used it the most. Finally, the research showed that 739 out of 952 published articles, i.e. 77.6 percent, contained survivor-blaming words. Being influenced by traditional, ideological, and patriarchal views, the mainstream media take a conservative approach to representing the movement and its narratives and generally marginalize the rape survivors.

Key Words

representation, #Me_too, mainstream media, social media, Iran, victim

Migrant Women in the Covid-19 Pandemic: building relationships through whatsapp

Authors

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Abstract

This work narrates an excerpt from the research carried out with a group of migrant women, especially Bolivians, in the city of São Paulo, Brazil, during the Covid-19 pandemic. The initial purpose of the research was to follow the lives of these women and understand how they built relationships based on communication technologies. Fieldwork began a few months before the COVID-19 pandemic and, consequently, the social isolation measures. In the case of the women in the survey, the pandemic resulted in severe losses and an increase in the difficulties they encounter as migrant women (Silva, 2022; Cogo and Alles, 2018). At the same time, it intensified the use of whatsapp as a link for building social relationships. In this article, we initially contextualize the migration context of these women within the pandemic to, in a second moment, present the way in which they use/relate with whatsapp. The survey points out that the use of whatsapp is not restricted to being free and low cost, in addition to the ease of handling and combining text messages, images and videos. The application allows a set of productions of meaning and elaboration of discourses in the construction of new forms of sociability, new geographic and affective proximities that mix and are managed both in real spaces and in digital spaces, constituting places of belonging narratively produced in a hybrid state – digital and real, a conscious experience of “being in” and “through” time and space (O’Hara et al, 2014). The migrant women in the research use the app based on the logic of multimodal messages, producing personal records that are shared and transformed into documents about the actions. In the pandemic context, the most intense use was for the organization of humanitarian aid, but relations with digital activism were also present, which made it possible to perceive the group's link to community feminism (Paredes, 2022).

Key Words

Migrant women, Covid-19 pandemic, whatsapp, Bolivians, Brazil

Band of blood brothers: Exploring social identities and mapping the ties that bind Twitter users who identify as Filipino men living with HIV/AIDS

Authors

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Abstract

Despite the continuous rise in HIV/AIDS infections in the Philippines—with Filipino men constituting most cases—meager scholarly work has investigated the social identities of Filipino men living with HIV/AIDS (FMLWHA), much less the social identities they construct on social media. Twitter, in particular, is a social platform of considerable academic interest being that it is home to thousands of Twitter users who identify as FMLWHA. These ideas spurred this mixed methods study, which aimed to: 1) analyze how Twitter users construct their identities as Filipino men living with HIV/AIDS; 2) analyze the socio-technical characteristics of these users; and 3) analyze the social network of these users. The qualitative inquiry of this study was grounded in social semiotics, Goffman's (1956) dramaturgy, and Hogan's (2010) exhibitional approach to self-presentation. On the other hand, social network perspectives guided the analysis of the ties that bind these Twitter users.

First, online ethnography techniques were applied to achieve *verstehen* about the lifeworld of FMLWHA. A theoretical sample consisting of 41 Twitter profiles and 2442 tweets were textually analyzed to uncover the linguistic strategies Filipino Twitter users employ to express their HIV/AIDS serostatus. Once the candidate users of the study had been identified, pertinent user data were scraped via the Twitter API. Users' principal account characteristics, usage characteristics, and ties with other users were then gleaned from harvested account metadata.

Findings showed that Twitter users who identify as FMLWHA expressed their social identities most notably through their profile bio. They relied on standard keywords pertaining to their HIV serostatus, meds, biomarkers, diagnosis date, confirmatory code, and treatment center. Keywords representing the social identities of FMLWHA were harnessed to build a systematic search strategy that, in turn, returned 1447 account owners satisfying the study's inclusion criteria. These individuals signed up for a Twitter account as early as 2007 and as recently as 2021 with the peak registration years being 2018, 2019, and 2020. On average, these account owners have been on Twitter for a little over two years. While notable variations were observed in the way they participated in Twitter, some of their common practices included uploading a profile image with their face covered by a digital sticker, writing a short bio about themselves, and posting more original tweets than retweets.

Meanwhile, analyzing "follow" connections revealed a vast social network comprising 302,934 ties that bind these 1447 account owners. As is typical of large networks, low density was calculated with these Twitter users sharing only about 15% of the total possible connections. Nevertheless, it was found that 70% of "follow" ties were reciprocated, suggesting that follow-back relationships

were conventional. Five centrality measures were computed to adequately characterize users' popularity and influence. Despite some variations in ranking, a core group of users emerged as both the most popular and the most influential. Finally, user characteristics, usage metrics, and social network measures underwent a two-stage clustering procedure that revealed distinct archetypes, further evincing that Twitter users who identify as FMLWHA do not constitute a monolith.

Key Words

HIV/AIDS, online ethnography, social identities, social network analysis, Twitter

Communicating “Age is nothing but a number” with Gendered Ageism: A Content Analysis of *Sisters Who Make Waves*

Authors

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Ms. Yuhan Yang - University of Wisconsin - Madison

Abstract

During 2016–2020, only nine of the 100 most popular television shows broadcast in China featured female leads over 40 years old (Xue & Liu, 2020), which turned the spotlight on the gloomy career prospects of mature female entertainers and thus pervasive gendered ageism (Itzin & Phillipson, 1993). This calls for academic attention to how the industry and mature entertainers respond to the status quo. This study employed a content analysis to investigate the media representation of middle-aged female celebrities across all three seasons of *Sisters Who Make Waves*, a popular Chinese reality show that claims to communicate the theme of anti-gendered ageism to the public.

Based on the literature on gendered ageism and media representation, aging females are either invisible or biasedly represented in media (e.g., Edström, 2018; Sun, 2021), facing the “double standards” of aging that impose societal pressure on their physical appearance (Sontag, 1972). They are portrayed as either undesirable failures in accomplishing femininity (Laz, 2003; Lemish & Muhlbauer, 2012) or aging successfully with an unrealistic look that is “young forever” (Gewirtz-Meydana & Ayalon, 2018, p.484).

This study thus focuses on the media portrayal of the aged female’s body and the primary themes of aging. Both visual and verbal content in a total of 38 episodes will be examined, and a cross-seasonal analysis will be conducted to capture the trend of the show, aiming to answer the following research questions: 1) How does the show depict the main characters’ bodies (i.e., body size, skin state, bare face) and body work (i.e., facial beauty work, skincare, and weight management)? 2) How does the show discuss aging, in terms of the frequencies of (a) age mentioning, (b) different themes of aging, and (c) attitudes towards aging? 3) Does the presentation of the main characters’ bodies and body work differ contingent on their various attitudes toward aging? 4) Do different seasons differ in the discussion of aging and the depiction of the main character’s bodies and body work? Currently, this study has completed the reliability test and achieved Krippendorff’s (2004) standards of reliability with Krippendorff’s Alpha scores above .80 (with the lowest $\alpha = .819$). The coding is in progress and expected to conclude in March 2023.

While prior studies mostly centered on TV programs (e.g., Markov & Yoon, 2020), advertisements (e.g., Chen, 2016), and films (e.g., Lauzen, 2016), the current study contributes to the literature by analyzing media representation of women through the intersectional lens of age, gender, emerging

celebrity culture, and consumerism in an understudied media genre in the contemporary Chinese context. In terms of practical implications, this study will provide a discussion on how future media productions can better communicate progressive messages that empower women.

Key Words

media representation, gendered ageism, aged female, celebrity, reality show, China

Changing the Sexual Climate: Impiety, Inspiration, a Bit of Both or Not at All in Netflix's First Arabic Film Perfect Strangers

Authors

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Dr. Jessica ElKhoury - Notre Dame University - Louaize

Abstract

Perfect Strangers, Netflix's first original feature film in Arabic, managed to trend across the Arab region and beyond, only days after its launch in January 2022. The film inspired overwhelming praise as much as it sparked fierce debates over bending cultural and societal norms, mainly around gender and sexuality. In questioning the representation of marriage, family, sexuality, pre-marital sex, as well as transgressive sexual behavior, Perfect Strangers was deemed as threatening to morality, religious principles, and family values. While many journalistic accounts have discussed reactions to the film, on traditional and social media, no actual research has been conducted on the extent to which this movie, as a popular cultural production, can formulate or re-formulate people's understanding and acceptance of sexual freedoms that are generally considered taboo within their cultural, social, and religious contexts, and whether these understandings differ between parents and the teenage and young adult children.

It is well documented that depictions of sexually transgressive content in popular culture narratives can be powerful in shaping and disrupting traditional perceptions. Understanding normativity as inscription (Butler, Foucault) means recognizing its power of imposition as a cultural force and realizing the instrumentality of media representations in reinforcing or questioning this force through the shaping of collective imagination and depiction of gender norms and behaviors. Making cultural and sexual transgressions visible through media, as is the case with Perfect Strangers, extends beyond simple representation into thought provoking, nuanced questioning, and analyses of the lived experience.

This paper problematizes the extent to which the normative can be questioned through media representation. Looking at Netflix's Arabic version of the Perfect Strangers, it investigates whether the mediation of non-conventional sexual action and non-normative gender representations produces a shift in beliefs and attitudes towards sexuality. It also questions the normative boundaries placed by the public, how these boundaries differ across genders to eventually determine what and who can appear in the public. The interest in Perfect Strangers does not only stem from the fact that it topped the charts, or because it was Netflix's first Arab production but because it also showed the differing moral and sexual standards with which Arab viewers, and in our case Lebanese viewers, assess foreign as opposed to Arab productions – an important factor which sparked the controversy.

Eight focus groups were conducted, four with young Lebanese adults and the other four with their parents or older family members. Each session lasted 1 to 1.5 hours and was recorded after

consent was obtained from each participant. Preliminary results showed a deep divide between the parents or older adults and the younger participants, with regards to sexual and gender attitudes, portrayals, and behaviors. While this was a somewhat expected result, interestingly, a significant number of older participants showed acceptance and willingness to bend cultural, religious, and social boundaries for their children.

Key Words

Gender, gender representation, normativity, cultural narratives, media

Dating App for Gender (Dis)Empowerment? A Study of Affordances of Bumble

Authors

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Abstract

Online dating has become a prevailing way for single individuals to create romantic relationships. Coinciding with technological innovations, the development of mobile dating applications (MDAs), enables people to experience new modes of courtship (Fitzpatrick et al., 2015). In recent years, the marriage and fertility rate in China has fallen to a record low-level. Against this background, however, MDAs have surfaced to serve the romantic and sexual needs of everyday people, especially among the young. Virtual dating is not only branded as a set of practices of the most responsible, reliable, and successful approach by dating app companies (Duguay et al., 2022), but also echoes traditional Chinese dating values, such as security and exclusiveness tactfully.

As digital dating continues to impact contemporary intimacy, misogynistic discourse and behaviors against women on mobile dating apps have attracted burgeoning scholarly and media attention. For a while, MDAs were associated with media narratives of hookup culture and casual sexual encounters. The sexism of hookup culture hurts women by presenting an illusion of freedom, continually luring them to give up their desire to build stable relationships and to support men's desires for easy sex (Kelly, 2012). On popular dating platforms like Tinder (Mackee, 2016), Grindr (Stempfhuber & Liegl, 2016), Momo (Chan, 2020), aggressive, hypersexualized messages and explicit pictures are par for the course for many women and girls.

Amid this troubling dating landscape, Bumble was launched in 2014, advertising itself as "100 percent feminist". Different from the "swipe right and match girls" logic, Bumble's design is geared towards gender equality and social justice, drawing the attention of some Chinese users who would like to give it a try. Although gender inequality has been considered a significant academic and social issue in China, very few studies take a techno-feminist perspective to explore women's experiences and perceptions in everyday mobile dating usage.

In this research, I will explore how affordances of MDAs influence female users' perception of gender, identity, and mediated intimacy, and what kind of misogynistic discourse and behaviors are geared. I will begin by asking: (a) What are the affordances that empower women's dating practices, and (b) What kind of undelightful movement exist on Bumble that disempowers women's experiences.

To further empirically explore my research questions, I will conduct an exploratory, semi-structured in-depth interview with Chinese Bumble users. Drawing on purposive sampling and snowball sampling approaches, circa 25 women with current or former users, ranging in age from 18 to 60 will be recruited in early 2023.

This article builds on these studies (Bivens & Hoque, 2018; MacLeod & McArthur, 2019; Pruchniewska, 2020; Sobieraj & Humphreys, 2021) to make several distinct contributions. Theoretically, this study may give other researchers a way to inspect the interplay between affordances theory and gender in the mediation of courtship and communication practices. For research, drawing on in-depth interviews, it contributes to a further understanding of the construction of gender and identity in mobile dating apps, and females' reaction to toxic masculine performances.

Key Words

dating app, affordances, online misogyny, feminism, Bumble, mediated intimacy

Percepción de mujeres indígenas sobre los avances de la Política Pública de Educación Indígena: un estudio comparado entre Colombia y México

Authors

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Prof. Iliia Rodríguez - University of New Mexico

Abstract

El *paper* explora las percepciones de mujeres indígenas universitarias de Colombia y México sobre el avance de la Política Pública de Educación Indígena -PPEI- en ambos países, centrándonos en tres conceptos normativos enfatizados en dichas legislaciones: bilingüismo, interculturalidad y autodeterminación. Las preguntas de investigación que orientaron nuestra investigación fueron las siguientes: (PI 1). ¿Desde la perspectiva de mujeres indígenas, cuáles son las características de la escuela indígena en su territorio en los niveles básico, secundario (medio) y universitario? (PI 2). ¿Cuál es el uso y apropiación de la lengua materna y el español en la escuela? (PI 3). ¿Qué lugar ocupa la cosmovisión indígena dentro del curriculum? (PI 4). ¿Cómo se manifiesta el derecho a la autodeterminación de los pueblos indígenas en la Escuela? Desde el punto de vista metodológico aplicamos análisis crítico del discurso -ACD- (Fairclough, 2018, 2008, 1992) a los documentos oficiales y a las entrevistas semi-estructuradas realizadas a 8 mujeres indígenas procedentes de 8 comunidades, 4 de Colombia y 4 de México. Las mujeres seleccionadas han participado directamente de este proceso educativo y han cursado o se encuentran cursando estudios universitarios. El marco teórico que orientó nuestra investigación se encuentra inscrito en la teoría crítica decolonial, evaluando los avances en relación a la decolonización y de despatriarcalización (Escobar, 2020, 2018, 2017, 2016) del PPEI.

Para el caso de Colombia, se observa en los testimonios una prevalencia de los conceptos normativos autodeterminación e interculturalidad sobre el bilingüismo en las prácticas educativas; esto se evidencia de un lado, en la autonomía que tiene la Escuela para planear su currículo y plan de estudios; y de otro lado, en la escasez de textos y estrategias didácticas en las lenguas nativas. Para el caso de México, se observa en los testimonios una prevalencia del concepto normativo bilingüismo e interculturalidad sobre el concepto de autodeterminación en las prácticas educativas, esto se evidencia en que existen prácticas curriculares que incorporan elementos de ambas culturas en español y en lenguas nativas; a pesar de este avance, se observa la ausencia de las cosmovisiones indígenas en el currículo, lo que indica una menor prevalencia del concepto normativo de autodeterminación.

Los resultados de la presente investigación constituyen un insumo valioso para evaluar y retroalimentar las políticas públicas de educación de ambos países desde una perspectiva comparada de la “experiencia vivida” por mujeres indígenas. Por otro lado, los resultados esperan aportar al ODS No. 5 que busca lograr la igualdad entre los géneros y empoderar a todas las

mujeres y las niñas. Concretamente estaríamos aportando a la meta 5 C: “Aprobar y fortalecer políticas acertadas y leyes aplicables para promover la igualdad de género y el empoderamiento de todas las mujeres y las niñas a todos los niveles”.

Key Words

Mujeres indígenas, Política Pública, Educación, Bilingüismo, Interculturalidad, Autodeterminación
Prácticas escolares

Watching Japanese Adult Video in China: reconciliation, detachment, and gender representation

Authors

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Abstract

With the popularity of hard-core pornography in the digital age, scholarly research has increasingly concerned with the issue of gender representation in such erotic texts. Many feminists argue that the representation of females as sex objects in porn would perpetuate and naturalize the subjection of the female under male dominance. In China, although any form of porn is still illegal, young people are extensively exposed to sexually explicit materials. Thereinto, Japanese Adult Video (JAV), with an East Asian set of ideologies and bodily aesthetics, is one of the most widespread categories and has a profound impact on its audiences and the production of other genres of porn in China. The depiction of females in JAV seems to correspond with the gender dynamic patterns promoted by traditional patriarchal discourses of Confucian: women are ignorant without sexual autonomy and have to obtain sexual pleasure under the guidance of men. However, limited research has investigated this transnational consumption of pornography. To fill the gap, this qualitative study employed semi-structured interviews with 17 Chinese young men talking about their perception of the representation of gendered power dynamics in JAV. The findings illustrate how Chinese pornography consumers reconcile the problematic gendered portrayal with their lived realities. Respondents are fully aware that JAV constructs a sexual fantasy detached from their everyday intimate experiences, though most of them still choose to watch JAV and even compulsively engage in it. Chinese young men demonstrate enough porn literacy to discern that JAV is overly contrived, but adopt more detached attitudes towards it to achieve their continued enjoyment of pornography. Different from young men's porn consumption in the west, faced with fictitious representation in JAV, Chinese respondents' relationship with pornographic representation can be characterized by "suspension" instead of agreement or critical engagement. They describe JAV as monofunctional – which only serves for their sexual arousal and masturbation – and tend not to associate the pornographic depiction of females as sexual objects with the meaning-making process in their interpersonal milieu. Following the appeal of 'internationalizing' and 'decolonizing' porn studies research in Asia, I argue that Chinese porn viewers manifest a particular pattern addressing the disconnection between pornographic fantasies and realistic gendered power dynamics.

Key Words

Hard-core pornography; Japanese Adult Video; Chinese sexuality; porn use

Refuse to Voice: Male users' motivation for avoiding fertility issues on Microblog

Authors

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Abstract

As China's population ages, fertility issues have been recognized as a trending topic from all sectors of society. According to the China Statistical Yearbook 2022, the national birth rate was only 8.52% in 2022, dropping below 10% for the first time. With the unprecedented low fertility rates, individuals tend to discuss fertility issues with their friends and even strangers on social media, especially Microblog, which serves as a new venue for public expression and participation. Scholars also indicated that social media plays a vital role in facilitating public discussion (Yin, 2014), especially regarding fertility issues.

Previous studies have shown that women in China are more engaged and concerned about fertility issues, and tend to express their opinions on Microblog (Zhang, 2011). In contrast, Chinese men are less involved in the discussion of fertility issues. Since fertility is a set of activities in which a man and a woman unite as a couple, give birth to children, and raise them together (Fei, 2008), it is reasonable to expect that men should be concerned and involved in discussing fertility issues. This unexpected pattern invites further questions about the motivations behind men's avoidance of discussion about such issues.

Based on the information avoidance theory, this paper examines the impact of informational, individual, and situational factors on male user's avoidance of discussion about fertility issues. We administered a survey to recruit young male participants by convenience sampling in China, covering different ages, careers, marriage and fertility status. Participants were asked to complete a questionnaire, indicating their intentions to avoid fertility issues and forms of avoidance. A total of 834 respondents participated in our survey, among which 762 are valid, with an effective rate of 91.37%.

The descriptive results show that the form of avoidance among male users on Microblog is usually behavioural, that is, they do not engage in discussions on fertility issues(64%), but only a small part of the users have never viewed(14%) or followed(22%) fertility issues, meaning that they show a high degree of "selective avoidance" (Sairanen, 2010). In addition, the results also demonstrated that issue relevance and individuals' willingness to expose themselves on social media are negatively associated with male users' avoidance of fertility issues. Perception of conflict risk is positively associated with male users' avoidance of fertility issues, which implies that many men adopt "quiescence"(Pinder, 2001) to avoid arguing with women on Microblog since gender opposition on Microblog is severe.

This study expands the scope of information avoidance theory by extending it to the context of fertility issues, uncovering the antecedents of males' avoidance of participation in discussion on fertility issues. In terms of practical implications, it offers suggestions for professionals to appeal for more male participants to join in the deliberative discussion, which has significant implications in promoting men's responsibility for fertility.

Key Words

information avoidance, fertility issues, gender opposition, male discourse,

Image Design: The Logic of Digital Image Construction of Female Virtual Idol

Authors

Ms. Li WEI LIN - Sichuan University

Abstract

The development of digital technology has accelerated the trend of "design virtualization", inspiring the integration of design, emotion, and technology. However, virtual "femininity" becomes symbolic and consumer capitalism in the coding of virtual idols, making the characters anthropomorphic and creating realistic and flawless women through temperament training and digital coding. Users are drawn to the "femininity" presented by virtual idols in the form of performance, which produces symbolic capital and cultural output. This study, taking 28 female virtual idols as research cases, combined with relevant business research reports and online interactive data, investigates female virtual idol images in terms of occupation, dominance, apparel, and violence stereotype. The findings indicate that the acceptability of visual modeling is mostly determined by the identification of the personality topic. These female digital avatars have the following characteristics: a beautiful look, great interaction, high efficiency, high anthropomorphism, strong commercial potential, and a flawless persona. Female symbols, particularly the outward image of the "body," are utilized as a symbol to attract male audiences, and female ideals have long been drowned in the "gaze" of others. On the other hand, there is a trend that images of female digital avatars also are starting to demonstrate the personality power of "Women" in digital images, attempting to free the audience from preconceptions via the production of "anti-presence" and the use of different texts to combat the power imbalance in the gender binary interaction.

Key Words

virtual digital idol, stereotype, construction, social platforms

The rising threat of 'Gender swap' remakes

Authors

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Abstract

Mainstream films are being constantly challenged by ever changing social powers to offer new narratives beyond the homo-social interactions of the hegemonic groups. This has pushed Hollywood to remake popular classics with an (all) female recast. But are gender swap remakes a solution to the problem of representation of women in films? This paper delves into a deep analysis of three contemporary gender swap films i.e., *What Women Want* (2019), *Ocean's 8* (2018) and *Ghostbusters* (2016). The analysis co-relates gender schema and gender performativity to understand how the swapping in these films establishes a dissonance between sex and performance (as well as the sex and gender) and thus propagating a perverted gender essentialism. The earliest departures from gender essentialist stereotypes could already be seen in the emergence of 'action heroines' in the late 1980's and '90s (such as *Ripley* played by Sigourney Weaver in *Aliens*, 1986). These representations did not merely respond to rising demands and subsequent attempts at rectifying gendered roles on screen but also revealed the arbitrariness of gender related associations of the viewer and the fluidity of these practices. However, this paper argues that the current trends of gender swap remakes could be mere extensions of gender essentialism rather than attempts to dismantle essentialist stereotypes. It seeks to understand how deceptively remedying representations could beguilingly perform deconstruction of gender (and essentialism) and offer a placebo or an illusionary quick fix so the emerging social powers can be transformed into a new demographic of consumers. Furthermore, since these trends are arising in the technocratic Hollywood cinema, this article also includes analysis of capitalist realism and inquires whether paradoxical representations in gender swap films hold the potential to effectively disrupt the dominant discourse/narratives and the situates performativity (of and within the socio-economic structures) and interpassivity (as a concept intertwined with the performativity) as possible explanations for the disparate phenomenon of essentialism perpetuated in these gender swap films.

Key Words

gender, essentialism, performativity, film, cultural capitalism

[GEN/ESN Joint Session] Women Empowerment Advertising Discourse and Female Role Representation in China: A Comparative Content Analysis from 1995 to 2022

Authors

Dr. Ran Feng - Shanghai Jiao Tong University

Abstract

Previous literature defines advertisements that aim to challenge female stereotypes and the societal discrimination women face as “femvertising” (Akestam, Rosengren, and Dahlen, 2017). Femvertising campaigns like Real Beauty (Dove) and Shine Strong (Pantene) have largely promoted sales as well as been awarded by advertising industries. However, femvertising messages are not without critical responses because of the entanglement of feminist and antifeminist discourses (Gill, 2007; McRobbie, 2009). After the World Conference on Women was held in Beijing in 1995, female empowerment advertisements began to grab public attention in China. In this study, we want to explore (1) what are the dominant feminist discourses in femvertisements over the last two decades, and (2) what characteristics of female roles have been presented in these femvertisements.

This article uses the postfeminist message framework developed by Windels et al (2019). The framework includes commodity feminism, individualization, self-surveillance, new lens on embrace of femininity (showcase non-stereotypical female image), confidence cult, and love your body (encourage positive body thoughts). We further propose two additional elements of feminist discourse: motherhood empowerment and sisterhood affection. In addition, the study focuses on whether the advertisements meet women’s rights criteria in the Sustainable Development Goals (SDGs) issued by the United Nations.

Researchers collected 165 representative cases of feminist commercials from 1995 to 2022. The cases collected are mainly online video advertisements, and all cases are commercial advertisements, excluding traditional public service advertisements. We conducted content analysis and developed a coding scheme according to the previous research on postfeminist discourse, female-empowerment-related SDGs, and female image representation. To establish initial reliability, 12% of advertisements were used in a pilot study and reached good reliability. The final intercoder reliabilities ranged from 0.80 to 1.00. Researchers also coded advertising attributes like character identity, age group, body image type, voiceover gender, brand or product type, and product placement style.

Some of the results are as follows: (1) individualization, self-surveillance, and confidence cult are the most prevalent discourses in these femvertisements, while the non-stereotypical female images presented more frequently after the 2010s; (2) the advertisements of daily necessities and clothes brands tend to use a more diversified feminist discourse than electronic products’ ads; (3)

only a few femvertisements address the women rights issue in SDGs, and the comparatively popular topic is gender equality and employment pressure; (4) celebrities widely appear in femvertisements in 1995-2004, whereas femvertisements in recent decade feature normal people more often; (5) there is no significant difference in body image type of female characters in the past and present.

To contribute to literature and practice, this study attempts to identify the key elements of postfeminist discourse in femvertising and continues to develop a local coding book to measure feminism in China. Moreover, we try to present the evolution of feminist discourse over the years and compare the differences between different brand or product types.

Key Words

Female empowerment; postfeminist discourse; female role representation; content analysis; advertising

A Donation for Women: Menstrual Taboos in the Coverage of the Covid-19

Authors

Ms. Xiaoyi Wang - Communication University of China

Abstract

Under patriarchy, the mass media is monopolized by men, who use the media to equate menstruation with impurity, and menstruation is symbolized, through which a dichotomy of purity and filth is constructed, and menstruating women or even groups of women are pitted against the purity of society, thereby denying and regulating women. Under this taboo, the needs of the whole population default to the needs of men, the needs of women are ignored for a long time, and the relevant policy-making authorities do not pay attention to the gender data gap that exists.

The lack of gender perspective in epidemic-related reporting is another form of inequality. During the Covid-19, women's healthcare needs for sanitary products were first brought to the attention of the official media through public platforms, finally moving from a group niche issue to a public issue for women.

This paper selects two key points, sampling time range from February 6, 2020, to June 30, 2020, and January 4, 2022, to January 9, 2022, from which 100 relevant report texts are extracted through news keyword search and repeated content screening, and they are explored from the theoretical perspective of critical discourse analysis. The media reproduction and discursive power of women in reported texts are explored, focusing on framing and gender discourse narratives in reporting, analyzing how differences at the biological level are treated at the discursive level, whether they are revealed or denied or even erased from existence, and focusing on the dilemma of gender discourse and invisibility in media reproduction. Analyzes social practices regarding discourse and how the two are constructed.

The results showed that the coverage of menstruation during the Covid-19 made the issue of menstruation less private and broke the verbal taboo to a certain extent, and the discussion in the online space led to offline donations. Some of the media reports also broke through the verbal taboo, with several reports from different subjects using specific words for feminine hygiene products.

At the discursive level, most of the reports focused on donations of feminine hygiene products. The donor becomes the main subject of the report, emphasizing a large number of donations and the identity of the donor, but less on the role of the donation. Women are placed in the social role of being rescued, donated to, and given, and their media image is still difficult to escape the male gaze. In the prevention and control of the epidemic, their political identity is far more important than their gender identity, and their "gender identity" is absent or lost, and women's rituals and culture are hollowed out by political concepts. In this process, the erasure of gender differences is reinforced, and women's menstrual issues are not spoken about.

Discourse is a social relationship, more than a power relationship. In socio-cultural terms, in a male-dominated gender system, sexual taboos evolve into biological taboos to reinforce the role of women as male appendages. The "menstrual taboo", to a certain extent, maintains the male dominance in "sex" and keeps women as appendages "pure". The menstrual taboo was used to shape menstrual shame, suppress women, emphasize their social status as the "second sex," strengthen male power, and consolidate patriarchal rule.

Discourse shapes social relations, identities, and power structures in and by social practices. Women's menstrual shame in the media reflects the traditional gender order, and online media is still essentially a patriarchal medium in which women have not yet gained real discourse power. It is conducive to promoting a real break with menstrual shame, breaking the traditional gender order, breaking the "second sex" status of women, and exploring how to use new media technologies to build feminine narratives, achieve conceptual equality, and increase women's media discourse.

Key Words

Menstrual Taboos, Women's Media Image, Critical Discourse Analysis

Does Internet exposure improve the homosexuality tolerance? Evidence from China (2015-2021)

Authors

Mr. Yuqi Wang - Shanghai Jiao Tong University

Mr. Yi Wan - Central China Normal University

Abstract

Sex is an important issue that sociologists pay attention to, and the tolerance towards homosexuality and other minority groups is also an important embodiment of modern cultural concepts. Previous studies have extensively discussed the influence of personal characteristics, culture and socio-economic factors on people's homosexuality tolerance. However, these studies pay little attention to the influence of technical factors such as the Internet on homosexuality tolerance. As a developing country, China has deep-rooted traditional cultural concepts, which leads to the traditional China people's negative stereotypes about LGBT groups. In recent years, the Internet penetration rate in China has gradually increased. As the development of information communication technology, has Chinese public's homosexuality tolerance changed?

This study explores whether and how Internet exposure affects the public's tolerance for homosexuality in China. The data were derived from four national random samples of the Chinese Social Survey (CSS) conducted by Institute of Sociology of Chinese Academy of Social Sciences, which was separately conducted in 2015, 2017, 2019 and 2021. In this study, the ordered probit model is used to analyze the influence of Internet exposure on homosexuality tolerance, and instrumental variable was used to solve the endogenous problems of the model. The present study finds that the use of the Internet has a significant positive impact on the homosexuality tolerance of the public in China. After controlling the individual characteristics, family characteristics, socio-economic characteristics, provincial fixed effect and time fixed effect, this difference is still significantly relevant. This means that from 2015 to 2021, the public's tolerance for homosexuality in all provinces of China is on the rise. The mechanism analysis reveals that social cohesion is a partial mediator between Internet exposure and Chinese public's homosexuality tolerance. In addition, social inclusion moderated the relationship between Internet exposure and Chinese public's homosexuality tolerance. The lower the social inclusion, the more the Chinese public's internet exposure enhance their homosexuality tolerance. Furthermore, the heterogeneity analysis reveals that the heterogeneous effects of internet exposure on homosexuality tolerance caused by income, age, and region. The homosexuality tolerance of Chinese public with higher income, less than 40 years old, and with urban household registration was found to be more significantly associated with internet exposure. The robustness of the results is tested by replacing explanatory variables and changing measurement models, the robustness check showed that the results were robust cross different models.

The theoretical contribution of this study is that this study provides a new explanation for the rise in Chinese public's homosexuality tolerance from the perspective of Internet exposure, which further expands the research related to homosexuality tolerance theory and the impact of information technology development on human value and behavior. This urges governments to improve the popularity of the Internet and change the public's prejudice against sexual minorities. Future researchers can further explore the relationship between Internet and homosexuality tolerance based on time series analysis, and also explore the tolerance of homosexuality among specific groups, such as youth groups.

Key Words

Internet, Homosexuality tolerance, China, LGBT, Mediator variable, Moderator variable

An Analysis of the Diffusion Network and Key Nodes of the Propagation of Women's Issues in Cyberspace -- A Case on the Issue of "Taliban Bans Women from University Education"

Authors

Dr. Nanchang Cheng - Communication University of China

Ms. Xuening Yao - Communication University of China

Ms. Yuanyuan Chen - Communication University of China

Abstract

Since the advent of the "MeToo" movement in 2017, there has been a marked rise in the feminist discourse in the realm of cyberspace. Considering the far-reaching impact of the Internet, it becomes necessary to examine the laws governing the propagation of women's issues on the platform in order to foster the sound development of digital feminism. In this regard, a Taliban decree that restricts female access to higher education has sparked a worldwide outcry. This issue of women's rights has rapidly been disseminated across the Internet, inciting intense scrutiny and support from global netizens. A substantial number of online users have voiced their support for Afghan women, coalescing under the hashtag #LetAfghanGirlsLearn.

This study adopts a research methodology of social network analysis and is guided by Bourdieu's field theory as an explanatory framework. The study takes as its focus the issue of the "Taliban Bans Women from University Education" and employs Twitter as the research platform in an effort to address the following inquiries: 1) What type of network has been established in the communication process surrounding this women's issue? 2) Which subjects have a more prominent role in the communication process and serve as key communication nodes? What are their identity characteristics? 3) What are the themes and characteristics of the content that is produced and circulated in the course of communication?

During the research process, this paper identifies #LetAfghanGirlsLearn, the most prevalent topic related to the issue, as the keyword and retrieves relevant posts from the Twitter platform over a two-week period following the implementation of the law (from December 20, 2022 to January 2, 2023). A total of 52,908 pieces of data were collected, including user IDs, post times, post content, and other relevant information. The data were analyzed to identify forwarding relationships and imported into Gephi 0.9.7 to produce a visual representation of the social network. Subsequently, stop words, numbers, and part-of-speech restoration were removed, resulting in 31,368 pieces of cleaned data. The data were then subjected to topic modeling analysis using LDA, and the topics classified in the published content were obtained.

The following are the key findings of the research: 1) The communication and diffusion network of the women's issue exhibit a decentralized radial structure, featuring key nodes and a balanced distribution of these nodes, resulting in the formation of multiple dispersed communication

communities. 2) The key nodes influencing the propagation of this issue are comprised primarily of folk celebrities, individuals who occupy a position between the official and the civilian spheres and are recognized as civil opinion leaders with a substantial number of followers and significant social influence and reputation. 3) The communication themes of these key nodes display consistency, characterized by strong emotional appeals, and form a united front in opposition to a common adversary.

Key Words

Social network analysis, feminism, women's issues, diffusion network, key nodes

Gendered Representation of Human Trafficking in China: A Mixed-method analysis of news reports on People's Daily, 2011-2022

Authors

Mr. Yuchen Wang - London School of Economics

Abstract

Human trafficking (HT) has always been a worldwide concern due to its nature as brutal gender violence. It is also a persistent social issue in China. Media representations of HT have proved to be significant to anti-trafficking movements. Although numerous studies have investigated how HT issues were framed in the US and European media, very few have systematically elucidated the underlying power structures and the role of gendered ideologies. Even fewer paid attention to non-western media and social contexts. Inspired by these gaps, this study set out to examine the news reports on HT in Chinese official media, particularly from a gender perspective. Drawing on Sreberny-Mohammadi and Ross's notion of gendered mediation, this research attempts to systematically analyze how social actors of various genders and identities are represented in HT news coverage and reveal the ideologies hidden behind the portrayals of individuals and their social relations. A mixed-method approach combining critical discourse analysis and quantitative content analysis was applied to evaluate 113 news pieces on *People's Daily* throughout a decade in order to acquire a thorough understanding and reveal the multifaceted features of the phenomenon reflected in the texts.

The results drew a complicated picture of the gendered representation of human trafficking issues, which had nuanced differences from existing studies on western news media. Discussions about gender equality were absent, while discourses about the traditional patriarchal familial values and the masculine and reliable state took a prominent place, showing compelling evidence that gendered discursive strategies were adopted. Such strategies also constructed an imaginary unity that was shaped by the intersection between nationalistic and patriarchal ideologies prevalent in China. The male-dominant social structure and patriarchal order were normalized and reinforced by the news representation, which potentially aggravates the problem of HT. This study contributes to the body of research on how HT is represented in the media outside of western contexts. It also advances knowledge of how media and gender can play a part in combating HT in China.

Key Words

Human trafficking; Gendered mediation; Mixed method; news report;

Bridging the Gender and Development Gap: The Impact of ICT in Four Select Villages of Birbhum District, West Bengal, India

Authors

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Abstract

The evolution of information and communication technologies has holistically and positively impacted societies globally. It has set up a variety of communication avenues, making it easier and more economical for consumers to phone or text their family, friends, colleagues, service providers, or virtually anybody. Mobile phones are ubiquitous today and have emerged as an efficient tool for learning, awareness development, and knowledge acquisition. Aspects are crucial for addressing existing worldwide gender inequality.

Researchers looking into the impact of technology growth on gender issues opine about the advancement of mobile technologies substantially contributing to enhancing women's engagement in life beyond domestic chores. They are gaining access to information sources and engaging in economic activities, and they are embracing family obligations. Amartya Sen, an economist who won the Nobel Prize, has said that women shouldn't just be the recipients of development but should also be trained to be its agents. He advocated that the growth of women be considered in creating the best setting within which women can do and achieve whatever they need to. This approach calls for initiatives by authorities and institutions to address the technical challenges and aid women in effectively harnessing their potential. In a populous country like India, where a large number of people live in villages, it is therefore critical to ensure that technological advancements are widely available.

This research sought to study the spread of technology and its benefits among rural women in four villages in the Birbhum district of West Bengal, in the eastern part of India, in order to gain a better understanding of the phenomenon. One was a tribal village, while one each was selected from the less developed, moderately developed, and developed socio-economic classifications. Access to police stations, district headquarters, state health facilities, and other institutional service providers varied, which enabled the researcher to analyse the significance of mobiles for diverse respondents. Focus group discussions with rural women and interviews with officials such as district administrators, block development officers, and panchayat heads were used to collect primary data. The purpose of an open-ended inquiry is to facilitate the coordination of debate and the generation of pertinent details.

The collected qualitative data has been processed through thematic content analysis in order to identify the predominant themes emerging from women's perspectives on the impact of mobiles on their lives. The study indicates that a mobile phone makes it easier for women to obtain real-time information about their family and friends and engage in income-generating activities without

leaving their villages. Women can also request medical assistance using handheld devices as needed.

This study's conclusion is consistent with the three-dimensional model of women's empowerment, which constitutes the work's theoretical framework.

Key Words

Gender, mobile telephony, gender inequality, rural India, ICT, development

The impacts of viewing muscle toning and hyper-muscular body images on young Chinese men's muscular-ideal internalization and muscularity dissatisfaction: Examining of mediated role of body dissatisfaction

Authors

Dr. Jooyeon Lee - Macau University of Science and Technology

Mr. Ziheng Zhong - Macau University of Science and Technology

Abstract

It is a well-known fact that women pay more attention to their appearance and body shape than men. Thus, although much research has been conducted on the effects of fitness-related body images on social media platforms on women, an investigation of how much men are influenced by exposure to idealised body images on social media was not of scholarly interest. However, there is a growing body of evidence that men have become more interested in posting about their fitness lives to share and record their exercise schedule and nutrition knowledge required to increase muscularity levels. Some researchers argued that men tend to use social media posts to boast about their muscularity level, while there is more diversity found in women's body images on social media. Furthermore, some research mentioned that viewing muscular images resulted in less muscular-ideal internalisation, although other studies noted that it has no direct effect on body satisfaction and exercise intention. Despite research conducted so far in the direction of men's reaction to muscular images on fitness-related social media platforms in the West, fewer studies have attempted to investigate this using Asian cases.

Accordingly, the current study experimentally examined the impact of muscular images on body dissatisfaction and muscularity dissatisfaction among young Chinese male social media users. To be specific, this experimental study tested the hypothesis that muscular-ideal internalisation and appearance-based social comparison would mediate the association between frequent viewing of muscular body images and appearance-focused body esteem, resulting in body dissatisfaction and muscularity dissatisfaction. This study especially aimed to determine whether viewing different types of muscular images (muscle toning vs hyper-muscular body) would lead to different levels of body dissatisfaction and muscularity dissatisfaction, so that more can be known about young men's response to idealised muscularity images.

Key Words

Fitness-related social media posts, muscular-ideal internalisation, body esteem, body dissatisfaction

A Roundabout Way Forward: A Hybrid Study Based on China's Young Feminists' Discursive Activism of “Anti-Girls' Day Pro-Women's Day”

Authors

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Ms. Jialu Xu - School of Journalism and Communication, Wuhan University

Ms. Tongyan Xu - School of Journalism and Communication, Wuhan University

Ms. Kankan Tao - School of Journalism and Communication, Wuhan University

Abstract

Against the backdrop of China's complex gender culture, feminism has gradually emerged on domestic's social media in recent years and has been challenged by anti-feminists. A typical case is Girls' Day, which has been celebrated on March 7 in China's universities since late 20s century. Now its celebratory rituals, represented by boys giving gifts and pulling banners for girls, are suspected of male gazing and gender stereotyping, thus sparking young feminists' boycott online.

Digital technology is profoundly influencing the way feminism acts. Through four-stage model, which involves documenting sexist language, planning and implementing alternatives, and evaluating their impact (Pauwel,2003), feminist digital discursive activism seek to challenge opposing discourses, denaturalize what appears natural (Shaw, 2012) and demonstrate the flawed assumptions of mainstream social discourse. While the importance of feminist digital action have been recognized, the contribution of young feminists remains understudied(Keller,2012). And it has not yet been examined how feminists adjusted their strategies in the face of pushback from online anti-feminists.

Main research questions are:

- (1) What kind of digital discursive action did young feminists take when boycotting Girls' Day?
- (2) How did anti-feminists challenge young feminists in discourse practice?
- (3) Facing the challenge, how do young feminists adjust strategies to expand discourse space?

Methodologically speaking, this study interviewed 26 college students who deeply participated in the discussion of Girls' Day. Then the first-hand materials was analyzed following the grounded theory (Charmaz,2006). In the process of data analysis, continuous comparison was adopted to refine and revise the theory until it reached theoretical saturation, and 10 core categories were finally formed. These categories explained the discursive activism strategies adopted by young feminists to boycott Girls' Day and the obstacles they encountered from anti-feminism.

The study finds that:

(1) In the early stage, feminists problematised Girls' Day and constructed it as a gender issue by analysing its discriminatory language, and further boycotted all Girls' Day events through online discursive action combined with offline action.

(2) Anti-feminists challenged feminists on three fronts, including depoliticizing Girls' Day from a gender issue to an entertainment event, using official school support to construct the legitimacy of Girls' Day, and accusing feminists of being collective saboteurs and betrayers.

(3) Faced with the challenge, feminists adopted two strategies to respond. The first is to expand the discourse by attracting the unawakened feminist groups and the male groups who do not want to spend time and money on Girls' Day to join the camp through empathic communication. The second is to use Women's Day as a transitional alternative to Girls' Day, thus phasing out Girls' Day.

Findings show that China girls are actively engaging in digital feminism. Across multiple turns, feminists problematize Girls' Day while anti-feminists depoliticize it. To deal with it, feminists have innovatively chosen a roundabout strategy to unite more groups, awaken the dormant feminism consciousness and embraced new understandings of community, activism, and even feminism itself.

Key Words

Girl's Day, digital feminist activism, discursive strategy, anti-feminism, grounded theory

Articulating the Agency and Livelihood of Female YouTube Vloggers: A Review through the Development Lens

Authors

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Abstract

In the digital age, a large segment of amateur female vloggers like homemakers/homeworkers/housewives documents their everyday life on YouTube through daily vlogging, which have garnered millions of views worldwide (Nardi, 2004; Molyneaux et al., 2008; Tambunan, 2020). While vloggers from the most marginalised sector gain a source of agency and livelihood, on the other hand, the YouTube accounts of those vloggers blur the lines between private and public lives by inviting the audience into their domestic lives. The trend of representing everyday lifestyle on the YouTube platform became prominent during the COVID-19 lockdown period, and such channels gained immense popularity. During the COVID-19 lockdown period, YouTube emerged as a virtual space that provided a survival strategy for people struggling to find alternative livelihood options through the online space. This study investigates how daily lifestyle female vloggers are self-representing themselves in the online space, especially on YouTube, what kind of relationship they are developing with the digital space, and how female vloggers negotiate between private and public space while displaying their life on the YouTube platform. Moreover, it is also crucial to understand whether the participatory nature of YouTube is challenging the dominant hegemonic cultural production and altering the practices of formulaic cultural production or whether these vloggers are compelled to commodify their daily lifestyle in the conventional capitalist format. The paper also explores whether homemakers or housewives are empowered socio-economically and to what extent in the age of digital capitalism. Most importantly, it will explore the political economy of YouTube and, therefore, will deploy McKenzie Wark's (2021) concept of the vectoralist class and how these new emerging classes are changing the already established institutionalised media dynamics.

The study seeks to explore media phenomenology; therefore, I shall prioritise human experience and perception at the center of doing digital ethnography (Pink & Leder, 2013). I have adopted the textual analysis method (that is, it reads YouTube videos as texts) and have conducted in-depth interviews with vloggers of the most popular ten daily lifestyle YouTube accounts of women vloggers based in West Bengal, India. The primary criteria for selecting the vlogs would be based on popularity (views and subscriptions). The textual analysis of fifty hours of those daily vlogs have been done. In shedding light on vlogging as well as the influence of the participatory nature of YouTube on independent content creators, this research will benefit the fields of communication, women empowerment, digital media, communication policymakers, digital capitalism, and media producers.

Key Words

Female vloggers, daily vlogs, vectoralist class, digital labour, YouTube,

Narrative strategies and gender roles in institutional communication advertising about gender-based-violence

Authors

Prof. Raffaele Lombardi - Sapienza University of Rome

Abstract

The pervasiveness of the media and the ability to orient public opinion create the prerequisite for research on the recurring narratives, formats, languages and imaginaries evoked by the media on the issue of *gender-based violence*. Over time, the phenomenon of male violence against women (Morris, Ratajczak, 2019; Connell, Messerschmidt 2005) has achieved greater visibility in public discourse and the media agenda. The definition of *gender-based violence* has undergone profound transformations characterized by a centrality of the social context that redefines gender roles and relationships in modernity, characterized by deep transformations and evolutions of recent decades (Peretz, Vidmar, 2021; Lange, Young, 2019).

The data produced by Italy show a worrying under dimensioning of the problem by society and do not differ from the data released by Eurostat (2021) about other states. In fact, between 2008 and 2009, the government of different European countries began a constant process of raising awareness and denouncing the problem through the tools of institutional communication to combat and prevent *gender-based violence*. In the same years, parallel to the interest that politics and institutions have manifested towards the phenomenon, the commitment of movements such as *#metoo* and *Ni una menos* has contributed to the achievement of excellent visibility of the phenomenon in the public sphere and the media landscape by turning the spotlight on a phenomenon still little discussed in public debate.

The changes in the current media scenario and the progress of digitization have also produced transformations in information and communication of social issues. What are the interconnections between advertising media and cultural and social content? Scholars of cultural industries and communication processes have witnessed an intensification of studies in this direction (Corradi 2016; Giomi, Magarraggia 2017), involving, in particular, the analysis of press news and television programs, leaving out advertising communication products because it accused them of “woke washing” actions.

A trend not yet analyzed by the research lies precisely in those forms of institutional advertising promoted by the government, which therefore do not have the purpose of selling and promoting a product or service. This paper aims to contribute to the research on the relationship between advertising media and *gender-based violence* through an analysis of the 30 institutional communication campaigns aimed at contrasting and preventing gender-based violence in Italy, France and Spain from 2009 to 2020.

The results of the survey provide a first snapshot of the changes in terms of language and formats that have gone through institutional communication in the last decade. Specifically, we look at the

narrative tactics, the gender roles, the media product's target audience and the strategies to increase woman's empowerment in the countries involved.

Key Words

institutional communication; social advertising; gender-based violence; media representations

Identity and Attire among Female Students of Dhaka University: an intergenerational perspective

Authors

Prof. Gitiara Nasreen - University of Dhaka

Abstract

Clothing, an important aspect of non-verbal behavior, serves a wide variety of communicative functions.

In Bangladesh, we find social media users are quite concerned about women's "provocative" dress. No specific description has been identified by this author to form a definition of "provocative" dress. Nevertheless, often in Facebook posts and comments, "provocative" dresses are blamed for rape and sexual harassment.

In a country, where it is legitimized and sanctioned to talk about women's body and attire, and where it is the responsibility of men to discipline the female members of the society, to what extent University students negotiate their space through clothing?

Herstory

Women were part of all National Movements. When Dhaka University women sparked during the language movement in 1952, they conform to traditionally feminine attire. The white colored dress and no-make up reflected purity.

In 1960's, putting a red dot on the forehead and singing Tagore songs were symbols of cultural resistance as *Bangalee* women.

In recent years, the widespread use of 'hijab' by Bangladeshi women has fueled social media debates. Although the tradition of *purdah* has been existed in Bangladesh, the *hijab* differs from the conventional mode of veiling. A quick scan of the social media especially Facebook reveals that many in Bangladesh equate *hijab* with the ideology of 'political Islam', and believe that hijab poses a threat to the *Bangalee identity*. Contrary to this, quite a few others describe wearing or not wearing *hijab* as a choice, and even as a fashion statement.

Research Methods

For this paper, I would like to analyze the discourse of Facebook comments and posts. Social media can function as a public sphere and thereby facilitate deliberations of viewpoints commonly held. To examine changes in attires used by Dhaka University female students I intent to get information on women's clothing from photographs kept in University archives and posted on social media. Additionally, semi-structured interviews will be conducted on selected women students and alumnae about the dress trends they observed.

Theoretical Perspective

According to objectification theory (Fredrickson & Roberts 1997) women living in sexually saturated cultures are looked at, evaluated, and potentially objectified and treated as objects valued for their use by others. This theory explains that objectifying gaze evokes an objectified state of consciousness which influences self-perceptions

Perspectives and criticisms, such as of Erving Goffman's 'Dramaturgy' (1959), John Berger's Ways of Seeing (1972), and Laura Mulvey's (1975) 'Male Gaze' also have informed my understanding immensely.

This paper will explore how socially constructed notions of 'women's space' are being reworked in the Dhaka University Campus in 2020s . On the surface, dress-code for women has been comfortably aligned with the modern stance of consumer culture. Nevertheless, a deeper presence of the traditional perception of 'women's proper dress' also subsists prominently on campus. Conjuring up a vast world of consumerism and religious beliefs, dress-code for women nevertheless reinforce the gender boundaries and naturalize the invisible rules of space.

Key Words

Identity, Dress-Code, Female Students, Dhaka University, Facebook, Discourse Analysis, Objectification.

Migrant women in the news: using representational intersectionality to uncover multiple jeopardies in Portuguese print media

Authors

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Abstract

Historically, and geographically, Portugal is a migration country, fostering people from different origins as the Portuguese speaking community – e.g., Brazil, Angola, Mozambique, Cape Verde, Timor – and more recently people from Eastern Europe, Middle East, and other regions. The fact that, as member of the EU, Portugal has been receiving refugees from Syria and other crisis situations has led to a significant increase in the resident population and a subsequent cultural, linguistic, and religious heterogeneity, but also raising issues of gendered racism.

Media and communication research suggest that media in general and particularly news contents are important information sources on minorities and contribute to the construction of their public image. Several studies of reporters and their news sources draw its roots from questions about bias, power, and influence. This is because the use of news sources by journalists leads to a particular news agenda that favors or excludes some issues or social groups over others. Migrants, for example, have been used in discourses circulating in the media as scapegoats for different social problems, from lack of housing in urban centers to dropping international school rankings and “lack of social cohesion”. Women tend to be stereotyped and/or rendered invisible in these news.

This study departs from an intersectional perspective to explore gendered representations of migrants as it contributes to construct their public image, exploring ‘double’ or even ‘multiple jeopardies’ for women. The chose case study is of Radio and Television of Portugal (RTP group), as it is the broadcaster with the public service concession (public service Portuguese TV – PSPTV), therefore having greater responsibilities in providing inclusive programming, both in terms of entertainment and information. This media group is highly tuned into the European agenda and its channels have been conveying high visibility to migration and ethnic minorities in the news. The informative programs under analysis in this study are *Jornal da Tarde* and *Telejornal* (RTP1), *Jornal 2* (RTP2), and *24 Horas* (RTP3), which were chosen because they have a daily emission, are generalist, and target audiences with different profiles.

Our approach combines a quantitative content analysis to characterize highlight, protagonists, sources, voices, and direction with a qualitative discourse analysis focusing on major arguments for the construction of a negative or positive social image of migrant women. The corpus consists of all news items broadcasted during the first semester of 2022.

This in-depth knowledge of media representations enables understanding social constructions and adequacy of social and political strategies, given RTP group public responsibilities.

Key Words

Gender, media, migrants, intersectionality, Portuguese public service television, news analysis

Be born to a feminine machine: Exploring gender glitches of the empathetic semantic chatbot Xiaolce

Authors

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Prof. Mei Yu - Communication University of China

Abstract

In May 2014, a small team of Microsoft Bing researchers based in China created Xiaolce, an 18-year-old *female* AI chatbot designed to play well in Alan Turing's imitation game by conducting truly human-like conversations. Equipped with the Empathic Computing Framework, Xiaolce had capacities for playful conversations, a sense of humour, human social skills, and empathy, which distinguished her from predecessors of virtual assistants such as Siri, Alexa, Cortana, etc. Due to her appealing personality, Xiaolce soon established emotional bonds with over 600 million users worldwide after her release on major social media platforms, including Facebook Messenger, LINE, and China's Weibo and WeChat. Yet, since 2017 Xiaolce had been shut down because she made inflammatory political statements and voiced criticism of the Chinese government. With the research team's substantial effort to develop data filtering techniques, fortunately, Xiaolce returned to social networks in September 2021, claiming to boast 160 million monthly active users.

Xiaolce, together with Replica, Zo, Tay, SimSimi, etc., represents advanced AI-powered chatbots in real life, trending towards the aesthetics of the co-existence of the human and non-human actors in more recent research. Yet whilst this body of scholarship is primarily dominated by the 'assemblages' approach (Kitchin, 2014) by revealing the complex relationship between machinery and sociotechnical systems, it rarely pays attention to the unveiling of the gendered logics of technology (except for, e.g. Ford & Wajcman, 2017).

To address the deficit, this paper combines Russell's (2020) theory of glitch with insights from the field of posthumanist feminism, feminist STS, and infrastructure studies with a feminist sensibility. The paper takes as the point of departure the notion of technologies as structurally excluding women by writing gendered ontologies into the software infrastructure design—for instance, Xiaolce's Empathic Computing Framework. This is the gender glitch embedded in Xiaolce at the outset, with codes of 'false' gendered binaries since her birth. Following Russell, we do not claim Xiaolce's default mode of femininity is a failure constrained by China's patriarchal structure but reframe the glitch as an accidental potential to alter the gender norms of technoscience culture. Thus, in this paper, we ask:

RQ 1: How does the gender glitch become black-boxed into Xiaolce's infrastructure and affect the construction of semantic knowledge and expertise?

RQ 2: How do users perceive and experience the feminine Xiaolce?

By responding to these research questions, this paper develops a multifaced feminist framework, as mentioned earlier, for the explorative case study of Xiaolce, with a critical stance on the human-nonhuman continuum. To do so, we first walked through (Light et al., 2018) Xiaolce's applied platforms on WeChat and Weibo by observing and documenting the chatbot's functions, features, designs, and displays. This first-step fieldwork could help us acquire initial knowledge of 'who is Xiaolce?', 'what does she do?', and 'what are her (feminine) characteristics?'

Then we were involved in ongoing unstructured interviews with developers, engineers, and coders of Xiaolce between February to August 2022. Each interview was conducted to understand more about the design and implementation of Xiaolce, and the representative questions included: why was Xiaolce designed as a young schoolgirl? What are the underlying logics of Xiaolce's codes, algorithms, and architectures? What types of knowledge does Xiaolce produce? What are the maintenance mechanisms? The interviews were supplemented with a textual analysis of Xiaolce's Weibo posts (N=1966) to have a comprehensive account of the inner workings of Xiaolce. Meanwhile, we conducted a diary-interview method by recruiting 20 participants (ten males, ten females) for ten consecutive days to have systematic documentation of their experiences with and of Xiaolce on WeChat, which was also preceded and followed by semi-structured interviews.

Our central argument is that the masculine epistemologies embedded in Xiaolce is not static. Still, it offers new insights into how gender machinery holds political explosiveness for a complex web of relations, including technological developers, infrastructures, users, administrators, and cultural underpinnings. By discussing the empirical data, this paper is one of the first attempts to analyse Xiaolce from a feminist approach by fleshing out a non-human-centralist work. It contributes to a posthumanist understanding of gender glitches, which simultaneously leads to exploring issues related to empowerment, symbiotic agency, and co-existence in technological domains. Ultimately, from a non-Western vantage point, the article calls attention to the question: will gendered knowledge production become obsolete if we are attuned to the gender glitch of technology?

Key Words

Glitch feminism, chatbot, Xiaolce, gender glitches, semantic media

Girls Help Girls: Gender and Philanthropy on Ant Farm

Authors

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Abstract

Women is the social group concerned by and the donors to charity organizations at the same time. As a result, women's philanthropy has become an important research area. The history of women's philanthropy in China dates back to Han Dynasty. Since then, women have been an important force in philanthropy by influencing family charitable decisions, participating in charitable activities, and making charitable donations. Women's philanthropy research usually focuses on the motivations, the focus areas, the influence factors, and the different roles of women participating in philanthropy.

The purpose of this research is to figure out the motivations, influence factors and charity of choice for female users on Ant Farm. Ant Farm is an online public campaign launched by the Alipay app focusing on charitable donations after the success of Ant Forest. The total number of users has reached 490 million up to now. On Ant Farm, users collect eggs by feeding digital chickens and choose their favourite charity programs to donate to. And the platform will donate a certain amount of money to charity programs according to the number of eggs donated by the users. Ant Farm provides users with virtual capital and the freedom to choose charity programs, and make real donations without costing money. The focus areas of charity programs on Ant Farm include environment, education, and social welfare, and some of them are directly related to the female group.

The main research method is the semi-structured interview. Eight female users who logged in to Ant Farm more than twice a week for more than six months are selected as potential interviewees. The motivation for their charitable efforts is measured by the "6C motives", Change, Create, Connect, Commit, Collaborate and Celebrate, proposed by Hardy and Taylor. The influence factors of the charitable efforts are discussed from both the user characteristics perspective and the platform presentation perspective, including age, income, the order of charity programs and so on. All the interview material was analyzed by Nvivo 11 for encoding and analyzing.

The research results showed that age, personal income, and domestic income would not influence women's philanthropy on Ant Farm, but family influence, personal experience, and gender consciousness were important factors affecting their behaviour. Most of the interviewees preferred to donate to charity programs related to the elderly and children. The picture of different charity programs shown on the Ant Farm could encourage donations. However, some of the interviewees refused to donate to the programs directly related to the female group, such as the "Mother Well Project", which helps women in remote areas obtain fresh and clean water, because they felt that they are pitied and weak.

Key Words

gender; women's philanthropy; Ant Farm

Reconsidering the definition of noise: Multimodal analysis of computer vision datasets

Authors

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Abstract

Since Shannon and Weaver (1949) defined “noise” as an unintentional interruption in the way of message transmission, noise has been treated as what must be removed for effective communication. More recently, to construct flawless and organized datasets for machine learning, the term noise is employed to refer to irrelevant or misleading data as well as obvious errors, which leads to a tremendous amount of data being discarded (Jeatrakul et al., 2010). For example, to create a dataset containing image-text tuples for face classifications, if there is only female and male dichotomy within classification schemes, transgenders’ faces would be more mislabeled by annotators and thus removed to avoid inconsistency and misclassification (i.e., class noise). In this process, existing classification systems, which determine what is noise, are regarded as self-evident and natural (Star & Bowker, 2007).

This study tackled such classification systems defining noise regarding data cleaning process, considering that noise is an essentially relational concept (Ballard, 2010). That is, data discarded through preprocessing was re-explored by questioning the existing classification systems reaffirming the status quo such as gender binarism. Thus, it needs to be considered that noise can be important data adding magnitude and diversity within an alternative classification system (e.g., transgenders’ faces within a system considering gender spectrum). Thus, this study asked what kinds of data were discarded and ignored within datasets, particularly focusing on gender binarism, one of the oldest and strongest classification systems in our societies.

To answer the question, this study conducted multimodal (i.e., verbal and visual) discourse analysis to compare Google AI’s two datasets: Conceptual Captions 3M (CC3M) and Conceptual 12M (CC12M). CC3M contains 3.3 million images with annotations selected from 5 billion candidates through three steps of thorough filtering for a ‘cleaned’ dataset. Then, by relaxing the filtering process, CC12M containing 12 million image-text pairs was released. Assuming that various potential data conflicting gender binarism was more removed through the filtering for CC3M than CC12M for noise cleaning, three analyses comparing the two datasets were carried out: 1) Through semantic network analysis of the annotations of the datasets, what kinds of explanations about images were discarded was examined. 2) Through socio-semiotic analysis of images, what the images contained in each dataset represent were analyzed. 3) Based on the results of two previous analyses, the study examined what was explained through annotations among various elements represented in the images and what was ignored.

The results showed that annotations and images of CC3M are more compatible with gender binarism than CC12M: The annotations explaining females represented in the images of CC3M

were more about 'feminine' behaviors such as wearing makeup. Also, the ways of representing and features of females' and males' images of CC12M were more diverse. Lastly, the annotations of CC3M selectively explained objects on images that did not conflict with traditional gender roles.

This study provides meaningful implications for reconsidering the concept of noise from the feminist viewpoint, and for understanding the computational construction of meanings by examining multimodal aspects of datasets as discourses.

Key Words

Multimodal analysis, noise, data cleaning, computer vision, gender binarism, diversity

Research on the presentation of female images in the Spring Festival Gala of China Media Group (CMG)

Authors

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Abstract

CCTV Spring Festival Gala is an picnic ceremony and a feast of cultural and artistic presentation in the minds of countless Chinese people. Its influence enables its shaping and presentation of female image to have the significance of spreading culture and reflecting society, and embodies the female image in the mainstream consciousness. With the development of the times and the society, women's external image, social value, internal ideology and independent consciousness are changing, and women's aesthetic concept is also changing from simple to diverse. Is there a more diverse representation of female "beauty" in the CCTV Spring Festival Gala? Can the female image shaping and presentation in previous CCTV Spring Festival Gala keep pace with The Times? Can the current CCTV Spring Festival Gala reflect the female face of the new era? Can the mainstream ideas expressed in the Spring Festival Gala keep up with the changing new ideas of the current era? In order to study the above issues, this paper will take the CCTV Spring Festival Gala (1983-2023) as the research object, from the aspects of female image and character, social identity and value, ideology and emotion, values and other aspects in the CCTV Spring Festival Gala, combing and analyzing in chronological order, so as to study the presentation of female image in the CCTV Spring Festival Gala. The research finds that the female images in the Spring Festival Gala of each era have their characteristics of the times. With the progress of people's views and values and the change of aesthetic standards, the female images also have a new definition and the inclusiveness of women is increasingly enhanced. However, the female images presented in the Spring Festival Gala in recent years also have the defects of stereotyping and flattening, which make it difficult to reflect the thoughts, feelings and spiritual connotation of women in the new era. In the creation of the Spring Festival Gala, it is still necessary to reflect the independent consciousness and delicate emotion of women in the new era when shaping the female image, so as to create a more harmonious social gender cultural atmosphere.

Key Words

female image; CCTV Spring Festival Gala; characteristics of the times

Sexual harassment in Sports: Experience and perception of sportswomen in India

Authors

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Abstract

The incidents of sexual harassment of sportswomen are reported in media every other day in all parts of the globe - from Europe to the US and from Africa to Asia. The list of such incidents (unreported cases not counted) is long but the list of investigation and conviction is small. In India, several reports indicate that sexual harassment of sportswomen has been an all-time high since 2021. In January 2023, 30 top wrestlers including Olympic medalists staged dharna (sit-in protest) demanding action against chief of Wrestling Federation Brij Bhushan Singh for sexual harassment of sportswomen. After days of protest, Mr Singh was removed and two committees were set up for inquiry. This incident preceded by numerous cases of sexual abuse of sportswomen has precipitated need of conducting a study on sexual harassment in sports and experience and perception of sportswomen in India.

All such reports endorse the claim of predatorial behaviour and misogyny in sports. Referring to research in this area, these incidents form part of an extensive and deeply-rooted system of harassing sportswomen. As per a study conducted by Ungender, sportswomen are placed at higher risk of sexual harassment for reasons like unquestionable compliance with coaching methods, long training periods away from public scrutiny and overall authority of coach with little room for supervision and individual judgment.

In this qualitative research, data has been collected through media content and a survey. Content analysis involves news reports which appeared in media during protest by wrestlers against sexual harassment in New Delhi in January 2023. A survey has been conducted among school/university sportswomen to record their experience on sexual harassment. The sample size is 100 and respondents fall in the age bracket of 15 - 21 years. The questionnaire includes questions to understand perception of sportswomen regarding power dynamics between coach/authorities and player, and lack of accountability of coach and sports officials.

This research has been conducted in the context of theories propounded by psychological scholars. Shawn Burn says that sexual harassment of women is used by men "to protect their occupational territory." David Ley refers to "intense issues of entitlement, power and control." In such a situation, men feel it perfectly fine to engage in sexual harassment and other such behaviours. An effort has been made to revisit the feminist theory by understanding the psychological behaviour of sportswomen while they experience sexual harassment.

Sportswomen studying in schools/universities have varied experience of sexual harassment. It is mostly a part of their overall harassment which involves demeaning their personality and performance and showing disrespect to them in public view. On occasions, it also involves sexual abuse. Sportswomen accept their vulnerability and mostly avoid to raise a voice either under threat or under fear of ruining their career. This results in no-investigation, no-findings, and no-action even in grave cases. The study also talks about a few solutions to change existing equations between sportswomen and coaches/authorities so that a congenial atmosphere is created and women are saved from sexual harassment.

Key Words

Sexual harassment, Sports, sportswomen, sexual abuse, women

Caught between Chinese and American Imperialisms: Gender Politics in *Seqalu: Formosa 1967* and *Gold Leaf*

Authors

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Abstract

This project uses two television historical dramas, *Seqalu: Formosa 1967* and *Gold Leaf*, as an entry point to understand the entanglements of the two dominant, intersecting forces in the current era of “de-globalization” or the “de-coupling” of the US and Chinese empires: global capital and the nation state in Taiwan. “The more local, the more global” has become a new motto for Taiwan’s cultural production as new platforms such as Netflix open up new opportunities for local cultural/TV production. Existing scholarships theorize Netflix as a new kind of “platform imperialism”; however, the new platform has enabled a shifting of market away from China to “global audiences”. This has great implications for Taiwan’s nation-building project. During the high time of neoliberal globalization, the hegemonic concept of Chinese language market helped to center China as the primary market, subsuming Taiwan’s cultural productions into China’s imperial expansion/formation. The rise of American platforms at a time of decoupling allows for Taiwan to brand itself through commercial nationalism in producing “Taiwanese” TV dramas. This has resulted in a historical boom in cultural production, with the aim to recover Taiwan’s suppressed histories under ROC Chinese colonialism (and Chinese imperialism) in building a new Taiwan nation. The two historical TV dramas are implicated in the decolonizing (from Chineseness), Taiwanese nation-building project, with the support of global/Western capital. What distinguishes these two dramas are their strong and resilient female protagonists, both invented characters, despite both shows’ claim to historical truths. This project will unpack the gender politics as represented through the female protagonists and explore how they are made to represent the new Taiwan nation, it will also address how emphasis on “progressive” gender politics is implicated in the pursuit of global capital. Moreover, it will explore what gender politics means when theorized within the context of competing global capital, nation-building, and decolonization.

Key Words

TV drama, de-globalization, gender politics, netflix, platform imperialism, popular history

“Previously, the controlling one was me”. Gender differences in digital disconnection experiences

Authors

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Prof. Francesca Ieracitano - Sapienza University of Rome

Abstract

Digital platforms can be described as *battlefields* (Oudshoort and Pinch, 2003), where different social groups interact, being implied within the power relations of contemporary society. Structures of social power become visible through the relationship users have with technologies (Zuboff, 2015; Beer, 2017; Kirkpatrick, 2017). This also applies to digital disconnection experiences, that can reveal gender differences (Franks et al., 2018; Nguyen, 2021) and forms of unbalanced power.

We adopt a mutual shaping of gender and technology perspective (Wajcman, 2010), emphasizing the relationship between users -with their values, cultural biases, gender stereotypes - and digital platforms, where such background emerges through complex processes of (re)negotiation. Digital tools and platforms are the sources, but also the consequence, of power relations between genders (Wajcman, 2019) supported by gender affordances that are sometimes heteronormative (Shaw & Sender, 2016) and sometimes sexist (Pruchniewska, 2020).

We explore the gender differences in digital disconnection experiences among young Italian users, and the related forms of unbalanced power, as they emerge from discourses surrounding their smartphone deprivation experiences. More specifically, our RQs are:

RQ1: Are there gender differences in experiencing and interpreting digital disconnection?

RQ2: What forms of unbalanced power emerge in the different relationships boys and girls[1] have with (and through) digital technology?

The study relies on solicited diaries from 57 Italian students aged 13-26, during a 1-week smartphone deprivation experience; the diaries were analyzed through thematic analysis.

The main themes emerging from participants' narratives are:

1. *Perceptions and expectations related to smartphone deprivation*

Participants' discourses frame smartphone deprivation as a “return to authenticity”. Boys tend to perceive it as a way of “living relationships more deeply”, and of coming back to a “pre-technological” age (which includes early 2000, when they believe the Internet “was a thing for ‘rich people’” - F19m). Girls tend to perceive it as a form of liberation from relational “chains”: “it will also be a liberation, from all the people who constantly contact me and know that they cannot do so. For example, my father and brother” (R19f); “Probably, I will feel much more freedom in my actions” (GC17f).

2. *Confidence vs safety*

During the smartphone deprivation experience, boys perceived an increase in self-confidence, while girls perceived a feeling of danger and unsafety: “I also worry about having to go out alone, for example with the dog, alone without having a way to call anyone in case of danger” (B19f).

3. *Becoming aware of controlling behaviors*

Boys also became aware of their controlling attitude during the smartphone deprivation experience: “Chiara (my girlfriend) is hysterical about this smartphone thing (deprivation)... She says I do not want to call her. I made her read the professor’s email... It’s weird for me to see her so insecure; previously, the controlling one was me” (P19 m).

[1] By “boys” and “girls” we refer to participants’ self-identification; no self-identifying non-binary person took part in the experiment

Key Words

Digital disconnection; gender power relations; controlling behaviors; gender and ICT

Queer Bio-Temporalities of Pandemic Media

Authors

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Abstract

Nothing has reminded me quite so intimately that I am a fragile, slowly-dying animal as pandemic life. For years I lived in the deep bio-timeframe of distant RNA replication in labs; the tree outside of my window growing leaves, shedding them, and budding again; and the (so far) still healthy rhythm of my own breath. The neo-liberal demand that the body subsume itself to market temporalities were drowned beneath the beeping of oxygen machines and the drone of ambulance sirens. Across his career Jack/Judith Halberstam argues that those who “fail” to reproduce a heteronormative life course find themselves somewhere barren of fixed expectations, a temporal-spatial dimension he calls “queer time.” Data theorists such as Mark Andrejevic and philosopher Achille Mbembe together proffer the reminder that as life is remediated as data, queer data can activate a normative politics of risk-aversion. Yet despite the riskiness of this “failure” Halberstam sees in queer time the potential to imagine lives worth living. The pandemic likewise opened a queer temporal vacuum wherein life itself must be reinvented on a daily basis, a moment that offers opportunities to rethink and reimagine a radically humane relation to time.

This paper borrows from Halberstam’s notion of the “silly archive” and Lauren Berlant’s cultural studies-inspired method of reading across high and low ephemera to uncover cultural tensions and continuities.[4] As such it assembles a series of “exhibits” on the deep time of queer bio-media. These include time compression and dilation in pandemic TV series *Staged* and depiction of environmental deep time in “slow TV.” Each of these exhibits reflects upon how living in pandemic time may retrain us toward a refusal of the subsumption of the biological beneath digital neo-Fordism and help us imagine to what new world we might want to return. As such they create pedagogies for refusal and disengagement with the encroachment of digital capital and tools for reimagining resistance.

Key Words

queer theory, deep time, TV, pandemic, gender studies, temporality

Social media use and women's Sexual Attitude Communication in China: A discussion based on online social capital and sexual shame

Authors

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Abstract

Along with the development of information technology, social media has gradually become the main place for people to learn about sex and spread Sexual Attitude. Women's Sexual Attitude acquired in traditional families has been challenged. However, the mechanism of social media use on women's sexuality remains unclear. Besides, women's willingness and behavior to transmit their sexual Attitude hasn't be noticed by the society. Therefore, this study constructed a moderated mediation model to investigate how women change their Sexual Attitude Communication intentions and behaviors through the use of social media, especially the roles of online social capital and sexual shame in this process.

226 women participated in the study, there were 128 (56.6%) Generation Z (born between 1995 and 2009) and 98 (43.4%) non-Generation Z women. Participants completed the Social Media Use Intensity Scale, Online Social Capital Scale, Sexual Shame Scale, and Sexual Attitude Communication Scale, with Social Media Use Intensity as the independent variable, Online Social Capital as the mediator, Sexual Shame Level as the moderator, and Sexual Attitude Communication as the dependent variable, SPSS 26 and the SPSS Macro Process were used to perform data analyses.

The study yielded several major results. 1) Non-Generation Z women had significantly higher levels of sexual shame compared to Generation Z, while their willingness and behavior to transmit Sexual Attitude did not differ significantly with age. 2) The intensity of women's social media use positively predicted their willingness and behavior of Sexual Attitude Communication; 3) The online social capital of Non-Generation Z women fully mediated the relationship between social media use and sexuality transmission, and the mediating effect was moderated by sexual shame. Specifically, non-Generation Z women with high levels of sexual shame are more likely to be willing to spread their Sexual Attitude after accumulating more online social capital on social media.

These findings contribute to our understanding of how and when social media use impact women's Sexual Attitude Communication. This study suggests that women should confront their sexual shame and actively use social media to acquire scientific sexual attitudes to improve the overall level of sex education in society. Besides, it firstly measured the variable of women's Sexual Shame, which was rarely mentioned in the relatively conservative Chinese society. Moreover, the study showed that in the influence mechanism of Sexual Attitude Communication, the emotional support from bonding online social capital was more helpful for women to overcome their conservative attitudes and sexual shame. Higher levels of sexual shame may trigger higher levels of

sexual morality and responsibility for the dissemination of scientific sexual knowledge among women, thereby strengthening their willingness and behavior to disseminate.

Key Words

Social Media Use; Online social capital; Sexual Shame; Sexual Attitude

‘Bad’ journalism from good people: sexual violence, social responsibility, and change-making in Indian newsrooms

Authors

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Prof. Einar Thorsen - Bournemouth University

Abstract

Sexual violence incidents remains high in India: in 2020, one rape was reported approximately every 19 minutes. This statistic becomes even starker when one considers that in India, as in many other countries, such incidents are heavily under-reported. Recent studies have evidenced the prevalence of sexual violence in national and regional newsrooms across India, and how this challenge, along with others, shapes news content on sexual violence (eg: Sreedharan and Thorsen, 2022; Sreedharan, Thorsen and Gouthi, 2019).

This paper presents a holistic consideration of the attitudes, beliefs and conventions that shape journalistic practices in relation to sexual violence. Many journalists see their reportage as a tool for social intervention. Yet, they face considerable constraints, both in terms of the ‘localised’ news cultures (Allan 2010) within which they undertake their newswork as also the more ‘global’ societal structures enveloping their news outlets and the journalism they produce. Drawing on a thematic analysis from a multilingual dataset involving 256 semi-structured interviews with journalists across the India, we explore the underpinnings of what we consider suboptimal—and at times counterproductive—performance of the news media while reporting on sexual violence in India. Our interviewees included journalists working in 14 languages, across all six administrative regions of India, representing print, television, radio and online news, including both female (41%) and male journalists (59%).

We begin by outlining the context and scope of sexual violence in India. Then, we present insights into a dual-layered issue that curtails journalistic efficacy in terms of reporting on sexual violence—namely, the absence of formal editorial guidelines within news institutions, and the absence of a felt need among journalists for codified policies and processes beyond the legal framework or their own lived experience. We deploy the notion of journalistic doxa (Bourdieu, 2005, Shultz, 2007) and argue that India draws liberally from patriarchal attitudes and structures within and without newsrooms. Our central concern here is not solely the existence of codified guidelines or the operationalisation of these within the journalistic doxa, but the extent to which the habitus includes a sense of deontologic duty towards promoting and remedying rape and sexual violence as a social problem. This is important to understand the capacity within the journalistic community to not simply observe legal guidelines, but alter the journalistic doxa. We conclude then by analysing the change and advocacy role that journalists want to engender and the gulf that needs to be bridged to effect that change.

Key Words

Journalism, India, news, sexual violence, gender, patriarchy, communication

Male bonding through shared backstage: An analysis of Chinese Pick-up Artist interactions in Telegram group chats - GEN /ESN Joint Session

Authors

Ms. Panfeng Hu - School of Journalism and Communication, the Chinese University of Hong Kong

Abstract

The Internet has fostered the online 'pick up' and seduction community in the United States from the 1990s, which later boomed in the post-socialist China since 2007 with increasing commercialization of sexuality and an unbalanced sex ratio (Liu, 2021). Past studies have looked at PUA communities from a critical perspective by examining the broader social and political implications of PUA training and learning rooted in consumerism, neoliberalism, and a pursuit of "ideal" masculinity (Liu, 2021; Bratich, 2019). This study draws attention to the homosocial interaction between PUA learners in online chat groups from a ritual view of communication.

Telegram has been a privileged social media platform for allowing the Chinese PUA learners to share their experiences and look for advice through chat groups that have less strict moderation of pornographic content than mainstream Chinese platforms such as WeChat while preserving user anonymity (Semenzin & Bainotti, 2020). Telegram also serves as a safe backstage for the PUA learners to reveal their intentions, desires, and characters while developing homosocial bonds through shared beliefs and endeavors. This study approaches the backstage online interactions as the construction and maintenance of the gendered cultural order through examinations of the negotiated meanings people build into their PUA terminologies and practices and how these influence their sociosexual relations both online and offline (Flood, 2008; Carey, 2008). The study will draw on data collected from digital ethnography approach. In order to capture PUA learners backstage revelation of their motivation, understanding, and feelings about their PUA practices and objects, I will conduct non-participant observation by reading the chat history of active public Telegram chat groups where PUA learners share and discuss their experiences. In addition, I will recruit around 15 active members of the group through private chat for semi-structured interviews focusing on their understand of PUA, their interactions with other PUA learners, as well as their heterosexual involvement. A qualitative analysis of the PUA chat group members' practices, conceptions, and relations will provide a broader understanding of the homosocial bonding in the online space and its influence on heterosexual men's sociosexual relationships.

Key Words

homosociality, pick-up artists, Telegram, China

Dating apps, gay men and open relationships: uses, practices and motivations

Authors

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Dr. Arnau Roig - Universitat Pompeu Fabra

Abstract

Consensual non-monogamous (CNM) relationships are relationships in which partners have agreed to the possibility of having sexual, romantic, and/or emotional relationships with others outside of the primary partner (Stults, 2019; Fairbrother, Hart & Fairbrother, 2019). CNM relationships are increasing in prevalence and becoming more visible in mainstream media and in societies (Balzarini & Muise, 2020). This has aroused the interest of researchers, who are just beginning to explore it from a non-pathologizing perspective (Barker, 2005; Barker & Langdridge, 2010).

There is a wide variety of relationships that fall under this umbrella concept, however, for this research we will focus mainly on the so-called 'open relationships' and, particularly, between gay men. CNM relationships are common among gay and bisexual men (GBM). Prevalence estimates vary across studies, but approximately 47–60% of partnered GBM are estimated to have some type of CNM relationship agreement (Stewart, Stults, & Ristuccia, 2021). Despite the high prevalence, CNM relationships are still considered a social taboo and usually remain invisible. This has contributed to the fact that people who had CNM relationships have had to hide them. In consequence, the management of visibility when having sexual relations with other people outside the primary partner becomes a relevant issue. The arrival of dating apps has greatly facilitated this management, since they offer a virtual space in which to find other sexual partners without having to expose themselves to traditional public spaces. But at the same time, the growing popularity of the dating apps may be making these virtual spaces too visible. In this context, people in CNM relationships have to deal with anonymity and public exposure when using dating apps to find sexual partners.

However, although interest, both social and academic, in consensual non-monogamy (CNM) is increasing, little is known about ways to manage sexual encounters. The main goal of this study is to understand how gay men in open relationships are using dating apps to manage encounters with other sexual partners and how the use of these apps is affecting their CNM relationships. To this end, we carried out in-depth interviews to a sample of 20 adult gay men (average age 36,6) that had an open relationship to explore their experiences when using dating apps.

Our results show that all the participants agreed in considering the apps a useful, positive tool that had improved their CNM relationships at all levels and that they will continue to use in the future. Nonetheless, the results also allow us to discuss issues like the management of visibility, the forms of self-presentation in apps, their influence on the primary partner, the creation of rules and the

motivations why they reveal it or not to their partner, their acquaintances and their new sexual partners.

Key Words

Dating apps, Gay men, Open relationships, Digital media, Visibility, Self-presentation

Women, technology and the gendered body in the post-pandemic era

Authors

Dr. Jen-Yi Chen - Fooyin University

Abstract

This study focuses on the process of how the combination of 'hard' scientific technology to keep skin flawless and ageless and 'soft' women bodies re-conceptualizes the importance of women's bodies in cosmetic industry in the post-pandemic era. It asks the way in which ideas and values of science may attribute to the discourse of women's bodies, especially their faces. In recent years, there has been a significant subtle revolution in cosmetics science. This evolving role of science in cosmetic research, especially in skincare products, has taken on a new role in advertising. The scientific and technological advancements in cosmetics have been designed as 'helpers' to the management of skin imperfections. These products are promoted as what Chen (2015, p.207) refers to as "the scientification of beauty". Rhetorical strategies and linguistic realizations, such as use of technical jargon, weasel words or science-like terms, have been adopted to promote advertised cosmetics. Advertising's representation of science is predominantly depicted as information about certainty, authentication, efficacy, trust and reliability, particularly in the highly profitable commercialized beauty industry. Drawing on Multimodal Critical Discourse Analysis, this study focuses on L'oréal's international website (<https://www.loreal.com/en/>), examining how L'oréal uses science to modify women's appearance physically and exploring how L'oréal connects science to the notion of women's bodies. In the website, the correlation *women's bodies*, *especially faces*, and *product* is dominant via the scientific discourse. Using science is presented as a positive and empowering agency, protector and helper to substantiate the claims to 'create revolutionary beauty experiences'. The website simultaneously promotes a new discourse about a woman's body in which her body is presented as a form of ethical consumption choice. A version of new woman's body is projected as something achievable and attainable, and transformable on the presumption that looking beautiful is universally a desirable ambition. As Lazar (2011, p.43) puts it, a 'self-help' discourse is constructed to 'suggest that emancipation lies in their own hands'. However, the analysis shows that the underlying discourse pathologizes women's bodies and presents their bodies as something which can be created through the consumption of 'technologized' cosmetics by science and the vast array of technologies. For women, the 'lookism' of beauty (Lazar, 2011) seems to be a never-ending process and burden within self-care regimes of a contemporary 'beautiful' neoliberal citizenship. Women have compromised to construct the best mode of themselves at every stage of life, which legitimizes sexist expectations about women's bodies, in particular their faces, to remain young, ageless and attractive. In the 21st century, the beauty industry, combining with the cutting-edged science, continues to serve to reinforce hegemonic cultural attitudes of what constitutes a woman's body even in the post-pandemic era.

Key Words

science, body, critical discourse analysis

What makes gender-based violence a (less) prominent issue?—A dynamic analysis of NAS based on “China Restaurant Assault”

Authors

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Abstract

In China, four female diners were brutally attacked on June 10, 2022, for rejecting harassment. The related hashtag on Weibo quickly generated more than half a billion views, with many people urging a crackdown on gender-based violence. Chinese mainstream newspapers, however, paid more attention to the evil force behind the beaters. Selective coverage affected public opinion nationwide (Hu, 2003). It is worth exploring how the media influenced public perception of gender issues in the event by using agenda-setting theory. The issue attention cycle (Downs, 1972) theory indicated that public attention followed different processes. With a dynamic perspective, the study analyzed the changing patterns in the salience of gender issues and their attributes in the media and public agenda. The network agenda-setting (Guo&McCombs, 2011) effect was also examined for the longitudinal dimension. By applying the Bertopic algorithm and social network analysis, the study verified the applicability of NAS for events containing gender issues. It also provided a reference for understanding gender conflict and communication effectiveness in China.

The transfer of the salience (McCombs&Shaw, 1972) was widely used to understand social problems, but Kenney (2003) argued that gender issues were largely ignored. Subsequently, many researchers began to link the gender agenda to policy making (Ertürk, 2004; Lombardo, 2005; Nzomo, 2011; Fernelius, 2019). Colombini (2015) used agenda-setting to investigate how gender violence was addressed. Clearly, the inclusion of gender issues made contributions to gender equality. In 2011, a third level of agenda-setting theory (Guo&McCombs) was proposed, suggesting network structures could more accurately depict the shape of public perception (Shi, 2017). However, few studies have applied NAS to analyze gender issues.

With reference to the above research, this study conducted a longitudinal analysis of NAS on gender issues. 310 news articles and 10,137 texts related to “China Restaurant Assault” were analyzed by the Bertopic algorithm. The event was divided into three stages according to the issue attention cycle: (A) alarmed discovery, (B) declining interest, and (C) post-problem. At each stage, the author mapped the network structures of agendas by UCNET and verified the NAS effect by QAP. The author also traced changes in the salience of gender issues through Centrality and Core-Periphery analysis.

The study revealed that gender issues in the public network agenda were gradually marginalized and converged with the media agenda as the stages developed. Specifically, although gender issues in the public network agenda were more prominent than in the media, the centrality parameters and the number of core gender issues were declining. However, there was no significant change in the media agenda. Besides, there was no QAP correlation between the media

and public agenda at the first stage, while it showed a significant correlation at the last two stages. It was proved that coverage strategies affected the extent to which the population values gender issues. Chinese media should take more responsibility for their coverage of gender issues.

Key Words

gender violence; China Restaurant Assault; network agenda setting

Menstrual Anxiety and Women's Empowerment: A Content Analysis of the "Dayima (Big Aunt)" Hashtag on Weibo

Authors

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Abstract

Menstruation is a physiological phenomenon that most women experience every month. The early, late or other abnormal phenomena of menstruation can be a signal from the body, and the scientific understanding of this signal should be to seek medical support. However, many women on the Weibo hashtag "Dayima" (which means big aunt in Chinese, referring to menstruation) choose to seek out "metaphysics": posting on the chat to "call for big aunt", meaning they want their period to come on time. And if their wishes come true, they may post on the hashtag about fulfilling the wish, e.g. "Big aunt came to me, you can call for her, sisters".

It is clear that online wishing is not a variable that affects the menstrual cycle, and that the "call for big aunt" is driven by the anxiety of women affected by premenstrual syndrome (PMS).

Nevertheless, in this kind of presentation of menstrual anxiety, there is the possibility of breaking the taboo of menstruation, constructing a community of women's online discourse, and finally achieving women's empowerment.

Women's empowerment can be defined as the enhancement of women's sense of self-worth, their ability to determine their own choices, and their right to influence change. The research question of this paper is: Whether the content of posts in the Weibo hashtag "Dayima" promote women's empowerment, and if so, how?

This paper conducts a content analysis of posts on the Weibo Hashtag "Dayima". The posts on the hashtag "Dayima" from 1 October to 20 December 2022 were collected using Octopus, and a total of 412 valid data were obtained. This paper introduces three themes of the coding category: the first is menstrual health, which includes three categories: advice, advice seeking, and menstrual symptoms; the second theme is menstrual shaming; and the third theme is menstrual positivity, which includes online wishing and fulfilling wishes.

The data reveals that the posts on the Weibo Hashtag "Dayima" are dominated by the theme of "menstrual positivity", with the vast majority of them making and fulfilling wishes, and that the positive feedback from this process stimulates users to keep making wishes, which is conducive to the development of a pseudo-environment in which women can express themselves in a feminine discourse coalition. In examining advice-seeking posts, the paper finds that Husserl's theory of co-occurrence explains the importance of social media in validating the presence of the "other" for female users. The precise description of menstrual symptoms in the community is also a form of empowerment. Overall, the posts in the Weibo hashtag "Dayima" has a positive effect on women's empowerment.

This paper hopes to fill the gap in scholarly research on the underrepresented topic of women's menstruation and to engage in a dialogue with theories of female empowerment.

Key Words

menstruation, women's empowerment, social media, PMS

How are LGBT+ characters represented on Video-on-Demand platforms?

Authors

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Dr. Beatriz González-de-Garay - Universidad de Salamanca

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Abstract

In recent years the consumption of audiovisuals on video-on-demand platforms has grown exponentially. Paul Julian Smith (2017) highlighted the impressive impact and cultural richness of the Spanish TV industry, which has seen its content become widely popular on a global scale due to the rise of video-on-demand platforms. At the same time, the study of the representation of LGBT+ characters has also gained interest, shifting the focus from what percentage of characters are LGBT+ to the study of how these characters are represented. Multiple studies (e.g., Madzarevic & Soto-Sanfiel, 2019; Rössler & Brosius, 2001; Schiappa et al., 2006) have found evidence supporting the positive impact of audiovisual media on attitudes towards homosexuality. Exposure to "positive" representation of gay and lesbian characters has also been shown to decrease prejudice and influence the formation of identities (Gomillion & Giuliano, 2011; Meyer, 2003). However, further research is needed in this field to build a more comprehensive understanding, especially in VOD which is a relatively new phenomenon. This study aims to study how LGBT+ characters are represented in Original Spanish Video-on-Demand Series. For this study, a content analysis was conducted on a random episode of each of the 38 Original Spanish video-on-demand series produced in Spain between 2020 and 2021. A team of 9 researchers coded the socio-demographic and psychological characteristics of 749 characters (43.9% female). Regarding the percentage of LGBT+ characters compared to the percentage of LGBT+ people in the general population, we can say no underrepresentation was found in the percentage of trans characters. Despite of this, all the characters were trans-female. Moreover, there is an underrepresentation of non-heterosexual characters: only 4% of the characters have been coded as non-heterosexual when it is estimated that in the general Spanish population it is 10%. Moreover, among the non-heterosexual people, 63% were gay-cis-man, thus making other types of realities invisible. In terms of how these characters are represented, in trans-female characters we found that they were more hypersexualised and had more health problems. In this sense, trans women are also the recipients of more violence, and the perpetrators of violence tend to be cis-men. In terms of sexual orientation, we found fewer differences. Specifically, we found that heterosexual characters had fewer conversations about family than non-heterosexual characters. In conclusion, we found that there is still an underrepresentation of trans-male and LGB+ characters in video-on-demand series. Furthermore, the representation of non-heterosexual characters is basically focused on gay-cis-male characters. It is important to note that in terms of how these characters are represented, we did find important differences between trans-female characters but not in terms of the sexual orientation of the people.

Key Words

LGBT, VOD, series, representation, Spanish

Beyond the paradox: Self-worth and Empowerment practice of Chinese rural women e-commerce anchors in the digital age

Authors

Prof. Yun Long - Communication University of China

Dr. Xin Zeng - Institute of Journalism and Communication, Chinese Academy of Social Science

Abstract

At present, there are around 250 million women living in the countryside, facing problems, such as insufficient education, low income and inferior family status. With the popularity of various kinds of live videos online, and their social influences and economic benefits becoming more visible, a number of rural residents are swarming into e-commerce to be anchors. This helps rural women to go from being 'unseen' to 'being seen', seemingly a start to enhancing their empowerment. However, given the problems of traditional values, whether joining e-commerce can essentially change the family status and lives of these women, is still to be questioned.

This study focuses on these female anchors in e-commerce in rural China. Starting from the self-narratives, this study tries to understand how they empower themselves by being e-commerce anchors and explores the relationship between digital technology, gender norms and the individual ways in which they use e-commerce. Three villages known for e-commerce practice were chosen, respectively in Henan, Heilongjiang and Yunnan, which represent three areas of China: central, north-east and south-west. The differentiation in location, business foundation and e-commerce models provides comparative perspectives.

The study started by fieldwork observation and proceeded to intensive interviews. After observations, 20 in-depth interviews were conducted with female anchors and managers in e-commerce labor unions, exploring the experiences of women anchors in terms of their motivation and obstacles to and paradoxes of their participation. For example, how do they negotiate the paradox of being both modern women in the digital age and a submissive wife within the traditional social hierarchy?

Results show that becoming an anchor provides rural women with opportunities to explore self-worth and to adjust their life status. However, these opportunities are still at a nascent stage, yet to change the male-dominated situation. This research shows that this awakening has brought conflicts to family lives and local relationships in traditional Chinese societies. Therefore, becoming an anchor has caused contradictory identities which empower as well as pressurize these rural women. Even though the effects of empowerment are limited, they have inspired these women's entrepreneurial self-worth, enhanced their abilities in communication and has helped these women to form a self-organized social network community based on working relations, promoting their social skills at the same time as their vocational skills. These are big breakthroughs for housewives in rural China, and show that these women have the possibility of proceeding beyond the paradox of being trapped in terms traditional female roads while undertaking digital age work.

This research implies that the paradox faced by these rural women is an image of the paradox faced by traditional society in the process of modernization as a whole. Finally, this research crystallizes the perennial question of how women as dis-empowered members of human society can find their place in the digitalize modern world.

Key Words

rural women, e-commerce anchors, paradox, empower, negotiation

Teaching Gender in the Classroom: A Case Study of Gender Role Issues on High School Curriculum in Indonesia

Authors

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Abstract

Indonesia as one of the biggest muslim country in the world perhaps have already succeeded to increase female enrolment to schools. In 2021, there are 54.9% female students from total 5,01 million high school students in Indonesia, it shows a better access to education.

Yet Indonesia is still world's third ranked in violence against women cases that implies the awareness and understanding about gender equality need to be improved. It raised question why does gender inequality still become major when access to education is equally to all people? Education curriculum including learning courses and teaching method could be the reason.

We conduct study in West Java high schools to understand about the gender role issues implementation on formal education curriculum This study is a part of our research on exploring alternatives education media related to gender literacy for high school students. There are 2 public high schools and 2 private high schools as research sample. Focus of the study is: how the high school teachers teaching gender role related issues in the formal high school curriculum.

This study has three main objectives. First is to identify the specific learning course that contain gender role issues. Second is to explore the gender role stereotyped in the mind of high school teachers. Third is to explore teaching method and deliverables related to gender role in courses. The research involved two stages, one for the face to face in-depth interviews to 6 female teachers and 6 male teachers. Second is systematic review of Indonesian high school curriculum in the period of 2017 – 2020.

It was found there is no specific course in the curriculum focus on gender equality and gender roles issues. Subject related to gender roles were only included as a part of real life examples in biology, sports, and religion course. Particularly on religion course, male position is more dominant than female in terms of daily activities, worship, personal relationship, and career. Furthermore, there are several gender roles stereotyped beliefs by female and male teachers to be taught as examples such as recommendations of the selection of university majors for final year students and the descriptions of professional occupation that are specific to certain gender. In the aspect of teaching method, teachers interact and teach differently with female and male students in achievement of academic skills urgency. As a main figure in the classroom teacher bias can be influenced to students' perceptions and values. The effect of teachers' beliefs and attitudes with respect to gender roles has received less attention. In conclusion, the formal high school curriculum need to be included about gender issues and teacher should be in the position to support for gender equality despite personal beliefs.

Key Words

gender role, education, gender inequality, gender literacy

Self Presentation and Media Empowerment of Chinese Rural women in TikTok

Authors

Prof. Qin Wang - Media and Gender Institute, Communication University of China

Abstract

In mass media communication, the media image of Chinese rural women is often "symbolic annihilation", they are the "lost language" people who are mostly depicted as "urban outsiders" such as rural working girls and rural domestic workers, or "traditional rural women" such as escort mothers and left-behind women. Rural women especially in remote regions are doubly disadvantaged in terms of class and gender.

The development of short video such as TikTok has changed the focus of media empowerment from "communication for the weak" to "communication of the weak". The participation of rural women in short video communication is conducive to bridging the gender digital divide and promoting individual development. This paper examines the media use of Chinese rural women in TikTok from the perspective of media empowerment, and explores the possibility of using short video communication to empower themselves in the class and gender dimensions.

This paper focuses on rural women's short video accounts on the TikTok platform, using purposeful sampling and selecting 40 accounts with more than one million followers. Through content analysis and text analysis, a thorough analysis of rural women's self-presentation in short videos is conducted to understand the situation of rural women and media usage. This study considers rural women as subjects of communication and focuses on the features of subjective expression of their experience and participation in the media.

The study finds that, first, in terms of age composition, young women are the main force behind short rural video creation. 20 to 35 years of age, which represents 82% of the total. Furthermore, elderly women creators are increasingly present and unique. Secondly, in terms of short video content, rural women's short videos mainly include daily life category, skill demonstration category, short drama performance category, rural style category and e-commerce with goods category. Among them, videos of daily life that replicate the rural lifestyle are especially popular, with 58%.

The main demand of short video communication is self-expression, which changes the image of rural women from "other-shaping" to "self-shaping". The study revealed that short video communication presents more innovative developments at different levels, such as background narration, female narration and rural narration.

Firstly, the media image of rural women is reconstructed through the voice of the bottom. The short video shows a rich and diverse life of rural women and a group of new rural women with ideals, vitality and capability. Secondly, the cultural value of the countryside is rediscovered through women's perspective. Short videos of rural life show a kind of nostalgia in the media

landscape. The short videos of rural life from women's perspective focus on the diversified records of rural women's lives, showing the simple and vivid rural life and rural culture. Thirdly, the identity of rural women is realized through self-expression. Rural women are the action subjects of short video communication. Social media communication helps them to realize their self-esteem and identity, and to demonstrate feminine subjectivity in the communication of rural culture.

Key Words

Chinese rural women; media empowerment; self-presentation; short video ; TikTok

“Black Box” : the Online Censorship and Public Opinion Monitoring in #MeToo China

Authors

Ms. Huanyu Huang - University of Westminster

Abstract

In 2018, following the global trend of anti-sexual harassment and assault campaigns, China launched the online #MeToo movement on its own social media platforms. However, when it comes to online feminism and digital activism in China, censorship and public opinion monitoring are always issues that cannot be bypassed, which was clearly reflected in #MeToo China. In 2018, a large number of articles created by participants were deleted during the movement process. After #MeToo China took place, activists who want to keep their voices heard have also been subjected to varying censorship and public opinion monitoring over the past five years. What are the implications of this censorship rule for the movement and its subsequent development? What challenges will Chinese feminists face under such circumstances? Drawing on empirical research with 12 core participants of #MeToo China, collecting samples through semi-structured interviews, this article investigates these two questions and reports three major findings. First, the constant censorship and public opinion monitoring has weakened the influence of #MeToo China, and it continues to narrow the avenues for women to speak their voices and thus deny them the right to speak. Second, the ambiguity of the censorship rules makes the whole process of censorship a "black box" that cannot be seen inside and that is not allowed to discuss. Under such circumstances, Internet companies and individuals have to "self-censor" to survive. Third, the censorship system facilitates the formation and functioning of a power relationship. Censorship creates a power relationship of domination and subordination between the state and the people. The self-censorship of people, in turn, strengthens this relationship, making themselves a mechanism for power relations. The present findings highlight the distinctive challenges faced by Chinese feminists in the non-Western context and provide a reference for subsequent research on online feminism and digital activism in authoritarian countries.

Key Words

Online feminism, digital activism, voice and visibility

Socializing interns with sexism eyesight: exploring gender stereotypes and segregation in Chinese PR industry

Authors

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Abstract

Over the last decade, the global rise of gender egalitarianism has led to a significant decrease in public tolerance for sexism across the workplace. Although the discrimination against women seems to have been smashed with the influx of women into the public relations (PR) industry, gender stereotypes towards female practitioners are still prevalent. PR interns can provide new insights regarding gender issues with a fresh perspective, and their perceptions can also affect their career orientation. With the previous studies mainly focusing on how professional PR practitioners define gender (Place, 2015) and perceive gender discrepancies (Molleda & Ferguson, 2004), there's a lack of sufficient research empathizing on the sexism from PR interns' perspective, especially in the context of Chinese society. Aiming to figure out how interns are socialized from the sexism perspective in the Chinese PR industry, this study explores PR interns' perceptions, expressions, and experiences of gender stereotypes during their everyday internship.

By employing qualitative inquiry in a Chinese context, this study collects data through the in-depth interview with 21 university students who had internship experiences in the PR industry and applies a feminist standpoint at the analytical level. The findings firstly show the industry is a feminizing field because the women PR practitioners dominates in the industry at leadership, management, and normal employee levels. Then, gender stereotypes are stabilized by encouraging female interns ought to be more patient and do more communicating tasks, as well as by constructing a gendered image of women PR practitioners as "natural born communicators" and "detail-oriented". Lastly, social norms continue to discipline and restrict occupational choices by women and men, thereby distorting labor markets and reinforcing the clustering phenomenon of women PR practitioners. This study indicates the industry as a feminizing field is showing the controversial realities between women's dominance in multiple positions and gender inequality in reproducing the patriarchy ideology. Through the fresh eyes of interns, findings reveal that under the ideology of patriarchal society in China, the Chinese PR industry presents an extraordinary female-oriented trend. Yet, there are everyday practices in which women and sexual minorities are suppressed and disciplined through gender stereotypes and inequality.

Key Words

Public relations, internship, gender stereotypes, gender segregation, socialization, China, patriarchy.

How and why social media objectified content affects female college students' appearance anxiety? A mixed methods study

Authors

Prof. Xi Jiang - Guangdong University of Foreign Studies

Abstract

With the advent of 5G, social media has gradually become an indispensable part of people's daily lives. However, the display, evaluation and discussion of female appearance and physical features on social media have become the most common forms of objectification, which is likely to raise mental and psychological problems for female users. Catering to market trends, RED (a popular social APP based in China) has attached great importance to image-and-text posts and presents distinctive characteristics such as delicacy, elegance, and filtering. In this way, RED has gained massive users in China and 90% of them are female users.

By means of experimental methods and in-depth interviews in light of the Objectification Theory, this study aims to examine the appearance anxiety of Chinese female college students while using RED and investigate the influence mechanism and causality of this kind of anxiety.

Through quantitative research, this study reveals that (1) compared with the general contents, the objectified contents on RED can significantly increase the level of appearance anxiety among female college students, and (2) the objectified contents posted on RED has positive effects on the appearance anxiety of female college students by improving their self-objectification level, which means that self-objectification has a mediating effect between the objectified content of RED and appearance anxiety.

The in-depth interviews show that for female college students, RED satisfies their increasing social communication needs and develops their user habits, making it one of the most frequently used social APPs among this group. (1) Affected by the exquisite atmosphere created by RED and the influence of individual objectification experiences of male gaze, female college students tend to observe themselves as objects when they are exposed to objectified contents, which leads to an increase in the level of self-objectification. In addition, (2) Female college students are easy to examine themselves while comparing appearance with others, which leads to the rise in appearance anxiety level. Lastly, (3) the society's unified aesthetic and harsh label on women's appearance adds the appearance burden to female college students, getting caught into anxiety.

The results of this study support the Objectification Theory model and enrich its practical applications in the media field. At the same time, this study expects to (1) help female college students realize their self-objectification behaviors as well as the appearance anxiety and improve their acceptance of physical appearance; (2) social media platforms and practitioners can appropriately change and adjust the construction and presentation of contents to create a more harmonious and healthier cyberspace; (3) women's mental health and rights should continue to be highly valued by all sectors of society.

Key Words

Social Media, Objectification Theory, Appearance Anxiety, Female College Students,

Exploring the role of Masjid and Imam in achieving gender equality and empowerment of rural women and girls in Pakistan

Authors

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Abstract

Pakistan has a majority rural population; the rural culture is a unique mix of traditional living and religious influence inspired by Islamic teachings as well as other religion-based practices of subcontinent. *Masjid* (Mosque), having a central role in a Muslim's life in every locale and more so among rural inhabitants (Nawab et al., 2006) is seen like places of worship in other religions as patriarchal institution where misogyny and racism form part of daily sermons (Idriss, 2020). Female populations especially those belonging to rural areas and lower socioeconomic segments are the major target of the issues emanating from traditional mindset and inherently more affected by the dilapidated quality of life than their male counterparts hence subjecting them to two-pronged suppression; one posed by the collective system and the other by patriarchal underpinnings of culture that render them under male domination. Since the UN program for women empowerment highlights the importance of focusing efforts on rural women and girls to overcome discrimination faced by them, the need arises to find indigenized solutions to improve the status of women through the role of *Masjid* and *Imam/Maulvi* (Muslim religious leader) by virtue of having a central place in rural life. The role of Mosque and *Imam* has been academically investigated in the context of European and North American Muslim communities for generating awareness against domestic violence (Nowrin, 2021; Idriss, 2020), and health promotion (King et al., 2014; Mustafa et al 2017; Padela et al., 2011; Pratt et al., 2020) whereas Cheema et al. (2014) studied role of mosque in disaster in context of Pakistan. However, in case of improving status of Muslim women, Kirmani and Phillips (2011) emphasize "a need for more research into outcomes of approaches that utilize religious discourses and/or actors" (p. 97) in devising development policies. The central role of *Masjid* and the privileged position an Imam occupies in a rural dwelling calls for its utilization for promoting women rights and status in Islam especially in the context of Pakistani society which is an underexplored area both in academic discourses and development initiatives. The potential of rural Mosques as gendered spaces with male *Imams* and largely male audience can be exploited for likelihood of gender-egalitarian messages being more convincing in a patriarchal setup. This study finds an answer to what is the possibility of making *Masjid* promoter of women rights to uplift socio-economic status of rural women and girls in Pakistan as set out by the UN plan of action. It engages with the scientific enquiries on the role of religion/religious leader in imparting awareness and reforming society through communication, and has theoretical underpinnings of agenda setting theory. Methodology involves qualitative content analysis of religious sermons by *Maulvis* highlighting status of women in Islam to the rural audience, in-depth interviews of selected male members from their publics (on-site and online) to know the efficacy of the sermon's content, and a qualitative survey by at least eight *Imams/Maulvis* to know the

prospects of focusing on women rights and status under *Shariah* (Islamic legal framework) in their sermons across sectarian affiliations.

The outcomes are expected to help testing the vitality of the idea of both indigenizing and prioritizing the UN program for women in order to devise a concrete plan of action for Pakistan.

Key Words

Gender equality, indigenizing women empowerment, Islam, Mosque, Shariah, sermons,

Defying old gender stereotypes in Disney's female characters. The heroine journey as a new narrative structure in the villains' story

Authors

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Abstract

In recent decades Disney has innovated in the creation of female characters. From strong and self-sufficient young women beyond the romantic stereotype of the fairytale princess, traditionally represented from passivity and dependence (Brugué and Auba, 2019), to the conversion of classical villains into the heroines of their own stories. As a result of the advance of Feminism in popular culture, major fictional factories have been moved to promote a gender perspective in the marketing of their products, specially the ones aimed to young audiences. Along with the proliferation of remakes and live actions that update the technology of Disney's animated stories, we find spin-offs that raise the possibility of renewing the discourse of their classic stories. This is the case with films such as *Maleficent* (2014-2019) or *Cruella* (2021), which are born from classic female characters from Disney mythology and pose the narrative challenge of turning the old villain into a new heroine. Although the revisitation of Disney villains has aroused the interest of studies from an LGTBIQ + perspective (Brown, 2021; Helmsing, 2016; McLeod 2016; Putman, 2013 Giunchigliani, 2011), their representation has not been analyzed from a narrative point of view.

The study's goal is to analyze, from a gender perspective, the conversion of classic villains into heroines of the new Disney spin-off movies. To do so, we delve into the mythological analysis of narrative structures to detect what kind of model or mythical representations these films can provide to their audiences. Specifically, we analyze what narrative strategies are followed to turn the villain into a heroine and what plot structures enable the development of a narrative arc of its own for figures that were traditionally created from gender stereotypes. Our ultimate goal is to explore the extent to which Disney's spin-off strategy achieves innovation from a gender perspective.

The methodology combines the study of the plots according to discourse analysis (Greimas, 1973), the close reading (Castelló, 2008) in the analysis of the construction of the new main characters, as well as the myth analysis. In this last point we analyse the narrative structures used in the transformation of the new female characters under the prism of The Heroine's Journey narrative model (Murdock, 2020 [1990]; Frankel, 2014), a classic structure for fairytale and adventure from a gender perspective.

The results show the persistence of gender stereotypes, both in the conversion of the villain into the subject of the action, which often generates the need to justify its action with the creation of a

new female villain, as in the narrative structures that sustain the character's transformation, often linked to romantic love or revenge.

Key Words

Fiction; Disney; Heroine's Journey, Close Reading, Gender perspective, female characters

Broadcast Your Self: A Critique of Ultra-right Anti-feminism on Social Media

Authors

Dr. Cinzia Padovani - Southern Illinois University Carbondale

Abstract

Introduction

This case study analyzes a selection of media texts (videos) on the popular social media platform YouTube, by two ultra-right female influencers (Brittaney Pettibone and Lauren Southern) [1]. These are some of the most influent bloggers in the alt-right movement, dedicating their talent to attacking feminism in support of a return to a new era of women happiness, a sort of pre-feminist golden era. These social media personalities, young and upper-class, believe that their generation has the moral obligation to save the identity of a White, Christian Europe (and North America). In this grand plan to defend their white identity, a rejection of feminism in all its forms is key.

Theoretical Framework

The case study at hand is part of the decades-old anti-feminist backlash (Faludi 1992), a movement that began in the late 1970s and has found on the internet/social media a hospitable environment. Although women activism in conservative movements is not a new phenomenon (Schreiber 2008; Bacchetta&Power 2013), I argue that contemporary social media personalities have both the technological capabilities and know-how to reach out to broader audiences to be part of the ultra-right metapolitical project. *Metapolitics* refers to the process through which ideas once at the margin of the political discourse become normalized through the intervention in the ideological sphere (Cammaerts 2022). The Anti-feminism discourse, of which these bloggers are representative, illuminates this growing phenomenon (Koulourouris 2018).

Brittaney and Lauren

Through their savvy use of social media and well-funded publicity campaigns, these social media personalities are able to bring old ideologies to new, younger audiences. How can we detect those ideologies and challenge them? How do audiences engage with these media texts? What new insights can we gather about this anti-feminist backlash on social media?

I analyze the 7 most popular video uploads on the two YouTube channels (14 videos, & average length each) and perform a Critical Discourse Analysis of the transcripts (Wodak and Richardson 2013).

Preliminary Analysis:

There are at least three main roles that the two social media personalities perform: 1) the *Mentor* for younger women to identify with; 2) the *Ideal Woman*, for male audience members (there are

many self-identifying males on these YouTube channels); and 3) the *Self-Sacrificing Woman*, the 'pure woman' who teaches others the right path.

Conclusions

The paper concludes with suggestions about the responses to the ultra-right. Taking it from the anti-fascist struggle, we need a unified front to tackle this from a variety of points: structural as well as in the cultural sphere.

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[1] In this paper, I refer to the alt-right interchangeably as the ultra-right (see Mudde 2000).

Key Words

far-right feminism, ultra-right feminism, social media, influencers, meta politics

Gender and Music Industry Work: Presenting the Initial Findings of a Systematic Literature Review that will Inform an Intersectional Investigation into how Gender Operates in Music Industry Organisations in Ireland

Authors

Ms. Yvonne Kiely - Dublin City University

Abstract

Research agendas concerned with gender and music industry work have broadened their scope in recent years, moving beyond a focus on creative artists and performers, to interrogate the working lives of non-creative personnel in various music sectors (e.g. Black Lives in Music, 2021). The majority of these investigations are carried out in the form of surveys and industry-led reports, and favour a counting bodies approach to accounting for representation across occupations and music sectors. To date, scarce attention has been paid, in any country, to the music industry *organisations* within which many of these labour relations take shape. Moreover, there is a dearth of research on how the gender relations of music industry organisations operate and pattern the organisational realities of employees. Meanwhile, public accounts of misconduct by employees of organisations and of the artists they profit from continue to emerge, with high profile cases including the corrupt practices of the National Academy of Recording Arts and Science who make decisions about Grammy nominees (Deborah Dugan v National Academy of Recording Arts and Sciences, 2020), Sony Music and the employees of its label divisions who were complicit in shielding the now imprisoned artist R. Kelly from scrutiny (Surviving R. Kelly, 2023), Universal Music Group and their silence in the wake of accusations from co-workers against former Def Jam (a hip-hop label bought by Universal) co-founder Russell Simmons (Yoo, 2017), and multiple internal reports of sexual misconduct within Warner Records, Warner Music Group, and Warner Music Sweden (Millman, 2022; Willman, 2017; Malt, 2017; Arcand, 2017).

If we are to develop conversations about common futures and social equity, then the practices of organisations, as societally embedded gendered institutions (Acker, 2006; Connell, 2021), should be critically examined. This paper outlines some of the key preliminary work completed, that aims to assess and explain how gender operates in music industry organisations in Ireland, where, at present, attention to gender and arts organisations has recently been expressed by government and industry bodies. As such, it presents findings emerging from a systematic review of literature that encompasses industry specific work, institutions, cultural policy, and global economic change.

This work informs my approach to the forthcoming empirical-level phase of this study, which comprises interviews with current and former employees of music industry organisations operating in Ireland, and a nationwide survey of the same group to supplement and contextualise the inquiry. The project includes a secondary focus on the home and the gender arrangements of the domestic labour of these employees.

Within the narratives surrounding these cases, questions have been asked about accountability and conflicts of interest where decisions are made by employees to protect the material interests of the organisation, and ultimately themselves. Other issues that we know little about concern employment contracts, supervisory relationships, and hiring practices. Public accounts of misconduct alone provide enough justification for a gender-focussed line of inquiry into music industry organisations, yet this field of research is only beginning to emerge and take root in the gender and music industry work agenda.

Key Words

gender studies, music industries, gender and organisations

Older women and older LGBTQIA+ people as news subjects in mainstream journalism

Authors

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Abstract

This paper explores the intersection between gender and age with one starting point in the asymmetrical news media representation of women and men as news subjects in quantitative content analysis studies, most of which are mainly based on a binary gender perception. Another starting point is in the fact that older women are still far more invisible than older men. The focus in this paper lies on the representation of people of older age in marginalized genders and/or in marginalized sexualities in the mainstream journalistic portrait interview genre. The study will also include women aged 65+, be they LGBTQIA+ women or heterosexual ciswomen.

Studies on the visibility of women and men show that mainstream news media do not give older people much visibility nor voice, especially not older women (Edström e.g. 2018, Kjellman et al. 2021, Macharia 2021). This is the situation despite the work for diversity, equity and inclusion that from time to time has been conducted in editorial rooms. In Finland and Sweden, when looking at simply binary gender representation, the share between young and middle aged women and men in news is quite even. In Finland the age span of 19–34 years the representation of women and men is 49 per cent and 51 per cent, and in the age span of 35–49 years it is 54 per cent men and 46 per cent women. However, in the age group of people above 50 years of age, not to mention the age groups above 65 years, the dominance of men is prevalent: 84 per cent men, respectively 92 per cent men (Kjellman et al. 2021). This is the situation in the media, while at the same time the population of people aged 65 and above and of those aged 80 and above are increasing. In the obituary genre the share of men tend to vary between above 80 per cent to 75 per cent according to several studies (Siivonen, work in progress).

The material consists of four Swedish language contemporary portrait interviews, two of which are published in Dagens Nyheter (DN, appearing in Stockholm, Sweden) and two of which are published in Hufvudstadsbaldet (HBL, appearing in Helsinki, Finland). The portrait interview subjects are part of the LGBTQIA+ community aged 65 or above, or women aged 65 or above, be they women within the community or outside of it. The qualitative close readings of these portraits and a discussion on them in relation to the challenges of studies on gender(s), sexuality and the media are the main topics. The focus is on the aspects of journalism that on the one hand are pointing out people as marginalized due to gender and/or sexuality, and on the other hand are silencing the same groups of people by not identifying them correctly in the “routine” media flow.

The paper sums up with an attempt to contribute to the methodological discussions on the challenges of perceptions of gender identities in research processes. There is a likelihood of missing news subjects of non-binary gender identity (and of different sexualities) as the bias in

journalism logic seem to be a binary assumption of gender (and of heterosexuality). The misgendering of news subjects is prevalent, since the interpretation of the news subject's identity is usually made from biased readings of photos/videos, voices, first names, or pronouns.

Key Words

journalism, monitoring, gender, representation, diversity, inclusion, marginalization, non-binary, ageism, misgendering

Social media as hybrids: Child Health Information Seeking on Social Media and New Mothers' Well-being in China

Authors

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Abstract

Social media has become an indispensable tool for parents, particularly first-time mothers, to seek childcare information. Especially in developing countries like China, where new mothers receive insufficient support from family and society because of limited public pediatric resources, social media platforms are extra appealing as channels and sources of children's health information.

Existing studies have examined how children's health information-seeking on social media (CHISSM) influences new mothers' well-being. Compared to more conventional sources such as families, public institutions, and pediatric professionals, which could sometimes be inaccessible or inadequate due to external and internal barriers, social media features merits including low cost, easy accessibility, immediacy, anonymity, customization, details of information, and enhanced interactivity. On the one hand, CHISSM can benefit new mothers by providing informational, instrumental, emotional, and appraisal support, enhancing new mothers' self-efficacy and therefore well-being. On the other hand, social media use can also bring concerns owing to misinformation, user privacy, misleading group sentiments, possible conflicts, information overload, and confirmation bias resulting from mixed information sources, complex context, and echo chambers reinforced by recommendation algorithms, eventually threatening new mothers' well-being.

However, previous studies on CHISSM tend to be descriptive and fragmented, focusing on one or a few certain platforms and lacking an encompassing theoretical perspective that can take the rapid development and diversification of social media into account. Additionally, previous studies also failed to delineate the dynamic of how individuals choose and navigate among the abundance of platforms and services. Besides, as most existing studies are restricted to developed countries like the United States and Germany, empirical studies based on developing countries are rather scarce.

To fill these research gaps, this study is based on the theory of mediatization and the key concept of social media logic, scrutinizing Chinese new mothers' CHISSM and how it affects their well-being. Utilizing mixed methods, this study carried out semi-structured in-depth interviews with ten new mothers (all urban residents with only one child under the age of three), who were recruited through snowball sampling, and conducted participatory observation and textual analysis on social media platforms the mothers have mentioned.

Results indicate that social media has become an indispensable infrastructure of new mothers' child-rearing practices, which are molded mutually by digital technologies and individual agencies.

Specifically, the patterns of CHISSM are assimilated by three elements of social media logic. 1) Connectivity. New mothers benefit from “affective info” through weak ties connecting fellow mothers, meaning that they generate and exchange experiential knowledge as a complement to the rational scientific knowledge from pediatric professionals. 2) Popularity. The way platforms process user-generated content and allocate traffic makes CHISSM deteriorate new mothers’ anxiety by contributing to excessive social comparison and competition. 3) Programmability. The sense of control resulting from individuals’ ability to program the information they need based on platforms’ algorithms and interface design can improve new mothers’ self-efficacy.

This study examined how social media as technology-business-social hybrids interact with individuals, providing insights into how new mothers could improve their well-being by recognizing and utilizing the interpenetration between social media logic and their daily mothering practices.

Key Words

new mothers, health information seeking, social media logic

Who is the second sex in infodemic fighting: a survey of medical students' media exposure towards covid-19 news

Authors

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Abstract

The COVID-19 pandemic and the information epidemic changed the public health and social order deeply, and healthcare workers have been fighting in the two parallel battlefields for a long time. As the long covid existing, the gender gaps of healthcare workers towards COVID-19 news exposure seem remarkable and thought-provoking.

This study recruited 342 medical students in Wuhan to participate in questionnaire survey, who are unique and ideal objects for the research. Medical students equipped with health knowledge and be regard as reserve-duty of healthcare workers, furthermore the Internet natives with digital literacy. Linking gender with the theory of information selective exposure and the approach-avoidance model of information coping, the study aims to explore medical students' different COVID-19 news coping strategies and gender differences during the health communication crisis in China. Through a self-administered paper-and-pencil survey, we measured respondents' intentions to convey correct COVID-19 information, as well as possible influence factors. By Regression analysis and Independent Samples t-Test, we found their behaviors of media exposure and involvement vary across gender. Results showed female would convey correct information on social media more actively and frequently, while male have higher information immunity, so they usually show negative engagement. Gender also related to the different choices of spread correct information.

The research is an innovative explore to the traditional gender study, which cut a typical incision to understand the boundary change of gender gaps. Women could be regarded as newly emerging force to resist misinformation, promoting their Internet self-efficacy. It provides a rich field to discuss gender and the Internet use for further study. And more importantly, the study tries to find mechanism how to encourage the participation of medical students in the long-existing infodemic. Plague epidemic and digital empowerment rebuild the social orders and gender roles in Cyberspace, the new power construction and new form of gender equality will be shaped.

Key Words

gender gaps, medical students, media exposure, digital empowerment

Situating #MeToo: A comparative analysis of the movement in Portugal and Catalonia

Authors

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Dr. Sofia Caldeira - CICANT, Lusófona University

Abstract

Since the emergence of #MeToo in 2017 – a social movement against sexual harassment and abuse – the movement has grown in reach and has been adopted across the globe (Lindgren, 2019).

Much like other instances of digital activism (Sorce and Dumitrica, 2022), #MeToo has a strong transnational dimension, which transcends its initial US context and places international issues alongside national concerns. Yet, most existing scholarship tends to privilege a US-centric perspective (Quan-Haase et al., 2021). This research aims to expand this scholarship by foregrounding a cross-cultural analysis that contextualises and situates #MeToo, providing a critical review of the movement in two local contexts: Catalonia (Spain) and Portugal. These contexts offer rich opportunities for a transnational comparative approach, not only due to their communalities – sharing a Catholic background and being southern European nations – but also for their noteworthy singularities – with unique feminist histories and activist traditions (Melo 2016; Santos and Pieri, 2020). These differences are reflected in their local engagements with #MeToo.

This paper explores the research question: how did #MeToo take shape in (and was shaped by) the local contexts and existing feminist practices of Portugal and Catalonia? This exploration is grounded on empirical observations on social media, drawing as well on previous scholarship on the topic produced both internationally and in the contexts of study, as well as on the engagement with relevant national media sources.

This research highlights how the #MeToo movement can go beyond practices of hashtag activism (Jackson, Bailey and Welles, 2020), gaining an agenda-setting function in traditional media (Carter Olson, 2016) in both Catalonia and Portugal. In Portugal, the movement was widely covered by traditional media, mainly addressing issues related to celebrity cultures. However, grassroots engagements with hashtag activism were limited, with Portuguese #MeToo hashtags failing to gain traction. By contrast, in Catalan and Spanish contexts the political climate of lively feminist activism was conducive to the creation of a diverse ecosystem of hashtags that covered sexual harassment in different spaces, being used by anonymous and popular women alike. In Catalonia, online engagement was accompanied by massive public protests in relation to polemic rape cases, or on occasion of International's Women's Days. Public protests in Portugal were more modest, in part due to the national tendency towards institutional rather than bottom-up feminism.

The material impacts of #MeToo also differed across contexts. In Catalonia, as a result of these strong feminist mobilisations, some cases lead to the resignation of the men involved. Catalan and

Spanish governments have also adopted legislative and executive initiatives to tackle sexual violence. In Portugal the impact of the movement was more on the level of public discussion, setting the path for further legislative advancements. However, the movement also received noticeable backlash in both contexts, and few measures have been adopted for dismantling the structural conditions for sexual violence.

#MeToo can thus be understood as a common and easily recognisable frame used in local contexts to approach different issues of sexual and gendered violence, yet flexible enough to allow for national specificities.

Key Words

#MeToo, feminism, comparative analysis, transnational, Catalonia, Portugal

Comparison of the use of scientific evidence in the news coverage of health and gender

Authors

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Dr. Beatriz Villarejo - Universitat Autònoma de Barcelona - UAB

Prof. Santiago Tejedor - Universitat Autònoma de Barcelona - UAB

Abstract

One of the missions of Journalism is to lead to change by clarifying scientific terms and concepts (Svititch, 2013), such as natural, technological, social, or humanistic. as well as to achieve social impact (Pulido et al, 2021). However, diverse research shows that scientific evidence is scarce in the news, particularly on social topics. Gender issues in the media have been extensively studied (Escobar-Viera et al., 2021; Murphy et al., 2021; Salido-Fernandez & Munoz-Munoz, 2021).

Research agrees that coverage of gender, especially when discussing women, still lacks equity in the amount of coverage and is insensitive, inaccurate, and biased (Seely & Riffe, n.d.; Yusuf, n.d.).

This study examines whether journalistic narratives on gender or health issues currently cite more scientific sources. The research team did this by looking at journalistic articles on gender and health issues that appeared in three influential newspapers: The Guardian, The New York Times, and El País, for one week in 2022. The findings indicate that whereas 63.64% of news stories on health include scientific evidence of health, only 9.30% of news stories on gender include scientific evidence. The failure to use gender-specific scientific sources in journalism has two significant effects: first, it contributes to the persistence of misinformation on gender with the perpetuation of inequality and violence in society; second, it lowers the standard and dependability of journalism. Therefore, to enhance reporting and advance societal development, media narratives must include scientific evidence when discussing gender issues.

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Key Words

gender, news, journalism, science, coverage, misinformation

(Un)scripted practices, normative behaviours: Young adults' mobile app uses and gender performances

Authors

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Abstract

Despite the widespread access to the Internet through mobile technology and the increasing popularity of different mobile apps, our comprehension of how social activity in these environments is reshaping gender relations is still quite limited (Simões & Amaral, 2023). Much research has focused on the uses and gratifications of digital practices, often stressing technology's positive and negative effects or highlighting platforms' political-economic dimension. Digital platforms, in particular, self-tracking apps, are also said to afford people the opportunity to be their agents of change, maximising their health and well-being, despite affording scripted rather than unscripted practices (e.g. Lupton, 2019). While such research is essential, it has yet to expand the understanding of mobile apps' cultural meanings, especially concerning gender and sexual and reproductive practices.

This research focuses on mobile apps as mediated interfaces of identity performances and interrogates to what extent regular uses are reshaping gender relations. Theoretically, we resorted to sexual script theory which argues that sexuality is learned from culturally shared norms. Hegemonic sexual scripts guide individuals to recognise sexual situations and behave appropriately (Gagnon & Simon, 1987; Simon & Gagnon, 1986). We draw on Kim and colleagues (2007) conception of the gendered script, which focuses on how the media help define what counts as sexual scripts through the lens of feminist theory. The "heterosexual script" (Kim et al., 2007) comprehends the different but complementary behaviours women and men should follow in their romantic and sexual connections. This gendered set of norms comprises the sexual double standard, meaning that men want sex and women establish sexual limits. It also includes unequal courtship strategies: while men attract women with power, women attract men through beauty and sexiness. Different commitment strategies are also in the package, consisting of men avoiding and women prioritising commitment.

Empirically, we turned to semi-structured interviews with young adults who auto-define as ordinary users of mobile apps. From May to October 2022, we conducted 25 interviews with Portuguese men and women aged 18 to 29, regardless of how they assert themselves in terms of gender and sexual orientation. They were invited to talk about their mediated practices and experiences, including those related to romantic and sexual relations and encounters, the theme

that concerned us here. To acknowledge in what ways participants reproduce or defy normative roles through their everyday mobile app practices, we apply to the interviews an analytical framework built from the articulation of the heterosexual script with critical thematic analysis (Lawless & Chen, 2019).

Despite a timid presence of contra-hegemonic imaginaries, results show pervading depictions of the heterosexual script among the participants, who, nevertheless, do not perceive their practices as embedded in gendered power dynamics. By performing normative gender and sexual roles rather than seizing the opportunities to rescript identity performances, participants are culturally reifying the appropriate relational and sexual behaviour in digital media. Future research should go deeper in understanding these findings by studying more diverse groups of users.

Key Words

Mobile apps; young adults; digital practices; heterosexual scripts; semi-structured interviews

Post-feminist dilemma, desiring beauty, and the breakout of new middle-class women in China: a critical discourse analysis of Li Jiaqi's beauty live streaming and "all beauties" - GEN/ESN Joint Session

Authors

Ms. Gaohuan Chen - University of Malay

Abstract

In China, state capitalism has been overwriting socialist institutions, while the patriarchal ideology was further intensified through consumerism when the Double Eleven shopping festival appeared (Meng & Huang, 2017). Precious research has discussed the oppression of state capitalism and patriarchy on women. However, **little existing scholarship has examined the emerging Chinese middle-class women's increasing independence. This study argues that though they are the subjects of being exploited and coerced by these ideologies, they struggle to empower themselves through consumption.**

In post-socialist China, a new type of female subject focuses on finding female characteristics, material success, and consumer liberation, which recalls us of post-feminism culture (Rofeld, 2007; Gill, 2007). Post-feminism came to prominence in the English world as an approach to making sense of paradoxes and contradictions in the representation of females in the 1990s (Banet-Weiser, Gill, et al., 2020). This study draws on the work of post-feminist sensibilities of self-choice, self-please, surveillance, makeover paradigm, and empowerment from Gill (2007). This study takes Li Jiaqi as the research object. He is known as "the Lipstick Brother No.1" with the greatest number of fans throughout the whole Chinese Internet. Li is the **influential producer of gender discourse in the Double Eleven festival, which is a representation of state capitalism in socialist China. This study explores the negotiation between Li Jiaqi's commercial storytelling and female consumers' subjectivities represented by their** recognition of Li's storytelling and consumption behavior.

This study uses critical discourse analysis. The data includes observation of Li Jiaqi's **beauty online live streaming** from October 2022 to January 2023, and semi-structured interviews of fifteen interviewees of Li's female audiences. Discussing the following aspects: ***from the male gaze to "all beauties" (Li Jiaqi's term for female consumers), selling feminist of new femininity by Li Jiaqi and female consumers' identity, the breakout of the new middle-class female under individualism,*** this study analyzes how emerging middle-class women construct their subjectivities while resisting patriarchy and consumerism. This research provides insight into the interplay between feminism and consumerism in post-socialist China, and sheds light on the commercial logic behind this interplay in contemporary China.

Key Words

China; beauty live streaming; post-feminism; patriarchal capitalism; consumerism; CDA

La representación de mujeres afroamericanas en la TV mexicana erigiendo identidades racializadas

Authors

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Abstract

En México se aprecia cierto fortalecimiento de los movimientos reivindicatorios de la población afroamericana, que obtuvo el reconocimiento constitucional hasta 2019; sin embargo, en los medios de comunicación no hay un correlato con su lucha identitaria.

En el caso específico de las mujeres afroamericanas, se les sigue representando de forma estereotipada, lo que construye identidades racializadas desde los medios. Esta presencia, casi nula, es resultado de la discriminación histórica en la puja por los espacios de poder que imponen sistemas como el racismo y el patriarcado.

Desde la investigación feminista en comunicación, se ha evidenciado que los medios y las industrias culturales han construido representaciones sexistas y misóginas de las mujeres (Reicht et. al., 1999; Holdden, 2012; Lauren Gurrieri et.al., 2016; Vega Montiel, 2007), con esta mirada feminista analizaremos ¿cómo dichas representaciones alientan la desigualdad de género y la discriminación y la violencia contra las mujeres?, y cómo la representación estereotipada de las mujeres afroamericanas constituye, por lo tanto, una forma de violencia.

En el ámbito de la comunicación retomaremos a Stuart Hall (1997), para abordar el análisis de la representación de mujeres afroamericanas en la telenovela mexicana. De la mano de Teun van Dijk (1999), y del Análisis Crítico del Discurso, evidenciaremos la construcción de identidades racializadas en la TV mexicana. Asimismo, con Gaye Tuchman (2000), analizaremos lo que esta autora refiere como el proceso de *aniquilación simbólica* de las mujeres afroamericanas, quienes además, sufren hasta triple violencia por ser: mujeres, negras y, en su gran mayoría, pobres.

Analizaremos, desde una perspectiva crítica, el proceso dicotómico de “exclusión”- “inclusión estereotipada” de las afroamericanas, enmarcada en la defensa de derechos humanos de las mujeres, y en instrumentos internacionales de lucha contra el racismo, para pugnar por una representación mediática equilibrada y con dignidad de las mujeres afroamericanas.

Palabras clave: afroamericanas, racismo, racialización, representación, aniquilamiento simbólico, exclusión, estereotipos

Key Words

afroamericanas, racismo, racialización, representación, aniquilamiento simbólico, exclusión, estereotipos, violencia, género

Masculinidades heridas en La ley del deseo (Pedro Almodóvar, 1987)

Authors

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Abstract

Los estudios sobre hombres y masculinidades aplicados al cine de Pedro Almodóvar tienen ya una larga tradición marcados por el interés general que suscita la filmografía almodovariana en su conjunto en la academia (Smith, 1998 y 2014; D'Lugo y Vernon, 2013; Epps y Kaukoudaki, 2009; Zurian y Vázquez, 2005). No obstante, y siguiendo esa tradición, proponemos un enfoque que resalta cómo los personajes almodovarianos están transidos en su constitución dramática por un núcleo de masculinidad herida en su concepción misma como hombres. Por ello nos proponemos elaborar una definición de masculinidad herida en Almodóvar que ayude a entender los personajes complejos y poliédricos que constituyen los personajes hombres almodovarianos en cuanto a los puntos de partida de los personajes y la evolución de sus arcos de evolución narrativa dentro de la estructura dramática de las películas: hombres aquejados de patologías psicológicas por abusos, por su disidencia sexogenérica, por enfermedades o por búsquedas de identidad dolorosas, etc. Tomaremos como caso de estudio su emblemática película *La ley del deseo* (Pedro Almodóvar, 1987), con la cual, Almodóvar inicia, además, su independencia creativa al constituir su propia productora, El Deseo (Zurian, 2017).

Para abordar su estudio y análisis utilizaremos como marco teórico los estudios sobre hombres y masculinidades (Zurian 2013, 2015, 2018) y como marco metodológico lo que hemos venido desarrollando como metodologías híbridas de análisis audiovisual (Zurian y Caballero, 2013; Zurian y Herrero, 2014); de este modo pretendemos, como hipótesis principal del trabajo que Almodóvar construye los personajes masculinos (tanto en guion como en la realización cinematográfica) desde una perspectiva de hombres sufrientes por vivir una masculinidad no hegemónica y no aceptada en su propio entorno afectivo y familiar, lo que les produce unas "heridas" psicológicas que lastran su desarrollo personal, su afectividad y sus propios procesos de socialización. A lo largo del paper se analizará especialmente la película *La ley del deseo*, pero aportando, también, ejemplos de otros filmes almodovarianos. El resultado de la investigación concluye con la verificación de la hipótesis señalada y arrojará nueva luz sobre cómo Almodóvar construye sus personajes masculinos hasta hoy (como se podrá ver tanto en *Dolor y Gloria* como en *Madres paralelas*). Creemos que este estudio resultara de gran relevancia tanto para los estudios de Género y Comunicación como para los crecientes estudios almodovarianos al aportar un nuevo punto de análisis a su obra con un nuevo enfoque original.

Key Words

Estudios de hombres; masculinidades; Almodóvar; La ley del Deseo; Cine

The (Re-)Start of a Portuguese #MeToo: Tensions and re-mobilizations on Twitter

Authors

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Abstract

The #MeToo movement began on Twitter in 2006, aiming to bring to light the narratives and experiences shared on the platform by victims of gender violence, highlighting the systemic nature of the problem. The technical accessibility of the platform proved to be a clear advantage in the dissemination of stories related to the intimate sphere (Plummer, 1995), and allowed for the mobilization of a specific group of people with the ability to occupy technological, social and discursive spaces (Rambukkana, 2015), in a highly contested area (Gill & Orgad, 2018).

Despite its transnational and global reach, research on the #MeToo movement within national borders in Portugal has been sparse and unanimous in stating a lack of adherence to the movement, given the scarcity of national denouncements, with #MeToo being primarily seen as an American phenomenon. An exception to this is the mediacy around the rape accusations against famous footballer Cristiano Ronaldo in 2018 (eg, Garraio et al, 2020) that represents the moment in which the movement gains visibility and sparks some public discussion. Even so, little attention has been paid to how #MeToo first appeared and gained prominence on Twitter in Portugal, and even less so after 2021 (following Sofia Arruda's denunciations).

This paper is based on a collection of tweets made in Portugal and/or Portuguese between March and September 2021 (inclusive) that contain the word or hashtag #MeToo, as well as on a cross-sectional look at the hashtags' use in Portugal and/or Portuguese, as a backdrop for the analysis. The methodological focus is on the time period preceding Sofia Arruda's denunciations and extending until a few months after they occur.

Relying on an analysis of the content of the tweets as well as the network of social actors and reach (via responses, reactions, and shares), this paper seeks to demonstrate that: 1) the ontological status of a Portuguese #MeToo, or its mere possibility, is constantly being contested and reaffirmed; 2) corporate media continues to play a dominant role in the discursive pre-definition on Twitter, creating reactive rather than proactive mobilizations; 3) the discursive performance associated with #MeToo is sometimes accompanied by the absence of the hashtag, indicating rejection but not refusal to participate in the debate.

Key Words

#MeToo, Twitter, Portugal, gender violence

Masculinidades y crisis carcelaria en Ecuador: Representaciones mediáticas de la violencia entre hombres

Authors

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Abstract

Desde el 2021 hasta el 2022 en Ecuador hubo 11 masacres carcelarias en las cuales murieron 412 personas privadas de la libertad, todas ellas fueron hombres. La cobertura informativa vinculó esas ejecuciones con una creciente toma de las prisiones por parte de bandas del narcotráfico; su articulación con crímenes cometidos fuera de las cárceles en barrios carenciados y marginales; y un ajuste de cuentas entre bandas delictivas. Las representaciones más significativas de esa cobertura fueron las de cuerpos de varones ajusticiados y desmembrados; las disputas entre líderes masculinos de las bandas al interior de las cárceles; el despliegue policial y militar poco efectivo para prevenir y controlar las masacres; y familiares, sobre todo mujeres, que en las afueras de las cárceles demandan información por sus parientes. En definitiva, la cobertura mediática, alimentada y replicada en redes sociales, configuró un escenario espectacularizado en el que la disputa violenta entre hombres “lumpen”, abyectados del orden social, se resolvía sólo y únicamente con la violencia en una suerte de para-Estado que se ha mostrado inoperante y hasta cómplice de estos episodios violentos. Este manejo mediático se inscribe en lo que Achille Mbembe (2011, 28) categorizó como necropolítica, y que en el caso ecuatoriano se ha podido evidenciar tanto en la comunicación política gubernamental como en la cobertura informativa de los grandes medios de comunicación.

Desde los estudios de las masculinidades, estas muestras de violencia han sido analizadas desde la impronta de la representación de los hombres en las pantallas contemporáneas como una herencia de los lugares comunes que desde la modernidad estética han configurado a la masculinidad hegemónica como un cuerpo cerrado, absoluto y protagonista de cualquier iniciativa. A pesar de que actualmente existan representaciones de los hombres desde posiciones múltiples y diversas respecto a lo hegemónico, desde el *mainstream* mediático y cultural se han seguido fortaleciendo aquellos patrones culturales que son un legado del acervo genérico de Occidente y que enfatizan en una masculinidad que tiene como prerrogativa el uso de la violencia.

Desde este enfoque, esta investigación indaga en cómo los patrones culturales de la masculinidad hegemónica se refuerzan en las representaciones mediáticas de la crisis carcelaria en Ecuador, en tanto dichas representaciones son verdaderas puestas en escena de cómo el diferendo entre los intereses de los varones, sea cuales fueren ellos, se resuelve de manera privilegiada en el uso de la violencia, que en último término se define por la victoria del masculino más fuerte, avezado y dominador. Para indagar en estas representaciones se utiliza una metodología cualitativa enfocada en el estudio de las representaciones, en entrevistas semiestructuradas, y en grupos focales.

Key Words

Masculinidades, violencia, espectáculo mediático, necropolítica

Hombres con VIH: heridas en la cisheteronorma y reconfiguraciones de la masculinidad en *Dentro de la caja* (2013), *El acompañante* (2015) y *El Charro de Toluquilla* (2016)

Authors

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Abstract

Tomando como punto de partida el filme *Dentro de la caja* (David Martín-Porrás, España-USA, 2013), el largometraje de ficción *El acompañante* (Pavel Giroud, Cuba, 2015) y la «falsa» película documental *El Charro de Toluquilla* (José Villalobos, México, 2016) este trabajo aborda la representación de tres hombres cisheterosexuales con VIH que, además, representan modelos tradicionalmente asociados con la virilidad y la masculinidad más hegemónica: un policía; un militar héroe de guerra y un charro. En este sentido, este trabajo aborda, ya entrada la segunda década del siglo XXI, las problemáticas que el cine español y latinoamericano plantea en relación a estos tres hombres seropositivos en relatos atravesados por la violencia, la sexualidad, la familia, la vergüenza, la marginación y el estigma.

Pariendo de la consideración del cine como una tecnología de género (De Lauretis, 1989), este trabajo adopta los estudios de hombres y masculinidades como marco teórico (Albrecht, 2015; Beynon, 2002; Bourdieu, 2000; Reeser, 2010) y una metodología para el estudio de los modos de representación audiovisual del hombre y las masculinidades basada en los trabajos realizados por Zurian (2011; 2013; 2015; 2018) en aras de determinar los modos de construcción de estereotipos (Mackie, 1973; Pinazo, 1999) y fomentar el pensamiento crítico y situado sobre la construcción mediática de aquellos asociados al hombre cisheterosexual que vive con VIH. Un trabajo que queda, igualmente, atravesado por una perspectiva biopolítica en cuanto a la gestión de los cuerpos por la Clínica (Foucault, 1976) y la consideración de la enfermedad y el sida como metáfora (Sontag, 1988; Llamas, 1995) y su articulación en los medios de comunicación (Mira, 1993) y el cine (Taboada et al., 2005; Martínez-Expósito, 2019).

En cuanto a las conclusiones clave, el corpus de filmes objeto de estudio ofrece, a través de sus tres protagonistas, una novedosa cartografía sobre la crisis identitaria y el cuestionamiento de la masculinidad hegemónica que supone para un hombre cisheteronormado convivir con el VIH. Toda una serie de desplazamientos y fisuras entre las que destacan la falta de libido y abstinencia sexual, principalmente con sus parejas, la fragilidad y vulnerabilidad ante los demás y –en concreto– con sus parejas mujeres y, de un modo destacado, la reafirmación de su heterosexualidad ante los demás por el señalamiento y constante cuestionamiento de su orientación sexual motivada por una asociación estigmatizadora del hombre con VIH con el hombre homosexual.

Key Words

Estudios de hombres; masculinidades; VIH; sida; cine

Masculinidad disidente y paternidad trans. Visibilidad y resistencia queer en redes sociales. El caso de Roberto Bete

Authors

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Abstract

Las nuevas masculinidades en las producciones audiovisuales vienen siendo incluidas e incorporadas como nuevas visualidades disidentes de interés siendo estas producciones espacios de visibilidad y resistencia de las realidades *queer*.

Las investigaciones sobre las nuevas masculinidades en relación con los estudios audiovisuales implican un acercamiento a la transformación que se está produciendo en la representación de los cuerpos y los sistemas identitarios masculinos. (Zurian, 2015)

Los espacios digitales como las redes sociales facilitan la difusión de las expresiones de género disidentes y contribuyen a instaurar nuevos discursos no normativos acerca de las identidades y las conformaciones de vínculos sexoafectivos y filiales que se apartan de la heteronormatividad impuesta.

El caso del modelo trans, Roberto Bete, quien participó estando embarazado en la campaña "This is love" de la marca Calvin Klein y cuyo proceso de gestación y parto ha sido registrado y documentado a través de las propias redes sociales de Bete y del canal de YouTube MOV.doc en su programa especial *Pai Grávido*. El video es producido por el sello documental de UOL Play (empresa brasileña de contenido, servicios digitales y tecnología) y VivaBem, la plataforma de salud y bienestar y el Centro de Diversidad de UOL y nos muestra los procesos por los que pasaron Roberto y su pareja (mujer trans) para concebir y amamantar a su hijo natural Noah.

Este análisis se aborda desde una metodología cualitativa a partir de los estudios de las nuevas masculinidades y su representación audiovisual (Zurian y Caballero, 2013) de género (Butler, 1999) y la teoría *queer* con el objetivo de arribar a la complejidad y diversidad de los géneros, las sexualidades y los vínculos disidentes sexoafectivos y filiales reales y ha sido realizado desde las plataformas digitales de la marca Calvin Klein (@calvinkleinbrasil), del canal Mov.doc (<http://bit.ly/3YgMOUE>) y del canal UOL Play (<http://bit.ly/3jCQAO0>) y del perfil personal en Instagram de Roberto Bete (@roberto_bete).

Las conclusiones del estudio del caso nos revelan la reciente incorporación de estas realidades como contenidos comunicativos y su consecuente influencia en redes sociales y medios digitales, además de aportar la valoración académica e investigativa al reconocimiento y adhesión a las diversas maneras de expresión, manifestación y vivencias de las personas LGTBQ+ y *queer*.

Key Words

masculinidades; trans; queer; Roberto Bete; Calvin Klein;

The National within the Transnational: The #MeToo movement in Portugal

Authors

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Abstract

Historically, the academic term "transnational feminism" arose in the late 1990s in the context of United Nations conferences, and as a result of increased communication between feminists from the North and the South (Conway, 2017). At the time, feminists from the South accused feminists from the North of projecting a monolithic notion of oppressions against women based on their own cultural experiences. They advocated for a transnational and transcultural approach that could help address gender inequities while still being sensitive to differences inherent in culture, society, and geopolitics. Thus, since the concept's inception, intersectionality has become a pillar of global and transnational feminist activity. Interdisciplinarity, social activism, justice, cooperation, collaboration, digital interaction, are all basic principles associated to a transnational feminist practice that assist in demolishing beliefs that all women live through the same experiences, struggles, oppressions, forms of abuse, and/or privileges. The increased use of ICTs (Information and Communication Technologies) has also aided feminist groups in becoming transnational by allowing them to cross borders and become global. Some authors have even adopted the term "glocal" to define transnational feminist movements that work simultaneously on a local and global level: global solidarity feeds and contributes to local social change (Baksh & Harcourt, 2015, p. 12). #MeToo is precisely an example of a transnational feminist movement that has built worldwide solidarity while also contributing to local social change.

In recent years, #MeToo has become one of the most widely recognized and mediatized transnational digital feminist movements (Hartley & Askanius, 2020; Fileborn & Loney-Howes, 2019; Loney-Howes et al., 2021; Mendes et al., 2018). Not only did it emerge and go viral on Twitter following Alyssa Milano's tweet about Harvey Weinstein in 2017, but the media coverage that #MeToo received in several countries catapulted it further into the public sphere and contributed not only to breaking culturally imposed silences, but also to influencing how issues related to violence and sexual harassment were understood, perceived, and received by the public sphere. However, in Portugal, a conservative country with an underexplored history of feminisms (Tavares, 2011), the movement appeared to have minimal expression (Garraio et al., 2020) and sparse media attention (Freitas, 2020).

Given the global social impact of the #MeToo movement, fueled by traditional media coverage, this article seeks to examine the #MeToo movement's transnational expression in Portugal. Through the content analysis of the two newspapers with the highest paid digital circulation in Portugal between 2017 and 2022, *Expresso* and *Público*, this paper will expand on how the national media coverage portrayed the #MeToo movement as it spread globally, the repercussions it had locally, and how traditional media positioned itself in relation to the issues and controversies that the transnational movement arose in the national public sphere.

Key Words

transnational feminist movements, #MeToo, Portugal, intersectionality, media

Ambivalences in opinion discourses about the #MeToo movement in the Portuguese media

Authors

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Abstract

Feminist activism has played a critical role in fighting different gender inequities. The #MeToo movement, which emerged in the United States in 2006 but gained particular attention in 2017 as a result of sexual harassment allegations in the film industry, was one of the first feminist movements to find global expression through digital platforms, employing hashtag feminism as a dissemination tool. Although the movement spread via Twitter, it was rapidly picked up by the media, bringing to the public domain the debate of issues related to harassment (moral and sexual) and sexual violence. The movement spread across the globe, giving rise to new national hashtags (in France and Spain, for example), and it also reached Portugal, albeit with little visibility in its early years (between 2017 and 2018). The Mayorga vs. Cristiano Ronaldo case was one of the few notable exceptions during this time period, sparking some national controversy but having little impact on Portuguese society and/or politics.

Only in 2021, as a result of charges of harassment from celebrities on national television, did the movement gain momentum in Portugal, finally bringing issues of harassment and sexual violence to the forefront of public debate.

Using the expression of #MeToo in Portugal and the ways in which it was portrayed by opinion pieces in two of the leading national newspapers as a starting point, this paper focuses on this global feminist movement, attempting to bring to light the (in)visibilities, stereotypes, and recognition tactics of protagonists and objectives. Starting with the discussion of gender inequalities intersected with other forms of oppression as the focal point of recent feminist activism, we aim to understand the impact that this global movement had at the local level, in a country that culturally tends to normalize this type of violence, through history and multiple stories that had media repercussions.

Using a qualitative methodology anchored in the thematic analysis of opinion pieces from the newspapers *Expresso* and *Público*, we propose to observe how the #MeToo movement was reported in Portugal, which ideological narratives and constructs were mobilized by the press to broadcast news about this movement and globalized feminist activism. The three main themes that were highlighted in our analysis were: (i) Harassment and Sexual Violence; (ii) (Re)victimizing and normalizing Abuses; (iii) Controversial opinions about the #MeToo movement. Worthy of

notice is also the fact that the discourses regarding the movement are ambivalent which might help disseminate the movement and give it visibility or contribute to its discredibility.

Key Words

#MeToo, ambivalences, Portugal, media, opinions

Violencia digital consecuencia del sexting contra un grupo de mujeres del Estado de México

Authors

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Abstract

En el presente estudio, se pretenden rescatar las experiencias de un grupo de mujeres víctimas de violencia digital consecuencia de la práctica del sexting, para abordar dicha problemática es importante tomar en cuenta que la vida en línea, forma parte importante de la cotidianidad de las personas y en ella se desarrollan y reproducen las desigualdades y las formas de violencia que existen debido a que la red no es neutral, las desigualdades de género se encuentran presentes en esta (Varela, 2020, Wajcman, 2006).

A partir del confinamiento preventivo la población en general y particularmente niñas, adolescentes y jóvenes aumentaron su uso del internet, de aquí surgieron problemáticas como, la cooptación de niñas, el reclutamiento de adolescentes por parte de grupos criminales, la trata con fines de explotación sexual (Vega, 2022) así como el aumento de violencia digital. A lo largo de los años se ha venido problematizando la violencia contra las mujeres, debido a que esta se manifiesta en la vida de todas las mujeres en diversos ámbitos y en diferentes niveles de opresión.

Con el objetivo de abordar y explorar las experiencias de estas mujeres se desarrollará una metodología de corte cualitativo-feminista (Blazquez, 2012, Castañeda, 2008; Castañeda y Valero, 2016) a partir de entrevistas semiestructuradas en profundidad, para conocer las vivencias y los significados del impacto de ser víctima de violencia digital, consecuencia de la práctica del sexting en la vida de las mujeres jóvenes del estado de México (zona que se caracteriza por la desigualdad de género y exclusión social) cómo es que resisten frente a este tipo de situaciones, cuáles son los métodos que emplean o buscan para salir de este tipo de violencia y que pasa con la subjetividad de estas jóvenes. Teniendo en cuenta que desde hace tiempo se ha tratado de dominar e invisibilizar a las mujeres en todos los espacios ya sean públicos o privados, incluyendo el sexual y actualmente el de las TIC.

Key Words

violencia de género, digitalidad, sexualidad

Nuevas masculinidades en el sector lujo: la imagen de moda en las comunicaciones de J.W. Anderson para LOEWE

Authors

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Abstract

La investigación acerca de las nuevas masculinidades en las producciones audiovisuales de moda no ha sido afrontada con profundidad en la Academia. Mientras que algunos marcos teóricos explican cómo los medios de moda han sido utilizados para evidenciar formas de poder, diferencia y hegemonía (Bartlett, Cole, Rocamora, 2013), contribuciones menos numerosas enfatizan en el papel movilizador de la moda para desafiar las estructuras dominantes (Bartlett, 2019). En el caso de Filippello (2018), la imagen de moda cobra un aspecto *queer* por vincular el deseo y la heterogeneidad sexual a las posibilidades de autoexpresión identitaria. La proliferación de medios y plataformas digitales de moda ha permitido la difusión de mensajes políticos y prácticas críticas en cuestiones de emergencia, lo que ha provocado que las imágenes de moda se unan a cuestiones de representación y visibilidad en las sociedades (Rees-Roberts, 2019).

De esta manera, se propone una investigación retrospectiva de las nuevas masculinidades (Bridges, Pascoe, 2015) en términos representativos en la imagen de moda (Brajato, Dhoest, 2022). La dirección creativa de J.W.Anderson en las prácticas de comunicación de LOEWE resulta paradigmática, ya que durante desde su incorporación en 2013 ha reformado los valores convencionales del lujo, apostando por formas más fluidas de vestir, iniciando los primeros desfiles de moda masculina de la marca (*Menswear*) e insistiendo en condiciones de creación comprometidas con causas sociales y responsables con las cuestiones identitarias y de género.

El objeto de estudio se aborda metodológicamente desde una doble vía de análisis comparado; una aproximación cualitativa a la representación visual (Calefato, 2021; Zurian y Caballero, 2013; López Bella, 2011); y por otra parte, un análisis cuantitativo de medición por acumulación de variables de los casos recogidos (Zurian, Navarro Gaviño, García Ramos, 2023). La muestra la conforman las 12 campañas fotográficas de Steven Meisel para la marca, comprendidas entre los años 2014 y 2022, coincidiendo con el término del diseñador en la marca LOEWE. Esta muestra se ha recogido por medio de plataformas como *Vogue*, la página web de la marca (www.loewe.com), así como redes sociales (@loewe y @stevenmeisel).

Los resultados describen de manera más específica las variables analizadas a través de representaciones que informan de la progresiva incorporación de las nuevas masculinidades en las estrategias de comunicación y contenidos en línea. Este aspecto se corresponde con el surgimiento paralelo de otros procesos de negociación de la identidad no normativa, como son las perspectivas no-binarias. Posteriormente, se discute la popularización de la «ambigüedad» en la creación de contenidos éticos de marca. Y finalmente, las conclusiones sitúan la imagen de la moda estudiada en la intersección entre las nuevas formas de la imagen digital, que se vinculan a los valores de la

dirección creativa y la influencia de las redes sociales. El estudio en general crea valor no solo para el sector de la comunicación de medios y la moda, sino que también aborda profundamente cuestiones representativas y de aceptación de la diversidad referentes a los movimientos *queer* y sociedades LGBTIQ+ en general.

Key Words

maculidades; queer; LGBTIQ+, moda; loewe; fashion film; comunicación

Gender representation of teenagers in SVoD platforms. A study of the Spanish proposal for global market

Authors

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Abstract

Media representation of women has approach very significant advances in recent years. Today there are numerous proposals for multidimensional female characters that seek to leave behind the irrelevant, ornamental, or routine roles conventionally associated with women (Guarinós, 2008). Streaming platforms have been an important catalyst for this purpose, leading to a new golden age for fiction series. If the media play an important role in the construction of the collective imagination about gender (De los Ríos and Martínez, 1997), SVoD streaming platforms amplify this potential on a global scale. However, despite the advances, there are studies that indicate that women are still underrepresented in Spanish fiction, although a greater gender diversity is observed with non-heterosexual and non-binary characters (Marcos-Ramos & González-De-Garay, 2021).

This research addresses the role that streaming platforms play in the construction of archetypes and models of representation of adolescent women. Content globalization processes are taken as a basis of interest, choosing as a research sample a selection of Spanish series produced by the global platforms Netflix, HBO and Amazon Prime Video, between the period 2015 and 2022. In such way, the focus is placed on the design and construction of characters and narratives designed for a Spanish adolescent audience along with globalized audience. The method studies characters and narratives linked to adolescence, in their leading, co-leading and supporting roles. A previous work (Torres & Izquierdo, 2022) is taken as an initial proposal, in which the multiple dimensions of the analysis of stereotypes were collected in detail, to be adapted to the needs of the present research. The analysis incorporates authorship to observe the relationship established between female showrunners and their proposals, in order to verify if it contributes to generating a different gender vision (Núñez Domínguez et al., 2015).

This study is part of the research project AICO/2021/168, funded by the Conselleria d'Innovació, Universitats, Ciència i Societat Digital. The results seek to contribute to the field of gender studies linked to streaming content, continuing the line of previous research such as those of López and Raya (2019), Ruiz and Pérez-Rufi (2020), Marcos-Ramos and González-De- Garay (2021), Abellán and Cortés (2022) or Donstrup (2022).

Key Words

Women, Media, SVoD, Streaming, Adolescents, Representation, Gender, Spanish, Production, Globalization

Gender and sexual identities in apps: mediated experiences of young adults

Authors

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Abstract

This study explores the uses of applications by young people in Portugal to contribute to a still-emerging field. Considering the constructed nature of gender identities (Butler, 1990) and the incorporation of apps in people's daily lives, these research questions are addressed: Do m-apps interfere with the gender and sexual identities of young adults?; How are gender identities characterised in these mediated experiences? The methodological approach adopted is quantitative and operationalised through a questionnaire survey of a representative sample (N=1500) of young people (18-30 years old).

Regarding how mobile applications are incorporated into daily life, the relevance of gender is observed with 66.2% of the participants designating gender in the applications and 37.9% affirming that this is the representation of their identity. The results also show that 19.2% of those participants mention that there is no option for the gender that they identify with, so it is possible to infer that digital interfaces may limit or impose normative imaginaries.

Another aspect that suggests there is an influence on the uses is the habit of differentiating the contents published for each platform, according to the contacts added to it (38%). It is possible to infer that this is just a standard behaviour related to the culture of use - appropriations made by users that are necessarily conditioned by the platforms (Burgess & Green, 2009). However, among the examples of these motivations and imaginaries, we highlight the results that explain behaviours such as publishing content privately so that family members do not have access (22.7%), disliking people who cause controversy on social media (46.9%), interest in trying to identify the sexual orientation in the profiles of people they follow or relate to online (19.7%) or, furthermore, having already approached people because of their gender (16.9%). We also found that 32.5% of those surveyed feel anxious if being without their mobiles. This data reinforces the discussions about mental health and the use of technology, especially related to social network apps (O'Reilly et al, 2018) and the platformisation of society (van Dijck, 2018).

The different practices seem to be shaped according to gender and sexual identities. Such differences are related to the sexual orientation of the young adults themselves. Heterosexual respondents appear to be the ones who least need apps to appropriate technology according to their gender and sexual identities. In the particular use of dating apps, heterosexual young adults

state significantly higher that they do not use or have used such apps (69.27%). The personal technological agency of people's daily practices (boyd, 2015) is influenced in different aspects by socio-demographic factors such as gender, sexual orientation and living with parents. It was found that m-apps directly interfere with the identities of young adults depending on the affordances of the platforms.

Key Words

gender, digital cultures, mobile applications, digital mediation, young adults

Are women best served through separate spaces or mainstream media?

Authors

Dr. Ann Mabel-Sanyu - Ruhr University Bochum

Mrs. Viviane Schönbächler - Ruhr University Bochum & University of Hamburg

Abstract

In Burkina Faso, most proximity radios offer women's programs which are hosted and produced by female journalists. These spaces are crucial for women to express themselves and to discuss topics that are a taboo to society. However, when airtime is needed, the programs are easily replaced by those considered more important and profitable. On the other hand in Europe, ICTs provide the much-needed spaces for marginalized groups and those who face discrimination (migrants and diasporic groups) to mobilize, communicate, speak openly and share experiences. To create their own safe spaces (d'Haenens and Ogan 2007, Siddique and Kagan 2006). Nevertheless, social media has been blamed for the creation of "eco-chambers" of like-minded individuals deepening political polarization (Wilson and Land 2020).

The question is, are women best served through separate spaces or mainstream media (Gadzekpo 2009 p.77)?

In this paper, the authors draw from their PhD research on, "New media use of Ghanaian women in Hamburg and London for identity and belonging and the how women journalists contribute to conflict resolution in Burkina Faso to argue that both mainstream and digital media serve to empower women in producing content that is relevant to them on one hand, while at the same time providing access to alternative representations which are absent from mainstream media on the other depending on the social contexts. The former research topic draws from the experiences of female media users in London and Hamburg and the later from the perspectives of female radio producers in Burkina Faso.

Our findings suggest the need for safe spaces in which marginalized voices can be heard and expressed and the importance of media in representing diverse voices and experiences. In the context of social exclusion, new media becomes a means of exerting agency and empowering identity of Ghanaian women in Hamburg and London through alternative representation (Sanyu 2018). Furthermore, the study in Burkina Faso suggests that horizontal segregation (women journalists focusing on topics affecting women) is not enough, instead 'female' media spaces need to be prioritized and considered important by managing and editorial staff.

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Key Words

digital media, mainstream media, minorities, women, representation, diversity

Género y body shaming: El impacto de las redes sociales en la percepción de la propia imagen de las adolescentes y jóvenes adultas

Authors

Dr. Marian Blanco Ruiz - Rey Juan Carlos University

Abstract

Body shaming es un término especialmente popular entre adolescentes y jóvenes para identificar una interacción negativa o agresión social que puede producirse tanto online como offline, y ser desde un consejo bienintencionado sobre la imagen de una persona hasta un insulto (Schlüter, Kraag y Schmidt, 2021). Las redes sociales se convierten en vehículo transmisor de estas agresiones debido a la exposición pública de la intimidad y el anonimato. El *body shaming*, a través de la repetición a lo largo del tiempo, puede convertirse en ciberviolencia y ser una herramienta frecuente de troleo. Esta violencia directa o indirecta en redes sociales, denominada la violencia ambiental, tiene efectos psicológicos perjudiciales, especialmente entre las mujeres quienes son objeto en mayor medida de la violencia y acoso en la red (Glomb et al., 1997, Miner-Rubino e Cortina, 2007, Fox, Cruz e Lee, 2015, Mantilla, 2015, EIGE, 2020).

Además, aunque estudios previos señalan que el uso de las redes sociales está asociado a una mayor preocupación por la imagen corporal entre jóvenes de ambos sexos, el *body shaming* tiene un marcado carácter de género (Manago, Ward y Lemm, 2015, Fardouly y Vartanian, 2016) debido a que, las mujeres desde edades tempranas son valoradas no solo por sus logros, sino también por su apariencia física (Walter, 2010; Wolf, 1991).

Por ello, el objetivo de este estudio es conocer las relaciones existentes entre el *body shaming*, la percepción de la imagen corporal y la participación en redes sociales, y cómo esto se refleja en la experiencia personal de las adolescentes y jóvenes adultas. Para alcanzar ese objetivo se ha empleado una metodología cualitativa de marco interpretativo (Asa Berger 2016; Creswell and Poth 2017), siguiendo los Standards for Reporting Qualitative Research (SRQR) (O'Brien et al. 2014). El corpus de análisis han sido los grupos de discusión en los que han participado jóvenes adultas y adolescentes entre 16-25 años residentes en España. Las participantes han sido reclutadas por el método de bola de nieve. Posteriormente a la transcripción, se ha realizado un análisis inductivo de los temas emergentes para identificar las relaciones existentes en sus narrativas.

Los resultados muestran que el *body shaming* se utiliza como una palabra clave para señalar distintos tipos de actitudes negativas, pero no se identifican concretamente las distintas violencias. Se identifican como "tóxicos" los comportamientos en los que una persona expresa opiniones/comentarios no solicitados sobre el cuerpo de otra, pero no siempre se identifican las actitudes como el ciberacoso o la violencia de control. La mayoría de las participantes reconocen sentirse cohibidas por el miedo a los posibles comentarios en redes sociales. También señalan que han visto afectado su estado de ánimo y su propia percepción de sí mismas por las redes sociales.

Sin embargo, pese a las consecuencias que tiene la violencia ambiental en redes sociales, se identifican estrategias de prevención y agencia para evitarlas.

Key Words

body shaming, género, redes sociales, violencia ambiental

African feminist interpretations of political practices and policies: Zimbabwe's Bustop Tv

Authors

Dr. Norita Mdege - Graduate Institute of International and Development Studies

Abstract

In recent years Zimbabwe has seen a growth in the number of people and organizations taking advantage of the internet's ability to provide an alternative platform for political debate and represent voices typically under-represented in the dominant state-controlled media to provide alternatives to state narratives. This paper focuses on Bustop Tv, a Zimbabwean media house that posts on social media mostly video skits in which two women play the leading roles. The paper analyses how video skits produced by Bustop Tv politicize Zimbabwean women's experiences using approaches that incorporate African feminisms or, as Makhosazana Xaba (2008) puts it, "forms that match [the women's] foundations" or "tongues of their mothers". I demonstrate that by paying attention to what Sylvia Tamale describes as the "interpersonal (micro) relationships that shed light on people's everyday lives" (2020: 58), the video skits take on a decolonial feminist approach that reveals a women's resistance perspective that challenges the global neoliberal practices and humanitarian narratives that seem to privilege narratives of African women as victims, where the concept of "victim" is often linked to lack of agency. The paper analyses how, by paying attention to women's agency in "everyday experiences", the video skits challenge official 'truths' and contribute to political discussions by popularizing feminist ways of seeing and interpreting economic, political and social issues affecting Zimbabweans. The paper focuses on three video skits, selected because they represent videos produced by Bustop Tv to critique or comment on significant political events and processes. The videos are analyzed using a combination of African feminisms and the cultural approach. Combining African feminisms and the cultural approach provides a method of analysis that reveals how some artists in Zimbabwe contest colonial and patriarchal interpretations and analyses of the social world through representations that emphasize self-determination and female agency within specific social, cultural and political contexts. The paper demonstrates how an African feminist perspective in political communication can make visible women's agency in political participation within a patriarchal and highly repressive context.

Key Words

Digital activism, online political activism, African women's agency, decolonial feminism

Sexual narratives, Power and Redemptive voices of African women: Facebook and TikTok as spaces for contesting and resisting the Other

Authors

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Dr. Mavis Amo-Mensah - University of Education, Winneba

Abstract

This paper examines how African women use confessional and other sexual narratives on Facebook and TikTok to interrogate and contest male consumptive heterosexual desires and patriarchal tendencies, and how such women recreate the male and their sexual urges and desires as the demonic Other. It also explores women's use of the two social media platforms to project their prophetic redemptive voices to subvert male power and empower women. The study particularly sought to understand the power embedded in such confessional and or liberating sexual narratives and how such power is wielded in disguise by a narrator-emancipator to free women from the psychological burden thrust upon them by masculine hegemonic tendencies. Based on purposively selected posts of female users on Facebook and TikTok, the study interrogates the narratives through an ethnographic content analysis approach using critical theory as the framework of analysis. The paper reveals that, through the lens of power, provocation, desire and resistance, the narratives open to African women the gates of resistance and contestation and breaks the African cultural taboo that imposes on women a culture of non-disclosure on sex, sexualities and sexual encounters. The analysis further contends that the narratives represent a transgression of the taboos on sexuality and unleashes unto the African cultural patriarchal space a new empowered female wielding power in the digital space. It also emerged that, the narratives indicate a new line of revolutionary zeal in the African woman and provides a prophetic redemptive voice to current generation of feminists. The study concludes that sex and sexual narratives present an unexplored terrain that indicates the power African women are beginning to wield on social media as a fertile ground for sowing seeds of empowerment and resistance to male domination.

Key Words

Sexual narratives, African women, Empowerment, Patriarchy, Redemptive voices, TikTok, Facebook

Bodies that Rebel: The Politics of Performative Defiance in Iran's Woman, Life, Freedom

Authors

Ms. Hoornaz Keshavarzian - Simon Fraser University

Abstract

This research aims to analyze how gender is performed alternatively in the current revolutionary uprising, "Woman, Life, Freedom" in Iran. Drawing upon critical visual discourse analysis, I study the performative defiance to explore the ways in which the imposed gendered performances or what I term "hegemonic decency", are upended and new rituals and alternative performances are introduced and practiced instead. The desire-oriented revolutionary bodies, predominantly women, rebel against the "authoritarian body politics" (Grančayová and Kazharski, 2022) by occupying and appropriating both time and space. Discursively epitomizing the nationhood, women in Iran have been institutionalized into modesty (Shahrokni, 2020) and disciplined into docile bodies (Markula and Pringle, 2006). Iranian women's resistance against a backdrop of the authoritarian regime driven by "political Islam" (Bayat, 2013), differs conceptually and figuratively when compared to the Eurocentric justice-seeking social and political movements. The distinction can be traced in repressive apparatuses exerted by the patriarchal state, leaving no room for mass mobilization, leadership, and collective protest. Under such oppressive and undemocratic circumstances, fights for gender equity and agency appear differently. "Mundane daily practices" and "everyday resistance" (Bayat, 2013) frame the kind of activism pursued by women in Iran. To picture activism in times of constraint, Asef Bayat (2013) puts forward the notion of "social nonmovements" to conceptualize the collective practices of the noncollective subalterns. However, the murder of Mahsa Jina Amini, a 22-year-old Kurdish woman by the morality police, politicized the grief and mobilized dissidents on the ground. The "Woman, Life, Freedom" movement did not abruptly occur but is the continuation of women's daily struggles and consistency in resistance through individual bodies that are now collective. I put forward the notion of (wo)manifestive, the combination of feminized manifesto and festive to theorize the subalterns' body-oriented resistance against the militant authoritarian regime. I will trace these practices through the online footage circulated on Instagram, including images and videos, and revolutionary slogans and graffiti on the ground. This study attempts to contribute to the literature of transnational feminist activism by nuancing the feminist knowledge production when it comes to the justice-seeking practices in the Middle East.

Key Words

(wo)manifestive, hegemonic decency, revolutionary *mise-en-scène*, *thematic networks*

The Analysis of LGBT Victimization in the Digital Age: A Population-Based Study of TFSV in Taiwan

Authors

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Abstract

Technologically mediated forms of sexual abuse have been the subject of extensive media discussion worldwide. Along with the transformations of digital media platforms and related applications, various sexual abuses emerge, victimization reported, and the coping strategies and legal measurements are discussed. The study examines the prevalence of technology-facilitated sexual violence (TFSV) in Taiwan in 2021. It is the first systematic online survey conducted to capture the TFSV prevalence rate in Taiwan. Utilizing the questionnaire composing of 66 questions developed from in-depth interviews with 14 survivors of digital gender or sexual violence and 5 rounds of focus group discussions, we collected 3209 online responses of the range from age 18 to 74 years old. The analysis of the survey results shows how people experienced digital sexual violence in different contexts and relationships. The questions are grouped under three types of contexts in the questionnaire – violence taking place among netizens, violence taking place between those who are or used to be partners with intimate relationships, and violence exerted by those who pursue unwanted romantic advances. With that said, among all the victims, those who self-identified as gays and lesbians (5%) reported higher victimization rate in all three contexts. Taiwan is the first country in Asia in legalizing same-sex marriage as two-thirds of the legislators voted in favor of four key articles guaranteeing same-sex couples the right to marry in 2019. However, the movement for marriage equality is considered a conjuncture achievement, rather than a necessary result of social evolution. Queer phobia is still embedded in society and that exacerbates the digital violence against gays and lesbians in Taiwan. The follow-up interviews with gay community leaders and the discourse analysis of gay-related TFSV news are conducted to explore the cultural and social matrix of the newly emerged digital violence. I argue that the threat TFSV poses to LGBT communities was cohered through several legitimized discourses revolving around digital platforms and sexual minorities. Sex-negativity and risky and suspicious dating habits are discursively constructed in pandemic era and sexual minorities are pathologised. The prevalence rate, digital sexual violence type, and the related media and other cultural discourses are analyzed in this article to show how the digital sexual violence can be comprehended as the scripts of sex, gender, digital media, and interactions evolve and weave together.

Key Words

LGBT, Online Survey, Technology-Facilitated Sexual Violence (TFSV), Victimization

Visualising the Authentic Self: Online Visualisation Praxis of Chinese Transgender People

Authors

Mr. Songyin Liu - London School of Economics and Political Science

Abstract

Although Chinese transgender individuals still rely upon social institutions to accept medical treatment and obtain legal recognition, they at large depend on digital use to self-organise networking, practice and express gender and collectively make meaning of transness. This work has primarily focused on transgender people's self-embodiment mediated by digital technologies that they employ to play with normative gender script and trans-exclusive truth regime. Through elicitation interviews with 50 Chinese transgender individuals, this study examines Chinese transgender people's affordance of visualisation technologies in the social and political context where identity-based visibility is made impossible.

Using the concept of visualisation as the analytical framework, this article sees online self-embodiment praxis of Chinese transgender individuals as a reflexive way to negotiate the self in the assemblage of gender script, mediated embodiment, and the sense-making of transgender authenticity. This article finds that the self-visualisation praxis allows transgender people to develop various ways and forms of (dis)embodiment. The visualisation of the transgender body functions as the medium through which the self could be reflected and negotiated. This study concludes by arguing that online self-visualisation is a more analytical concept than visibility in understanding everyday experiences, struggles and negotiations of transgender people in the non-western context.

Transgender self-visualisation practices can be seen as the genuine performative doing of gender authenticity, be it trans-identified or claimed femininity and masculinity. It is not another hegemonic truth claim in opposition to cisnormativity, but rather an alternative way to make sense of the denied gender intelligibility and liveability. It is transgender people's critical reflection on their (dis)embodied relationship with the body, mediation of digital technology and the cisnormative regulations on gender. This call for us to pay more attention to a post-human performativity understanding of gender and reality through which all human beings might imagine and inhabit a gendered body and future.

Key Words

Chinese transgender, visualisation, authenticity, trans agency

The Gender Politic in Taiwanese Dialect Spy Movies during the 1960s: "The Best Secret Agent." as an example

Authors

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Abstract

During the 1960s, spy movies emerged as a prevalent form of entertainment within the Taiwanese film industry. These films were characterized by their attractive female lead characters who were depicted as patriotic, strong-willed women who were loyal to their country. The purpose of this paper is to explore the portrayal of gender issues under nationalism in Taiwanese dialect movies during the 1960s, especially focusing on the film "The Best Secret Agent."

The 1960s was a period of political and cultural change in Taiwan. The island nation was still recovering from the aftermath of World War II and the Chinese Civil War. In this context, the government was trying to establish a sense of national identity and unity. One way this was achieved was through the production of spy movies that emphasized the bravery and patriotism of female characters.

The portrayal of female nationalism in these movies was heavily influenced by the historical events of the Cold War. With the threat of Communist expansion, the government sought to promote a sense of nationalism among the population. The film "The Best Secret Agent" is a prime example of this trend. The film focuses on a female spy who must navigate the treacherous world of espionage while also trying to balance her personal life with her nationalist ideals. The portrayal of the female lead as both attractive and patriotic reflects the government's efforts to promote nationalism among the public.

Second, Taiwanese spy films frequently include a lot of attractive female characters, they were influenced by James Bond films, which always feature a sexy Bond girl. This reflects the impact of Hollywood movies on the Taiwan dialect film industry. However, unlike in James Bond movies, the spy genre in Taiwan was characterized by having female leads, reflecting a shift in gender roles and expectations.

Another factor that influenced the portrayal of women in these movies was the film policy of the time. During the 1960s, the government implemented policies aimed at promoting the growth of the domestic film industry. This included promoting the use of the Taiwan dialect in films and encouraging the production of movies that dealt with national identity and unity. As a result, many of the spy movies produced during this time were characterized by the portrayal of female characters as patriotic, strong-willed women who were willing to put their lives on the line for their country.

Last, The gender politics in films during the 1960s can be understood through the prominence of female movie stars in the Taiwan dialect film industry, such as actresses Bai Lan and Bai Hong. This

may indicate a change in how women are portrayed in movies, moving away from passive and objectified roles and toward ones that are more active and powerful. The emergence of female movie stars in the industry highlights the increased representation of women in films and the changing societal norms towards gender equality.

In conclusion, the gender politic in 1960s Taiwanese spy movies were influenced by the historical events of the Cold War, the impact of Hollywood movies, and changes in in the Taiwan dialect film industry. Through the portrayal of attractive and patriotic female leads, these movies helped to challenge traditional gender roles but simultaneously presented sexualized female characters.

Key Words

Taiwanese film industry, Gender Politic, The Best Secret Agent

Mediating femicide and sexual violence in Ireland 2018-2023

Authors

Dr. Maria Marron - University of Nebraska-Lincoln

Abstract

The rate of femicide worldwide ranges from the highest at 13.8 in El Salvador in 2023 to the lowest of 0.1 in Oman. Ireland's rate is 0.4, similar to that of the United Arab Emirates, the Netherlands, Croatia, Hong Kong, Morocco, Poland, Italy, Algeria, and Tajikistan, ranking it in a tie with these countries for the eighth lowest rate. The rate, however, is subject to the non-reporting of data by some countries.[1]

Comparison of today's rate versus that of 2018 shows that Ireland's rate is the same – at 0.4, but the country's ranking in lowest rates has gone down from 14 in 2018 to 8 in 2023.[2]

If we look at key Irish newspapers, however, it does not seem that femicide has stayed the same or that incidents of sexual violence against women – or men – have declined.

This proposal aims to examine femicides as well as sexual violence against women and men reported in the *Irish Independent* and the *Irish Times* from 2018-2023 as well as sexual violence against men. The paper will address the question of whether most femicides are perpetrated by partners/spouses and whether instances of sexual violence are perpetrated mostly against members of minority communities.

The paper will rely on a content analysis of news stories about murders and sexual violence in the Republic of Ireland from Jan, 1, 2018-Feb. 15, 2023. It is expected that the findings will indicate femicide by spouse/partner and a high incidence of sexual violence against minority community members, be they emigrants to Ireland or members of the gay or transgender communities.[3]

[1] Femicide Rates by Country 2023. <https://worldpopulationreview.com/country-rankings/femicide-rates-by-country>

[2] Intentional homicides, female, per country ranking (per 100,000).

[3] Maria B. Marron. Ed. 2021. *Misogyny across global media*. Lanham, Maryland: Rowman & Littlefield.

Key Words

femicide, homicide, sexual violence, partner, spouse, minority community, Ireland's rate

Visible Gendering Mobile Phone and Invisible Technology Politics: A Case of Doov Female Mobile Phone

Authors

Mr. YUZE ZHANG - Renmin University of China

Abstract

"Designed for Women" is an advertising slogan that has been very influential in the consumer market. However, behind these words lie a number of dangers of inequality. In the past, research on female and technology has focused on two paths: first, exploring the violence and bias against women embedded in technology, and second, discussing how women use technology for empowerment, which are almost always from the perspective of users rather than the production and design of technological objects. This study focuses on the story of the fluctuation of China's first female mobile phone brand, Doov, as a clue to explore how women are socially constructed in technology, why the old technological system was successful for a short time but failed, and how the "gendering of mobile phones" is implemented in the new technological system. Based on Feenberg's theory of technical code, the paper attempts to establish an analytical framework of 'gender-technology' and to clarify, from a more critical perspective, how gender ideologies are designed into mobile phones and the possibilities for achieving technological democracy. This paper presents a qualitative and comparative analysis of 13 mobile phones released by Doov between 2009 and 2015, combined with phone manuals, TV commercials, review articles and user comments to find that the design of a gendered mobile phone has gone through two processes of transcoding (converting human language into machine language) and coding (producing technological objects in machine language). and gender perceptions can shape seemingly neutral technological objects in three dimensions: orders, visibility and boundaries. In this case, the code is mainly in the form of missing/exclusive technical features, glorified face-value rules, and hidden male designers. The failure of this "designed for women" marketing strategy is due to the fact that the patriarchal gaze of the upgrade process of mobile phone technology no longer works - because the technological empowerment around "women" starts with Camera aesthetics, colourful cases and unique features which assume that women have never been subjects but rather manipulated objects in the face of technology, which goes against the overall feminist social trend. Optimistically, the disappearance of women's mobile phones stems from women's ability to perceive gender bias in technological objects more acutely. However, women still do not come to the centre of the mobile phone's technological apparatus as central designers, leading to the integration of this bias into more complex technological devices in a genderless way, tacitly embedding the coding of gender perceptions into undifferentiated hardware, diverse software and invisible algorithms, thus leaving no entry point for our scrutiny.

Key Words

Technical code, Female mobile phone, Visibility, Technology politics

Women's Writing on Weather Disaster: An Empathic Turn in Climate Journalism in Australia

Authors

Dr. Deb Anderson - Monash University

Abstract

If climate change has been making Australia's experience with extreme weather salutary for the rest of the world, then the lessons of journalism could be cause for despair. Although Australian scientists named the ten years to 2020 the 'critical decade' to manage the increasing risks of weather disaster in light of climate change, the government's political blindness on climate persisted. Meanwhile, most Australian news media failed to mobilise public engagement in issues of climate attribution let alone challenge the powerful interests vested in our high-carbon economy—a problem pertaining not to lack of information but a deficit of "hope, agency and efficacy" (Hackett et. al 2017, 7).

What might the kind of climate reporting that builds a bridge to political change look like? This paper speaks to an Australian research project that is tracing a direct response to climate crisis *and* the deficits of mainstream media coverage. It is a response that eschews the conventional ideal of dispassionate disaster reporting, by bearing witness to but also creating a moral imaginary through everyday lived understandings of disaster. And it is a response led by women.

A national study in oral history is under way with senior Australian journalists (n=30) on the professional and ethical challenges of disaster reporting. Here, weather disasters form 'focusing events', or discursive sites of contention in which multiple actors interpret events as political opportunities or threats (Alimi and Maney 2018). The oral history project has detected, in tandem, the punctuated development of a subjective and empathic turn in women's long-form journalism and creative non-fiction across the critical decade: from the tail-end of the millennium drought and 2009 Black Saturday bushfires, through recurrent cyclones (notably, 'monster killer' Cyclone Yasi of 2011) and severe floods (at times spanning an area the size of France and Germany), and into Australia's worst bushfire season, the catastrophic Black Summer of 2019–20. What has emerged is a pattern of women writers, situated within and beyond the newsroom, inside and outside of the profession, taking a literary and personal approach to their assignments, speaking directly to the "cracks in that fraught construct of journalistic objectivity" (Chandler 2021)—by augmenting objectivity with emotional intelligence (Blank-Libra 2019) through climate-related storytelling on weather disaster. Often giving a rare voice to the explicit political critique of ordinary citizens, these writers follow the visionary steps of Rachel Carson, exposing the core interpretive problems of climate change and its politicisation, too.

Through oral-historical accounts recorded with these women writers, this paper reflects on what has shaped this emerging genre of journalistic production—including power relations, social hierarchies, institutionalised dominance and climate knowledge. Noting the ways gender identities

are socially constituted through struggles and experiences of weather disaster and climate change but also the historical capacity for women's journalism to transform news agendas (Chambers et al. 2004), it prompts vital questions for feminist and gender-centred explorations concerned with reimagining climate journalism in the public interest.

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Key Words

climate change communication, gender, feminism, ethic of empathy, oral history

Digital Media Use for Weather Information During the 2022 Flooding among Small-Scale Women Farmers in Nigeria

Authors

Dr. Onyinyechi Nwaolikpe - Better Oasis

Dr. Chinyere Mbaka - Mountain Top University

Abstract

Flooding has been a leading natural threat and a root cause of food shortage in Nigeria. Although Nigeria regularly experiences seasonal flooding, the floods of 2022 have been the worst since the 2012 Nigeria floods and this is one of the effects of climate change in the country (Princewill, 2022; Elumoye, Alaran and Samuel, 2022). In Nigeria, 70-80% of agricultural labour is done by women (fabiyi, Danlad, Akande, and Mahmood, 2007) but unfortunately, only a few of them are land owners and this is because women's access to land is limited by patrilineal inheritance (Obayelu, Ogbe, and Edewor, 2020). Some of these women are also limited by a lack of finance and education. With the advent of digital media and technology, their utilisation for communication among community dwellers in Nigeria increased. (Abubakar and Dasuki, 2018). It is uncertain whether women farmers in communities in Nigeria adopted them for sharing information relating to weather conditions before and during the 2022 flooding. This study, therefore, seeks to explore whether there was integrated information sharing among women farmers through digital media, what purposes that served, and the challenges encountered with the usage. Also, to find out whether the women are aware that the effects of flooding can be mitigated through improved prediction (Umar and Gray, 2022), using digital media. Purposive sampling techniques would be used to select three flood-ravaged communities from the Otuocho Local Government Area in Anambra State, the worst hit by the 2022 flood. The snowball method will be used to get participants for the Focus group discussions and in-depth interviews. Data generated would be used to determine sources, accessibility, content, adequacy, frequency, and barriers to weather information. This study argues that digital media, which can be used to reach a wide audience and predict weather forecasts, can be a powerful source of information and be used for information sharing among small-scale women farmers to help reduce the impact of flooding.

Key Words

Climate Change,, Digital Media, Flooding, Small-scale Women Farmers, Weather Information

The Impacts of Women Leadership on Gender Pay Gap and Firm Performance Within the Media Industry

Authors

Dr. Huyen Nguyen - Kansas State University

Dr. Katie Olsen - Kansas State University

Abstract

Introduction

As a social structure, gender preserves leadership roles dominated by men in a cyclical process (Risman, 2004). The lack of female representation in leadership positions across industries has been attributed to this hegemonic environment, with terms like the *glass ceiling*, and later, the *labyrinth* syndrome, providing additional context to the barriers women face (Byerly & Ross, 2004; Eagley & Carli, 2007; O'Brien, 2017). Although female leaders are rare, economics literature indicates that female leadership positively influences firm performance (Green & Homroy, 2018; Flabbi et al., 2019; Nawaz, 2022). Despite their equal contributions, women are often underpaid, given their education, age, and job experience (Bertrand & Hallock, 2001; Gayle et al., 2012; Petrongolo & Ronchi, 2020; Nawaz, 2022). This line of economic studies, along with the lack of media research in this area, prompts us to study how gender diversity in leadership positions may affect the financial performance of the media industry.

In specific, the purpose of this study is to analyze public data featuring female representation among top media corporate leaders in connection to key performance indicators of publicly traded media firms where they are employed. Primary data for this study was retrieved from the S&P Capital IQ database, which includes key financial ratios of 138 media firms, as well as the demographics, positions, and total compensation of key board members. The data analysis portion will be guided by both feminist leadership and stakeholder theoretical frameworks in order to understand how gender, compensation, and performance intersect in a traditionally patriarchal workplace environment.

Literature Review

Gender Pay Gap and the Female Leadership Theory

Gender differences in compensation have been studied extensively by labor economists, controlling for demographic variables such as education, age, and job experience (Bertrand & Hallock, 2001; Gayle et al., 2012; Petrongolo & Ronchi, 2020; Nawaz, 2022). Feminist leadership theory points to the connection between female leadership and “fairness, justice, and equality” treatment across genders (Antrobus, 2000; Barton, 2006; O'Connor, 2010; O'Brien, 2017). However, gender pay gap in the media industry has not been widely documented, despite many studies about gender differentials in the newsroom and high barriers for women to enter high decision-

making levels within media organizations (Chambers et al., 2004; Poindexter, 2008; De Vuyst, 2017; De Vuyst & Raeymaeckers, 2019; Andi et al., 2020). To fill in this gap, we ask the following question:

RQ1: How wide is the gender pay gap among top media firms, controlling for educational level, age, and job experience?

H1: The proportion of female representation on corporate boards of a media firm is negatively associated with the firm's gender pay gap.

Stakeholder Theory, Board Gender Diversity, and Firm Performance

Economists recorded women's under-representation among top leaders in the U.S. labor market and suggested more studies on this phenomenon and firm performance (Eckstein & Nagypal, 2004; Blau & Kahn, 2006; Flabbi, 2010; Green & Homroy, 2018; Flabbi et al., 2019; Chen et al., 2019; Gormley et al., 2022). In media and feminist leadership discourse, however, a gap exists, which is the lack of research on how female leadership affects the financial performance of media firms. In 2009, based on the stakeholder theory, Shao argued that board composition by various stakeholders benefits publicly traded media firms more. However, board gender diversity, especially the proportion of female representation, was not mentioned in his study. Therefore, we ask:

RQ2: How does female representation on corporate boards affect firm performance?

H2: The proportion of female representation on corporate boards of a media firm is positively associated with the firm's financial performance.

Methodology

Primary data for our study was retrieved from the S&P Capital IQ database, including financial metrics of 138 publicly traded media firms that are currently active in the media industry, as well as the demographics, leadership roles, and total compensation of key corporate board members. The study's dataset includes a list of 854 current corporate board members for our analysis. In the next steps, we will calculate the gender pay gap and the proportion of women serving on corporate boards for each media firm, as well as run statistical analyses to examine the impact of female representation on gender pay gap and firm performance.

Expected Findings

Research findings will serve as a link between what is already known about the gender gap at leadership levels and the positive impacts that women leadership can have on the media industry. Industry mentors and leaders will find conclusions valuable for establishing recruitment and retention of female employees.

Key Words

women leadership, feminist leadership theory, financial performance, gender pay gap

Separate the feelings from the bodies: Pregnant women's use of Health & Fitness Apps

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Abstract

Introduction

Body and feelings are two fundamental perspectives for women to face and deal with in motherhood. Post-socialist discourse creates a body politic by essentializing the body and advocating the embrace of women's innate maternity (Rofel, 1999). Previous studies have shown that pregnant women are shaping their perception of motherhood through the direct feeling of their bodies (Fox & Neiterman, 2015; Neiterman & Fox, 2017). With the development of information and communication technology and the social culture of pursuing good mothers, the increasing popularity of health and fitness apps has created a new tool for pregnant women, like Babytree, Mamamd, MeetYou, Little Red Book, and Keep, to help them learn their bodies' change and support their health and wellness goals during pregnancy. These apps seem to have a mediated functional attribute in the direct feelings of body changes and motherhood shaping. This perspective has important implications for our understanding of motherhood nowadays.

Research Object

This study takes the blog posts in five health and fitness apps, Babytree, Mamamd, MeetYou, Little Red Book, and Keep, as the research object, and with the help of digital ethnography and text analysis, we conducted an in-depth analysis of the use of apps in contemporary Chinese pregnant women.

Method

Digital Ethnography stems from traditional ethnography but has evolved to utilize the capabilities of smartphones and computers to conduct research from a distance. With digital ethnography, researchers can gain an in-depth, contextualized understanding of human needs, behaviors, and journeys.

Text analysis is to describe the content, structure, and functions of the messages contained in texts. Drawing on text analysis, we collected the posts and comments about the relevant issues in the five different apps to examine how Chinese pregnant women express their feelings of bodies and motherhood during pregnancy.

Conclusion

We found that the app quantifies the self through "body teaching", makes the body "visualized" through data presentation, and teaches pregnant women to make judgments about their body

condition during pregnancy based on data, so that they can understand their body changes and lifestyle more clearly. It also teaches pregnant women to make judgments about their physical condition during pregnancy based on the data, so that they can understand their body changes and lifestyle more clearly. However, in this process, using apps by Chinese pregnant women shows a phenomenon of loss of control, imbalance and rebalance. The feedback results of the apps and the posts of others directly influence or even replace one's own feelings of physical changes and the evaluation of the role of a good mother. The effects of health and fitness apps use on the body, and the maternal duties of pregnant women present a divisive and tearing scene.

Key Words

Motherhood; Bodies; App use; Pregnant women.

Violencia de género en medios de comunicación y redes sociales: experiencias de líderes políticas y sociales chilenas

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Abstract

La ponencia presentará los principales resultados del diagnóstico y levantamiento de investigación relativa a la violencia de género simbólica que han sufrido líderes políticas sociales chilenas en sus trayectorias.

En la Asamblea General de la Organización de las Naciones Unidas (ONU) de 1993, la violencia de género se definió como una violencia que provoca daños físicos, sexuales o psicológicos a las mujeres, incluidas amenazas, coerción o privación arbitraria de la libertad, y que es perpetrada en el ámbito público y en el privado. La violencia de género contra las mujeres es, según Marcela Lagarde (2006), la conducta que incluye cualquier agresión física, psicológica, sexual, patrimonial, económica o feminicida dirigida contra ellas por el hecho de ser mujeres.

Aimée Vega Montiel (2019) plantea que es un tipo de violencia que se produce en un esquema de poderes desiguales, que busca someter y controlar a las mujeres, que las daña y lesiona, y que transgrede sus derechos humanos. Así, el sistema androcéntrico que establece y naturaliza jerarquías entre mujeres y hombres, designando al hombre como el sujeto de poder y autoridad, y a la mujer como el objeto de sometimiento, discrimina y, al mismo tiempo, violenta sus derechos humanos.

Para lograr el objetivo se aplicará una encuesta a una muestra de alrededor de 200 mujeres que se han desempeñado como dirigentes sociales y políticas en distintos ámbitos: territoriales, locales y regionales, dejando explícitamente de lado a las autoridades que detentan cargos de jerarquía nacional que ya han sido estudiadas. Pues el enfoque en este caso será en estos liderazgos intermedios. Respecto de ellas se tratará de identificar y caracterizar de qué manera sus trayectorias políticas se han visto permeadas por los medios de comunicación y las redes sociales. Reconocidos estos como espacios donde habitualmente se practica la violencia simbólica de género contra las mujeres.

Este sería la primera etapa de un proyecto más amplio, luego en una segunda fase, se contempla la elaboración de un manual de buenas prácticas para el ejercicio de liderazgo con perspectiva de género, que entregue recomendaciones para las líderes políticas y a los medios de comunicación para erradicar la violencia de género simbólica.

Key Words

Género, liderazgo femenino, violencia, medios de comunicación y redes sociales