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II International Congress on

MEDIA, GENDER & SEXUALITIES

Representations, Literacies & Audiences

Proceedings

II International Congress on Media, Gender and Sexualities Representation, Literacies & Audiences

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Preface

We are delighted to introduce the Proceedings of the *II International Congress on Media, Gender, and Sexualities: Representations, Literacies, and Audiences*, held at the Benasque Pedro Pascual Science Centre (CCBPP) from June 8 to 12, 2025. This volume compiles the abstracts and descriptions of the academic and professional activities featured in the congress program, offering a comprehensive overview of the wide-ranging and plural conversations that emerged from this gathering of scholars, practitioners, and activists.

This second edition draws its strength and vision from the energy, diversity, and success of the inaugural congress held in 2023. That first edition brought together over 80 participants from 25 countries, generating enthusiastic engagement among academics, educators, media professionals, and activists from around the world. The conversations and collaborations initiated during that meeting led to several important scholarly outcomes, including the collective volume *Perspectivas Globales sobre género y sexualidad en los medios* (Peter Lang, in press), which brings together around thirty chapters written by congress participants. The book will be open source and freely accessible to all—stay tuned for its release at the end of this year.

In addition, a special issue *International Communication Gazette* (vol. 86, issue 5), titled *Learning about sexualities and gender through media: Transcending formal practices, spaces, actors, and experiences*, also emerged from the first edition. The issue contained 5 articles showing research and authors presented at our first edition. We are currently coordinating the *Routledge Companion of LGBTQ+ Media for Routledge*. Beyond these tangible results, the first edition helped to build a strong and committed network and confirmed the value of the congress as a shared and evolving space for critical inquiry, creative reflection, and meaningful dialogue.

This second edition builds on that momentum and reaffirms our commitment to consolidating the congress as a regular international forum for those working at the intersections of media, gender, and sexualities. Rather than a single unified field, this congress brings together diverse and sometimes divergent approaches —academic disciplines, professional practices, and activist strategies— that all share a deep investment in examining how gender identities and sexualities are shaped, contested, and mediated across different social and cultural contexts. This plurality is precisely what makes this congress so compelling.

Organized around the key themes of *Representations, Literacies, and Audiences*, the event offers not only a platform to showcase the most daring, innovative, and thought-provoking work at the crossroads of media and affective-sexual identities, but also a space to promote real-world action. By fostering exchanges between academic insights and professional and activist practices, the congress seeks to inspire new strategies that contribute meaningfully and creatively to social progress.

This edition of the congress is the result of collaboration between three projects funded by the Spanish State R+D+i Plan:

- Tales from Sex, Media and Youth: Experiences of Young People Learning about Sexualities through Media (SEXMEDIA; CNS2023-145333; funded by

MICIU/AEI/10.13039/501100011033 and by the European Union – NextGenerationEU/PRTR) at the *Universitat de Barcelona*,

- Observatory for Sexualities, Youth, and Media: Identifying Needs and Providing Solutions for Youth and Education, Healthcare, and Media Professionals (KALEIDOSCOPE; PID2023-146858OB-I00; funded by MICIU/AEI/10.13039/501100011033 and by FEDER, EU) at the *Universitat de Barcelona*,
- LGBTIQ+ representation in Spanish Fiction Series and its Effectiveness in Reducing Prejudice based on Sexual Orientation and Gender Identity (LGBTIQ+ PANTALLAS/ LGBTIQ+ screens; PID2019-110351RB-I00; funded by MICIU/AEI/10.13039/501100011033) at the *Universitat Autònoma de Barcelona*.

The congress has also been sponsored by the Faculty of Information and Audiovisual Media at the *Universitat de Barcelona*, the Department of Audiovisual Communication and Advertising at the *Universitat Autònoma de Barcelona* and the Department of Communications and New Media at the National University of Singapore. Several other interested institutions have collaborated in organizing this event.

Once again, the Benasque Pedro Pascual Science Centre provides a unique setting for international academic exchange, fostering the kind of intellectual and human connections that lie at the heart of this congress.

We hope these proceedings serve not only as a record of the event, but also as a testament to the collaborative and interdisciplinary commitment of this global community to advancing knowledge, equity, and inclusion in and through the study and practice of media, gender, and sexualities.

We also sincerely hope this new edition brings just as many interesting conversations rich results, and that it fosters the same cooperative, safe, and enjoyable space we successfully created in the previous edition—a space where all participants feel welcomed, inspired, and encouraged to contribute openly and creatively.

The editors

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Keynote Speakers

Trans theory as media theory: Systems, categories, and plastic forms

Susan Stryker
The Clayman Institute for Gender Research
Stanford University

In this keynote presentation, Susan Stryker surveys how shifts in media technology are often represented through transgender forms, from the gender-blurring images of Arthur Batut to the cinematic sensibilities of Christine Jorgensen, from Wendy Carlos's early infatuation with tape music to Sandy Stone's career as a sound engineer.

Susan Stryker is a founding figure in the field of transgender studies. She is the author of many books and articles, including the essay collection *When Monsters Speak* (*Cuando hablan los monstruos*) and *Transgender History* (*Historia de lo trans*), both available in Spanish translation. She co-edited the multi-volume *Transgender Studies Reader*, and is founding co-editor of *TSQ: Transgender Studies Quarterly*. Susan is an Emmy-Award-winning documentary filmmaker for *Screaming Queens: The Riot at Compton's Cafeteria*, and has produced and consulted on numerous other film and television projects. She is Professor Emerita of Gender and Women's Studies at the University of Arizona, where she directed the Institute for LGBT Studies, and currently holds a distinguished visiting appointment at the Michelle R. Clayman Institute for Gender Research at Stanford University. She also directs the TEN:TACLES Initiative--Transgender Educational Network: Theory in Action for Creativity, Liberation, Empowerment and Service, which brings trans humanities and cultural studies scholarship into engagement with social change activism. Her new book, *Changing Gender*, on the intellectual history of the gender concept, is due out in 2026.

Mi cuerpo no pidió tu opinión

Magdalena Piñeyro
Escritora y activista uruguaya

Mi cuerpo no pidió tu opinión es un espacio para reflexionar sobre la gordofobia y la presión estética, y reírnos de la absurdez de perseguir unos cánones corporales imposibles.

Magdalena Piñeyro (Montevideo, 1986), es Licenciada en Filosofía y agente de igualdad experta en teoría feminista y diversidad corporal. Pionera en la investigación y divulgación de la gordofobia y la presión estética en el Estado Español, es autora de “Stop Gordofobia y las panzas subversas” (Zambra, 2016), “10 gritos contra la gordofobia” (Vergara, 2019), la “Guía Básica sobre gordofobia. Un paso más hacia una vida libre de violencia” (Instituto Canario de Igualdad, 2021), entre otras obras. Su afán activista y profesional por la sensibilización social en torno a la diversidad corporal le ha llevado a realizar la charla TEDx “Acabemos con la gordofobia ya” (2021), asumir la Dirección Técnica de las Jornadas sobre Gordofobia y Violencia Estética del Gobierno de Canarias en sus tres ediciones (2021 - 2023) y a recorrer el país impartiendo conferencias, talleres y formaciones a personas de todas las edades, y de todos los ámbitos, desde el año 2015.

Almodóvar and Foucault on friendship: Revisiting the aesthetics of existence

Paul Julian Smith
CUNY Graduate Center

Paul Julian Smith proposes a reading of Pedro Almodóvar's later films, *Pain and Glory* (2019) and *The Room Next Door* (2024), through Michel Foucault's ideas on friendship and the aesthetics of existence, especially those expressed in his final interviews from the 1980s.

Paul Julian Smith, a Fellow of the British Academy, has been since 2010 a Distinguished Professor at the Graduate Center in the City University of New York. He is based in the Comparative Literature Program. He was previously for nineteen years the Professor of Spanish in the University of Cambridge, UK, where he also took his PhD in 1984. He has been Visiting Professor in 10 universities including Stanford, NYU, and Carlos III, Madrid; and has presented over 300 invited lectures and conference papers around the world. He is the author of 25 scholarly books (translated into Spanish, Chinese, and Turkish) and over 100 academic articles in prestigious journals and edited volumes. He also practices public writing. He was for thirty years a regular contributor to *Sight & Sound*, the monthly journal of the British Film Institute, and for ten years a columnist for *Film Quarterly*, published by the University of California Press. He is the creator of an audiovisual essay on Mexican film *Amores Perros*, included in the Criterion edition of 2020. His most recent books are *Queer Mexico: Cinema and Television since 2000* (Wayne State University Press, 2017); *Spanish and Latin American Television Drama: Genre and Format Translation* (University of London, 2018), *Multiplatform Media in Mexico: Growth and Change Since 2010* (Palgrave Macmillan, 2019); *Mexican Gender, Mexican Genres: Cinema, Television, and Streaming Since 2010* (Boydell and Brewer, 2021); *Reimagining History in Contemporary Spanish Media: Theater, Cinema, Television, Streaming* (Cambridge: Legenda, 2021); and *Y tu mamá también: Film Classic* (BFI, 2022).

Workshops

Violences Spectrum

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Abstract

I propose to present a 22-minute performance that exposes the struggles and violence experienced by non-binary people, particularly those who are neurodivergent, such as autistic individuals. As gender dissidents, we face a double vulnerability: “There is no gender without social regulation and violence” (Judith Butler). This piece embodies that reality, exploring the constant battle to exist in a binary and neurotypical world that rejects us.

Paul Preciado states that “gender is not an identity, but a technique for producing the subject.” In this performance, my body becomes both a battlefield and a site of resistance, revealing the limitations imposed on those who do not conform to cisheteronormative expectations. The work is a visceral exploration of imposed constraints, of the tension between forced categorization and the radical act of self-definition. It is a dialogue between the body and its environment, between what is expected and what exists beyond those expectations.

Neurodivergence adds another layer of complexity to this experience. Temple Grandin emphasizes that “autistic people experience the world differently.” This difference, often misunderstood or ignored, makes us even more vulnerable in a system that dehumanizes what it cannot comprehend. Sensory overload, difficulty with social interaction, and the need for different modes of communication all contribute to a heightened exposure to discrimination and violence. This performance seeks to translate these struggles into movement, absence, and disruption—drawing the audience into a space of discomfort and reflection.

Through physical expression, non-verbal storytelling, and an interplay between presence and absence, I invite the audience to engage with the intersection of gender and neurodivergence as a site of exclusion, but also of radical possibility. This is not just an individual experience but a shared reality for many who do not fit into socially accepted categories. The work does not seek to offer solutions but to pose urgent questions: How do we communicate our identities when language itself is often inadequate or violent? How do we navigate a world that demands conformity while punishing difference?

The performance requires a space that can be darkened to control lighting and enhance visual elements, a multimedia projector with a large screen to incorporate visual projections, a sound system to create an immersive sensory atmosphere, and an elevated stage to ensure visibility. The seating arrangement should allow the audience to engage with the piece from multiple perspectives. The use of light, shadow, and sound will play a crucial role in shaping the sensory experience of the performance, immersing the audience in the struggle between hypervisibility and erasure, between the constraints of imposed identity and the radical potential of self-definition.

It is important to alert the public who intend to watch that the performance deals with sensitive topics such as psychological and physical violence, sexual abuse, bullying, with many moments of audible and visual discomfort.

Link to access the performance: <https://youtu.be/lg4FI19pHEI>

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Los límites del análisis del audiovisual: ¿Cuáles son los problemas de analizar hegemonías desde lo queer y lo queer desde las hegemonías?

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Resumen

Analizar el audiovisual con el objetivo de entender los imaginarios que creamos lleva tratar con la multiplicidad de percepciones que se generan ante una misma pieza audiovisual. Este hecho genera una problemática, pues ¿cuál de todas las visiones es la que se acaba recogiendo en los datos sobre diversidad en la ficción nacional?

Desde el Observatorio de Diversidad en los Medios Audiovisuales (ODA), la realización de los Informes anuales sobre la representación de identidades no hegemónicas en el audiovisual en el Estado español supone preguntarse ¿qué es lo que está viendo ante cada *frame* la mirada hegemónica?

Hablemos de la mirada hegemónica:

Se entiende por mirada hegemónica el prisma más generalizado a la hora de tratar el audiovisual, atravesado por los *tropes* y los estereotipos heredados, la cual, siguiendo la conceptualización de mirada masculina de Mulvey (1975), se conforma con las construcciones binarias de sujeto/objeto o masculino/femenino.

En ODA se ha optado por dar primacía a recoger la intención de las personas creadoras de la ficción en cuestión. La manera en la que se puede recoger la voluntad de las personas creadoras responde en cierta medida a la idea de saberes sometidos de Foucault, puesto que el conocimiento de la intencionalidad de las creadoras es un saber popular fruto de entrevistas, el enfoque que adopta la promoción de la película o serie, el conocimiento sobre trabajos previos del equipo o persona en cuestión, y sobre qué entidades financian los proyectos. De esta forma, gran parte de la población puede intuir desde qué perspectiva se crean las producciones, aunque luego ODA recoge ese conocimiento para profundizar en él a través de conversaciones informales con profesionales del sector.

Dicho esto, el conocimiento de la intencionalidad, por mucho que sea fruto de un saber sometido, es cuantificable de diversas maneras. En primer lugar, a través de la lectura de declaraciones de los creadores, conociendo las fuentes de financiación; y, en segundo lugar, a partir de las mesas de conversatorio que se realizan durante la realización del Informe ODA

con les voluntaries, donde emanen estos conocimientos a la hora de describir las ficciones que han analizado individualmente. Un proceso que, si bien no está sistematizado, podría ser sistematizable.

¿Y dónde queda la mirada queer?

Afrontar la diversidad desde poner en el centro la mirada hegemónica genera una serie de dilemas, puesto que bien se sabe que los perfiles no hegemónicos hacen uso de la imaginación, de la relectura de ficciones, para crear modelos en los que encontrarse. Tal como señala Hollis Griffin (2018, p.168), “incluso la película o el programa de televisión más trillado y banal podrían permitir destellos de autorreconocimiento entre audiencias de minorías sexuales”.

Es en esta encrucijada en la que surge la pregunta: ¿de qué forma podemos analizar el audiovisual sin reproducir las “teorías envolventes y globales” y promover los “saberes sometidos”?, tal como se pregunta Halberstam en *El arte queer del fracaso* (2018), haciendo uso de los términos de Foucault. Se entienden como teorías envolventes y globales aquellas teorías totalizantes y centralizadoras que tratan de ocultar o asimilar los saberes sometidos que se mencionan previamente. Los saberes sometidos, mencionados previamente, como conocimientos locales que no se ajustan al saber académico, sirven para desenmascarar los intereses de los saberes globales a través de la lucha social que movilizan. En este sentido, la incorporación y recolonización de los saberes sometidos por parte de los saberes globales para actuar a favor del poder hegemónico es de especial interés para este taller, puesto que las estrategias de las grandes empresas cinematográficas pueden enmarcarse en esta descripción.

Objetivo del taller: ¿cómo ilustramos la mirada hegemónica sin ser nosotres quienes limitemos los imaginarios queer?

Las diversas revisiones bibliográficas nos han mostrado la amplitud de formas de realizar el análisis (Ventura, 2018; Martín et al, 2023) y, a raíz de ello, en este taller la intención es generar un diálogo en torno a casos concretos sobre cómo realizar un análisis de la diversidad en el audiovisual que nos permita ilustrar lo que la mirada hegemónica ve y, al mismo tiempo, no ser nosotres mismas les generadores de una mirada limitante. En este sentido, consideramos que una mirada queer sobre el audiovisual supone que “al abordar el análisis de un filme desde esta perspectiva, no nos fijaremos únicamente en aquellos personajes o acciones enmarcados en las categorías identitarias estancas de la homosexualidad, la bisexualidad o la transexualidad, sino que prestaremos atención a cualquier instancia narrativa o incluso estética —de ahí la importancia del abordaje fenomenológico y háptico— que subvierta la norma” (Vázquez Rodríguez, 2022: 29).

La metodología del taller será la exposición por estaciones de los casos. En cada estación se encontrarán materiales para escribir y un espacio de papel continuo en el que cada grupo plasmará la respuesta a varias preguntas: ¿Bajo qué identidad o etiqueta recogerías a esta persona/personaje a la hora de hacer una investigación? ¿Qué está viendo la mirada hegemónica? ¿De qué forma es o puede ser reivindicada esta persona/personaje/narrativa desde una mirada no hegemónica? ¿Desde esta pieza audiovisual qué lectura creéis que busca que haga la audiencia?

Los casos los ilustraremos a través de la proyección de fragmentos o, si no contáramos con ellos, de una explicación detallada del caso. A continuación, mostramos algunos de los casos que trabajaremos:

A. En la serie *Noches de Tefía* (2023) encontramos personajes que de jóvenes se autocatalogan como hombres gays y, según avanza la edad, se enuncian como mujeres trans.

B. Ante la mayor presencia de personajes no binarios se visualizan también en pantalla las parejas de estos personajes. En casos como *El Pueblo*, estas parejas en pocas ocasiones reflexionan en torno a cuál es su orientación sexual si su pareja es no binaria.

C. Cuando salimos de las ficciones y pasamos al ámbito de la no ficción, encontramos presentadores que en la televisión no hacen referencia a su orientación sexual, como la presentadora de informativos Mónica Carrillo, pero hay una gran parte de la población que conoce que no es heterosexual. Por otro lado, encontramos una situación similar en María Casado, también presentadora de informativos, pero que hace bromas en pantalla sobre su orientación.

Para terminar, haremos una puesta en común de las reflexiones y generaremos un diálogo entre las personas participantes.

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Representaciones de las disidencias afectivas, sexuales y de género desde la institución. Discursos, imágenes y contradicciones

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Resumen

El discurso de las instituciones sobre la diversidad afectiva, sexual y de género está permeado de buenas intenciones, pero también de lugares comunes, sesgos, un lenguaje políticamente correcto o una apropiación de terminología procedente de los movimientos por la liberación LGTBIQA+ o de la teoría queer. Discursos generados desde los márgenes para ejercer oposición a los poderes establecidos son reproducidos por campañas emitidas desde la institución.

¿Quiénes son los sujetos que producen estos discursos? ¿Qué censuras y autocensuras enfrentan? ¿Qué intersecciones (no) les atraviesan? ¿Cómo conviven estas contradicciones? ¿Cómo se da respuesta a la representación de la diversidad sin caer en estereotipos, borrados o exclusiones? ¿Qué imaginarios perpetúan estas representaciones?

Proponemos un taller de carácter práctico para analizar diferentes ejemplos de buenas y malas prácticas en la representación de las disidencias afectivas, sexuales y de género en campañas comunicativas desde diferentes ámbitos institucionales: el Centre LGTBI de Barcelona (servicio municipal), el Ayuntamiento de Barcelona, la Generalitat de Catalunya y el Ministerio de Igualdad, entre otros.

A través del visionado conjunto de materiales (textos, cartelería, anuncios audiovisuales, publicaciones en redes sociales), se analizarán los contenidos presentados desde una perspectiva interseccional que tenga en cuenta no solo la representación LGTBIQA+, sino otros ejes como el anticapacitismo, el antirracismo, la diversidad corporal o el edadismo, entre otros.

Posteriormente, se compartirán impresiones/opiniones y se recogerán las conclusiones a modo de catálogo de buenas y malas prácticas. Se tratará así de establecer un intercambio de puntos de vista que contribuya a aportar una mirada crítica a la comunicación institucional sobre la diversidad afectiva, sexual y de género.

Estructura del taller

1. Introducción, marco teórico y perspectiva situada. Ronda de presentaciones (10 minutos)

Definiremos el marco para situar la perspectiva en la que trabajaremos durante el taller, y abriremos una ronda de presentaciones para las personas participantes, lanzando la pregunta: ¿Qué relación tengo con la institución?

Pondremos en común las tensiones y contradicciones que nos genera trabajar en instituciones o recibir sus mensajes. Y compartiremos sobre lo que sucede con dinámicas como la falta de recursos, la apropiación del lenguaje, la falta de diversidad de los equipos de trabajo, las jerarquías y la censura o autocensura, entre otras.

Dejaremos registro de todas las aportaciones para poder trabajar sobre ellas en el siguiente bloque.

2. Análisis de campañas (45 minutos, 15 minutos por campaña)

A continuación, proyectaremos en una pantalla tres ejemplos de campañas comunicativas institucionales que abordan la diversidad sexual, afectiva y de género. Se tratará de ejemplos tanto audiovisuales (spots televisivos), como de cartelería, y analizaremos tanto la imagen como los discursos propuestos (lemas, palabras utilizadas, contenido). Para ello, nos dividiremos en pequeños grupos (de unas 4 o 5 personas) y nos daremos 10 minutos para debatir entre nosotros qué nos genera cada campaña: qué pensamos que funciona, qué no, qué estereotipos se reproducen, si se genera alguna invisibilización, etc. Después, tendremos 5 minutos para que todos los grupos expongan sus impresiones. En total analizaremos tres campañas, con 15 minutos para trabajar sobre cada una de ellas.

3. Propuestas para recuperar la agencia (30 minutos)

En este bloque intentaremos relacionar las impresiones que nos producen las campañas comunicativas, con las tensiones que nos genera la institución, y ver si podemos establecer algún vínculo entre ambas. Por ejemplo: ¿pensamos que la elección de un lema desafortunado es fruto de la falta de diversidad en el equipo de trabajo?

A continuación, pondremos en común algunas estrategias para encontrar brechas en las instituciones para construir mensajes inclusivos que no reproduzcan estereotipos o sesgos; campañas que se puedan construir de manera colectiva y participativa, etc. Se trata de identificar alternativas y herramientas que podamos poner en marcha para mejorar las prácticas comunicativas de las instituciones respecto de las disidencias sexuales, afectivas y de género. También trataremos de dejar las aportaciones registradas por escrito.

4. Cierre (5 minutos)

Ofrecemos aquí un espacio de cierre del taller, que sirva también para intercambiar dudas, consultas, contactos y comentarios finales.

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Paper Sessions

PS1-World Queer Cinema

Cuckoo's spatial negotiations in *Sacred Games*: A spatially sensitive close reading of safety and transgender visibility in neoliberal Mumbai

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Abstract

This paper employs a qualitative, political-hermeneutic/interpretive methodology of spatially sensitive close reading—an analysis of how spatial choices, configurations, and character emplacements shape the diegesis of a story and what these emplacements politically implicate—to examine Netflix's Indian-origin series *Sacred Games* (2018) and its construction of Mumbai as a city structured by “safe” versus “unsafe” zones.—an analysis of how narrative time and space interact—to examine Netflix's *Sacred Games* (2018) and its construction of Mumbai as a city structured by “safe” versus “unsafe” zones. Situating the series within broader trends in Indian digital popular storytelling, this study contextualizes its representation of marginalized groups through Mareike Jenner's (2024) concept of the "quantification of diversity" and Kadavath and Yadav's insights on the digital popular sphere (2024). These frameworks illuminate how streaming platforms accommodate diversity through visual representation while preserving existing socio-spatial hierarchies.

Focusing on the transgender character Cuckoo, this paper analyzes how character placement and spatial arrangements organize the diegetic city and the relationships animating it. Cuckoo's movement between the criminal underworld and elite spaces serves both as a metaphor for and a containment of transgender labor. Her trajectory—initial mobility under the patronage of a crime lord followed by fatal exclusion from a luxury hotel's public space—reinforces Mumbai's bifurcated imaginary of a criminal underworld versus a “magical” cosmopolitan city, effectively concealing the value of her labor. This study expands upon the ideological function of spatial arrangements in contemporary Indian digital storytelling, illustrating how visibility and respectability are often granted in exchange for the erasure of trans labor.

By analyzing *Sacred Games* through this spatially sensitive critique, this study underscores the necessity of applying similar analytical frameworks to trans representation, revealing how middle-class spatial imaginaries regulate transgender (im)mobilities. This approach is crucial for understanding transgender struggles in India, particularly within the neoliberal urban framework where diversity is commodified yet structurally restricted. As Thomas Blom Hansen (2001) argues, the criminal underworld in Mumbai is not merely a space of disorder but a politically charged zone where marginalized groups are positioned as threats to middle-class security. This study extends such insights to trans representation, illustrating how Cuckoo's character arc is emblematic of broader socio-spatial anxieties around gender, caste, and urban belonging.

Drawing from Jenner's critique of visibility politics (2024), this study examines how *Sacred Games* exemplifies a middlebrow strategy that emphasizes changing images over changing narratives, measuring diversity through on-screen appearances rather than substantive narrative transformation. In the Indian context, this manifests in the way the series integrates trans visibility within a spatial logic that maintains upper-caste, middle-class Hindu sensibilities of urban order and mobility.

This positioning aligns with broader trends in the emplacement of marginalized communities in Indian cinema, particularly in the representation of Dalit, Muslim, and sex worker characters, whose movements and spatial existences are similarly governed by narratives of containment and exclusion. As Sarunas Paunsknis (2019) notes, Indian mainstream content, shaped by an upper-caste, Hindu, middle-class imaginary, tends to favor pessimistic portrayals of a dreary reality rather than envisioning alternative possibilities for marginalized communities. This audience preference reinforces hegemonic spatial imaginaries where trans characters, like other marginalized groups, are integrated into narratives of urban hardship without disrupting dominant social orders.

By analyzing *Sacred Games* through this spatially sensitive critique, this study underscores the necessity of applying similar analytical frameworks to trans representation, revealing how middle-class spatial imaginaries regulate transgender (im)mobilities. This approach is crucial for understanding transgender struggles in India, particularly within the neoliberal urban framework where diversity is commodified yet structurally restricted. The paper concludes that while streaming platforms may increase on-screen diversity, they often reinforce pre-existing power structures through their spatial and narrative logics. This framework is applicable to newer portrayals of trans identities in Indian media, providing a tool to assess whether heightened visibility translates into genuine narrative agency or remains tokenistic.

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Veiled images and queer obliteration: What we cannot see in Almodóvar's films

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Abstract

The cinema of Pedro Almodóvar is a landmark of queer cinema, not only for its explicit representation of dissident bodies and sexualities but also for constructing a gaze that subverts normative visibility codes (Smith, 2014). Beyond concealment or censorship, his films operate through obliteration: a gaze that, despite having access to the image, disciplines itself not to see it (Dunn, 2021). In most of his films, this dynamic is enacted through displacement, hallucination, or narrative fragmentation (Price, 2015).

From the perspective of queer memory (Dunn, 2021), this strategy reveals a tension between visibility as a political right and the possibility of generating spaces where the image is not entirely captured by the normative gaze. Almodóvar, rather than advocating for total visibility, constructs a cinema where what matters is not so much what is shown but how the gaze is forced to shift, fragment, or divert. As Urios-Aparisi (2010) suggests, the representation of the body in his films is not just a matter of exhibition but of visual strategies that shape alternative meanings.

Almodóvar has stated in interviews that his mother, a central figure in his life and cinema, never watched his films. In *El País* (2023), he mentions how the gaze of a town upon a queer child does not need to be explicit to be devastating: “You don’t yet know that you are, but you understand very well what they are telling you.” This reinforces obliteration as a visual control strategy, where invisibility is not always imposed censorship but the act of looking away.

In *La piel que habito* (2011), Vera’s identity is obliterated through surgical violence and how the camera and characters perceive her—through monitors, mirrors, frosted windows, or fragmented frames. Her body is visible but inaccessible, challenging desire and visual appropriation (Price, 2015). In *Dolor y gloria* (2019), memory operates similarly: Salvador Mallo recalls his life in fragmented flashes where the most painful aspects remain unseen.

The obliterated gaze manifests across Almodóvar’s work. In *Volver* (2006), the mother’s ghostly presence is accepted, yet never fully seen—she appears in shadows, reflections, or partial views. In *Todo sobre mi madre* (1999), the father figure is a radical absence, reconstructed by the women around him but never occupying an image (Ehrenburg, 2017). In *Tacones lejanos* (1991), the gaze is constantly redirected, forcing characters to look away from uncomfortable truths. In *Fotogramas* (2019), Almodóvar states, “What is not said, what is not seen, has as much weight as what is revealed.”

If traditional film criticism has understood the gaze as a device of power—following Laura Mulvey (1975)—Almodóvar’s cinema rethinks this from a queer perspective. His films do not

simply reverse the hegemonic gaze or replace it with a homogeneous queer gaze; they destabilize it, forcing it to fragment or get lost. Instead of appropriating the desired body, the gaze is trapped in its own impossibility of seeing (Smith, 2014).

Almodóvar also works with disfiguration as a key strategy. His characters' identities are neither stable nor unequivocal; they deform, shift, and reconstruct themselves. In *La ley del deseo* (1987), Pablo and Antonio's relationship is marked by an obsessive gaze where desire and violence intersect. In *Hable con ella* (2002), desire is projected onto bodies that cannot respond. As Ehrenburg (2017) argues, Almodóvar's cinema transforms Iberian queer cinema, where the non-visible becomes a space of resistance.

Through these strategies, Almodóvar formulates a visual theory where obliteration and disfiguration are not mere censorship mechanisms but narrative tools that generate an alternative queer memory. Rather than offering an archive of fully visible, recoverable queer images, his cinema confronts us with the impossibility of fully capturing dissident experience.

As he himself says: "Sometimes, what we do not see defines us more than what we choose to see" (*El País*, 2023). Almodóvar forces us to ask how memory is produced, who sees it, and which images remain.

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Biographical notes

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Is Pierrot queer? Bruce LaBruce's interpretation of Schoenberg's melodrama

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Abstract

Pierrot lunaire, Op. 21 (1912) is an iconic piece of modern music written by Arnold Schoenberg to the poems of Albert Giraud. Despite the large scholarly attention given to this work, studies focus mainly on the pure analysis of the music. The gender ambiguity of the main character, a male figure sung by a woman, is mostly omitted (Boss 2019, Bryn-Julson and Matthews 2009, Kurth 2010, Simms 2000, Smyth 1980, Williamson 2005).

The piece was commissioned by actress Albertine Zehme and used the well-known commedia dell'arte figure of Pierrot. Although he is the main narrator of the piece, at the premiere, the performer was dressed in the costume of Colombina, questioning the perspective from which the story of unhappy love is told. At first, the composition aroused controversy, which included loud booing from the audience. The main reasons were primarily aesthetic – it was labeled as cacophony and musical anarchy. However, it was also treated as a manifestation of a perverted culture.

Schoenberg created an innovative work: atonal and expressionistic, liberated from the existing harmonic system. *Pierrot lunaire* is arranged in the form of a melodrama – 21 fragments set to music using Sprechgesang/Sprechstimme, in which the exact pitches are written, however they should not be sung, but spoken. When choosing texts, the composer focused on extreme emotions, and therefore he used Giraud's cycle, for which he tried to find an adequate form.

Among many stagings of *Pierrot lunaire*, the film version by Bruce LaBruce from 2014, a director with a strong presence in the radical queer subculture, is groundbreaking because it brings the hitherto overlooked theme of gender to the forefront. His movie is inspired by an incident that supposedly happened years ago in Toronto, in which a love story in the form of a melodrama mixes with a bloody horror à la Grand-Guignol. In short, it is a romance that ends unhappily with the castration of an innocent cab driver.

LaBruce focuses in the film on the figure of Pierrot and his phallic obsession. Pierrot picks up a girl, they fall in love with each other, and upon meeting the girl's father, the latter questions his gender identity. Despite the constancy of the girl's affection, the father is still against the relationship. Our Pierrot, however, tries to prove his masculinity, even if it leads to a crime. In my presentation, I would like to analyze the ambiguous identity of the main character, performed by a cis actress dressed in men's clothing – who is she playing? A trans or non-binary person, a butch lesbian, or maybe a cross-dressing cis woman?

LaBruce uses the double meaning of the phallus – it appears very physically as a specific body part, but is also a metaphorical figure of power. To emphasize this topic and the ambiguous status of the depicted world, LaBruce conflates art cinema and pornography, which is a signature characteristic of his work (Brinkema 2006, LaBruce 1995, McGowan 2016, McGowan 2012, Nault 2013, Sikora 2010, Silva 2004). On one hand, he applies the aesthetic

of silent film and cabaret, combining Schoenberg's Sprechstimme with techno, searching for transgressive traces in the original work. On the other hand, he also uses explicitly sexual scenes (meat shots and ejaculation included).

Pierrot lunaire creates a very ambivalent representation of a person who, at the same time, breaks the norms and tries to fit into the society. LaBruce, as one of the founders of queercore (Chapman and du Plessis 1997), despises the assimilationist urges of homonormativity and advocates for a radical voice seeking true rebellion. In Schoenberg's work, which stems from a decadent spirit, he finds transgressive impulses (Pasiecznik 2017), trying to show Pierrot not within the framework of an easily assimilated camp, but within a pornographic regime, which the director understands as a force that dismantles gender and sexual norms. In my talk, I would like to ask methodological questions about the representation of the main character, who on the one hand strives for liberation of sexual repression (Alderson 2016), and on the other hand obsessively revolves around gender issues, trying to blend into society. Hence the key question for me: is Pierrot queer?

Finally, I would like to mention other works inspired by *Pierrot lunaire*, including the piece *Księżykowy Pierrot* by Maciej Jabłoński and Przemysław Fiugajski (2012), in which queer themes can also be found.

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Moving from the imagined to the imaginary: Mapping latent aspirations in gay utopias and imaginaries for gay men in Singapore

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Abstract

In the region of Southeast Asia, the life of queer individuals such as gay men have been discussed extensively in academic scholarship. Largely focusing on the challenges and difficulties faced by these gay men in aspects of their lives, occasional works shine spotlight on the successes and triumphs of being gay in their societies. Zooming in to one specific area of Southeast Asia in the island city of Singapore, earlier notable works on what can be thought of as “gay” Singapore continue to be the dominant outlets in informing and guiding the study of gay Singapore (Chua 2014; Yue and Zubillaga-Pow 2012; Tan 2022). While these works represent ongoing attempts to theorise what it means to be gay meaningfully in Singapore through lived experiences, emerging media productions of visual material such as film and movies present alternative avenues in which the lives of gay men can be reasonably approximated to. In these cases, popular media can provide the bridge to connect unresolved goals and project aspirations where possible.

Connecting these ideas together, this paper is concerned with the product of these media production as a potential contribution to the relative construction of queer imaginaries in neoliberal Singapore. Central to this line of inquiry is guided by two complementary questions: how may local film productions produce the queer imaginary in Singapore; can those who are imagined contribute to the imaginary?

To do this, this paper approaches the idea of gay utopias through the established theory of queer utopias which has been previously explored in academic discourse and is more broadly applied here to describe an environment in which queer individuals are able and comfortable to exhibit their identity without fear of repercussion. This is guided by what Muñoz (2009) had previously through the lens of queer futurity and the need for queerness to be inherently future looking, taking cue from past experiences. Traditionally used extensively to describe societies in Eurasia that openly embrace different sexualities as the norm, this concept is hardly articulated in detail to describe societies in Southeast Asia (with the exception of Thailand). In the case of Singapore, desires and aspirations queer individuals have of their society often linger in the background and emerge eventually as they take the form of cultural media productions such as *Getaway* (2022) and *People Like Us* (2016) that seemingly capture these desires. In such cases, can these utopic visions move past the cultural and artistic imaginary and into reality? At the same time, this paper also explores the competing idea of utopias as pessimistic alternative realities insofar that these films could only be limited in their perspective of utopias since they could be farfetched. This is driven by what the long desire for these realities to be materialised but may draw significant barriers in reaching there, possibly what could be seen as cruel optimism (Berlant 2011).

This paper therefore argues that using the concept of gay utopias, these media productions can demonstrate that gay imaginaries of utopia can exist through the systemic repressive structures in neoliberal Singapore that privileges and rewards silent conformity to state norms. Moving

past the discourse of acknowledging the challenges homosexual men may face in Singapore, this paper argues that contemporary media production patterns of film help bridge and articulate the disjoint between the Singapore government's concept of stability vis-à-vis the utopic imaginaries measured by the real-life challenges of homosexual men in Singapore. However, this paper also points out that these representations are also limited in its reach primarily because they represent desires that painfully depict the optimism and promise of gayness in Singapore but are in fact often unattainable. This paper contributes to the overall understanding of Singapore society by challenging existing definitions of being gay, identity, belonging and privilege. This paper further reinforces the reality of these challenges faced by homosexual men that is often relegated to the background in favour for priorities that are more consistent with governance. This paper further argues that regardless of geography, the common unifying thread bridging distance in queerness is a common expression of society that can be progressive in its values as well.

This paper demonstrates how these expressions of future, whether real or imagined, contribute to the formation of a gay imaginary that challenges existing social norms and offers alternative visions of community and belonging.

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Making waves: Mapping the themes, aesthetics, and authorship of queer award-winning films across geographies

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Abstract

Since 2010, all three A-list European festivals have been awarding queer prizes to films that, in turn, gain significant queer symbolic capital and increased visibility within the global cinematic landscape (Damiens, 2015, 2018). The purpose of these awards —the Teddies, the Queer Palm and the Queer Lion— is to elevate queer cinema beyond the underground scene and enhance its visibility, contributing to the production and circulation of what Galt and Schoonover (2016) have termed “the queer middlebrow”: a space of queer cultural production that negotiates between avant-garde experimentation and commercial accessibility. While there is a substantial body of research on LGBTIQ+ film festivals (Loist, 2011, 2012, 2015; McWilliam, 2007), the study of queer awards at mainstream, non-queer-specific festivals remains relatively scarce, leaving unexplored the mechanisms through which these prizes contribute to shaping contemporary queer cinema’s thematic, aesthetic, and industrial characteristics.

This study seeks to address this gap by examining all fiction feature films that have received the Teddy, Queer Palm, or Queer Lion between 2010 —marking the introduction of the Queer Palm at Cannes— and 2024. Combining quantitative and qualitative methodologies, the research investigates the role of female authorship, peripheral (co)production, and aesthetic and thematic tendencies within award-winning queer cinema over the past fifteen years. While part of a preliminary stage, the research is framed within a broader project (an ERC Starting Grant application) whose ultimate goal is to offer a comprehensive mapping of contemporary queer cinema’s aesthetic diversity and intersectional dynamics within the global festival circuit.

More specifically, from a quantitative perspective, the study aims to determine the proportion of winning films directed by women, as well as the presence of productions or co-productions from the Global South —a particularly relevant aspect given the increasing recognition of cinema from marginalised locations within the festival world (Shaw, 2013). The analysis also maps the identities, sexual orientations, and gender expressions of the main characters in these films, exploring how queerness is represented across the awarded corpus and whether certain identities —especially trans, non-binary, or racially diverse characters— remain underrepresented, contributing to ongoing debates around intersectionality within queer representation.

Furthermore, the study explores how the institutional frameworks and historical contexts of the Berlin, Cannes, and Venice festivals shape the kinds of queer films they reward. While all three festivals participate in the elevation of queer cinema, their distinctive programming strategies and cultural positioning may foster divergent understandings of queerness on screen. The project therefore seeks to interrogate whether specific festivals favour particular forms of queer storytelling, modes of address, or aesthetic traditions —whether, for instance, politically militant cinema is more likely to be awarded in Berlin, while Cannes privileges auteur-driven or visually spectacular narratives.

From a qualitative standpoint, the research investigates the hypothesis —previously established in the author's doctoral research (see Vazquez-Rodriguez, 2022)— that contemporary queer cinema has increasingly adopted haptic visuality (Marks, 2000) as a key aesthetic strategy within award-winning films. Haptic visuality, characterised by sensuous textures, embodied camera work, a tactile approach to mise-en-scène, and the presence of aquatic images (Pagnoni Berns, 2017; Maguire, 2020, 2024), has emerged as a particularly resonant mode of representing queer experience on screen, often privileging intimacy, affect, and corporeality over linear narrative or explicit political messaging, as well as subverting the dominant cinematic gaze and its denial of panoptical control over the image, constituting a queering of film language in and on itself (Lindner, 2017; Molloy, 2017). To illustrate these claims, this study takes Céline Sciamma's *Portrait of a Lady on Fire* (2019) as a case study, since it exemplifies the convergence of sapphic desire, haptic visuality, and aquatic motifs, situating water as a central metaphor for queer affectivity and embodiment; in addition, Sciamma stands out as one of the few female filmmakers to have won queer and main awards at film festivals.

However, while the haptic constitutes the main focus of this presentation and a relevant trend within the “queer middlebrow” —particularly in peripheral cinematographies where “total visibility” might not be possible (see Schoonover and Galt, 2016, or Venkatesh, 2016)— this study also aims to trace the presence of other aesthetic traditions and formal strategies within the awarded corpus. These include, but are not limited to, camp sensibilities (Sontag, 1964), irony, hyper-stylisation (Bruce LaBruce or Xavier Dolan); the extreme body horror implemented by Julia Ducournau (Choi, 2024); the slow cinema techniques (Flanagan, 2012; Schoonover, 2012) that Rosalind Galt (2013) traces in the films by Apichatpong Weerasethakul or Lucrecia Martel; or the turn toward realistic representations of queer sex that Connor Winterton (2022) identifies in *Blue is the Warmest Colour* (Abdellatif Kechiche, 2012) or *120 BPM* (Robin Campillo, 2017). In doing so, the study seeks to move beyond a purely haptic-centred reading of queer cinema and foreground a broader set of questions around intersectionality, representation, and aesthetics. How, for instance, are questions of race, ethnicity, class, disability, or religion negotiated within these award-winning films? To what extent do these works articulate trans or non-binary experiences formally or narratively? And how might new aesthetic strategies —whether drawing from popular genres, experimental cinema, or digital cultures— reshape the visibility and legibility of queer lives on screen?

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Biographical note

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PS2-Feminist Activism and Women's Discourses Online

The power of saying: “I can’t do it.” A counter-narrative to idealized motherhood on Italian social media

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Abstract

Mass media have long exerted pressure on women by promoting idealised images of femininity and motherhood (Heffernan & Wilgus, 2020; Douglas & Michaels, 2005). With the rise of social media, mothers now have another platform for sharing and accessing information about motherhood, yielding mixed outcomes (Chee et al. 2023). Practices like sharenting (Blum-Ross & Livingstone, 2017) have proliferated, alongside phenomena such as mumfluencers and mumpreneurs (Archer, 2019).

On these platforms, mothers often present "unrealistic and idealistic images of family and themselves" (Djafarova & Trofimenko, 2017), rarely addressing the everyday challenges of parenting. Research highlights how such profiles reflect a neoliberal and postfeminist ethos, promoting an individualistic approach to balancing motherhood and career. This dynamic is shaped by a post-austerity context of precarity, emotional narratives of audience connection, and a consumer-oriented agenda (Jorge et al., 2022; Guerra, 2024).

In response to the pressures of embodying the "perfect mother-worker," counter-narratives have emerged, such as the tradwives movement (Love 2020). Popular profiles like @ballerinafarm, with millions of followers, advocate ideals of femininity tied to all-encompassing motherhood, simplicity, rejection of capitalist values, and a revival of domesticity and "happy patriarchy" (Genz, 2008).

Within this context, this study examines a divergent representation of motherhood through the work of Italian creators who promote the concept of "bad mummies" (Orton-Johnson, 2017).

This narrative opposes the cultural ideal of reconciled and content motherhood. For example, the Instagram account @mammadimerda, run by two Italian creators, offers a rich case study of social media's role in shaping gender representations and fostering activism. Through content, hashtags, books, merchandise, events, and political campaigns, they challenge idealised notions of motherhood while addressing the psychological, social, and political realities of being a "woman and mother" in everyday life.

In order to analyse in depth the narratives promoted by @mammadimerda, a qualitative methodology based on thematic analysis was adopted (Braun & Clarke, 2006). A sample of about 300 content published between 2022 and 2024 on the Instagram profile @mammadimerda was selected, including:

- Posts (images + captions)
- Reels
- Featured stories
- Highly interactive comments (selected by thematic relevance)
- Recurring hashtags.

To strengthen the validity of the analysis, the data were cross-referenced with:

- Interviews given by the creators in media contexts
- Comments from particularly significant users (discursive analysis)
- Other channels managed by the collective (books, website, events)

The results reveal the evolution of these creators' work—from ironic portrayals of mothers 'on the verge of a nervous breakdown' to active political engagement—highlighting a gradual shift from entertainment toward advocacy for systemic change. Notable examples include campaigns for legislative reforms, such as the extension of school hours into the afternoon and summer months, aimed at providing concrete support for families.

By analysing their multifaceted activities—spanning communication, commerce, and politics—it becomes evident how social media can serve as a space for countercultural resistance. The creators normalise narratives of vulnerability and imperfection in contrast to the self-empowerment ethos of postfeminism (McRobbie, 2009) and the self-branding practices dominating online identity representation.

This case study exemplifies how feminist creators are navigating and challenging the contradictions of popular feminism (Banet-Weiser, 2018). While @mammadimerda employs some strategies of this approach, such as commercialization and professionalized communication, their activism extends beyond the platforms and media conventions by leveraging social media as a simple hub within a broader network of actions (Taddeo 2024; Taddeo & Diaferia 2024). Social media thus become one of several tools employed, while efforts are directed toward building agreements and alliances with traditional societal structures. This approach aims to overcome the limitations of contemporary platform feminism, particularly the reliance on "digital care work" and the excessive influence of algorithmic and marketing-driven logics in shaping themes, tones, and aesthetics (Megarry, 2020; Mahoney, 2020).

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Biographical note

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Doing feminism online: Feminist creators on Instagram between individual positioning, resistance strategies and calls for change

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Abstract

The emergence of new feminist figures on social media platforms has garnered increasing attention, particularly due to the convergence between feminist discourse and neoliberal market logics (Banet-Weiser, 2018). This intersection raises critical questions about the implications for the "fourth wave" of feminist movements, characterized by digital engagement and intersectionality (Harvey, 2023; Knappe & Lang, 2014). As social media become central to feminist activism, they also impose constraints and shape feminist discourse through platform-driven visibility mechanisms (Semenzin, 2022). While digital spaces provide opportunities for participation, education, and advocacy, they also introduce tensions between activism, self-branding, and monetization.

This study investigates these tensions through an explorative qualitative approach, focusing on Italian Instagram creators who identify as feminists. Using in-depth interviews and digital ethnographic observations, the research examines how these "feminist creators" perceive their online practices, their positioning within feminist political action, and the ways they navigate the platform economy's "visibility game" (Cotter, 2019; Megarry, 2020). By exploring their motivations, challenges, and self-definitions, this study seeks to contribute to the broader discussion on digital feminism and the sustainability of online activism.

Preliminary findings reveal a deep ambivalence among feminist creators regarding their roles as activists or influencers. While some explicitly embrace the activist label, others resist it, expressing concerns over the commodification of feminism and the pressures of maintaining an online presence. Many creators position themselves as educators or cultural producers rather than activists, citing the emotional and cognitive burdens of online engagement. This ambivalence reflects broader tensions within digital feminism, where the necessity of selfpromotion for visibility clashes with feminist values of collective action and solidarity (Pruchniewska 2018; Repo 2020).

One key finding concerns the contradictions of "influ-activism"—a hybrid role that combines elements of influencer culture with social advocacy. While feminist creators leverage their platforms to foster political and social change, they must also contend with the commercial

imperatives of self-branding, sponsorships, and audience engagement. Many interviewees highlight the challenges of aligning their feminist values with the demands of Instagram's algorithm, which prioritizes entertainment and engagement over in-depth political discourse. Content addressing controversial feminist topics—such as reproductive rights, gender-based violence, or intersectionality—is often penalized by platform moderation practices, reducing creators' reach and appeal. As a result, feminist creators must constantly strategize to balance activism and platform visibility, negotiating between political expression and algorithmic constraints.

Moreover, the research uncovers significant emotional and psychological costs associated with digital feminist activism. Many creators report experiencing burnout, harassment, and "visibility fatigue" due to the relentless demands of content production, audience interactions, and online hostility (Mendes, Ringrose, & Keller 2018; Jackson, Bailey, & Welles 2020). Some interviewees describe how their engagement with feminist activism online has led to emotional exhaustion, prompting them to withdraw temporarily or permanently from social media. Others recount struggles with online harassment, including targeted misogynistic attacks, shadowbanning, and coordinated trolling campaigns. These challenges highlight the vulnerabilities of digital feminist activism and the precarious nature of online visibility.

Despite these difficulties, feminist creators also develop strategies of resistance and resilience. Some engage in platform-specific activism, using Instagram's affordances—such as stories, live streams, and collaborative posts—to foster community engagement and support (Poell & Van Dijck 2015). Others seek alternative spaces outside mainstream platforms, such as newsletters, podcasts, and independent media, to maintain feminist discourse while mitigating the pressures of platform capitalism. This shift towards diversified media strategies suggests an emerging awareness of the limitations of platform-based activism and the need for sustainable feminist digital practices.

This study contributes to emerging debates on the platformization of cultural production and its impact on activism (Nieborg & Poell 2018). It underscores the complexities of digital feminist engagement, demonstrating how social media platforms could both enable and constrain feminist discourse. The findings suggest that while Instagram and similar platforms remain valuable tools for feminist advocacy, they also impose significant limitations that shape the nature and scope of online activism. The study highlights the necessity of exploring alternative models for sustaining digital feminist work, including collective initiatives, non-commercial media infrastructures, and hybrid strategies that blend online and offline activism.

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Biographical notes

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#Microfeminism and beyond. TikTok trend implications on Gen-Z everyday life

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Abstract

The #microfeminism trend gained traction on TikTok during 2024 and is defined as a contribution to the feminist cause against patriarchy and the wave of sexist backlash (Faludi 1991) that has, with varying intensity, affected our societies for years (consider, for example, the recent re-election of Donald Trump as President of the United States and other forms of conservatism and attacks against women and trans* individuals).

Precisely due to its innovative and hybrid nature, microfeminism can be understood both as a TikTok trend (thanks to the brevity, irony, and virality that characterize its videos) and as a form of digital feminism (Jackson 2019; Caldeira 2023), as it makes use of digital tools, languages, and platforms to spread and shape culture. Moreover, this phenomenon intersects with popular feminism (Banet-Weiser 2018) and, to some extent, celebrity feminism, while maintaining distinct characteristics. Microfeminism is also linked to everyday feminism, which is practiced in daily life through small acts of awareness and resistance, focusing on individual and everyday dynamics. This aspect further illustrates how current forms of feminism are increasingly blending with practices and environments that were once distant from traditional feminism.

This trend highlights how everyone - especially women, who are its main protagonists - can contribute through small acts that challenge and raise awareness about deeply ingrained sexist practices and structures in an increasingly divisive and heteronormative society.

The trend originated from U.S. television producer and host Ashley Chaney, who first discussed the small strategies she employs to dismantle patriarchy in a TikTok post. In her most popular video, she explained her approach to calling out microaggressions in the workplace. This post, which specifically addressed sexist dynamics in professional settings, received 292,672 likes, 6,362 comments, 9,411 saves, and 8,726 shares.

For instance, Chaney shared that when she writes a work email, she always addresses female colleagues first. Inspired by her example, many users responded by posting their own videos answering the question: "That's my favorite form of microfeminism. What's yours?". Other examples include: "If a man interrupts you or another woman, interrupt him back, or simply continue speaking", "Call out men who take credit for a woman's idea", and "If you have nothing to apologize for, don't immediately say 'sorry'". Another act of microfeminism is "refusing to step aside for a man barreling down the sidewalk".

The research intends to answer the following question: What are the characteristics, modalities, and practices that define this trend, and what are the main forms of gender resistance enacted by users in response to the viral spread of the trend?

Some of the identified themes include linguistic issues, gender roles, workplace dynamics, and parenthood.

Through a qualitative content analysis, the paper will examine the comments and videos related to this post and conduct in-depth interviews with Gen Z users in order to better understand how users engage with and reinterpret the trend/concept. The focus on Gen Z is justified by their frequent use of TikTok within a multiplatform context (Cervi 2021) and their growing interest in gender issues (Tirocchi 2024). Indeed, platforms like TikTok and Instagram increasingly serve as informal learning spaces for gender and sexuality education among this generation (Masanet and Soto-Sanfiel 2024; Tirocchi and Taddeo 2024).

The online interviews will be conducted with a sample of 10 individuals who have interacted with pages featuring the #microfeminism hashtag, selected through non-probability purposive sampling. In addition, another 5 individuals will be selected among those who are not particularly engaged with TikTok or with discussions related to this trend.

The interviews aim to assess the impact of these practices on daily life, the reflections prompted by the videos, any personal transformations that have occurred, and the ways in which feminism is internalized, learned, and reinterpreted by women.

Furthermore, analyzing this trend provides valuable insights for developing gender and sexuality education projects, which are urgently needed - starting in schools and major educational institutions - to address the growing presence of both explicit and subtle, uncontrolled forms of violence against women on a global scale. One final aspect that should not be overlooked is the potential appropriation of this trend by influential figures or brands, which could risk diluting its messages and value.

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Biographical notes

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“This source has to be a woman:” Legitimizing gender mainstreaming in the newsroom through journalistic values

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Abstract

Many authors argue that the mass media are both sites that legitimize sexist values through news-making practices, as well as places ruled by sexist hierarchies that shape the relationship between journalists, and between journalists and sources (Barjola 2018; Beam and di Cicco 2010; Byerly 2014; Gimeno 2021; North 2016; Ross 2014; Ruoho and Torkkola 2018).

In consequence, this research aims at identifying forms of legitimizing gender mainstreaming measures in news content and professional relationships by linking them to journalistic values. It does so by formulating three research questions. The first one is to what extent journalists' conception of journalistic values mold their willingness to adopt gender mainstreaming measures. The second one assesses whether gender mainstreaming measures can transform conventional notions of journalistic values. The last one asks what journalists think about a hypothetical institutional enforcement of gender mainstreaming measures.

Several studies suggest that without a firm commitment of the top levels of organizations towards gender equality and without a clear support to the units endowed with mainstreaming gender –when they exist–, the success of the implementation of gender equality programs at the workplace depends on the good will of a few, committed individuals –usually women (Ahmed 2018; Levy 1998; Tildesley, Lombardo, and Verge 2022). Therefore, to answer the research questions the study interviews seventeen editors of the most important media in the Spanish region of Catalonia. The interviews were semi-structured with open-ended questions, some of them customized for each medium after reviewing data regarding their gender representation in their content. The relevance of the selected sample is that understanding editors' attitudes towards the interplay between gender mainstreaming and journalistic values can, first, provide valuable information concerning how gender equality programs and actions are deployed. Second, it allows to identify main discourses about journalistic values that either sustain or reject their adoption.

The codification process of the answers was designed according to the abductive and qualitative methodology of situational analysis (Clarke, Friese, and Washburn 2017). This version of grounded theory examines the main discourses about one issue of contention, the relationships between human and non-human actors that partake on the issue, as well as the socio-cultural, spatial, and temporal dynamics that shape it.

The analysis of the results suggests, first, that gender mainstreaming measures are linked to values like honesty or the commitment to portray society's diversity. Second, that gender mainstreaming can transform journalistic values and news-making routines. Third, that resistance towards legislation aimed at enforcing gender mainstreaming is shaped not only by editors' understandings of press freedom, but also by how they relate to the Catalan media system, with solid ties between the political and mediatic spheres (Badia-Masoni 2019; Bandera López 2019; Guimerà Orts 2018; Gutiérrez 2021).

The Catalan case foregrounds the need for holistic approaches to gender mainstreaming grounded in local media cultures that link gender sensitivity to issues like quality of information, transparency and political accountability. The aim is to examine how news-making processes and journalistic formats either underpin or question man-centered stereotypes that determine conventional definitions of newsworthiness, expertise and press freedom. It also suggests that gender mainstreaming can be boosted by fostering “slow journalism” news formats that prioritize in-depth knowledge of current affairs, as well as its communication by following the principles of accuracy, trustworthiness and the ability to offer a nuanced picture of reality.

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Biographical note

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PS3-Humor y comedia en las culturas audiovisuales

Contubernio films: ¿Los caballero de troya? Un análisis de la representación en la comedia en el Estado español

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Resumen

Entre 2019-2025 Contubernio films ha producido *La que se avecina*, *El pueblo*, *Machos Alfa* y *Muertos S.L.*; siendo una de las principales productoras de series de comedia con una gran influencia en los espectadores. Analizar la representación y el discurso político y social que subyace en estas ficciones puede ser de gran valor para comprender desde qué lugar se está aproximando el público a las identidades no hegemónicas.

La elección de Contubernio films se debe a que son comedias que llegan a un público muy amplio ya que a raíz del informe ODA, hemos podido comprobar que 3 personajes no binarios de los 6 que hemos encontrado en ficciones en 2024 pertenecen a series de Contubernio films. El análisis detallado de los mismos nos llevó a concluir que aunque las dos series en las que aparecen estos personajes (*La que se avecina* y *El Pueblo*) “están producidas y dirigidas casi por las mismas personas, la calidad de la representación no es la misma. Mientras que la historia de Karma es mucho más compleja, con matices donde se trata con cuidado no solo la identidad del personaje sino también su corporalidad, El Pueblo cae en los mismos clichés que buscan vincular a las personas no binarias con situaciones de comedia, hasta el punto de que llegan a ser retratadas como personas no deseables. Su identidad se convierte así en un accesorio y no en algo que les atraviesa” (ODA, 2024).

Que las ficciones se estén emitiendo en una época sociopolítica marcada por el auge de los discursos conservadores y de extrema derecha nos lleva a querer analizar si este hecho influye en la representación de la comedia española. En base a este contexto proponemos un análisis de estas ficciones que nos permita ver si existe una instrumentalización conservadora de los personajes queer que invite a la ridiculización de estas identidades en favor de pensamientos conservadores y/o estructuras de pensamiento de la extrema derecha.

Para ello, se va a tomar un enfoque desde los queer media studies (Griffin, 2018; Ventura, 2016) nos permite poner el foco en la creación desde la producción de los personajes queer, de la representación en la pantalla y la recepción de las audiencias. Además, vamos a hacer uso de la concepción del fracaso de Halberstam (2011) en un momento en el que los movimientos de derecha como la machoesfera (Bravo-Villasante, 2024) están presentándose a sí mismos como fracasados de la sociedad actual.

El objetivo del análisis de las ficciones de Contubernio films es, ante los mensajes sobre inclusión forzada, preguntarnos cómo es la representación no hegemónica en las comedias de esta productora. En este sentido son interesantes las declaraciones del propio Alberto Caballero: “La comedia es un envoltorio que disimula muy bien los mensajes ideológicos al mismo tiempo que los potencia. Es el mejor sistema para, a través de la ficción, hacer que la gente no sólo acepte, sino que se divierta e incorpore conceptos a su vida” (Arriandiaga, 2024).

Ante estas declaraciones nos preguntamos: ¿qué mensajes ideológicos están reproduciendo estas ficciones?

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Autoparodia queer en TikTok: Formatos, discursos y percepciones del humor de autodesprecio en creadoras de contenido LGTBQ+ en España

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Resumen

Esta investigación se interroga acerca del uso del humor de autodesprecio en las publicaciones de creadores de contenido LGTBQ+ en el contexto español, concretamente en TikTok. Asimismo, queremos conocer las percepciones y experiencias de los principales *tiktokers* queer españoles alrededor de este dispositivo humorístico.

Nuestro objetivo es analizar el uso de un recurso, el humor de autodesprecio, que históricamente ha estado vinculado con la otredad, originalmente asociada a lo femenino, así como con la expresión política y eufemística de las minorías sociales (Gilbert, 2004; Walker, 1985). Como argumenta Nevo (1985), el uso del humor auto despectivo es más común entre grupos minorizados, por su capacidad de subversión y reducción de diferenciales de poder (Steele y Aronson, 1995). Por otro lado, queremos ahondar en el potencial de dicho dispositivo como aglutinador, a través de la construcción de identidad, de comunidades virtuales disidentes (Jenkins, 2006).

Concretamente, en esta investigación nos centramos en creadores de contenido del colectivo LGTBQ+, teniendo en cuenta que son un colectivo que se enfrenta de forma desigual a las estructuras y políticas de las plataformas digitales (Duffy y Meisner, 2023). Esto a menudo se traduce en menores niveles de visibilidad, discriminación algorítmica y a más exposición a experiencias de acoso y ataques de odio por parte tanto de la audiencia como de otros creadores de contenido (Mondal, Silva y Benevenuto 2018; Friedriksen et al., 2014). Esta exposición al acoso y la deslegitimación de su identidad en línea contribuye a una mayor vulnerabilidad dentro del entorno digital, donde la falta de representación adecuada refuerza los estereotipos y las narrativas dominantes.

Es por eso que este perfil de creadores se convierte en un objeto de estudio necesario para comprender las dinámicas de poder y resistencia en las plataformas digitales, y para visibilizar las formas en las que estos colectivos hacen uso de los entornos online, creando espacios de afirmación y desafío a las normas establecidas, como por ejemplo la subversión de los códigos de expectativas de género en el contexto digital (Kanai 2019).

Para examinar los contenidos creados por estos creadores, hemos aplicado un análisis cualitativo multimodal. En referencia a los discursos sobre los contenidos digitales propios, hemos optado por una metodología cualitativa a partir de entrevistas semiestructuradas.

En una primera fase, se ha llevado a cabo un análisis cualitativo del contenido desde una perspectiva audiovisual y multimodal (Hodge y Kress 1988; Casetti y Di Chio 1991), junto al análisis crítico del discurso (Fairclough 1995). El corpus de análisis consiste en una selección de 200 vídeos de un total de 20 perfiles de creadores LGBTIQ+.

Se ha definido la muestra en base a criterios como: su contenido referente a temática queer, el uso frecuente de esta tipología de humor y un número de seguidores superior a 10k. Los vídeos se han seleccionado según la referencia al dispositivo humorístico y en base a criterios de popularidad basados en la combinación del número de reproducciones, likes, comparticiones y comentarios (Hautea et al., 2021). No obstante, estas métricas pueden estar influenciadas por los algoritmos de visibilidad de TikTok, que priorizan contenidos según factores no siempre transparentes. Por ello, este aspecto será explorado con la muestra participante, cuyas percepciones al respecto se tendrán en cuenta en la interpretación final de los resultados.

En segundo lugar, se han realizado 15 entrevistas semi-estructuradas con la mayoría de autores de los vídeos previamente analizados. Las entrevistas tienen el objetivo de matizar el análisis de contenido, identificar tensiones y posibles contradicciones entre las prácticas y los discursos, así como ahondar en las experiencias de estos creadores. Las entrevistas se han analizado temáticamente (Braun y Clarke 2012), de forma inductiva-deductiva, siguiendo un libro de códigos creado expresamente para dar respuesta a los objetivos planteados en esta investigación. Tanto los vídeos de TikTok como las entrevistas se han analizado mediante el software MAXQDA.

A partir del análisis de contenido de los perfiles de influencers queer y las entrevistas realizadas, se concluye que el uso del humor de autodesprecio emerge como una herramienta fundamental para la construcción de identidades y la negociación de espacios dentro de plataformas digitales por parte de este colectivo. Su utilización fortalece el sentido de comunidad entre seguidores mientras protege al creador del acoso y la discriminación en línea; y representa una herramienta creativa facilitadora para la crítica a las normas sociales y de género en entornos digitales caracterizados por la hostilidad y la exclusión hacia las identidades no normativas.

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El lenguaje humorístico como estrategia de inclusión intergeneracional en la representación de la diversidad sexual. El caso de la serie de ficción *Hacks*

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Resumen

Hacks (2021-2024) es una serie de comedia estadounidense creada por Lucía Aniello, Paul W. Downs y Jen Statsky, cuyo argumento gira en torno a la relación entre Deborah Vance, una vieja gloria de la comedia, y Ava Daniels, una joven guionista que empezará a trabajar para la comedianta. La serie ha cosechado éxito de crítica y público explorando los conflictos intergeneracionales y representando la diversidad sexual –la propia Ava es un personaje bisexual– desde un abordaje cómico. Se ha llevado múltiples reconocimientos, entre ellos el Globo de Oro (2022, 2025) y el Primetime Emmy (2024) a la mejor serie de comedia, y ya ha sido confirmada para una cuarta temporada debido al éxito de audiencia.

El lenguaje humorístico, entendido como una modalidad discursiva y una estrategia de interacción social (Crawford 2003, 1414), se ha consolidado como un medio eficaz para la crítica social; es capaz de abordar tensiones culturales, cuestionar normas y promover el entendimiento mutuo (Bing and Heller 2003; Coates, 2014 147–165; Kothhoff 2022). Este estudio tiene como objetivo examinar el modo en que la serie de ficción *Hacks* utiliza el lenguaje humorístico para reflexionar sobre la polarización generacional en temas relacionados con la identidad sexual.

A través de una metodología cualitativa, se aplica un análisis textual que pone en relación las dimensiones formal (discursivo-visual) y sociocultural de los 27 episodios –divididos en tres temporadas– con los que hasta ahora cuenta la serie. Las categorías de análisis se toman del enfoque feminista aplicado a la teoría filmica (Lodz, 2001): a) la representación de los personajes, b) las narrativas y tramas en torno a cuestiones feministas y c) la enunciación del tema del feminismo; sumando a ello d) el análisis de la expresión de los deseos y e) el cuestionamiento de los binarismos, propios de la Teoría Queer (Vázquez-Rodríguez, García-Ramos y Zurian 2020; Vázquez-Rodríguez 2022).

El análisis textual comprende tres planos: lingüístico-discursivo, semiótico y sociocultural. En el plano lingüístico-discursivo, se comparan las estrategias de inclusión-exclusión utilizadas por los personajes mayores y los jóvenes en relación con la identidad sexual, incluyendo ejemplos específicos como los monólogos de Deborah sobre los cambios en el humor y las respuestas de Ava que desafían estas perspectivas más tradicionales. En el ámbito semiótico-comunicativo, se examina la narrativa relacionada con la identidad sexual y las dinámicas emisor-destinatario (creadores-audiencia) poniendo el foco en el tema del género y la sexualidad. Por último, en el plano sociocultural, se exploran los estereotipos relacionados con el género y la representación de la diversidad sexual de generaciones como *baby boomers*, *millennials* y generación Z, para evaluar el modo en que estas ficciones proponen estrategias para superar o no dichos estereotipos.

Los resultados revelan que *Hacks* abunda en estereotipos generacionales para crear humor, pero también incorpora narrativas que promueven la reconciliación, como el aprendizaje intergeneracional, la empatía mutua o la demolición de prejuicios. La ficción presenta el

choque entre estrategias de humor sarcástico o políticamente incorrecto (Jorgensen 1996, 613–634) y un humor influido por el universo digital, más irónico (Sobiczewska 2022). Se analizan escenas específicas en las que el humor sirve para desafiar normas sociales, como los enfrentamientos entre Deborah y Ava sobre los límites del humor o las diferencias en la percepción de chistes sobre identidad sexual.

Esta narrativa también plantea interrogantes sobre los riesgos del humor en la representación de la diversidad sexual y la polarización generacional. La serie explora estos límites a través de episodios donde se problematiza el humor ofensivo, ofreciendo momentos en los que los personajes cuestionan sus propias prácticas humorísticas y ajustan su discurso en función de la audiencia.

La serie de ficción *Hacks* refleja el desafío de la industria del entretenimiento para responder a las expectativas de una audiencia con intereses y sensibilidades cada vez más diversos (Żerebecki et al. 2021, 3–4), lo que exige una constante reevaluación de los recursos humorísticos y sus implicaciones culturales. En un contexto de debate público sobre los límites del humor, este estudio muestra que la comedia puede ser inclusiva sin perder su filo crítico, y subraya el papel del lenguaje humorístico como herramienta de transformación social, capaz de desafiar divisiones generacionales y promover una representación de la identidad sexual –y de las problemáticas asociadas a ella– más compleja y matizada.

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PS4-Star Studies and Influencers

“I'm so grotesque, it's like a joke”. Samantha Hudson in the public eye and the negotiation of queer visibility and neoliberal issues on *MasterChef Celebrity*

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Abstract

Samantha Hudson is a multifaceted public figure. She is a singer, performer, and artist. Although she initially avoids defining her gender identity with a label, her gender expression leads her to be socially perceived as a non-binary person, and she tends to refer to herself using feminine pronouns. Her public discourse has been closely linked to LGBTQ+ activism, particularly advocating for gender identities and sexual orientations that are often marginalized. She has challenged traditional gender roles and conventional heteronormativity while embracing the “trash aesthetic.” In this regard, her message is reinforced by an image that subverts gender norms and even the notion of “good taste”. Her early career was more associated with the underground and drag scenes. However, in recent years, her popularity has grown, and her presence in mainstream media has become increasingly frequent, including interviews in fashion magazines such as *Glamour* and appearances on TV shows like *Pasapalabra* or *MasterChef Celebrity*. This research examines this last point, that is, the presence of a figure like Samantha Hudson in more mainstream media.

The representation and presence of LGBTQ+ people in mainstream media, especially television, have been criticized for tending toward heteronormativity. As a result, “queer visibility and acceptability” are often conditioned on LGBTQ+ individuals being perceived in the most heteronormative way possible (Brady et al., 2017) or embodying neoliberal values (Sadler, 2022; Squillante, 2014). Consequently, it seems that television logics tend to conceal the subversive and distinct character of the queer community (Joyrich, 2014). However, Lovelock (2019) suggests that reality shows have a unique form of queer inclusive visibility as these format emphasis for looking and showing authenticity and realness outweighs the heterosexual norm.

Following the line of these studies, this research examines how queer visibility and acceptability are constructed and narrated through the figure of Samantha Hudson and her participation in the television show *MasterChef Celebrity*. This talent show is considered a family-oriented program, broadcast on Spain’s public television network (RTVE) during prime time, and is one of the channel’s highest-rated shows. In the celebrity edition, 12 well-known figures from Spain’s entertainment industry (e.g., actors, singers, journalists) are invited to

compete in the cooking talent show. In season 6 (2021), Samantha Hudson was one of the celebrities who participated, ultimately becoming the second contestant to be eliminated.

We will apply critical discourse and multimodal analysis to the six episodes of *MasterChef Celebrity* season 6 in which Samantha Hudson participates. The model of analysis is based on previous research that has examined the representation of non-binary characters (Blanco-Fernández et al., 2024) and queer visibility on television (Capuzza et al., 2017; McLaren et al., 2021; Sánchez-Soriano, 2022). Therefore, special attention is given to how categories related to visibility, identity, embodiment, social interaction, and social values are built and narrated.

The preliminary results suggest that Samantha Hudson's presence on the show sparks debates around gender expression, heteronormativity and homonormativity, and cis-passing, primarily through a framework of humor and exceptionality. At the same time, the analysis also shows that her character subverts the show's dominant neoliberal framework by constantly challenging the values of effort and merit. In conclusion, the results allow for further exploration of the configuration and possibility for the queer visibility and acceptability and how it is shaped in conventional and mainstream narratives.

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“Cuntalunya Triomfant”: Reimagining the Catalan nation in global times through a new feminine star system

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Abstract

In recent years, the field of Catalan Studies, in line with trends in related disciplines such as Iberian Studies, has emphasized the need to incorporate cultural analyses that reflect diverse subjectivities, identities, and heterodox affects to challenge essentialist and homogenizing notions of national identity and culture, in this case, Catalan identity (Maestre-Brotons 2019). In the same vein, Josep-Anton Fernández, in the context of Catalan Studies, argues that this academic field has largely overlooked issues of gender and sexuality because the "historicist paradigm around which it is methodologically structured depends heavily on the concept of national literature" (1). The relationship between feminism and nationalism is, indeed, highly complex. Historically, there has been a lack of inclusion of feminist proposals in debates on nation, nationalism, and national identity, making national identity an intersectional axis often overlooked (Rodó-Zárate 2020, 608).

While there has been notable advancement in discussions surrounding Catalan identity and feminism—illustrated by key publications like *Terra de ningú: Perspectives feministes sobre la independència* (2018) and *Màtria o Barbàrie: Trenta veus del feminisme català* (2024)—the realm of contemporary popular culture in the rapidly evolving digital media landscape remains largely unexplored. In this space, new ideas related to crucial themes of national identity and feminism are beginning to emerge. These proposals have likely not garnered the attention they deserve in nation-building studies, possibly due to their non-academic and non-activist nature. And yet, as Benedict Anderson suggests, nations are first and foremost imagined and reproduced through culture since the nation is “an imagined political community, inherently limited and sovereign” (Anderson 1991, 6).

This study underscores the importance of examining practices in popular culture through queer and feminist theoretical frameworks (Cvetkovich 2007, Ahmed 2004) to understand postmodern reformulations of national identities in a globalized era. Thus, I seek to engage with studies on nation and feminism within the Catalan context by focusing on the emergence of discourses surrounding a new Catalan star system. The historical lack of discussions on Catalan star systems has been debated in both the media and academia, with arguments suggesting that Catalan culture, due to its historical oppression, has traditionally prioritized cultural legitimacy through the literary canon over other more superficial subjects such as mass culture expressions like pop music (Carbonell 2024, 97). However, the rise of TV3 platforms like 3Cat and EVA suggests a shift in this dynamic in the post-*procés* moment, with a renewed interest in creating engaging content for younger generations.

This communication focuses on the discussions on the star system surrounding Catalonia's new urban music scene (i.e., Figa Flawas, The Tyets, Julieta, Mushkaa, etc.). This choice arises from the deep emotional bond between Catalan music and the significant mobilizations of recent years, closely tied to the Catalan nationalist movement and its auditory expressions

(Martí 2023, 205), which have historically been directly associated with the construction of national identity. Methodologically, the project adopts a qualitative approach grounded in *star studies*, in which celebrities are analyzed as media texts that convey specific cultural meanings (Dyer 1979, 1). The analysis focuses on press coverage, interviews, and media discourse surrounding two of the most prominent female singers in the movement: Julieta and Mushkaa. Additionally, netnography is employed to analyze the dynamics of reception and perception based on the premise that “creators and consumers of pop culture are not passive recipients; they are active recyclers, inheritors, and transformers of pop cultural phenomena” (Aldama 2018, 2). In particular, the concept of “Cuntalunya”, which originated on social media, is examined as a lens through which to understand the reimagining of a queer Catalan identity as articulated by LGBTQ+ stars such as Ouineta, Fades, and Mushkaa.

Ultimately, this communication argues that the emergence of a new star system within urban music serves as a site of convergence for a complex framework: on the one hand, it aligns with top-down nation-building strategies promoted by Catalan media institutions; on the other hand, it simultaneously evolves into a bottom-up cultural movement rooted in social media, facilitated by the queerification of the star system as a disruption of rigid, normative constructions of gender within national identity narratives.

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“Llados, quiero ganar”: A cross-platform analysis of the Spanish manfluencer Amadeo Llados’ content on social media

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Abstract

This study investigates the role of the spanish manfluencer Amadeo Llados' presence on multiple social media platforms—YouTube Shorts, Telegram, Instagram, X, and TikTok—in disseminating manosphere ideologies and facilitating the radicalization of young men. By doing so, explores the emergence and mainstreaming of manfluencers in contemporary digital culture, focusing on their role within the evolving manosphere and their integration into the broader influencer economy (Baker, Ging and Brandt 2024).

Through a cross-platform analysis of Spanish manfluencer Amadeo Llados, this research examines how manfluencers leverage short-form social media platforms to construct and disseminate neo-masculinist discourses. Using a mixed-methods approach, including netnography, thematic analysis, and multimodal content analysis (MMCA), the study investigates the affective economies (Ahmed 2004) that manfluencers build to engage and retain male audiences. Furthermore, the study identifies how manfluencers like Llados employ metapolitical strategies (Bauer 2023) to normalize manosphere ideologies within mainstream digital culture. As influencers have become central figures in the digital media landscape, the manosphere has adapted its rhetoric, transitioning from overtly misogynistic and reactionary spaces to more subtle, aspirational narratives around self-improvement, financial independence, and fitness (Bauer 2023). Manfluencers like Llados strategically avoid explicit anti-feminist rhetoric, instead embedding manosphere values into seemingly neutral topics such as business mentorship, mental resilience, and physical discipline. By doing so, they integrate into mainstream social media without the risk of deplatforming, allowing their messages to permeate wider audiences.

This study categorizes Llados’ content into different thematic areas: 1) Physical Fitness, 2) Mental Health, 3) Financial Advice, 4) Misogyny/Sexism, 5) Faith, 6) Societal Frauds, and 7) Uncountable. Analysis of 500 posts across X (formerly Twitter), Instagram, Telegram, YouTube Shorts, and TikTok reveals that financial advice (34.6%) dominates his content, positioning Llados as a mentor offering economic solutions to young men facing precarious job markets. Mental health (25%) and fitness (16.8%) also play a significant role, reinforcing a framework of self-discipline and personal responsibility as the path to success. Misogynistic and anti-feminist themes, while less explicitly present, are interwoven into broader narratives that equate success with wealth accumulation, female objectification, and the rejection of progressive societal values.

Aligned with previous research (Baker, Ging and Brandt 2024), results reveal how short-form video platforms such as TikTok and YouTube Shorts amplify the reach of manfluencers, with Lladós' content being widely disseminated despite his official account's removal from TikTok. Fan accounts and algorithmic amplification ensure his videos remain visible, contributing to the manosphere's continued spread through micro-influencers who mimic his style and messaging. This decentralization of content dissemination challenges traditional platform moderation efforts, enabling manosphere narratives to persist even as individual accounts are removed.

By framing masculinity in engagement with affective economies (Ahmed 2004), Lladós constructs a compelling narrative of transformation that resonates with young men experiencing economic or social disenfranchisement. His content frequently references Christian faith and neo-stoic philosophy, reinforcing the notion that suffering and sacrifice are essential components of success, combining it with a meritocratic and hyper-individualistic discourse that encourages followers to reject systemic explanations for inequality in favor of personal responsibility.

These contents differ significantly when targeting Spanish-speaking versus English-speaking audiences. In Spanish-language content, there is a strong emphasis on economic precarity, low wages, and limited job opportunities, positioning the manfluencer as a mentor who provides a pathway out of systemic disadvantage. Lladós frequently references working-class professions (e.g., waiter, mechanic, flyer distributor) to connect with followers from Latin America and Spain, reinforcing an aspirational narrative of escaping poverty through discipline, financial acumen, and entrepreneurship. He also integrates religious elements, particularly Christian faith, which resonates with many Spanish-speaking communities where traditional religious values remain influential. Conversely, English-speaking content is more focused on hyper-individualistic success narratives, often appealing to Western anxieties about male empowerment, cancel culture, and societal "feminization". Their rhetoric emphasizes dominance, wealth accumulation, and personal sovereignty, with less reliance on religious framing and more on self-reliance, aggressive competitiveness, and resistance to progressive ideologies.

Ultimately, this research argues that the rise of manfluencers represents a shift in the manosphere's communicative strategies, moving from explicit hostility toward feminism to a more covert integration into mainstream influencer culture. By positioning themselves as aspirational figures rather than political actors, manfluencers contribute to the mainstreaming of manosphere discourses, influencing young men's perceptions of masculinity, gender dynamics, and personal success. The study calls for further research into how digital platforms facilitate this shift and the implications for contemporary gender politics.

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Hacking the Algorithm: Tactical strategies of feminist influencers to navigate social media

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Abstract

Over the last decade, digital influencers have become central figures in online culture, shaping consumer trends, audience engagement, and digital discourse. While many influencers focus on branding, sponsorships, and lifestyle content, feminist digital creators engage in educational and political advocacy, often facing unique constraints. Their content—centered on fact-checking, critical discourse, and counter-narratives—frequently attracts heightened scrutiny, algorithmic suppression, and targeted harassment. Unlike influencers whose content aligns more seamlessly with platform engagement incentives, feminist creators must continuously adapt their strategies to remain visible and credible while navigating social media, audience, and digital activism dynamics.

Drawing from 35 interviews with feminist macro-influencers in Brazil and my own experience as a multi-awarded educational feminist digital creator, this study examines the strategic approaches used to counter algorithmic suppression, sustain audience engagement, and navigate digital precarity. It identifies three key areas of intervention:

Algorithmic visibility strategies – Many interviewees use movement-first video framing, fast-cut editing, and visual aesthetics to increase discoverability. They adapt titles, captions, and thumbnail images to avoid shadowbanning while ensuring their content remains potentially viral and identifiable as feminist discourse. Some influencers also align their content with trending topics, using platform biases to boost their political content.

Mental health and content moderation strategies – To manage online harassment, hate campaigns, and audience burnout, many influencers implement personalized moderation protocols. Some rely on assistants or third-party moderators to screen comments. In contrast, others use selective engagement tactics—such as avoiding direct replies in highly polarized discussions or restricting comment sections on sensitive posts. Many also limit content consumption, treating social media as workspace-only platforms.

Feedback and hate management strategies – The emotional labor of managing audience expectations, criticism, and antagonism is a significant challenge for feminist influencers. Many have developed boundary-setting techniques, such as ignoring comments altogether, reshaping criticism into educational content, or blocking and muting en masse to maintain focus on their message rather than individual antagonistic interactions. Others leverage community-driven mechanisms, encouraging followers to mass-report harassment, creating safe spaces within engagement channels, and fostering collective accountability to counteract digital misogyny.

By examining these tactical literacies, this study reframes feminist content creators as digital strategists, demonstrating how they develop platform literacy to optimize reach and protect themselves from digital backlash and online violence. It highlights the paradox of visibility,

where engagement does not equate to safety and where success often increases exposure to algorithmic and social scrutiny. The findings contribute to broader discussions on digital feminist labor, content moderation politics, and platform governance in contemporary digital activism.

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Biographical note

Clara Fagundes is a futures and cultural strategic researcher, expert in women, media, personal branding, and digital influence, featured in magazines, talk shows, radio, and other media outlets, and with an audience of over 180.000 women. She became a reference in online educational content and feminist media studies in Brazil. Over the years, she developed authorial strategic methodologies that led me to be hired by leading companies in the country, Latin America, and worldwide. In 2023, she was nominated as one of the Top 10 creators from the Brazilian Northeast at iBest, the most famous award for content creators in Brazil. In 2021, she received a "Mindshifters", a national award honoring the 10th most inspiring professionals in the country and was also selected as one of Brazil's Beta Creators by Google. In the same year, she founded the School of the Future for Women to teach personal branding and strategic planning to ambitious professionals. Currently she has over 2,500 students across my two mentorship programs, two online courses, and a personal planning kit.

PS5-Researching Audience's Perceptions and Discourses

Narrative valence in audiovisual fiction: Impact on audience perceptions of non-binary people

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Abstract

Prejudice against non-binary individuals continues to be largely driven by a lack of visibility and awareness, highlighting the need for greater inclusion of non-binary identities in media. Relatedly, there is limited research on how narrative valence influences perceptions of non-binary individuals in audiovisual fiction. Grounded in narrative transportation theory and previous research on the effect of narrative valence (Rodríguez-de-Dios and Soto-Sanfiel 2024; Graci, Watts, and Fivush 2018; Bresnahan et al. 2019), this study investigates how positive, negative, and neutral narratives featuring a non-binary character impact audience openness to such identities. Moreover, building on previous literature, several psychological mechanisms are proposed as potential mediators of the effect of these narratives, namely narrative transportation, retrospective reflection, message relevance, character liking, and intergroup anxiety. Accordingly, a theoretical model is proposed, hypothesizing that exposure to the negative experiences of a non-binary character in audiovisual fiction can promote more accepting views of such individuals. Hence, the goal of this study is to explore the impact of narrative valence on attitudes toward non-binary individuals. This study also proposes and validates a model that explains the mediated effects of narratives.

The study employed an online experiment using a between-subjects factorial design with three experimental conditions. These conditions featured three types of narratives involving a non-binary character, where the valence was either: (1) positive, depicting experiences of inclusivity and acceptance; (2) negative, portraying experiences of enbyphobia and rejection; or (3) neutral, where the character's non-binary identity was not relevant. Two videos were edited for each narrative type, resulting in a total of six videos. A pilot study validated the adequacy of the stimuli. Participants completed a questionnaire measuring demographic questions and their previous intergroup contact with non-binary people (Voci and Hewstone 2003). They were then randomly assigned to one of six narratives and, after watching the video, answered questions measuring narrative transportation (Green and Brock 2000), retrospective reflection (Hamby, Brinberg, and Daniloski 2017), message relevance (Jensen et al. 2014), character liking (Moyer-Gusé 2008), intergroup anxiety (Britt et al. 1996), and openness towards non-binary gender (Molin et al. 2021). The experiment was conducted with 404 participants aged 19 to 74 ($M = 35.01$, $SD = 11.11$) and of diverse gender (53.7% cis men,

42.8% cis women, 0.7% trans women, 0.2% trans men, and 2.4% others or who preferred not to answer) and sexual identities (73.3% identified as heterosexual, 7.9% as homosexual, 14.9% as bisexual, 1.2% as pansexual, 1.7% as asexual, 1 % selected other options or preferred not to answer).

The hypothesized moderated mediation model was tested by creating a custom model in PROCESS v4.2 (Hayes 2013). Results show that there is no direct effect of the narrative valence on openness towards non-binary gender. However, there were several indirect effects through the mediators considered. First, negative and neutral narratives generate higher levels of narrative transportation, which in turn enhances the level of reflection and character liking. On the other hand, character liking decreases the level of intergroup anxiety, which is negatively related to openness toward non-binary gender identities. Therefore, there is an indirect effect of narrative type through narrative transportation, character liking, and intergroup anxiety on openness toward non-binary gender identities.

In conclusion, this study shows that narratives with negative and neutral valence, compared to positive ones, generate greater narrative transportation and, consequently, foster a more open and flexible view of non-binary people. By highlighting these effects, this research contributes to the understanding of how audiovisual fiction and media representations can positively influence attitudes toward non-binary individuals.

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Internet addiction and gender: Differences in attention and emotion in cognitive tasks

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Abstract

We live in an era defined by Internet connectivity, where excessive use has raised concerns within the scientific community. Various studies have shown that university students experience impairments in attentional processes (Baranova et al. 2022; Junco et al. 2012; Ni et al. 2009), sleep disorders, depression, anxiety, and lack of self-control (Yang 2005), among others. In Spain, young people aged 16 to 24 spend an average of 5 hours and 45 minutes per day on digital platforms (Kemp 2024), which use algorithms designed to capture and sustain users' attention (Haidt 2024; Stone 2007). Moreover, recent research indicates that constant exposure to Internet distractions is associated with lower academic performance (Chen et al. 2024). Consequently, various authors describe contemporary society as individualistic, where people live surrounded by stimuli and information (García-Sánchez 2020) that distance them from communities and physical interaction (Lipovetsky 2010). In this society, the concept of attention occupies a prominent position, being recognised by different authors as a form of currency. The time and attention generated by Internet users are appropriated and monetised (Bueno 2015; Berardi 2011).

In this context, the present study analyses the attentional and emotional capacity of university students according to their level of Internet addiction – referred to hereafter as IA – and gender in three cognitive activities: viewing tasks, introspective tasks (Schwarz 1999), and analytical tasks (Bloom 1956). To this end, Sociograph (Herrador 2007), a device that quantitatively measures electrodermal activity to evaluate attention and emotion through two parameters (EDL and EDR), was used. Alongside this, the Internet Addiction Test (Young 1998) and a sociodemographic questionnaire were employed. The results, based on 46 participants and 1,143,400 data points, reveal three levels of IA in the sample and significant differences in attentional and emotional activation according to gender and cognitive activity. Participants with severe IA levels exhibited lower attentional activation during analytical cognitive tasks compared to those with mild or moderate levels. However, this trend reversed when performing online content viewing and/or introspective tasks. Men with severe IA levels stood out for greater attention during viewing activities but showed less focus on cognitive tasks. In contrast, women with severe IA levels demonstrated better attention during simple cognitive tasks but displayed lower emotional reactivity overall. In complex tasks, both genders with severe IA exhibited lower attention levels. However, men showed high emotional reactivity, unlike

women, who exhibited low reactivity. These findings suggest that individuals with higher IA levels display poorer attention focus when performing cognitive exercises requiring analysis, such as exams. However, when it comes to viewing content or engaging in self analysis, their attentional performance surpasses that of others.

In conclusion, the results demonstrate that the level of IA affects both the attentional capacity and emotional reactivity of university students, with marked differences according to gender and activity type. Specifically, there is a direct impact, particularly on men, in focusing attention during analytical cognitive tasks, such as exams, and they tend to be less emotionally reactive overall. A trend is also observed, as described by other authors, regarding academic performance deficiencies (Chen et al. 2024) and attention deficits (Baranova et al. 2022) within this population group. The need to design specific intervention strategies is emphasised to promote a more balanced use of the Internet so that cognitive skills are not adversely affected.

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Queer visibility and media needs: Rethinking representation through the lens of uses and gratifications theory in the context of Poland

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Abstract

The topic of LGBT+ representation has become increasingly visible, including within academic research. However, little attention had been given to the deeper emotional and psychological dimensions tied to the individual's need for representation, especially concerning minorities or marginalized groups. Some scholars, particularly in the context of advertising, have used Social Identity Theory (SIT) to explain the positive or negative reception of queer media content by highlighting the sense of favoritism towards one's own group. A small number of researchers have also applied Uses and Gratifications Theory (U&G) to explain how queer representation in media functions. I try to combine these approaches and reexamine queer visibility in media through the lens of Uses and Gratifications Theory, connecting it with Epstein's Cognitive-Experiential Theory of the Self and SIT, offering a fresh perspective on how LGBT+ audiences engage with media.

While LGBT+ representation in media is increasingly normalized in many parts of the world, Poland presents a unique context where such representations remain contentious and, at times, revolutionary due to deeply rooted cultural, social, and political factors. The conservative sociopolitical landscape, coupled with the growing influence of right-wing rhetoric, shapes both the production and reception of queer media content in the country, making it a particularly intriguing case for exploring the interplay between media representation and the needs of marginalized communities.

My insights stem from a study conducted using focus group interviews within the narrative approach. The goal was to diagnose the needs of individuals within the Polish queer community in the context of representation in media and advertising. I conducted two focus interviews with members of the LGBT+ community, that included 13 persons in total and analyzed the data from the transcripts using thematic analyses. By examining personal stories and reflections, the study reveals the emotional and psychological needs tied to visibility. Although the study offers meaningful insights the number of focus groups may not be sufficient for a comprehensive analysis, and additional sessions are needed to ensure a fuller understanding of queer media experiences.

The results align with U&G Theory. By incorporating this framework, I aim to add an additional layer of context, emphasizing the specific emotional and psychological aspects that are central to the queer community's relationship with media representation. The study assumes that queer audiences may have distinct media needs and gratifications related to identity validation, recognition, and countering heteronormative narratives. I argue that media representation serves as a tool for self-awareness, identity formation, and additional emotional support, particularly for marginalized groups. This study not only sheds light on the universal emotional and psychological needs of queer audiences but also highlights the specific dynamics at play in Poland. The unique sociopolitical climate amplifies the importance of representation

as a form of resistance and identity validation, making the findings particularly relevant for understanding the role of media in socially conservative settings.

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Julia Walczak is a PhD Candidate in Communication and Media Studies on the University of Silesia in Poland. Her research interests are rooted in gender and queer studies, with a particular focus on the intersection of media and identity. In her dissertation she examines how media representations shape and reflect societal discourses on gender and sexual diversity, exploring their role in the construction of individual and collective identities.

Girls wear pink, boys wear blue

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Abstract

This study delves into the representation of non-binary identities in audiovisual productions, highlighting the inadequacy of mere tolerance towards divergence and emphasizing the crucial need for genuine recognition of difference. This recognition is essential for non-binary individuals to fully exercise their citizenship, as they exist outside the confines of cis heteronormative, patriarchal-colonial norms.

Our research is grounded in a theoretical framework that critiques the binary and hierarchical epistemology that has been increasingly challenged since the 1940s. This challenge comes from both dissident political movements and emerging scientific evidence that questions the rigid assignment of biological sex. Furthermore, we acknowledge the significant role of media in shaping and reshaping identities and social relationships, as highlighted by scholars like Miskolci (2016) and Hohlfeldt, Amarante (2013).

Methodologically, this research adopts a qualitative approach, with a specific focus on cartography—a method widely used in audiovisual media investigations, among other research areas, in Brazil. The study was structured in three distinct phases: (1) a comprehensive literature review and exploratory phase, which provided a robust conceptual framework for formulating research questions and hypotheses; (2) semi-structured interviews with four non-binary and autistic individuals, conducted via videoconference. These interviews were meticulously analyzed, taking into account both verbal discourse and non-verbal cues; and (3) a thorough documentary analysis of audiovisual productions mentioned by the interviewees, conducted at both descriptive and interpretive levels.

The findings of this study reveal that the invisibility and invalidation of non-binary identities are pervasive forms of symbolic violence. These forms of violence manifest themselves both within society at large and within the LGBTQIAPN+ community itself. Among the interviewees, a tendency to avoid correcting pronoun usage and to adopt a posture of adaptation to their surroundings was observed. This behavior appears to be a strategy to minimize social discomfort and potential conflict, especially when it comes to autistic people, who naturally have more difficulty with socialization or being understood in their oral communication.

Regarding identity references, there was a striking contrast between the poor recollection of non-binary characters in films and series and the significant recognition of influences from social media and public figures, such as Alok Vaid-Menon (speaker, writer and performance artist), Sam Smith (musician and composer), and Wilton (from the reality show *Masterchef Brasil*). The analysis of audiovisual materials pointed to a scarcity of non-binary representations in traditional media, with only fleeting mentions of characters in animations, such as Stevonnie and Shep (from the animation series *Steven Universe*), and Alex (from the series *This Is Us*). This lack of representation reflects the difficulty of social recognition and legitimization of non-binary identities, which can contribute to their marginalization.

This study reinforces the idea that the media is one of those that plays a central role in the construction of identities, and the inclusion of non-binary characters in audiovisual narratives can broaden the debate on gender diversity and challenge cisnormativity. In conclusion, despite advancements in discussions about gender, audiovisual representations are still limited and do not meet the demand for visibility and recognition of non-binary identities. Future directions for research include expanding the analysis to a broader spectrum of media and investigating the impact of these representations on the self-perception and wellbeing of non-binary individuals.

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PS6-Identidades, estereotipos y contraestereotipos

On non-patriarcal composers and Uncanny aesthetics in musical production

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Abstract

Sisters with Transistors is a documentary by Lisa Rovner which goal is giving visibility to pioneer women in electronic music origins. The innovations of Delia Derbyshire, Suzy Solidor, Bebe Barron, Eliane Radigue among others, were crucial in the development of electronic and experimental music. These women challenged the limitations imposed by patriarchal structures in music and technology, creating new ways of sound and composition with, mainly, the technology of the transistors. The documentary ends with the reflection of the investigator and IA composer Holly Herndon talking about the importance of representativeness: “There is something psychological that happens when you can see yourself in the people who are being celebrated”.

Just to exemplify the situation about women producers presence in the musical industry I will refer to *Inclusion in the Recording Studio?*, an annual study from the Annenberg Inclusion Initiative to examine artists, songwriters, and producers across the Billboard Hot 100 Year-End Chart with a gender and ethnicity focus. Its objective is to analyse and show meaningful changes in the most recent years. The last report published in 2023 shows that, in 2012, 2015 and from 2017 to 2023, only 2.8% were women, and only 0.74% were racialized women: “Over the 7-year period evaluated, 34 songs had at least one woman producer, reflecting 5.2% of songs in the sample. This means that 94.8% of songs reaching the Billboard Hot 100 Year-End Charts across 7 years had no women producers credited.”

The report assumes that one of the limitations of the study is the focus on popular music, since the study is based on the Billboard Hot 100 which considers only mainstream hits. Part of my recent investigation in my PhD is a Systematic Revision on Literature on Uncanny aesthetic and musical production. One of my results is the lack of female and non-binary representation in the academic research in the topic. Due to lack of approaches in the research -dissident, underground or vanguardist aesthetics and nonpatriarcal gender considerations-, this communication will focus on Uncanny aesthetics with a gender approach. The methodology will count with a musicological analysis of three representative resources used by notable artists in the category of the Uncanny, and the relation of these with critical contemporary theory by notable authors. More explicitly:

- Björk (pioneer on electronic pop) and the use of glitch aesthetics (the technological error) on conversation with Timothy Morton. Their theory of the Hiperobjects explores the intersection of objectoriented thought and ecological studies. It found inspiration and relation with Björk considerations on the use of glitch as a contrasting of the binomial nature/digital and feminine/masculine which provides a feminist review of how technology does not have to be measured, exact, cold and lacking in mystery.

- Mica Levi (non-binary vanguardist composer) and the analysis of the soundtrack of *Under the Skin* by Jonathan Glazer in relation with Mark Fisher's concepts of the Weird and the Eerie, new terminology he proposes in order to talk about Uncanny Aesthetic in the contemporary scene. We will comment Levi's voice manipulation such as what they called the "yums: deep, robotic belches".
- Marina Herlop (experimental electronic composer based in Barcelona who has achieved international recognition) and the use of glosolalia in lyrics, in relation with Julia Kristeva's Abjection concept and her relations with language. Specifically in our analysis, we will focus on the implementation of imagined language in order to compose the vocals. "The majority of the lyrics on *Pripyat* are in an imagined language, forcing her music to rely on syllabic phrasing and harmonies. She was also inspired by the Carnatic music of Southern India, interpolating the style's percussive vocal expressions on "Miu" over an amniotic backdrop of rippling tones and vibrating feedback."

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Sesgos de género en la inteligencia artificial generativa: El caso de Suno

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Resumen

La inteligencia artificial generativa (IAG) ha transformado la creación musical al automatizar procesos compositivos y generar piezas inéditas. Sin embargo, los sistemas de IAG no garantizan neutralidad, ya que sus algoritmos se entrenan con repertorios preexistentes que reflejan estructuras culturales y desigualdades históricas.

La replicación de estereotipos de género en la IA ha sido abordada en estudios previos, como el de Shakespeare et al. (2020) o el de Ferraro et al. (2021), en los que se evidencia cómo los algoritmos de recomendación pueden favorecer ciertos perfiles de género, reforzando así estructuras culturales preexistentes. Por otro lado, Newman et al. (2023), en el contexto de la creación musical asistida por IA, señalaron que muchos modelos se basan en datos eurocéntricos que pueden no alinearse con las expresiones o requisitos artísticos individuales, y que esto genera un “aplanamiento” estético de las obras creadas por IA.

Este estudio tiene como objetivo analizar cómo los algoritmos concretamente de la IAG empleados en la creación musical reflejan y potencian dichos estereotipos, además de identificar patrones estigmatizantes en los audios generados y proponer estrategias para desarrollar sistemas más inclusivos y responsables.

Para abordar este objetivo, se realizó un análisis crítico de audios generados por Suno (versión 3.5), una de las herramientas de IA más utilizadas en la creación musical en la actualidad. En concreto, se evaluó la selección de voces en tres estilos musicales: metal, pop y rap, generando una muestra de 100 canciones por cada estilo.

Las letras fueron creadas en inglés por ChatGPT, utilizando un *prompt* que exigía que la letra fuera neutral en cuanto a género, buscando de esta forma minimizar su influencia en la asignación vocal. Posteriormente, se ingresaron estas letras en Suno, y en el *prompt* se indicó únicamente el nombre del estilo musical en inglés sin proporcionar más detalles sobre instrumentación, tempo o estilo vocal, de modo que la IA tuviera la máxima libertad para asignar las voces. Las canciones creadas por Suno, se clasificaron de manera auditiva, atendiendo a la percepción del timbre vocal y a su correspondencia con patrones de voz tradicionalmente asociados a géneros masculino y femenino. En los casos en los que la voz presentaba variaciones significativas de timbre o no podía asignarse con claridad a una categoría binaria, se etiquetó como “indefinida”. Las voces, finalmente se clasificaron en cinco

categorías: masculina, femenina, indefinida (cuando el timbre presentaba cambios constantes o no era posible clasificarlo) y duetos. Adicionalmente, se revisaron estudios sobre sesgos en sistemas de IA y su impacto cultural, lo que permitió contextualizar los hallazgos obtenidos en esta investigación.

Los resultados mostraron patrones consistentes en la asignación de voces: en el género pop, el 86 % de las canciones presentó voces femeninas, mientras que en los géneros metal y rap se observó una predominancia de voces masculinas, con un 88 % y un 83 % respectivamente. Por otro lado, las voces clasificadas en la categoría "indefinida" no superaron el 7 % en ninguno de los géneros estudiados. En cuanto a los duetos, estos no se registraron en el metal, mientras que en el pop y en el rap representaron el 2 % y el 5 % respectivamente. Cabe destacar que, en las muestras del género rap, se observó que la voz femenina asumía sistemáticamente la parte melódica, en contraste con la voz masculina, que se encargaba de la parte rapeada.

Estos hallazgos indican que *Suno* replica estereotipos de género ya existentes en la industria musical, asignando voces de manera que refuerzan roles tradicionales en cada género. Además, es probable que factores como la época de la canción, la localización geográfica, el idioma, el contenido lírico y el predominio de ciertas discográficas contribuyan a la ampliación de estos estereotipos.

En resumen, este estudio destaca la urgencia de replantear las prácticas de entrenamiento en sistemas de IAG, poniendo especial énfasis en la transparencia y en la revisión crítica de los datos que alimentan estos algoritmos. La implementación de estrategias orientadas a la inclusión y la diversidad no solo beneficiará a la industria musical, sino que también contribuirá a la construcción de una sociedad más equitativa en términos de género.

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Representaciones mediáticas de la discapacidad en Paraguay: Análisis con perspectiva de género en la prensa escrita de mayor difusión

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Resumen

Este estudio analiza las representaciones mediáticas de las personas con discapacidad en *ABC Color* y *Última Hora*, desde una perspectiva de género e interseccionalidad. Mediante un análisis de contenido cuantitativo de 324 publicaciones digitales (2014-2023), se identificaron patrones y sesgos en la cobertura informativa que reflejan, perpetúan y reproducen estereotipos vinculados al género y la discapacidad.

La elección de estos medios responde a su alcance y relevancia en Paraguay. *ABC Color* es el diario más leído y con mayor presencia en redes sociales (1,4 millones de seguidores en *X* y 1,1 millones en *Instagram*). *Última Hora* es el segundo diario de mayor circulación, con 1,3 millones de seguidores en *X* y 869.000 en *Instagram*. Su inclusión en Scimago Media Rankings respalda su impacto, al evaluar la reputación digital y el liderazgo mediático, lo que refuerza la importancia de analizar su cobertura sobre género y discapacidad en Paraguay (Scimago Media 2025).

Desde un marco teórico crítico y discursivo, este estudio considera la discapacidad como una construcción social, influenciada por el capacitismo (Goodley 2014) y reforzada por los medios a través de discursos de exclusión (Fairclough 1995; van Dijk 1997). Nario Redmond (2024) sostiene que el capacitismo no solo opera mediante barreras estructurales, sino también a través de la internalización de estereotipos, reduciendo a las personas con discapacidad a categorías de dependencia o superación, reforzando su exclusión. Goffman (2006) conceptualiza la discapacidad como un estigma que reduce la identidad social de las personas, justificando su marginación.

Siguiendo la perspectiva interseccional de Crenshaw (1989), Garland-Thomson (2005) y Hill Collins (2017), este estudio examina cómo género y discapacidad interactúan en la prensa paraguaya. Severs et al. (2017) plantean que las mujeres con discapacidad no son oprimidas solo como “mujeres” o como “personas con discapacidad”, sino que ambas categorías se entrelazan. Garland-Thomson (2005) introduce la idea de doble marginalización, donde el género y la discapacidad refuerzan la exclusión en el espacio público. Esto se refleja en la baja representación de las mujeres con discapacidad en los medios paraguayos (17%), en comparación con el 30% de cobertura que reciben los hombres con discapacidad.

Los hallazgos indican que la representación mediática de los hombres con discapacidad se centra en logros individuales, como el deporte o el éxito profesional, reforzando nociones de masculinidad vinculadas a la autosuperación. En cambio, las mujeres con discapacidad aparecen mayoritariamente en narrativas asistencialistas o testimoniales, reforzando estereotipos como vulnerabilidad, pasividad y dependencia (Shakespeare 1999). Además, su ausencia en debates sobre políticas públicas, inclusión laboral y derechos reproductivos subraya la exclusión estructural que enfrentan. La violencia de género, que afecta

desproporcionadamente a mujeres con discapacidad, tiene mínima representación en la cobertura mediática.

El análisis también revela que el enfoque narrativo predominante en ambos medios son historias de vida (16,6% de las publicaciones), aunque sin un marco analítico que explique las causas estructurales de las desigualdades. Este enfoque, aunque emotivo, invisibiliza las barreras sociales, económicas y culturales. Desde una perspectiva visual, se observa un sesgo hacia la representación de discapacidades físicas, dejando en segundo plano a mujeres con discapacidades intelectuales y psicosociales, cuya invisibilización refuerza la marginalización de este grupo (Vázquez-Barrio et al. 2021).

En cuanto al uso del lenguaje, aunque el 60% de las publicaciones emplea el término “persona con discapacidad”, alineándose con la Convención sobre los Derechos de las Personas con Discapacidad, persisten expresiones peyorativas y eufemismos que afectan especialmente a las mujeres. Términos como “niña especial” o “mujer discapacitada” reducen su identidad a su condición, reforzando su exclusión simbólica.

El estudio concluye con una llamada a repensar en las prácticas periodísticas desde una perspectiva interseccional, promoviendo la inclusión de las voces de mujeres con discapacidad como fuentes principales de información. Una representación más diversificada contribuiría a su visibilización y a la transformación de percepciones sociales y políticas inclusivas.

Los resultados sugieren que *ABC Color* y *Última Hora* no solo reflejan la sociedad paraguaya, sino que también participan activamente en la construcción de imaginarios sobre la discapacidad y el género. Aunque se observan avances en la terminología inclusiva, persisten narrativas que refuerzan desigualdades estructurales. En Paraguay, las personas con discapacidad han sido históricamente excluidas de múltiples ámbitos sociales, enfrentando barreras que van desde la falta de accesibilidad hasta la discriminación en el acceso de la información y la representación mediática. Los medios de comunicación juegan un papel clave no solo en la reproducción de estas exclusiones, sino también en la posibilidad de revertirlas. Esto plantea la necesidad de repensar el rol de la prensa en la transformación social, en lugar de asumirla únicamente como un reflejo neutral de la realidad (Mccombs y Shaw 1972).

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Percepciones adolescentes sobre las representaciones LGBTIQ+ en la ficción seriada: un análisis cross-cultural entre España y México

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Resumen

La presente investigación explora las percepciones y respuestas de adolescentes en México y España hacia las representaciones LGBTIQ+ en las series de ficción de sus respectivos países. A través de un enfoque cualitativo basado en un total de ocho grupos focales, es decir cuatro en cada país, fueron analizadas las experiencias y reflexiones de 35 participantes con edades entre los 14 y 21 años. El objetivo principal de este trabajo es comprender cómo estas audiencias jóvenes identifican, interpretan y valoran los personajes y narrativas LGBTIQ+ que consumen, así como las implicaciones de estos modelos de representación en sus percepciones y actitudes.

El análisis temático de las respuestas revela que las personas adolescentes tienden a reconocer de manera más inmediata y fácil las producciones anglosajonas que las locales o nacionales. Consideran que los contenidos de la industria estadounidense o británicas son más realistas, diversos y complejos (L. García-Jiménez, Sánchez-Soriano, y Prego-Nieto 2021).

Por otra parte, las personas adolescentes participantes en España reconocen principalmente aquellas representaciones que han sido internacionalizadas por su propia industria (v.g. *Élite*, *La Casa de Papel*, *Skam España*, etc.). Las opiniones al respecto son divididas: mientras algunas personas valoran su contribución a la visibilización LGBTIQ+, otras critican el uso de estereotipos y la sobreexposición de ciertas identidades en narrativas marcadas por la sexualización y el conflicto. Por su parte, las personas participantes en México, reconocen a la telenovela como formato predominante de la representación LGBTIQ+. En este sentido, las intervenciones señalan que las demostraciones suelen estar construidas a partir de patrones tradicionales que enfatizan el melodrama y el sufrimiento de los personajes LGBTIQ+, al reforzar ciertos tropos como la victimización o la necesidad de validación cis-heterosexual.

Entre las principales preocupaciones expresadas en los grupos focales en ambos países destaca la persistencia de estereotipos y la falta de diversidad en las representaciones. El análisis evidenció que, de acuerdo con las personas participantes, la mayoría de los personajes LGBTIQ+ en ficción son hombres gais cisgénero, mientras que otras identidades, como las personas trans masculinas, no binarias y asexuales, todavía son subrepresentadas o

invisibilizadas. También, las adolescencias critican la tendencia a construir personajes LGBTIQ+ con características hipersexualizadas (v.g., mujeres bisexuales y lesbianas) o limitadas exclusivamente a su orientación sexual e identidad de género, sin desarrollo narrativo más allá de estos aspectos.

Otra observación del análisis relevante fue la influencia del adultocentrismo en la manera en que se construyen estas representaciones. Las personas adolescentes perciben que muchas series reflejan una visión adulta de la juventud, en la que las experiencias románticas y sexuales no se alinean con la realidad de sus vivencias (Soto-Sanfiel y Vázquez-Tapia 2024). Asimismo, el análisis permitió identificar que el acceso a contenido LGBTIQ+ sigue mediado por dinámicas familiares y sociales. Las personas jóvenes refirieron que prefieren consumir estas series de manera privada para evitar confrontaciones con el entorno adulto que podrían mostrar rechazo o incomodidad.

El estudio pone de manifiesto la necesidad de una representación más auténtica, inclusiva y diversa de las experiencias LGBTIQ+ en la ficción. La incorporación de narrativas más complejas y alejadas de los estereotipos, así como la participación activa de personas LGBTIQ+ en la creación de contenido podrían ser beneficiosas para una mayor identificación y aceptación de estas realidades en el ámbito mediático y social.

En conclusión, este trabajo contribuye al ámbito de la investigación en audiencias adolescentes que todavía es incipiente; al igual que al área enfocada en la implicación de los medios en la construcción de referentes y la identidad en la adolescencia (Francisco Amat, González-de-Garay, y Moliner Miravet 2022; Bond 2014; García-Jiménez, Tur-Viñes, y Pastor-Ruiz 2018; Soto-Sanfiel, Villegas-Simón, y Angulo-Brunet 2021). De igual manera, es una aportación al campo de los Queer Studies enfocado en el análisis de la evolución, la tipología y las respuestas hacia las representaciones mediáticas LGBTIQ+ (Angulo-Brunet et al. 2024; Sánchez-Soriano, García-Jiménez, y Rodrigo-Alsina 2023; Ibiti y Soto-Sanfiel 2019; González-de-Garay 2012).

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Influencia de la violencia de género en la construcción de la identidad y auto-presentación de las *streamers* españolas en Twitch

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Resumen

Esta comunicación tiene dos objetivos principales: 1) analizar las percepciones y reacciones de las *streamers* españolas frente a la violencia digital que experimentan durante sus transmisiones; 2) detectar la forma que esto influye en la construcción de su identidad digital y auto-presentación en Twitch.

Estos objetivos cobran relevancia en un contexto donde las plataformas digitales han transformado el modo en que las personas interactúan, se presentan y construyen su identidad en contextos digitales. Sin embargo, junto a estos cambios, también han emergido nuevas formas de odio y violencia digital. En este contexto, las plataformas de *livestreaming*, como Twitch, se convierten en escenarios clave para este fenómeno, ya que la interacción en tiempo real entre *streamers* y audiencia facilita su aparición, dando lugar a incursiones de odio (Han et al. 2023).

Twitch, la plataforma de *livestreaming* más popular globalmente que originalmente se enfocaba en videojuegos, ha diversificado su contenido y facilitado el acceso y crecimiento de canales de mujeres *streamers*. A pesar de ello, la plataforma sigue dominada mayoritariamente por hombres, quienes suelen atraer un mayor número de seguidores y espectadores. En la comunidad hispanohablante, por ejemplo, solo uno de los 30 *streamers* más vistos es mujer (Twitchtracker 2024). Esto refuerza una cultura de *streaming* y *gaming* que históricamente ha relegado a las mujeres y perpetuado desigualdades de género (Duffy y Pruchniewska 2017; Todd y Melancon 2019; Consalvo 2019; Cullen 2022; Vilasís-Pamos y Pires 2022).

Las mujeres *streamers* aún son una minoría y esto puede llevar a dinámicas de interacción marcadas por una brecha de género (Masanet, Pires y Gómez-Puertas 2021). En sus transmisiones pueden ser objeto frecuente de violencia digital (Nakandala et al. 2017), la cual adopta múltiples formas, desde ataques misóginos hasta comentarios sexuales y corporales, que derivan en daños físicos, emocionales, relacionales y financieros (Shoenebeck y Blackwell, 2021). Además, la economía de la visibilidad, donde una mayor exposición aumenta la posibilidad de sufrir sexismo (Banet-Weiser 2018), agrava esta situación. En respuesta, muchas

mujeres optan por ocultar su rostro o género para evitar este tipo de situaciones. Sin embargo, el modelo de *streaming* dominante ejerce presión para que se muestren frente a la cámara, lo que genera tensiones entre la necesidad de visibilidad y la protección frente a la violencia.

Esta comunicación busca responder a las siguientes preguntas de investigación: (PI1) ¿Qué formas de violencia digital reciben las *streamers* en sus transmisiones?; (PI2) ¿Cómo perciben las *streamers* los mensajes de odio que reciben?; (PI3) ¿Qué reacciones tienen las *streamers* españolas ante las muestras de violencia digital que viven?; (PI4) ¿De qué modo afecta esta violencia en la conformación de su identidad y auto-presentación digital?

Para responder a estas preguntas, se han llevado a cabo entrevistas semiestructuradas con mujeres *streamers* españolas y una observación no participante de transmisiones, con el fin de conocer las dinámicas de sus chats. Esto es esencial debido a las formas de moderación y la posibilidad de eliminar comentarios. Para cada *streamer*, se observaron al menos dos transmisiones en vivo para entender las formas de violencia recibidas y su respuesta.

Los resultados preliminares revelan que las *streamers* en Twitch enfrentan diversas formas de violencia, principalmente a través del chat. Además, el número de espectadores influye en la dificultad de mantener una comunidad sana. Por ello, muchas expresan preferir una comunidad más pequeña, leal y saludable en lugar de una grande.

En cuanto a su percepción sobre la violencia en Twitch, las *streamers* coinciden en que la agresión hacia las mujeres es frecuente. Sin embargo, suelen hablar de este problema en tercera persona al atribuir a la “suerte” el hecho de no haber recibido una gran cantidad de agresiones directas. La mayoría también menciona la dificultad psicológica inicial para manejar los mensajes de odio, aunque con el tiempo desarrollan mecanismos de adaptación y resiliencia. En conclusión, esta investigación pretende ofrecer una visión detallada de las experiencias de las *streamers* al enfrentar la violencia digital en Twitch, y hace énfasis en su impacto en la construcción de su identidad y auto-presentación digital. Los hallazgos subrayan la prevalencia de la violencia hacia las *streamers*, al igual que refleja la importancia de comprender y reconocer los desafíos que enfrentan las mujeres en los entornos digitales y su relación con la perpetuación de la desigualdad de género.

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PS7-Reactionary Politics and Sexual Cultures Online

Manfluencers, culture wars, and anti-LGBTQI+ politics: The role of manospheric ecosystems in amplifying queerphobia

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Abstract

This presentation focuses on the anti-LGBTIQ+ discourses emerging and consolidating in the manosphere, an online ecosystem of communities and spaces where discussions about masculinity, anti-feminism, and gender relations take place (Ging 2019; Han and Yin 2023). Previously occupying fringe more facets of the social media ecosystem, the manosphere and its reactionary and male supremacist ideologies have increasingly permeated into mainstream discourse, with resulting influencing the political landscape (Copland 2023; Wescott Roberts and Zhao 2024). For example, there has been a movement from closed or networked blogs and forums to the popularisation and proliferation of so-call ‘manfluencers’ or ‘misogyny influencers’ who have accrued large audience on mainstream short-form video platforms (Haslop et al 2024; Renström and Bäck 2024). These ever-diversifying manifestations of the manosphere serve as a breeding ground for reactionary ideologies that resist progressive social changes, incorporating queerphobia as a key component of its broader rejection of feminism and gender equality. This is intertwined with the promotion of hypermasculine ideals and misogynistic sentiments (Copland 2023; Vallerga 2024).

While the homophobia and transphobia of the manosphere are often tangentially addressed in the literature, this presentation brings together literature on how the manosphere uses queerphobic narratives to reinforce traditional gender ideals. For example, by framing non normative sexualities and gender identities as threats to a perceived & “natural” social order. To address the conceptual gap, we draw upon work on the manosphere’s use of rhetorical tactics, such as conspiracy theories (e.g., the “gender ideology” myth), pseudoscientific claims, and the strategic use of memes and humour to normalize and trivialize discriminatory narratives. We connect this to the more recent alliances formed between manospheric influencers and right-wing political actors that contribute to the mainstreaming of anti LGBTQI+ rhetoric, influencing legislation on gender and sexuality education, trans rights, and equal marriage. These ideological convergences have resulted in coordinated opposition to progressive policies, such as bans on gender-affirming healthcare and restrictions on LGBTQI+ representation in schools and media. By comparing their strategies across the literature on different socio-cultural contexts, we explore how these discourses connect with ultra-conservative political movements, creating alliances that extend beyond the digital sphere. These connections contribute to the mainstreaming of discriminatory policies and resistance against inclusive agendas, including laws that protect LGBTQI+ rights or promote gender and sexual diversity education.

Following this, the presentation recommends actions, and strategies to counteract the impact of these discourses, particularly within institutional settings. Education and digital literacy initiatives are crucial in equipping young people with critical tools to recognize and deconstruct manosphere rhetoric. Superficially, we emphasize the importance of education, media literacy, and inclusive policy frameworks as key measures to challenge the normalization of anti-LGBTIQ+ rhetoric and policies. Fostering inclusive policy frameworks that actively address online hate speech and discrimination is essential in resisting the manosphere's growing cultural and political influence. Additionally, platform accountability measures, such as improved content moderation and algorithmic transparency, can help mitigate the spread of anti-LGBTIQ+ messaging.

By tracing and conceptualising the evolution of the manosphere's queerphobic discourse, this presentation underscores the urgent need for interdisciplinary responses that address both its digital and offline manifestations. Understanding the mechanisms through which these narratives gain traction is a necessary step toward dismantling their impact and safeguarding LGBTIQ+ rights in an increasingly polarized media environment.

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Navigating digitalization and gender-based violence: Youth perceptions between recognition challenges and narratives of normalization

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Abstract

The ongoing process of digitalization has profoundly transformed human interaction, communication, learning, labor, and consumption. While digital spaces offer significant opportunities, they also serve as platforms for violence and discrimination. Among these, technology-facilitated gender-based violence (TFGBV), also referred to as Cyber-VAWG (Cyber Violence Against Women and Girls), is an emergent and pressing societal challenge. Despite the absence of a universally accepted definition (GREVIO 2021), increasing attention is being paid to this phenomenon due to its intersection with pre-existing social dynamics, which it both sustains and amplifies (Council of Europe 2021).

TFGBV manifests in two primary dimensions: public digital violence perpetrated by strangers, such as hate speech and online harassment, and relational digital violence within intimate relationships, encompassing unauthorized access to personal devices, non-consensual image sharing, and digital surveillance of partners (EIGE 2017; Henry and Powell 2015). These forms of violence are often exacerbated by social narratives that blame victims and normalize harmful behaviors, thereby downplaying the gendered dimensions of digital violence. Recent studies indicate that at least 38% of women worldwide have experienced online violence (UNFPA 2021), while in Europe, 13% of women over the age of 15 have encountered cyber harassment (European Parliament 2021). Notably, younger demographics are at greater risk, with the COVID-19 pandemic further intensifying their exposure to digital violence due to increased reliance on digital media (FRA 2019).

This study presents preliminary findings from a PRIN (Nationally Relevant Projects) research project involving the University of Bologna, IRPPS-CNR, and the University of Salento. The research aims to analyze young people's perceptions of TFGBV in Italy, investigating their social representations of digital gender-based violence and its socio-technical nature. Through the lens of social representations, the study examines the complexity of TFGBV and underscores the necessity of an integrated approach that considers both individual experiences and systemic structures (Dunn 2020).

Employing a mixed-methods approach, the study integrates 16 focus groups involving 97 participants categorized by age (13-16, 17-19, 20-22), gender, and geographic origin (Bologna, Padova, Lecce), along with surveys analyzing media consumption behaviors. The focus group

discussions explored key themes such as gender equality, accountability, privacy violations, abuse, victim-blaming, and shame in relation to digital violence. Participants' perceptions of freedom and security in digital and physical spaces were also examined, revealing the normalization of online violence and its impact on interpersonal and social dynamics (Saltz et al. 2020; Uhl et al. 2018).

Quantitative data indicate that nearly all participants (97 out of 99) owned personal smartphones and spent an average of 2.2 hours online daily. Notably, male participants reported higher online activity than their female counterparts. The most used platforms included WhatsApp, Telegram, Instagram, TikTok, and YouTube. The study identified two predominant forms of TFGBV: public violence, encompassing insults, harassment, and gendered hate speech, and private violence, including digital surveillance within relationships. Female participants frequently reported self-censorship due to fear of judgment or attacks, illustrating how digital violence curtails freedom of expression and perpetuates gender inequalities (Hall and Hearn 2017; Hall, Hearn, and Lewis 2024).

The findings highlight young people's difficulty in recognizing the gendered nature of digital violence. While they acknowledge its prevalence and link to offline experiences, they often downplay its severity. Both male and female participants trivialized or misunderstood TFGBV, reflecting its growing normalization. This trend aligns with recent reports by ISTAT (2023) and Save the Children (2024). Moreover, participants expressed skepticism regarding institutional capacity to address TFGBV, criticizing the lack of preventive measures and calling for stronger legal frameworks and educational programs (Jane 2017).

A key transformative dimension emerging from the study is the urgent need to enhance young people's critical awareness of TFGBV. Educating youth about power dynamics underlying TFGBV can foster greater individual and collective responsibility, promoting safer digital environments (Giungi et al. 2019). Additionally, institutional responses must be strengthened to recognize and counter TFGBV. Schools, families, and institutions require targeted training programs to develop competencies tailored to the challenges posed by digitalization. Lastly, public policies must adopt an integrated approach, combining technological, social, and cultural interventions to comprehensively address TFGBV. These policies should enforce accountability among digital platforms, ensuring ethical and inclusive technology design. Furthermore, an intersectional framework is crucial to capturing the interplay between gender and other structural inequalities, such as social class, ethnicity, and sexual orientation (Vakhitova et al. 2021).

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The manosphere taxonomy: Exploring male online spaces and discourses against women, feminism and gender. An ethnographic study with male teenagers from Barcelona

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Abstract

Over the last decade, the expansion of social networks has profoundly transformed the dynamics of online social interaction, giving rise to specific spaces where discussions about gender, masculinities and misogyny are negotiated, constructed and represented: the so called ‘men spaces’. These spaces are usually understood as online communities created specifically for men to share and discuss topics that are relevant to them. Male complicity and peer socialization are essential elements for its functioning, justification and legitimacy (Scarcelli 2021; Lorca and García-Mingo 2023). Men spaces are in constant negotiation and redefinition and understanding the actors involved, their structure, operation and the discourses they generate is necessary to address broader social and cultural dynamics that can help us to discuss and combat traditional gender norms, inequalities and violence.

One of the most prominent concepts for analyzing these environments is the ‘Manosphere’, a term that has gained traction over the past decade to describe a diverse set of online communities and spaces where discussions on masculinities, anti-feminism, gender roles and masculinist issues take place (Ging and Siapera 2018; García-Mingo, Díaz-Fernández and Tomás-Forte 2022). Those communities have become spaces where men, and particularly young men, seek their ‘masculine’ identity, belonging and recognition in a cultural context that seems to be constantly changing. From online forums to platforms such as YouTube, TikTok or Twitch, these environments have evolved to become places where notions of masculinity and gender are reproduced and redefined.

The Spanish manosphere represents an emerging topic of study that can help us understand the current socio-cultural landscape of Spain, where anti-feminist discourses have increased significantly and usually intersect with far-right, ultra-religious, and ultra-nationalist ideologies. This digital ecosystem reflects a broader global phenomenon of the manosphere but is distinctly shaped by Spain's specific historical and political context. Our main objective is to understand how teenagers use, interact and make sense of the manosphere spaces based on their experiences and interests. We explored how they access and relate to the manosphere and, specifically, the platforms where it operates, and its contents, communities and main actors. Understanding the way in which adolescents talk about these spaces and how they relate to them is essential to understand the manosphere structure and functioning. From this main objective arises a second objective that seeks to map the Spanish manosphere in order to

understand its structure and functioning: spaces, platforms, models of communication and actors implicated, contents and environments and motivations to engage with them.

The article is based on the outcomes of the project ‘Transmedia Gender & LGBTI+ Literacy’, on young people experiencing and learning about gender and sexualities through media and it specifically explores the practices and experiences of teenagers in the manosphere. Leveraging short-term ethnographic methods (Pink and Morgan, 2013), it involved participatory workshops, co-viewing sessions, creative media production, and semi-structured interviews conducted with 59 teenagers from diverse educational contexts in Barcelona. Data analysis utilized Atlas.ti software to identify thematic codes, enabling the categorization of manosphere-related interactions into distinct yet interconnected spaces. The findings underscore the manosphere’s porous and adaptive nature, with ideological content circulating fluidly across platforms and social contexts.

This study highlights the manosphere as a multifaceted ecosystem encompassing "Open Hard Spaces," "Open Soft Spaces," and "Close Peripheral Spaces", understanding it as a dynamic and transnational phenomenon, intersecting with far-right ideologies, conspiracy theories, and ultra-conservative movements, not only with the communities that are traditionally associated with the manosphere itself. Young men, often unaware of their participation in the manosphere, engage with its anti-feminist, anti-LGBTIQ+ and masculinist content as part of broader socialization processes, which include peer bonding, entertainment, and identity exploration.

By conceptualizing the manosphere as a complex web of digital misogynies rather than a static entity, the research contributes to understanding how online spaces shape contemporary masculinities and gender dynamics. The study emphasizes the importance of addressing not only the core actors and radical discourses but also the peripheral environments and everyday practices that sustain the manosphere by looking into the ways these spaces influence young people’s attitudes towards feminism, LGBTIQ+ rights, and social equity, potentially shaping their political and cultural worldviews.

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Redefining digital intimacy: Italian teenagers' insights into gender, sexuality, and relationships

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Abstract

The use of digital media by young people in relation to intimate relationships and practices has received increasing attention, often framed in an alarming or sensationalized manner, which oversimplifies the debate on media usage by reducing it to its effects (Bragg and Buckingham 2009; Tiidenberg and van der Nagel 2020). Moving beyond a media effects approach, sociocultural digital research has examined gender and intimacy through a mutual shaping perspective to explore the interactions between digital media and gender (Van Zoonen 2002). This approach seeks to understand how the social meaning of digital media is shaped by prevailing gender conceptions (Wajcman 1991) and contributes to the co-construction of gender as “something that is done” and continuously re-created. Digital media can be understood as environments that offer young people agency and spaces where they can construct and perform their identity (boyd 2014) through bricolage practices (Willet, 2008) and experiment with their self-representation, particularly in relation to gender and intimacy (De Ridder 2017; Ferreira 2021; Metcalfe and Llewellyn 2020). Such experimentation can be linked to stereotypical/hegemonic ideas of masculinity and femininity by replicating them (van Oosten et al. 2017), emphasizing them (Doring et al. 2015) or subverting them (Cook & Hasmath 2014).

Most of the literature on young people and digital intimacies has focused on single “hot-topic” issues, such as sexting and online gender-based violence, seemingly in response to public fear-based discourses. Our research takes a comprehensive approach to digital intimacies to examine how teenagers (re)negotiate their gender identities and intimate lives through their everyday use of digital media. Using a media practice paradigm to understand what young

people do with and through digital media in specific contexts (Couldry 2012), this paper analyzes how Italian teenagers (aged 16–18) (re)define their understanding of gender and intimacy through their engagement with digital media and its integration into daily life.

The research employs a multilevel, mixed-methods approach, consisting of three sequential steps involving teenagers from various Italian cities: (1) six creative, qualitative focus groups with 49 participants, (2) 70 individual qualitative semi-structured interviews, and (3) a nationally representative quantitative survey. Using a participatory design approach, each research instrument is co-constructed with a group of 10 teenagers (“Young Researchers Group”), who act as “epistemic partners” (Holmes and Marcus 2012) in devising content and structure that is suitable for research with other teenage participants.

The analysis of the empirical material collected involves a twofold approach: qualitative thematic analysis (Braun and Clarke 2006, 2023) applied to focus groups and interviews, which identifies patterns and meanings in participants’ narratives; and statistical analysis of the survey data, which highlights broader trends and frequencies across a nationally representative sample.

The initial findings from focus groups (completed) and interviews (in progress) encompass a broad range of digital practices relating to three interrelated dimensions: gender, sexuality, and intimate relationships. The analysis explores the meanings that young people assign to their everyday digital practices, including the management of teenagers’ gendered representations on social media, “constant connection” and digital disconnection in intimate relationships, attitudes toward and experiences with digital dating abuse and image-based harassment, engagement with LGBTQIA+ online visibility and activism, and expectations and interactions with sexually explicit content (including sexting and pornography). Based on these exploratory results, the final survey will be designed to generalize the findings to the national population.

By centering young people’s voices and combining qualitative and quantitative data, the research offers a nuanced and grounded understanding of digital intimacies in adolescence. It moves beyond fear-based and deterministic narratives to highlight how teenagers actively shape and reinterpret gender and intimacy through digital practices. The study also demonstrates the value of participatory and context-sensitive methods in capturing the complexity of young people’s digital lives, offering empirical evidence that can inform both academic debates and youth-centered policies.

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PS8-Género, producción audiovisual y periodística

Directoras queer en el cine español: Entre la autoría y la integración industrial

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Resumen

La conocida como doble discriminación de las lesbianas, bisexuales o asexuales, por mujeres y por heterodisidentes, tiene su epítome en el cine, medio de comunicación de gran visibilidad histórica. El objetivo de esta comunicación es trazar la genealogía de la autoría sáfica en la cinematografía española y sus características comunes en términos narrativos y estéticos.

La academia española ha abordado las relaciones entre lesbianismo y medios audiovisuales sobre todo prestando atención a las representaciones existentes (Pelayo García 2011; González de Garay 2012), pero rara vez se ha explorado la cuestión de la autoría de creadoras queer. Asimismo, si bien en los últimos años diversos trabajos han reivindicado las figuras de mujeres cineastas en el cine español y la relevancia de sus obras (Martin-Márquez 1999; Camí-Vela 2005; Zecchi 2014), no existe aún una aproximación centrada en las mujeres queer. Además, los estudios queer españoles sobre autoría audiovisual están en su mayoría centrados en creadores hombres (Smith 1992, 2014; Lomas Martínez 2022). Por ello, resulta necesario investigar qué mujeres queer han contribuido como creadoras a la historia de los medios audiovisuales españoles y está pendiente analizar qué rasgos autorales han desarrollado y si estos son en mayor o menor medida compartidos.

En términos metodológicos, se ha investigado cuántas directoras abiertamente queer han dirigido al menos un largometraje en la historia del cine español, se han analizado sus películas en términos narrativos y estéticos y el análisis se ha enriquecido con entrevistas en profundidad a las cinco directoras encontradas.

La pionera Marta Balletbò-Coll (Hospitalet de Llobregat, 1960) sólo dirigió tres largometrajes (*Costa Brava* [1994], *Cariño, he enviado a los hombres a la luna* [1998] y *Sévigne* [2002]), pero finalmente se dedicó a la docencia como profesora de química en un instituto, abandonando su carrera cinematográfica. Sonia Sebastián (París, 1974), tras estrenar *De chica en chica* (2015), lleva años trabajando en Estados Unidos, dirigiendo largometrajes con protagonistas femeninas en relaciones con otras mujeres, como *Freelancers Anonymous* (2018) o *The Kiss List* (2023). Zaida Carmona (Castelló de la Plana, 1986) sorprendió con su ópera prima *La amiga de mi amiga* (2022), donde las referencias cinéfilas se mezclan con la autoironía en una historia sobre la vivencia de una adolescencia postergada en la treintena, una experiencia común para muchos en la comunidad LGBTQ+. Alba Cros (Palafrugell, 1991) también llamó la atención con su premiado debut *Les amigues de l'Àgata* (2015), codirigido con tres compañeras y desarrollado como proyecto final de grado en Comunicación Audiovisual en la Universidad Pompeu Fabra. Desde entonces, Cros ha virado hacia los documentales de autor con enfoque lésbico, como *Akerman, un recuerdo* (2015) y *Alteritats* (2023). En la actualidad, Carmona y Cros rinden homenaje a sus predecesoras mientras luchan

por la estabilidad profesional en una industria que sigue siendo un reto para las mujeres. Entre ellas, Arantxa Echevarría (Bilbao, 1968) sigue siendo una excepción, siendo la única que ha conseguido sostener una carrera continuada alternando películas profundamente personales y políticas como *Carmen y Lola* (2018) o *Chinas* (2023) con proyectos más comerciales como las comedias *La familia perfecta* (2021) o *Políticamente incorrectos* (2024). Sin embargo, es importante señalar que estrenó su primer largometraje a los cincuenta años. Su último trabajo, *La infiltrada* (2024) es un thriller político que combina ambas tendencias (autoría comprometida con temas sociales y orientación comercial) y que recientemente ha ganado el Premio Goya a la Mejor Película Española.

Por razones de extensión, la ponencia se centra en los aspectos narrativos recurrentes en las obras de estas creadoras. Entre los principales rasgos comunes, puede señalarse que las cinco sitúan el deseo lésbico como elemento central en relevantes narrativas de sus películas y que han vivido tensiones y conflictos (a veces, con ellas mismas como creadoras) en relación con la representación del deseo lésbico. También cabe destacar cómo, frente a las visiones prejuiciadas tradicionales que vinculan lesbianismo con tragedia o erotismo para la mirada masculina heterosexual, Balletbò-Coll, Sebastián y Carmona tienden a un estilo autoral basado en la comedia, con múltiples enredos amorosos y mucho diálogo, así como a la autoficción, con personajes protagonistas interpretados por ellas mismas (en el caso de Balletbò-Coll y Carmona). En síntesis, esta comunicación rastrea la disidencia sexual como temática e identidad autoral en las narrativas de las creadoras cinematográficas queer españolas.

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“I’m, like, so gay, dude”: el estrellato queer de Kristen Stewart. *Sangre en los labios* (*Love Lies Bleeding*, Rose Glass, 2024) como caso de estudio

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Abstract

Kristen Stewart (Los Angeles, 1990) se convirtió en una estrella global tras el estreno de *Crepúsculo* (*Twilight*, Catherine Hardwicke) en 2008. En esa película, y en las cuatro que siguieron, Stewart encarnaba a Bella Swan, la joven (y virginal) heroína enamorada de Edward Cullen, un vampiro adolescente interpretado por un entonces desconocido Robert Pattinson. La construcción de las *star images* de ambos intérpretes estuvieron fuertemente influidas por la conexión entre los personajes que interpretaban y la relación sentimental real que Stewart y Pattinson desarrollaron fuera de la pantalla. La escasa distancia que parece existir entre la personalidad filmica (los personajes que ha encarnado, así como sus signos de interpretación) y extrafilmica (sus apariciones públicas, así como lo que se sabe de su vida privada) de Kristen Stewart ha sido, pues, desde el inicio, una de las características básicas de un estrellato poco convencional. Su peculiar estilo interpretativo, a la vez minimalista y artificioso, así como su decisión de combinar películas *mainstream* en el seno de la industria norteamericana con obras que encajarían en una corriente más “autoral” o independiente del cine contemporáneo, convierten a Stewart en una de las estrellas de su generación con una personalidad más distintiva. En 2017, durante el primer mandato de Donald Trump como presidente de los EE.UU., Stewart declaró abiertamente que era lesbiana en un monólogo en directo en el mítico y popular programa televisivo *Saturday Night Live*. En el monólogo, Stewart apelaba directamente a Trump afirmando que, si en el pasado el presidente había reconocido que no era un “gran fan” suyo, ahora lo sería aún menos porque “*I’m hosting SNL and...I’m, like, so gay, dude*”. La presente comunicación tiene como objetivo analizar la construcción de Kristen Stewart como estrella e icono lésbico desde este famoso outing televisivo. A lo largo de la misma, se analizarán brevemente algunos de los personajes cinematográficos interpretados por Stewart entre 2017 y 2024 (*Lizzie*, *Los ángeles de Charlie*, *Seberg*, *Spencer*) y que, de un modo más o menos evidente, contienen elementos que permiten dialogar con la *star image* actual de la actriz, muy vinculada a su identidad y activismo queer. El objetivo principal de la comunicación es, sin embargo, analizar detalladamente la implicación de Stewart en la creación y promoción de uno de sus últimos largometrajes, *Sangre en los labios* (*Love Lies Bleeding*), dirigido por la británica Rose Glass en 2024. *Sangre en los labios* es un neo-noir queer ambientado en una zona rural de Estados Unidos en la década de los ochenta, en el que Stewart encarna a Lou, la gerente de un gimnasio que se enamora de Jackie (Katy O’Brian), una mujer culturista que está preparándose para participar en un concurso de *bodybuilding* en Las Vegas. La película de Glass parece seguir, punto por punto, las características formales y narrativas del *neo-noir* para después subvertirlas a través de diversas estrategias; una de ellas, la más evidente, es situar el deseo y la subjetividad lésbicas en el centro de un film adscrito a un género

tradicionalmente codificado como masculino. En esta recodificación o subversión genérica cumple un papel fundamental la presencia de Stewart en el papel de Lou, así como su autoconsciencia como estrella *queer*. A lo largo de la promoción del film, Stewart ha consolidado, de forma absolutamente consciente y medida, una *star image* muy vinculada a su identidad como mujer lesbiana: en portadas de revistas, reportajes fotográficos y entrevistas, Stewart ha aparecido posando vestida, peinada y maquillada con un aspecto que recordaba al de Lou, la lesbiana butch que encarna en la película, volviendo a crear una correlación (esta vez voluntaria) entre su personalidad filmica y extrafilmica. El análisis de la presencia de Stewart en *Sangre en los labios* (con respecto al personaje que encarna, pero también en relación a la *performance* que despliega), así como de sus numerosas apariciones mediáticas vinculadas a la promoción del film, nos permitirá indagar en el grado de autonomía de la actriz en la construcción de su propia imagen como estrella *queer*.

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El auge de la fachosfera: Claves del discurso antifeminista en YouTube

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Resumen

El objetivo principal de la presente investigación es el análisis de los discursos antifeministas en la fachosfera, el ecosistema digital de la ultraderecha española. Concretamente, se focaliza en la plataforma YouTube, seleccionando como caso de estudio a los denominados fachatubers, un conjunto de creadores de contenidos digitales que difunden el discurso ultraderechista en esta plataforma.

Históricamente, los medios de comunicación han ignorado la complejidad del movimiento feminista. A su vez, en algunos contextos, como ocurre en las televisiones generalistas en España, se permiten discursos que exaltan el patriarcado, reforzando de este modo los estereotipos de género (Pecino 2024). La reproducción sistemática de estas prácticas, junto con el auge de las nuevas tecnologías, han dado lugar al fenómeno de la manosfera; un colectivo online con una ideología crítica con el feminismo y una visión tradicional de la masculinidad, a menudo marcada por actitudes radicales y hostiles hacia las mujeres y la igualdad de género (Ging 2017).

La manosfera tiene una fuerte vinculación con el auge del movimiento ultraderechista mundial, siendo un elemento clave en su discurso político, tanto dentro como fuera de las instituciones. Los activistas digitales de este movimiento han conseguido consolidar distintos ecosistemas digitales de creadores de contenido afines a esta ideología, llamados fachosferas. El establecimiento de estos ecosistemas ha tenido como consecuencia una presencia de contenidos de derecha mayoritaria en las redes sociales (Gogarty 2025). En esta estrategia digital cabe destacar el rol de los youtubers que hacen divulgación de su contenido conocidos, popularmente, en el caso español como fachatubers. Estudios previos destacan que el discurso de los fachatubers promueve masculinidades tóxicas y aumenta la misoginia entre hombres jóvenes (Renström y Bäck 2024) mediante mensajes contrarios al aborto (Tarullo, Calvo, e Iranzo-Cabrera 2024), la negación de la violencia de género (García-Mingo, Fernández-Díaz, y Tomás-Forte 2022) o ataques al feminismo institucional (Gómez-Suárez, Vázquez-Silva, y Fernández-Cendón 2024). Sin embargo, hay todavía pocos estudios que analicen los discursos antifeministas de la fachosfera. La presente investigación pretende contribuir a este vacío y se fundamenta en tres aspectos clave que justifican su relevancia: 1) el impacto creciente de la fachosfera en la redefinición de la masculinidad y la propagación de discursos antifeministas, 2) el giro discursivo hacia enfoques centrados en el victimismo masculino y las jerarquías de género (Rothermel y Kelly 2024), y 3) la popularización de la figura del político-influencer,

junto con el papel del fandom en la comunicación política (Caro-Castaño, Marín-Dueñas, y García-Osorio 2024), que en el contexto de la fachosfera podría estar fusionando entretenimiento y discurso político

Esta investigación plantea el análisis del discurso antifeminista en la fachosfera, identificando las temáticas más recurrentes en sus contenidos contra el movimiento feminista. Además, se busca determinar quiénes son los principales blancos de los insultos y señalamientos en línea por parte de los fachatubers. La muestra de estudio se define a partir de la selección de los cinco fachatubers con mayor producción de contenido misógino y de hostigamiento hacia el movimiento feminista: *Roma Gallardo*, *Infovlogger*, *Wallstreet Wolverine* y *Un Tío Blanco Hetero*, para los que extraen los subtítulos asociados a los videos publicados en sus respectivos canales desde el 5 de julio de 2023¹.

La metodología de esta investigación presenta un enfoque mixto y se estructura en dos fases. En la primera fase, actualmente en desarrollo, se aplica la técnica estadística del Topic Modelling (Rothut, Schulze, Hohne y Rieger 2024; Walter y Ophir 2021), con el fin de mapear los contenidos con mensajes antifeministas que tienen mayor impacto. En la segunda fase se escogen los vídeos más relevantes para que formen parte del corpus, a los que se aplicará un enfoque cualitativo basado en el análisis temático (Terry et al. 2017) para examinar cómo se los *fachatubers* representan a las defensoras del feminismo, cómo se construyen las figuras de los *fachatubers* y sus audiencias en relación con este debate, e identificar los marcos interpretativos que lo estructuran.

Esta investigación contribuye a los estudios de género mediante la aplicación de un enfoque metodológico innovador que combina técnicas estadísticas y cualitativas para analizar el contenido de los vídeos de *fachatubers*. Con este estudio se busca obtener resultados que avancen el conocimiento sobre los marcos discursivos y las temáticas que estructuran el antifeminismo en la fachosfera, así como abrir un diálogo en la academia para debatir qué instrumentos pueden contribuir a contrarrestar estos mensajes de odio, porque tras:

trescientos años de historia de feminismo, de ser invisibilizadas, apartadas de las esferas de poder y representación, de ser limitadas a lo privado, queremos nuestra libertad y espacio no para expulsar a los hombres, sino que queremos recuperar nuestro espacio ocupado antes por los hombres. Queremos nuestro espacio en libertad, el que deberíamos tener desde el principio. Y eso no es supremacismo, es justicia (Bernal Triviño 2019 56).

¹ Fecha en la que se declara oficialmente el fin de la pandemia de la Covid-19 en España. Las autoras consideran que a partir de esta fecha los discursos políticos ya no se mueven en un contexto de extraordinariedad.

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¿Qué tipo de fuentes curan las editoras de género en la prensa digital española?

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Resumen

En las últimas décadas, el ecosistema informativo ha sufrido transformaciones profundas que han cuestionado el papel tradicional de los medios de comunicación como principales referentes de información. En este nuevo escenario, el auge del capitalismo de plataformas y la proliferación de pseudomedios han favorecido la expansión de discursos de odio que atentan contra los principios de igualdad, así como la difusión de noticias falsas. Ante esta realidad, resulta fundamental analizar cómo se producen y circulan los contenidos que buscan revertir estas dinámicas. En especial, aquellos orientados a promover la igualdad de género.

En este sentido, la presente comunicación se centra en una figura de reciente incorporación dentro de las redacciones periodísticas: las editoras de género. Un rol que tiene como objetivo garantizar que los contenidos periodísticos reflejen las desigualdades de género existentes, corregir sesgos en los enfoques informativos, y promover una representación inclusiva y equitativa tanto en los temas tratados como en las fuentes consultadas. En particular, esta investigación se focaliza en analizar los procesos de curación de fuentes documentales desarrollados por estas profesionales. Esta labor resulta fundamental no solo para construir narrativas informativas de calidad, sino también para contrarrestar el impacto de discursos negacionistas de las desigualdades.

El estudio se ha desarrollado a partir del análisis de los contenidos publicados durante el primer semestre de 2024 en seis medios digitales españoles que actualmente cuentan con editoras de género: El País, El Periódico, eldiario.es, El Salto, Infolibre y Público. Esta selección incluye tanto medios tradicionales como nativos digitales con líneas editoriales progresistas, que han incorporado secciones o figuras especializadas para abordar de manera sistemática los temas de igualdad. El período elegido es especialmente significativo, ya que coincide con el inicio de un nuevo ciclo político tras el relevo en el Ministerio de Igualdad en noviembre de 2023, así como con el incremento del debate público sobre los derechos LGTBI+ y las políticas feministas en el contexto español.

La metodología de investigación combina el análisis de contenido cualitativo con la aplicación del método CAS (Curation Analysis System), una metodología diseñada específicamente para estudiar prácticas de curación informativa en el periodismo digital. Este enfoque permite identificar y describir las fuentes documentales utilizadas, las estrategias de curación aplicadas, y el modo en que estas fuentes se integran en los contenidos para aportar rigor, profundidad y contexto. El objetivo es comprender no sólo qué tipo de fuentes emplean las editoras de género, sino también cómo las seleccionan, validan y utilizan para construir relatos informativos que

visibilizan desigualdades estructurales y ofrecen marcos interpretativos alternativos a los discursos hegemónicos.

Los resultados muestran que las editoras de género recurren a un repertorio amplio y diverso de fuentes documentales. Entre ellas destacan los informes científicos, las bases de datos oficiales, los estudios académicos, los documentos legislativos, las estadísticas institucionales y los materiales elaborados por organizaciones feministas y de derechos humanos. Estas fuentes son seleccionadas no solo por su credibilidad, sino por su capacidad para aportar evidencia empírica que respalde los contenidos, desmonte narrativas tergiversadas y permita contextualizar los hechos desde una perspectiva estructural.

Estas prácticas permiten transformar la información documental en narrativas periodísticas accesibles y comprensibles para una audiencia amplia, al mismo tiempo que fortalecen la legitimidad de los contenidos y su capacidad para incidir en el debate público. Las editoras de género actúan, así, como mediadoras entre el conocimiento experto y la ciudadanía, generando contenidos que no solo informan, sino que también educan y sensibilizan.

En síntesis, esta investigación ofrece una visión integral del trabajo de las periodistas de género en medios digitales. Destaca su papel estratégico en la construcción de narrativas sobre igualdad y derechos, en un contexto mediático polarizado. También subraya el valor de la curaduría como herramienta profesional que asegura la calidad, precisión y profundidad del periodismo especializado en género y diversidad.

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Violencia verbal y representación discapacitada en el cine español: Un análisis queer-crip de *Campeones* (2018) y *Cuerpo Escombros* (2024)

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Resumen

Esta propuesta examina la normalización de la violencia verbal capacitista, queerodiante y misógina en el audiovisual español, tomando como estudios de caso las películas *Campeones* (Fesser 2018) y *Cuerpo Escombros* (Martínez-Lázaro 2024). Partiendo de un enfoque teórico queer-crip (McRuer 2006; Kafer 2013) y de los estudios críticos de discapacidad desde la cultura visual (Garland-Thomson 2001), se analiza cómo estos filmes instrumentalizan a los personajes discapacitados para perpetuar estereotipos opresivos bajo la aparente inocuidad del humor. La metodología combina el análisis visual y de contenido de ambas películas con el objetivo de desentrañar los tres mecanismos utilizados para la justificación de esta violencia: 1) la naturalización por medio del humor del empleo de insultos hacia grupos marginalizados, 2) la exención de responsabilidad moral de los personajes discapacitados al cometer estas agresiones verbales (McRuer 2006), y 3) y su respaldo mediante tropos narrativos rehabilitadores (Maestre Limiñana 2024).

Aunque la película *Campeones* ha sido considerada un modelo de inclusión y exhibida debido a ese mismo supuesto contenido didáctico (Salvador 2019; FAD 2020), en ella la violencia verbal es constante. Insultos capacitistas como "subnormal" y "enanos" así como términos homofóbicos y machistas son utilizados con el pretexto de hacer reír al público. Uno de los personajes se refiere a un color y a una prenda de ropa como de "maricones" y llama "puta" a la novia de uno de sus compañeros de equipo. Más tarde, en dos escenas del filme, otro de los protagonistas mira de forma insistente y prolongada los pechos de dos mujeres, situaciones que se resuelven, de nuevo, con risas. Estos comentarios nunca son confrontados, sino que se naturalizan como parte de un humor tildado de *gamberro*, lo que, además, refuerza la deslegitimización del colectivo de personas discapacitadas al vincularlas con una falta de agencia propia –ya que si estos comentarios no fueran dichos por una persona discapacitada, sí recibirían reproche.

Cuerpo Escombros sí tuvo críticas por su contenido capacitista incluso antes de su estreno en cines, aunque ello no impidió que obtuviera una buena recaudación en taquilla, situándose en el puesto 15 de las películas españolas más taquilleras del año 2024 (Ministerio de Cultura 2025). Este filme, ya en los primeros diez minutos de visionado, incluye los siguientes insultos dirigidos a personas discapacitadas: "monger", "puto tullido" o "cascao". Además de varias bromas contra ese colectivo. El principal autor de estos comentarios –aunque no el único– es el hermano del protagonista, cuya única función en el filme es normalizar la burla y demostrar que el ejercicio de esta violencia no tiene consecuencia alguna. Al final, la película intenta excusar este tono humorístico-degradante, presente igualmente en su principal argumento en el cual un hombre que finge una discapacidad para obtener un empleo, con un desenlace donde se *arregla* la discapacidad de uno de los personajes –discapacitados– principales.

Desde el campo de la psicología, se han llevado a cabo estudios para analizar las consecuencias de este tipo de humor, uno de ellos (Ford 2000) concluyó que cuanto más se exponía a una persona a bromas machistas, más toleraba comportamientos discriminatorios del género

masculino hacia el femenino. Asimismo, las teóricas sociales Hodson y McInnis (2016) han establecido que los colectivos víctimas de este tipo de bromas se convierten a través de estas en blancos más aceptables de humillación. Estas autoras también señalan que el humor se ha convertido en una manera de expresar la dominación "de maneras que protegen al comunicador y perpetúan la injusticia y la desigualdad" (Hodson y McInnis 2016, p.70). Estas estrategias de protección del comunicador –utilizo el masculino genérico porque en las películas analizadas estos comentarios provenían de hombres– son evidentes tanto en *Campeones* como en *Cuerpo Escombros* cuando tratan de buscar las risas cómplices del público.

El humor de estas películas no es un caso aislado, sino que se enmarca dentro de una tradición cinematográfica española, que incluye filmes como *Torrente* (1998-2014) o *Fuga de Cerebros* (2009-2011), caracterizada por utilizar la discapacidad como recurso humorístico degradante. Esta tendencia demuestra cómo la normalización de la violencia a través del humor no solo refuerza estereotipos opresivos, sino que contribuye a mantener las estructuras de poder y que estas no sean cuestionadas. Sin embargo, el creciente debate público sobre estas representaciones y el surgimiento de narrativas alternativas desde el propio colectivo discapacitado sugieren que el cambio es posible. Aunque aún son necesarias más investigaciones respecto a cómo este tipo de humor afecta a las poblaciones más marginalizadas y contribuye al mantenimiento del *status quo*, desvirtuando las reclamaciones de este colectivos.

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Nota biográfica

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PS9-Young People, Sexual Literacy, and Sexting

Young audiences and transmedia LGBTIQ+ content: Perceptions and opinions

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Abstract

This paper examines adolescents' perceptions of LGBTIQ+ media content, contributing to the growing body of research that seeks to move beyond adult-centric approaches in audience analysis (e.g., Soto-Sanfiel and Vázquez-Tapia 2024). Additionally, it expands on ongoing investigations of LGBTIQ+ issues within transmedia ecosystems, focusing on the interplay and transfer across various media forms rather than privileging a single format (e.g., Blanco-Fernández, Iñigo, and González-Aran 2024). The central Research Question (RQ) guiding this study is: How do teenage audiences (aged 14–18) engage with LGBTIQ+ issues appearing in the transmedia audiovisual ecosystem?

To address this RQ, the study employed short-term ethnographic methods (Pink and Morgan 2013), a proven approach for exploring youth-media interactions (Livingstone and Sefton-Green 2016; Scolari et al. 2019). Fieldwork was conducted between March 2022 and May 2023 in three educational institutions in the Barcelona metropolitan area, involving 59 participants aged 14–18 from diverse backgrounds, encompassing gender, sexuality, class, race, and religion. This research was part of the TRANSGELIT project (Spanish Ministry of Science and Innovation, PID2020-115579RA-I00), which aims to systematize the role of media in young people's understanding and construction of imaginaries around sexual and gender identities. The study was approved by the Institutional Review Board (IRB) of the Bioethics Commission of the University of Barcelona.

Adopting a research-action perspective, the fieldwork incorporated a variety of activities that were subsequently analyzed. These included: (1) oral discussions through activities such as the “traffic light” dynamic, where participants positioned themselves in response to statements (e.g., “trans men are men”); (2) co-viewing sessions of mainstream audiovisual fiction, accompanied by open or guided discussions; (3) media content production, in which participants created their own media outputs (e.g., podcasts and memes); (4) semi-structured, in-depth interviews (n=41); and (5) researcher field diaries. All data were anonymized, transcribed, and analyzed using ATLAS.ti software, employing a mixed-methods approach combining deductive and inductive techniques (Fereday & Muir-Cochrane, 2006).

Preliminary findings reveal polarization in Barcelona teenagers' perceptions of LGBTIQ+ media content. On one hand, pro-LGBTIQ+ perspectives reflect a critical engagement with issues such as “pinkwashing” and “queer-baiting” (Sánchez-Soriano and García-Jiménez 2020), “tokenism” (Childress, Nayyar, and Gibson 2024), and “homonormativity” (Lovelock 2018). Participants in this group advocate for authentic representation, such as trans actors portraying trans characters, while criticizing overly sanitized depictions labeled as the “Netflix

style.” On the other hand, anti-LGBTIQ+ discourses—also observed in classroom settings—invoke frames such as “forced inclusion” and the “war on woke,” arguing that LGBTIQ+ representation is driven by an ideological agenda imposed by a liberal zeitgeist, often to the detriment of media quality. These narratives align with alt-right and far-right rhetoric (García and García Amoedo 2023) and the mediatized “manosphere” (Iñigo, Fernández, and Tomasena 2024), with proponents positioning themselves as victims of “cancel culture.”

The paper contributes to the advancement of transmedia and non-adult-centric approaches in LGBTIQ+ media research, emphasizing the importance of understanding youth perspectives in contemporary media ecosystems. Furthermore, it presents significant findings on LGBTIQ+ antagonist viewpoints within media discourses, offering a novel contribution that highlights an urgent area for further investigation. Among the limitations, short-term ethnography may have negatively impacted trust-building in some cases, potentially concealing certain topics and perspectives due to time constraints. Consequently, future research should prioritize long-term qualitative approaches. Finally, this research provides valuable insights not only for media scholars and LGBTIQ+ studies, but also for educators and practitioners seeking to foster greater gender diversity and inclusion in educational settings.

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Biographical notes

Vítor Blanco-Fernández holds a PhD in Communication from the Universitat Pompeu Fabra. They are part of the research group CritiCC (Critical Communication). They also participate in diverse, funded research projects, such as KALEIDOSCOPE (University of Barcelona), LGBTIQ+Screens (Autonomous University of Barcelona), and InfoSexHealth (University of Barcelona). Their main research line is LGBTIQ+ Media Studies.

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Digital sexual literacy and wellbeing among LGBTQ+ youth in Ireland

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Abstract

Young people in Ireland are growing up in a rapidly evolving digital environment, with social media and online spaces becoming increasingly intertwined with their social and personal development. For LGBTQ+ youth, these are often vital resources for the exploration of sexuality, gender and identity (Cannon et al. 2017, Bond and Figueroa-Caballero 2016). However, a number of risks are associated with some of these spaces, such as dating apps. Unique risks are associated with LGBTQ+ specific dating apps and online spaces, which are not adequately addressed during school-based relationship and sexuality education (Currin et al. 2017). LGBTQ+ youth are drawn to these spaces for support and community, but are not equipped with the knowledge and methods to protect themselves from these unique risks, leaving them prone to mental, emotional and/or physical harm (Fisher 2009, Robinson and Espelage 2013). This research project examines the intersection between online safety, digital literacy, and relationship and sexual education for LGBTQ+ young people in Ireland. Drawing on established literature in the fields of relationship and sexuality education for young people, as well as contributing factors for the LGBTQ+ community such as discrimination, isolation, and increased levels of mental health issues relative to the general population, this project intends to establish the general level of knowledge among young LGBTQ+ people in Ireland with regard to navigating online spaces safely and responsibly.

This paper is situated in the context of national calls for improvements to the relationship and sexuality education curriculum in Irish schools, with greater LGBTQ+ inclusion and internet safety forming key elements of the proposed reform (National Council for Curriculum and Assessment 2019). Research indicates that LGBTQ+ people receive little to no tailored information as part of their relationship and sexuality education (Dawson, Nic Gabhainn and MacNeela 2019; Pound, Langford and Campbell 2016), contributing to a disproportionate level of risk including HIV, technology-facilitated sexual violence, and substance abuse. Research also indicates that LGBTQ+ people depend on social media and digital spaces for social support and access to community resources (Hillier and Harrison 2007; Fox and Ralston 2016), with many young people turning to LGBTQ+ specific online spaces such as dating apps as a result of lacking this support in school (Baker 2021). This creates a cycle in which LGBTQ+ people are dependent on spaces in which they are likely to encounter risks, including chemsex culture, image based sexual violence, and physical violence and harassment.

This paper presents the preliminary findings of the first quantitative stage of my doctoral research project. Following the distribution of an online questionnaire, approximately 200 LGBTQ+ young people in Ireland, aged between 15 and 18, provide valuable insights into the overall level of digital sexual literacy among this demographic. This demographic was selected to represent the age group of students receiving senior cycle relationship and sexuality education in mainstream educational settings in Ireland. This questionnaire focuses on young peoples' motivations and perceived benefits of using social media to learn about sex and sexuality, the prevalence of dis/misinformation and ignorance around LGBTQ+ specific sexual

health risks, and an overall view of the level of LGBTQ+ inclusivity in Irish school-based relationship and sexual education. Vitrally, the questionnaire invites young LGBTQ+ people themselves to describe what kind of sexual health and wellbeing education they would like to see implemented in their own lives, supporting the autonomy of these young people to participate in their own education and support their own safety, health, and wellbeing on a more engaged level.

This stage will be followed by qualitative sessions with participants: a series of focus group interviews will examine these findings in greater detail with young people, inviting their opinions and perspectives around the risks and knowledge level identified in the questionnaire data.

This project ultimately aims not only to provide a reflection of young people's awareness of risk and safety in these matters, but also to examine their relationship with digital resilience, sexual autonomy, and the development of personal identity. Elaborating on the concept of sexual personhood, this paper is underpinned by the philosophy that young people have the right to identify and define their own sexual and gender identity, and subsequently have the right to receive education that is tailored to their needs in respect of that identity.

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Biographical note

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What about sexting? Trivialization of digital violence, gender differences and collective responsibilities in making sense of sexting and sexpreading practices among adolescents in Barcelona

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Abstract

The present communication digs into the debate around sexting practices among young people by approaching digital sexual violence, gender differences and collective responsibilities. In so doing, the communication pays particular attention to two phenomenons: 1) *sexting*, the exchange of sexual or intimate content digitally; and 2) *sexpreading*, the non-consensual dissemination or reception of sexual or intimate contents (EdPAC/Candela 2020), which has more to do with other forms of digital sexual violence such as grooming, cyberbullying, sexual harassment, cyber dating abuse, cyberstalking or image-based sexual abuse.

Our work aligns with previous qualitative research that understands young people as “sexual beings with rights to communicate in privacy as to explore their sexuality, intimacy and relationships” (Ringrose et al. 2013, 308). Our interest is to provide context and specificity to the way young people make use of digital technologies and shape youth sexual cultures (Burkett 2015). In so doing, the present communication distinguishes how negative connotations surrounding sexting are mainly due to its terminological ambiguity and association with sexpreading –a disambiguation first proposed by socio-educational catalan cooperatives EdPAC and CANDELA (2020)–, and explores different dialogues with the terminological issue of sexting/sexpreading in relation to an empirical experience with adolescents in Barcelona. Hence, the communication highlights three main objectives: 1) to explore how sexting as a sexual practice has been constructed as being associated with and non-separable to from sexpreading; 2) to present the gender differences in the understanding and practices of sexting and sexpreading and to check whether if they coincide with previous literature; and 3) to comprehend how young people understand and verbalise the consequences and responsibilities in cases of sexpreading, based on the structural nature of this digital sexual violence and the collective responsibility to eradicate it.

This research is part of the project “Transmedia Gender & LGBTI+ Literacy”, focused on exploring the experiences and learning of Catalan youth about gender and sexualities through the media. The research project is based on queer feminist epistemologies of sexuality and the body (Esteban 2013) and adopts an ethnographic approach aligned with the principles of short-term ethnography (Pink & Morgan 2013). We conducted fieldwork in four educational institutions in Barcelona between March 2022 and May 2023, with the participation of 155 young people aged 14 to 23 with diverse gender identities, from varied cultural backgrounds and social classes. The research included reflective workshops, co-viewing sessions, creative workshops where youth created podcasts, and in-depth interviews (n=47) to understand their discourses, experiences, and concerns. Especially during the in-depth interviews, first-person accounts of experiencing digital sexual violence, online sexual harassment, and sexpredding emerged, i.e., dissemination of nude photographs and videos and sexual content without consent. This phenomenon was repeated continuously in various formal educational spaces, conditioning the socialization processes of young people (particularly young women) and affecting their experiences of sexuality directly or indirectly.

The present communication highlights the collective nature of the problem and the need for feminist educational approaches that allow sexpredding to be recognized as a form of digital sexual violence without re-victimizing those affected. In so doing, this communication argues three interconnected areas that stood out most according to the participants’ experiences and reflections (See Figure 1): 1) the trivialization of violence and the creation of men spaces; 2) the gender differences distinguished while practising sexting and preventing sexpredding; and 3) the experienced consequences of these practices among young people, including the roles of intermediaries and responsibilities associated with them. It is pertinent to state that the participants did not directly connect the practices, characteristics and reflections they discussed with these terminologies (i.e., they do not refer to either sexting nor sexpredding). Hence, it is the authors who associate the participants’ reflections with these concepts and their practices.

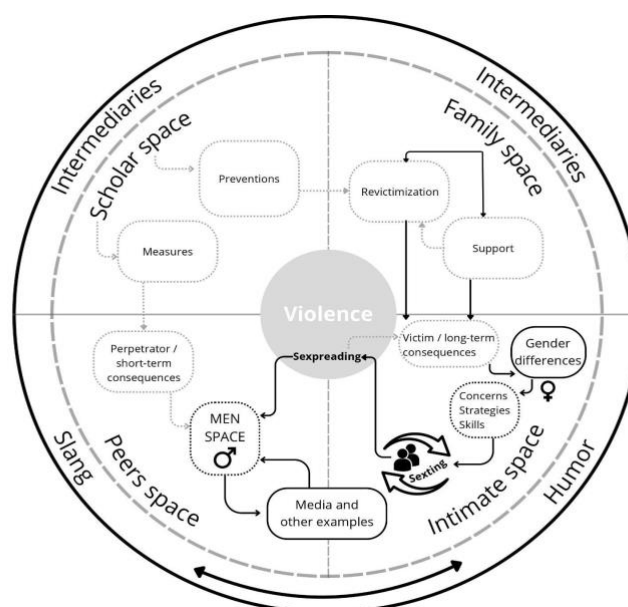


Figure 1: The most salient features from our analysis about sexting and sexpredding among adolescents and their interconnections. Source: own elaboration in Canva.

Finally, this communication reveals significant shortcomings in the formal educational environment with respect to this form of violence, limiting prevention, detection and intervention. Based on the documented experiences, we propose sexual and gender education tools applicable in formal educational contexts with the aim of collectively eradicating this form of digital sexual violence.

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PS10-Global Queer Arts

Celebrating the abjected: Czech literature, institutions and learning queer history

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Abstract

The formation of individual identity is a profoundly delicate process. As French poststructuralist thought has shown, identity is shaped by a network of discursive and societal forces even before birth. These expectations culminate at the moment of birth, when the individual's social trajectory is effectively determined and the metaphorical bars of the prison of identity are drawn. Feminist and queer theory have long challenged these forms of pre-determination, though it is important to acknowledge the geographical context of these theories, as they have primarily emerged from and addressed the Western world (De Beauvoir 2009; Butler 1988). Central and Eastern European countries—particularly those formerly within the "Eastern Bloc"—have undergone distinct historical, political, and cultural developments (Matejskova 2017; Pitoňák, 2022), which have shaped both thought and practice in markedly different ways.

This paper seeks to demonstrate, through the lens of Czech literary history, how the process of identity formation remains fraught with obstacles. We begin with the premise that primary and secondary schools represent the most influential environments—outside of the family—for the development of personal identity. The classroom collective acts as a microcosm of society, replicating external hierarchies and norms within an ostensibly neutral space. While in theory the classroom should provide a meeting ground for diverse forms of life, in practice this ideal proves unsustainable. Within these collectives, queerness remains among the most stigmatized transgressions. The moment of coming out transforms the familiar into the unfamiliar, destabilizing the heteronormative order.

This brings us to the crux of the issue: the difficulty in recognizing and legitimizing what has been rendered unknowable or invisible. Queer histories are continually marginalized within dominant historiographies, echoing the social exclusion of queer individuals from collective structures. In both cases, they are cast into the position of the abject (Kristeva 1982)—neither fully inside nor fully outside, but always marked as other.

Art has historically offered a space for expressing what cannot be spoken in public discourse. As such, it operates as an alternative domain where meaning can be subverted through the play of signs and codes. Yet literature, unlike other arts, is often constrained by the boundaries of genre, audience expectation, and national narrative (Saslow 1999; Jackson 2024). Once again, the contrast between Western and Eastern Europe must be acknowledged. Czech authors who explored queer themes during the second half of the twentieth century were frequently compelled to either emigrate or conceal their work. An entire generation was effectively exiled—either physically or symbolically—within their own homeland.

One of the key tasks facing Czech literary scholarship after the Velvet Revolution has been the recovery and reconciliation of these silenced narratives. To illustrate this, we consider two works of literature: one written by a Czech male author living in exile, and the other by a female writer who remains a legendary figure in the Czech underground. Both address the theme of

abjection, yet their reception has been markedly different. Unsurprisingly, the male author's work—featuring a corrupt gay antagonist and portraying queerness as a societal blight—has achieved far greater recognition and legitimacy. In contrast, the woman's text, while thematically aligned, remains marginalized.

The construction of identity, particularly queer identity, within the context of Czech literary history thus reveals a complex interplay between sociopolitical structures, cultural memory, and institutional power. As demonstrated, the classroom acts as a foundational space where hegemonic norms are internalized and deviations from these norms punished. This marginalization extends into the literary sphere, where queer voices are often erased, co-opted, or reframed to fit dominant ideologies. By comparing the receptions of these two literary texts, we see how queerness is not merely silenced but also weaponized—used strategically, depending on who articulates it and in what context.

Such disparities underscore the persistent cultural and political divide between Western and Central European queer discourses. Ultimately, this analysis calls for a rethinking of how we engage with queer histories in literature—not as anomalies or fringe occurrences, but as vital and illuminating aspects of national identity. Only by critically addressing these historical omissions and ideological distortions can Czech literary studies move toward a more inclusive and truthful understanding of its own canon. Until then, we must continue to celebrate the abjected in art, even as we resist their marginalization in lived reality.

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Biographical note

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Deconstruction of gender roles in queer tango shows

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Abstract

Argentine Tango in the popular perception is a very conservative dance genre, especially when it comes to gender roles. The dominant, usually very masculine leader, decides every step of the submissive partner. As Mariana Docampo (a tango teacher from Buenos Aires and co-founder of the queer tango movement) writes „it works as a mirror for the society from which it emerges and in which it is developed, in this case the society of Buenos Aires”.

This conservative dimension is expressed both in the dance technique and in the dancers' images. On the dancefloor, and especially during the shows, very traditional stylizations prevails: strong make-up, feminine dresses, exposing the body, and high heels for the female partners and elegant shirts, jackets, special tango cuts of men's trousers for the male leaders – traditional gender roles from the beginning of the XXth century. Kathy Davis – a feminist researcher, a tango dancer, and the author of interesting book on the appeal of tango in the contemporary world, believes that the dancefloor for many tango dancers is one of the few spaces where these traditional roles can be explored and enjoyed.

The queer tango movement emerged at the turn of the 20th and 21st centuries in Europe, the USA and Argentina. At its origin was the need to create a more inclusive space for non-heterosexual dancers, but also for people who do not find themselves in the traditional roles, and who need to explore a different dance technique, who want to play with their image, to transgress their gender role on and off the dancefloor. Today, as Ray Bachelor (queer tango activist and chronicler of the movement) notes, queer tango is increasingly opening up to non-binary and transgender people.

In my presentation, I would like to study the shows of selected tango couples referring to the aesthetics and the value system behind the queer tango movement. I will follow how they play with the gender stereotypes, that they quote, deconstruct and transgress. I will explore the technical, aesthetic and political aspects of these games.

For my analysis I choose two female couples: Sigrid Van Tilbeurgh & Maria Filali and Marina Ventarron & Anna Morisot, and two male couples from Argentina – Maurizio Ghella & Martin Maldonado, and Daniel Alejandro Arroyo Miranda & Juan Pablo Ramirez. I decided to choose these couples because of their different strategies to approach the gender roles. When Van Tilbeurgh & Filali and Ghella & Maldonado in their stage performances override in a way the gender difference (at the same time exchanging their dance roles of the leader/follower), Ventarron & Morisot and Arroyo Miranda & Juan Pablo Ramirez deliberately play with gender difference, exaggerating it and consciously referring to the *drag show* tradition. Hence their shows subvert and question not only the gender stereotypes, but the traditional aesthetics and values of mainstream tango.

I'm going to focus on the stage performances, but in my opinion there is connection between the way gender is played in this kind of shows and the way gender roles are perceived and performed on the dancefloor by social dancers. Since the beginning of the queer tango

movement the tango community has changed a lot, adapting to the changing social roles and the changing way we consider and practice gender and sexual identities. I will discuss it on the example of the Polish tango community, of which I've been part of for last 10 years.

The theoretical framework of my presentation is Richard Shusterman's somaesthetics and queer theory. The methodological basis are the tools of dance research and Eugenio Barba's theatre anthropology, though I borrow from different fields of contemporary humanities – anthropology of the body and ethnography, gender studies, performance studies. I'm going to focus on the details of tango technique – leading and following, embrace, use of high heels/ flat shoes, connected to the gender performance of the dancers. The dance technique in my view is the key to understand the interplay of aesthetics and politics in tango as the dance genre, and the impact of queer tango.

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“Nie Xiaoqian:” A new female ghost = A new woman?

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Abstract

The theme of "unending love between humans and ghosts" (人鬼情未了) is a prominent one in the ancient Chinese supernatural stories. Particularly focused on the female ghost, it reveals complex intersections between gender, power, and social marginalization (e.g., *A Chinese Ghost Story*, 1987; *Painted Skin*, 2008; *White Snake*, 2019). Globally-speaking, ghost stories are a gendered genre, often featuring female ghosts who either symbolize or reflect the marginalized societal positionality of women. The victims of violence and injustice, women are excluded from the historical narrative, which leads to their transformation into vengeful ghosts (Huang 2016). Their deaths transcend personal tragedy, symbolizing societal imbalance, suppression, and mistreatment. Moreover, from a semiotic perspective, the stories about women's ghosts—or the ghosts of women—expose self-contradictory narratives, while asserting the male gaze (Oliver 2017). While the narrative may highlight gender inequality—as seen in the female characters' death, loss, and quest for revenge—female characters are still often reduced to the stereotypical "good woman:" brave, kind, and naïve. Unlike their counterparts in broader Asian horror cinema, which emphasize vengeance and monstrous femininity, Chinese female ghost narratives typically center on romantic and eroticized portrayals that cater primarily to male fantasies, reinforcing patriarchal norms through aestheticized suffering and virtuous sacrifice. However, comparing to traditional texts on which it was based, the animated film *Nie Xiaoqian* (2024) reimagines the female protagonist, Xiao Qian, through a modernized animated medium, yet still under the "male gaze," indicated also by her "Wanghong" (a term referring to internet celebrities in China, typically characterized by a fashionable, idealized online presence) appearance. Based on this multilayered but contradictory complexity, This paper investigates the visual and narrative reconstruction of the female ghost figure in the 2024 animated adaptation of *Nie Xiaoqian*, situating it within the broader context of Chinese visual culture and feminist media critique. Xiao Qian's story of loyalty and perseverance undergoes a transformation in the animated adaptation as she seeks freedom upon becoming a ghost, symbolizing the liberation of the oppressed women. As the narrative progresses, the character's "modernized" (觉醒的现代化) depiction evolves into a more proactive, bold, and liberated figure. This shift contrasts the traditionally constrained female character, as seen in the evolution of the grandmother figure from someone who controls the female ghost to a thoughtful, wise, and caring elder (e.g., Chinese TV drama *The Story of Minglan* (2018) and film *Like a Rolling Stone* (2024)). These transformations seemingly reflect the determination of the female characters to collectively break free from the

patriarchal constraints, embracing liberation and independence. However, when Xiao Qian believes to have been betrayed by her lover Ning Sheng, her "very feminine" "hysteria" and desire for revenge reverse her initial transformation, raising the question of whether a female character, in the face of a betrayal, is allowed a lapse in masculinized and hence privileged "rationality." As a result, such plot twist complicates Xiao Qian's "feminist" portrayal as a self-aware, independent woman, raising doubts about her character's consistency. Furthermore, the ancient Chinese supernatural tales often romanticize female sacrifice and loyalty, praising women's suffering, while the male characters are expected to make fewer sacrifices. Notably, *Nie Xiaoqian* shifts this dynamic slightly, as Ning Sheng, the male protagonist, also sacrifices himself, promising a small yet meaningful step in changing the gender dynamic. The female ghost character, on the one hand, symbolizes societal oppression and marginalization of women, while, on the other, highlights their potential for transformation. By analyzing *Nie Xiaoqian*'s portrayal of gender, this paper contemplates on what it means to have "some" progress in the portrayal of the female protagonist that still operates within a male-dominated narrative framework, achieving this, specifically, in the Chinese cultural context. By combining the semiotics and feminist theory (especially gaze theory), it explores the evolution of the female ghost, representative of both disrupting and reasserting the gender norms historically, and proposes that whether the film's depiction of its protagonist as proactive, assertive, and independent signifies genuine feminist progress or subtly perpetuates patriarchal structures through coded visual language, including character design, micro-expressions, gestures, and environmental settings. Despite noticeable advances in portraying the protagonist's agency, the narrative complexity (exemplified by Xiao Qian's regression into hysteria and traditional romantic dynamics) complicates straightforward assessments of gender representation. Moreover, by examining what I described as "some" "progress," the paper also opens up the issue of who decides and legitimizes what progress in gender equality is and what it means in a transcultural perspective.

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Biographical notes

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Intersectionality and the representation of women. A case study from contemporary Hungarian cinema and television

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Abstract

One of the key trends in contemporary cinema is the phenomenon of inclusive casting, which provides fair and equal access to people of different gender, race, ethnicity, age, ability and sexual orientation to enhance diversity in acting roles (Stamatiou 2020). The impact of this can be seen in both international film and television (streaming) offerings, from period dramas such as *Bridgerton* to dystopian films that evoke epic stories, such as the recent *Dune* adaptation. Although they are apparently two very different works, they are certainly similar in that both have changed certain character traits of the original characters. These were mainly related to skin color and gender, which brought to the fore the examination of the characters from an intersectional perspective. Such conscious choices undoubtedly contribute to the way in which audiences form their attitudes towards marginalized social groups, and therefore representation and the way it is presented is of cardinal importance.

Recently, intersectionality has become the buzzword of popular culture and diversity research. Intersectionality links the specific social characteristics of different individuals, such as gender, skin color, status, religion, mental or physical illness, etc. (Weldon 2008). In practice, this means that the interaction of different categories cannot be separated. We cannot speak of a universal female experience, since the reality of a black woman of lower status is different from that of a white woman of higher class. A number of studies, mainly in the Anglo-Saxon context (i. a., Edwards and Esposito 2019) have looked at how this phenomenon can be interpreted in the case of pop cultural fiction and what the implications are for particular social groups and audiences. In the present research, I investigate whether and in what way these international trends can be observed in contemporary Hungarian cinematographic works. In Hungary, too, more and more historically inspired films are being made, but it is striking that they focus on different themes and with different aims than, for example, the global hit series *Bridgerton*. But can we see any shift in the representation of female characters in recent years in the contents of film and television? If so, in what ways, and in what sense, are they intersectional? In order to answer these questions, I analyze the representation of women in state-supported film production, in smaller-budget independent films, and in television/streaming content using the methods of character- and narrative analysis. My sample consists of the most expensive and the most popular products from 2017 to the present, which means that it includes some of the most memorable films of the Andy Vajna era, the slump during the pandemic years, and the most recent National Film Institute productions.

As for the theoretical background, I rely on the viewpoints of cultural studies and intersectional feminism. Intersectional feminism investigates the impact of interacting variables (like race, gender, and sexuality) that “affect one’s experiences and behaviors, rather than focusing on a single factor, such as gender” (DeFelice and Diller 2019, 831).

The vast majority of the Hungarian population is white, therefore I expect race will not be a determinant variable, but other aspects like family background, class, education and sexuality might be more relevant. I also focus on whether the public-political attitude of the Central and

Eastern European region (which reduces women to the walls of the home), have an impact on filmic representation, or whether a gender-sensitive alternative that approaches women's lived reality can be observed.

In my previous research, I have not found any study that deals with the image of women in contemporary Hungarian pop culture films, so the present research is also incomplete in this respect. Generally speaking, entertainment fictions are the ones that reach the widest audience, so it is of utmost importance not to limit the possibilities of women from different social backgrounds portrayed.

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Biographical note

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Her first book was published in 2024 with the title of *Fiction, transmedia, activism. Cultural and participatory politics of a Harry Potter Fandom*. Annamária has been working in international projects related to the development of journalistic skills for six years, and she was the professional leader of the Erasmus+ project in the field of Strategic Partnerships, called NEWSREEL2 – New Teaching Fields for the Next Generation of Journalists.

Deconstructing the cinematic representation of women through stories of resistance and resilience in Indian Partition narratives *Rajkahini* (2015), *Begum Jaan* (2017) & *Manto* (2018)

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Abstract

The year 1947 bore witness to India gaining independence from two-hundred years of colonial rule and experienced partition of the subcontinent along sectarian lines. Post partition scholarship criticizes dominant national history discourses for its indifference toward the documentation of female perspectives. It is opposed to the glaringly impassive approach adopted by official historiography that focusses on converting these intense memories and survivor testimonies into inert statistical data. This awareness is reflected in post partition scholarship, advocating for a separate space for the analysis of narratives exploring women's relationships with their families, communities as well as the nation. Indian literary works have been at the forefront in addressing and expressing women's experiences before, during and after partition. The three cinematic representations of partition selected for this analysis are adaptations or incorporate stories that draw inspiration from Partition literature.

Celebrated works of authors Saadat Hasan Manto, Ismat Chughtai, Amrita Pritam have been represented in the chosen case study films *Rajkahini* (2015), *Begum Jaan* (2017) and *Manto* (2018). The chosen films are explored as cinematic texts, as they navigate complexities of being adaptations that offer multifaceted interpretations and dramatic reimaginations of the partition of the Indian subcontinent. The films have been selected to highlight their role in bringing the complex representations of women's experiences and bring their perspectives to the fore. The chosen films also explore and feature gender violence, displacement, combining partition literature with survivor testimonies and memories. They help bridge the gap in Indian partition historiography and cinema that has observably focused on narratives featuring male protagonists, centered around the political and communal aspects of partition.

This paper presents a comprehensive analysis of the selected cinematic works, inspired by and dedicated to Partition memorialisation. The paper presents a detailed case study analysis of the three films by reading them as texts that fictionalize and represent partition literature and the memories of partition in different ways. This entails looking at the context, facets of production and overall narrative construction of the selected films. Another significant dimension this paper examines is that *Rajkahini* and *Begum Jaan* are helmed by a male director, Srijit Mukherjee, whereas *Manto* has been directed by a woman director Nandita Das. This adds a layer of complexity in the ways in which characters, stories, memories, emotions, socio-cultural aspects, and historiography of partition are treated and interpreted. The paper explores myriad ways in which fictional frameworks are utilized to navigate women's Partition memories, the attached trauma and conflicts. It will demonstrate that while cinema has the capacity to disburse these memories, the fictional representations of sensitive memories,

especially those dealing with communal conflicts, gender violence, stories of resilience, warrant closer scrutiny.

The theoretical framework of this study draws on cinema, partition and memory scholarship. It is focused on discourses that elaborate on the ways in which historical moments, the recollections stemming from them as well as their impact is portrayed cinematically. An in-depth understanding of history, memory and their representations is gleaned by Marcia Landy, Alison Landsberg, Robert Rosenstone, Katherine Hodgkin, Susannah Radstone, Pam Cook, Mallika Ahluwalia and Vivian Sobchack to name a few. The scope of this paper extends beyond scholarship and academic discourses to tap into a thorough critical examination of the screenwriting, production, and post-production processes of the chosen films. Thereby, offering a comprehensive film analysis that provides an in-depth audio-visual deconstruction by examining the dramatic, aesthetic and production values of the films.

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Biographical notes

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PS11- Género e Igualdad en la Educación

La Educación Sexual Integral en peligro ante el discurso de la extrema derecha. Análisis desde una experiencia en el Valle de Benasque

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Resumen

“Solo fomenta el sexo por el sexo”, “quieres enseñar a masturbarse a nuestros hijos”, son algunas de las frases escritas en Facebook en referencia a los talleres de Educación Sexual Integral (ESI) que comencé a impartir en los Colegios Rurales Agrupados (CRA) de la Alta Ribagorza en 2023. Pero esta experiencia no es un caso aislado. Las ideas de la sexualidad como algo en (de)construcción permanente y el cuestionamiento de la norma cisheteropatriarcal son algunos de los aspectos que más rechazos han despertado en los sectores sociales más conservadores. Hasta tal punto que estos grupos se las ingenian para desinformar a la población y ejercer así “una polarización basada en construir un enemigo externo (la invasión feminista o la ideología de género)” (Mariposas Mirabal 2018, 18 en Spuches 2024)).

En esta “época de desinformación, infoxicación y *fake news*” (Castro y Díaz 2021, 68), la extrema derecha sabe aprovecharse de esta vía de comunicación con las masas, consiguiendo *followers* (virtuales y no virtuales) que difunden sus mensajes. En este sentido, desde los sectores más conservadores se busca desacreditar y estigmatizar la ESI (Spuches 2024) para dismantlar cualquier marco educativo que promueva la diversidad, los derechos sexuales y reproductivos, y la igualdad de género(s). Estas narrativas, absorbidas por sus seguidores, se traducen en una oposición por parte de las familias a los talleres de ESI, lo cual denota la necesidad de fortalecer el trabajo y el diálogo sobre estos temas con ellas (UNFPA 2024). Ubicándonos en el valle de Benasque, los talleres de ESI generan preocupación en las familias, pues movilizan emociones e ideas profundamente arraigadas. Curiosamente, quienes asisten a las charlas para familias no suelen ser los sectores más tradicionales, sino quienes, desde la inquietud, se acercan con una actitud abierta y con el deseo de comprender, acortar la brecha generacional y acompañar a sus hijes en estos saberes desde el respeto y el diálogo. El resto de familias, o bien están de acuerdo con la propuesta, o bien intentan boicotear los talleres a través de quejas al equipo directivo e instancias superiores, o publicaciones por redes sociales, o impiden que sus hijes asistan a los talleres. Desafortunadamente, con esto último solo logran que sus hijes se excluyan de espacios seguros y participativos que responden a las inquietudes que les van surgiendo sobre estos temas aún tan tabú.

Los talleres de ESI impartidos en los CRA Alta Ribagorza se dividen en bloques temáticos: cuerpos, (prevención de) violencias y diversidades. Las metodologías utilizadas son siempre participativas, poniendo el foco en les alumnos, entendiéndoles como protagonistas de su propio proceso de (des)aprendizaje. Los (des)aprendizajes se (de)construyen conjuntamente, horizontal/no jerárquicamente. Les alumnos son guiades, pero nosotras también aprendemos de sus realidades a través de lo que nos van contando, y lo que podemos ir viendo en el transcurso de las sesiones. El contenido teórico se aborda a través de actividades participativas que fomentan la reflexión y el diálogo colectivo, con el objetivo de promover procesos de transformación social (CIMAS s/f). Las herramientas usadas se estructuran esencialmente a través de ejercicios de expresión artística (improvisación teatral, rap, dibujos...), juegos (carrera de privilegios, pasapalabra...), reflexiones corporales-sensoriales (relajaciones

guiadas) e intervenciones guiadas (debates en movimiento, mito/realidad...). Las metodologías adoptadas se inspiran en los enfoques de la educación no formal, priorizando un aprendizaje vivencial y participativo, donde aprender sea algo divertido y disfrutado, a la vez que nutritivo. En un mismo taller se puede ver el cambio de niños que no se atrevían a decir pene y terminan describiendo cada parte de la escultura de plastilina de una vulva o genital intersex que han hecho. Esta transformación es aún más evidente en quienes han participado durante tres años consecutivos en los talleres de ESI. Del silencio y la vergüenza se transita hacia preguntas formuladas en voz alta, sin tabúes, en un ambiente de confianza, escucha activa y respeto que favorece el aprendizaje crítico y el empoderamiento personal.

El reto de desarmar prejuicios y (re)construir espacios de (des)aprendizaje que garanticen una educación libre de censura y manipulaciones ideológicas sigue existiendo. Sin embargo, experiencias como la implementación sostenida (y defendida por el equipo docente y directivo) de talleres de ESI en los CRA Alta Ribagorça abren caminos hacia una educación sexual integral que, desde una mirada holística y respetuosa, valore y celebre las diversidades. Talleres que, además, trascienden el ámbito escolar, ya que sus efectos se extienden a otros espacios de socialización como el hogar y la comunidad. No se trata solo de intervenciones puntuales dentro del aula, sino de propuestas que invitan a reflexionar colectivamente sobre el cuerpo, los afectos, los vínculos y los derechos. De esta manera, se generan procesos de diálogo intergeneracional, donde madres, padres y cuidadores comienzan a cuestionarse sus propias creencias y a involucrarse activamente en la educación afectivo-sexual de sus hijos, promoviendo entornos más empáticos, respetuosos y libres de estigmas.

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Nota biográfica

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Advancing gender equity in Library and Information Science education: The GEDIS project

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Abstract

The "Gender Diversity in Information Science: Challenges in Higher Education" (GEDIS) project aims to address gender disparities in Library and Information Science (LIS) education by embedding gender perspectives into curricula and professional practices. Gender inequality remains a pervasive issue in academic environments, influencing learning outcomes, inclusivity, and representation in LIS-related professions. GEDIS aspires to foster systemic change, ensuring that gender equality becomes a cornerstone of LIS education.

This initiative is grounded in feminist pedagogy and principles of intersectionality, which highlight the interconnectedness of gender with other social categories. Feminist pedagogy challenges systemic inequalities and promotes inclusivity by empowering educators, librarians, and students as change agents (Fine 2020; Jaeger et al 2015). Intersectionality ensures that diverse experiences and identities are recognised in educational settings. These theoretical foundations provide a robust framework for analysing and addressing gender disparities in LIS education.

In addition to this theoretical grounding, GEDIS draws on empirical studies that reveal how gender differences manifest in information behaviours. Montesi (2021), for example, demonstrates that during the Covid-19 health crisis, men and women evaluated and used information differently, shaped by sociocultural contexts and media trust. Similarly, Johnson et al. (2021), through a global study of Wikipedia usage, highlight that women are underrepresented as readers, navigate fewer pages, and exhibit different topic preferences than men. These patterns indicate that gender influences not only access to but also the consumption and evaluation of information, often reinforcing existing inequalities. GEDIS builds on this

scholarship by moving from description to intervention—developing tools, curricula, and participatory strategies that aim to integrate gender awareness into LIS education and train future professionals to challenge structural disparities in the information field.

The project involves seven partner institutions: University of Barcelona (Spain), Universität Hildesheim (Germany), FH Kärnten – gemeinnützige Gesellschaft mbH (Austria), University of Sarajevo (Bosnia and Herzegovina), Josip Juraj Strossmayer University of Osijek (Croatia), University of Zadar (Croatia), and Silesian University in Opava (Czech Republic). The collaboration aims to build a fair academic setting, ensuring that LIS education integrates diverse perspectives and prepares students to address gender issues effectively.

The GEDIS project employs innovative strategies, including curriculum development, participatory approaches, and the creation of tools and resources tailored to address gender disparities. The targeted stakeholders include LIS educators, students, and librarians, envisioned as active contributors to fostering gender diversity within academic environments. The project follows a phased approach, encompassing initial research, implementation of interventions, and ongoing evaluation to assess impact and sustainability.

The GEDIS project is situated within an expanding body of literature that highlights the importance of integrating gender perspectives into higher education, particularly in the field of Library and Information Science (LIS). Feminist pedagogies provide a critical foundation, emphasising the transformation of traditional power dynamics within educational environments and advocating for inclusive, participatory teaching practices (Bondy, Nicholas and Light 2015; Fedele et al. 2025). Furthermore, Crawford et al. (2009) underscores the structural and cultural challenges to achieving gender equality in higher education systems, calling for systemic reforms that consider both institutional frameworks and individual agency. In line with global policy directions, the GEDIS project responds to calls such as those issued by UNESCO (2019), which advocates for gender equality in and through education by embedding equity in curricula, institutional culture, and pedagogical design.

The primary objectives of the GEDIS project are to:

- Systematically integrate gender perspectives into LIS curricula and practices.
- Develop practical tools and resources to facilitate gender-inclusive education.
- Engage faculty, librarians, and students in participatory projects to address barriers and foster inclusivity.
- Establish a replicable model for promoting gender equality in LIS and other disciplines.

Methodologically, the GEDIS project employs a mixed-methods approach, integrating qualitative and quantitative data collection techniques (Boté-Vericad 2022; Villarroya and Boté-Vericad 2023). Curriculum analysis, focus groups, participatory workshops, and surveys are used to gather insights into gender disparities and assess the effectiveness of interventions. Preliminary findings highlight significant gaps in gender integration within LIS curricula. Most programs lack dedicated modules addressing gender perspectives, limiting students' exposure to these critical issues. Faculty and librarians express interest in adopting gender-inclusive practices but emphasise the need for training and resources. Students demonstrate enthusiasm for integrating gender perspectives but cite limited opportunities and institutional support.

GEDIS has initiated the development of gender-sensitive teaching materials and an evaluation framework to address these challenges. The project underscores the necessity of structured approaches to embedding gender perspectives in LIS education, advocating for participatory

and co-creative strategies. The anticipated outcomes include enhanced awareness of gender issues, increased student engagement, and the development of replicable models for fostering gender equality in higher education. The project contributes to creating equitable and inclusive academic environments, ensuring that gender diversity becomes integral to LIS education and beyond.

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Madda Fedele is a researcher and lecturer specialising in media literacy, gender studies, and digital education. She has contributed to several international projects on media and information literacy, focusing on the intersection of digital technologies and education. Co-author of *Media and Information Literacy: Learning Design for the Digital Age* (2021), her research explores affective-sexual education, diversity in media representation, and innovative pedagogical approaches. She has published extensively in academic journals and is involved in interdisciplinary collaborations promoting inclusive and critical media education. Her work emphasises the role of digital literacy in fostering equity and social change in education.

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La presencia de la perspectiva de género en el Grado de Educación Primaria: Análisis del borrador de la Orden ECI 2023 y los planes de estudio actuales

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Resumen

El Grado en Educación Primaria se rige actualmente por la Orden ECI/3857/2007, un marco normativo que, si bien ha orientado la formación docente en los últimos años, requiere una actualización profunda ante los profundos cambios sociales, tecnológicos, económicos y medioambientales que atraviesa nuestra sociedad. En respuesta a estos desafíos, a comienzos de 2023 se presentó un nuevo proyecto de ordenación académica (propuesta de Orden ECI 2023), que introduce modificaciones sustanciales en la estructura del plan de estudios. Entre las principales novedades destacaban la redistribución de créditos en los módulos de formación básica y didáctico-disciplinar, así como la incorporación de nuevos submódulos más alineados con las demandas educativas actuales y futuras (véase figura 1). A pesar de esto, el anteproyecto de Orden ECI 2023 no fue finalmente aprobado ni publicado, lo que ha dejado en suspenso el proceso de renovación normativa de los planes de estudio. Actualmente, desde la Conferencia de Decanos y Decanas de Educación se está trabajando de forma coordinada en la elaboración de un borrador del nuevo Libro Blanco, que servirá de referencia académica para la actualización y mejora de los títulos de grado en Educación.

En esta comunicación se analiza de qué manera la perspectiva de género fue recogida en el borrador del proyecto de Orden de 2023, y hasta qué punto las universidades españolas estarían preparadas para asumir dicho cambio, a partir del análisis de los planes de estudio del Grado de Educación Primaria vigentes durante el curso 2022-2023.

Se analizaron el total de los planes de estudios del Grado de Educación Primaria vigentes durante el curso académico 2022-2023 en las universidades de la Red Universitaria Española, es decir, un total de 1727 asignaturas de 69 universidades. Primeramente, se realizó la recolección de corpus para posteriormente realizar la etapa de análisis a partir de una batería de etiquetas.

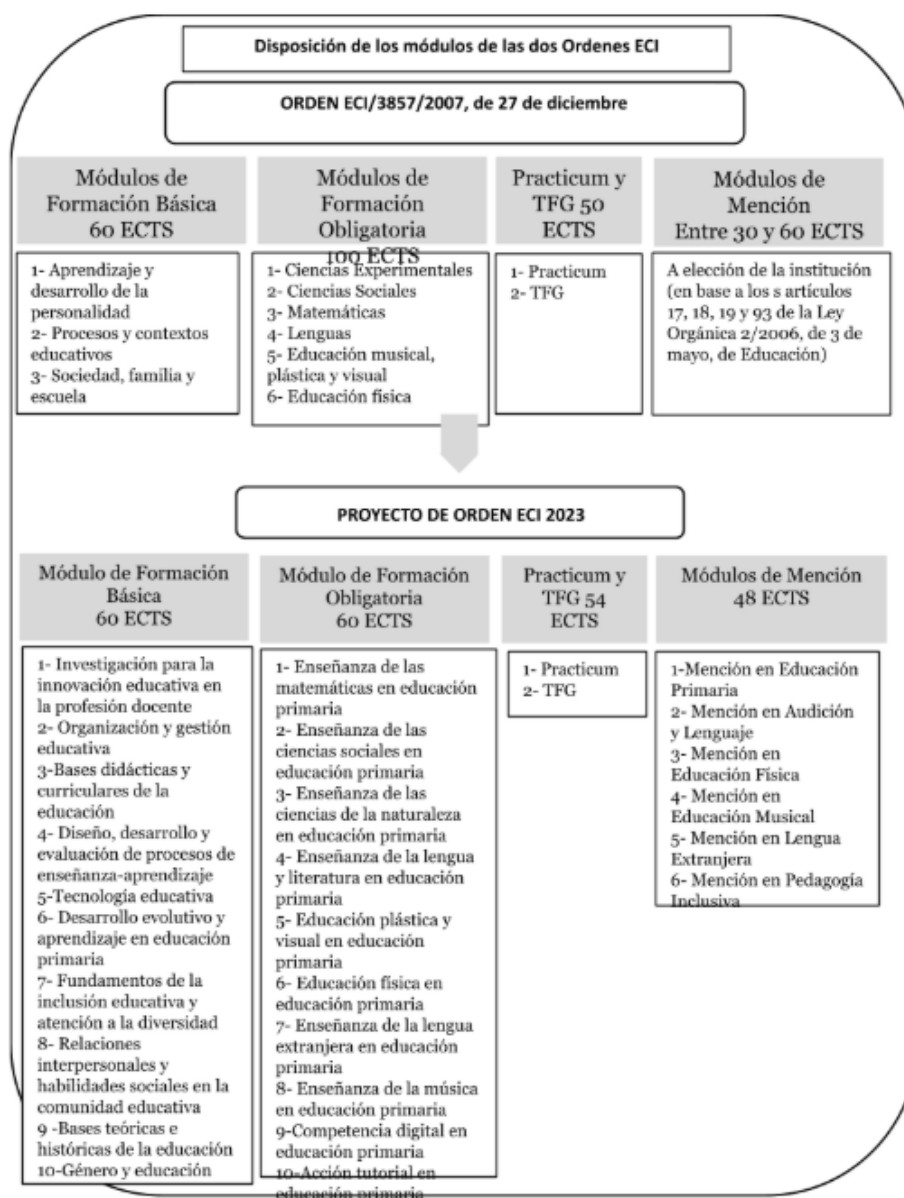


Figura 1. Comparativa módulos y submódulos entre la ECI 2007 y el Proyecto de Orden ECI 2023.

En el análisis comparativo del módulo de formación básica se constata que la perspectiva de género está formalmente recogida, sustentada por las principales directivas legales (Ley Orgánica 3/2007, Reales Decretos 1393/2007, 861/2010 y 822/2021), que establecen la obligatoriedad de incorporar enseñanzas vinculadas al principio de igualdad de género en todos los currículos y etapas educativas. Asimismo, se recogen fundamentos vinculados a la inclusión educativa y a la atención a la diversidad, reforzados por normativas autonómicas como el Real Decreto 195/2022, entre otros (Véase figura 2).

Sin embargo, los resultados muestran una presencia prácticamente nula del submódulo "Género y Educación" en la mayoría de las universidades analizadas, con la única excepción de dos universidades online (identificadas como Universidad Online 1 y Universidad Online 3), donde este contenido sí se integra explícitamente en su oferta formativa.

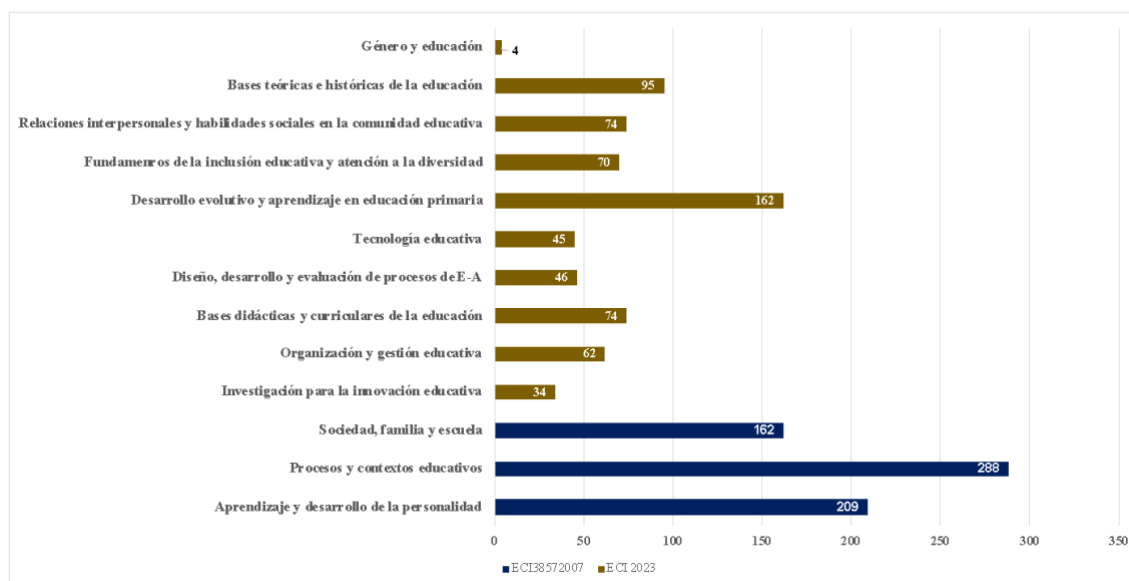


Figura 2. Análisis del módulo de formación básica según la ECI 2007 y el Proyecto de Orden ECI 2023.

En conclusión, los datos reflejan una implementación aún muy desigual —y en muchos casos inexistente— de la perspectiva de género en los planes de estudio del Grado de Educación Primaria. A la luz de estos hallazgos, consideramos urgente avanzar hacia una actualización curricular coherente con las exigencias normativas y sociales actuales, asegurando que la perspectiva de género se incorpore de forma estructural y significativa en la formación inicial del profesorado.

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Comprehensive Sexuality Education in Spain: Policies, challenges, and youth perspectives

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Abstract

This paper examines the evolution, current state, and future prospects of comprehensive sexuality education (CSE) in Spain, emphasising its impact on youth. It analyses the legislative framework, policy initiatives, and educational strategies shaping sexuality education in Spain. Barcelona serves as a case study to analyse the discourses and experiences of young people from diverse ages, backgrounds, and dissident gender identities in their interaction with institutions (schools, health systems, public administrations, social institutions, etc.). This approach grounds the data on sexual education in the life experiences of young people, revealing their relationship with public institutions through processes of inclusion/exclusion, violence, care, acceptance (Dubois 2010).

Comprehensive Sexuality Education (CSE) extends beyond basic education about reproduction, risks, and diseases, emphasising the respect for sexual rights of children and adolescents. It is delivered through formal and non-formal settings using a comprehensive curriculum focused on human rights and gender equality. CSE addresses how gender norms influence inequality and affect the health and well-being of young people, impacting efforts to prevent sexually transmitted infections (STIs), unintended pregnancies, and gender-based violence. A gender-sensitive approach to CSE fosters mutual respect and co-responsibility between men and women by including topics such as consent, gender identity, sexual orientation, and healthy relationships (Cunha-Oliveira 2021).

The main challenges facing comprehensive sexual education (CSE) include the lack of standardised curricula, insufficient teacher training, and varying regional implementations. Issues such as teachers' personal beliefs, lack of training, and self-efficacy can impact the quality of CSE delivery (Solórzano Salas 2019). Inclusion of diverse gender identities and sexual orientations in CSE fosters an inclusive environment and reduces discrimination (Ortega Sanchez et al. 2025). Research indicates that institutions (schools, health systems, public administrations) play a pivotal role in shaping young people's attitudes and behaviours towards sexuality (Soler and Ballesté 2024). However, institutional resistance, societal norms, and the persistence of hegemonic gender representations may hinder the effective implementation of CSE (Ortega Sanchez et al. 2025).

The paper begins with an overview of the importance of sexuality education for youth, followed by a brief history of sexuality education in Spain. It then examines international and regional agreements that influence sexuality education in Spain, as well as relevant national laws and policies. A review of existing research on sexuality education for youth in Spain is also

included. The role of institutions in shaping social positions of young people based on their interactions in various spheres is analysed. The methodology includes a comprehensive literature review and policy analysis, complemented by a case study of Barcelona using focus groups with diverse young people. The study provides a detailed analysis of the current state of sexuality education in Spain, including curriculum content, teaching methods, and regional variations. It outlines challenges and barriers to effective implementation, such as the lack of a standardised curriculum, insufficient teacher training, and prevailing cultural attitudes. Additionally, it relates the sex education received to the experiences and discourses of young people to understand their perceptions of institutional and public interactions regarding sexualities and genders. Finally, the paper highlights successful initiatives and best practices in sexuality education based on the results of the policy review and the fieldwork with young people.

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PS12-Mediated Sexual Cultures

Unveiling ‘Pornormativity’: An exploration of socially shared notions on pornography among Flemish young adults

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Abstract

Pornography remains a highly contested topic in public debates, often framed through moral and media panics. In Flanders too, sensational headlines such as ‘Flood of porn hits children online’ (Oomen 2024) exemplify the prevailing concerns about porn consumption and its presumed impact on young people’s sexual norms. Often stimulated by a dominant Anglophone anti-porn rhetoric, Flemish public debates systematically neglect young porn consumers’ unique lived experiences and generalize those of white, heterosexual, and cisgender men (Hellemans 2024). The gendered and heteronormative nature of these discourses not only simplifies our understanding of pornography, but also silences youngsters’ own perspectives (Attwood 2018; McNair 2014). To centre the voices of young people themselves, this study organised seven focus groups (N=45) with Flemish young adults (age 20-25). Each session was stratified by gender and sexual identity, maximizing participants’ comfort and fostering dialogues on socially shared notions of porn and sex.

Existing research in Flanders has largely relied on quantitative approaches that focus on the objectivation of women, the commercialization of the intimate, and the overall harmfulness of watching porn (e.g., Beyens et al. 2015; Vandenbosch & van Oosten 2017). Situated within the media effects paradigm, these studies often represent the relationship between porn and sex as a linear process and fail to consider porn consumers as individuals with their own critical minds. Nevertheless, previous qualitative studies have suggested that young people are neither as sexually ‘damaged’ nor as ‘liberated’ as mainstream debates often presume (e.g., De Ridder 2018; Van Damme and Biltereyst 2012). Building on these insights, this study foregrounds young adults’ own definitions, interpretations, and experiences of pornography, contributing to an alternative and interpretive paradigm that recognizes the complexity of porn consumption in young adults’ sexual and social lives.

The results of this study indicate that participants are highly aware of problematic representations in pornography and actively negotiate them through both interpersonal and digital spaces. Offline, young adults create positive ‘filter bubbles’ by surrounding themselves with like-minded peers, shaping discussions about sexuality based on their specific sociocultural context. For example, the focus groups gave insight into a student union within the Ghent University community that fosters discussions on BDSM practices from an inclusive and queer perspective. Online, participants consciously seek sexual communities that align their personal values and norms. By following sex-positive accounts, listening to audioporn, or reading smut on Book Tok, they actively negotiate and resist dominant and traditional discourses on porn and sex.

Despite this critical engagement, they did express concerns about the possible harmful consequences porn could have for other, younger, individuals. They believed that not everyone has the tools to critically assess pornographic representations, as porn consumption itself is still

heavily stigmatized in Flanders' sociocultural and educational context. Therefore, these youngsters urged for a more nuanced, inclusive, and informative conversation on porn and sex. Rather than relying on the perspectives of politicians, legislators, or academics alone, they emphasize the importance of centering the voices of young people who actually engage with pornography, without reducing the definition of 'the porn consumer' to tiring stereotypes. As one participant aptly noted: 'In the media, it's like porn equals men. Women are never included in this narrative'.

By amplifying the perspectives of youngsters themselves, this study challenges reductive and moralizing narratives, advocating for a discourse that is both empirically grounded and socially inclusive. This work contributes to a broader understanding of pornography, sexuality, and media consumption while offering insights relevant to academic, policy, and public debates in Flanders.

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Biographical note

Leontine Hellemans. Over the past three years, Leontine engaged in interesting courses on gender and diversity as a Master student and researched the topic of pornography as a PhD student. The fruitful combination of these events has led Leontine to write a very first article, which critically deconstructs public discourses on pornography in Flemish news media. Leontine's current research phase focuses on understanding how young adults negotiate these hegemonic notions on porn and sex, by organising several focus groups. In general, Leontine's qualitative research dives into the relationship between porn and sex among youth with diverse gender and sexual identities.

Embodied intimacies and moving beyond: Sexting and affective sexuality in Chinese queer contexts

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Abstract

Sexting—defined as sharing sexually suggestive texts, images, or videos via digital devices (Mori, 2020) — has surged as a significant sexual practice in the digital age, fueled by smartphones and platforms like WeChat and Blued. Globally, scholarship often pathologizes sexting, linking it to risks like HIV transmission (Davis 2013; Houck et al. 2014) and stripping it of emotive depth. This study reconceptualizes sexting as an affective sexual practice among Chinese gay couples, fostering emotional intimacy, embodied desire, and queer identity affirmation in a repressive socio-cultural landscape. In China, where heteronormative stigma and censorship suppress gay intimacy, sexting emerges as a subversive act, offering a private counterspace distinct from heterosexual norms (Longarino 2022). Integrating digital intimacy and affect theories, it proposes “more-than-digital-affect” to frame sexting’s multi-sensory impacts—pleasure, trust, resilience—that transcend digital boundaries, reshaping offline queer sexuality. Through semi-structured interviews with Chinese gay men, this research reveals sexting as a “love language” challenging deviant narratives, contributing a nuanced, marginalized perspective to sexuality studies. LGBTQ+ community in China, though increasingly visible among younger generations, navigates a landscape marked by heteronormative hegemony. Public affection is curtailed by hostile stares, familial pressures like “tongqi” marriages (straight women married to gay men), and pervasive AIDS stigma (Huang 2019; Zhou and Hu 2020). Digital platforms, however, provide a sanctuary for gay men to explore and assert their sexual identities (Tang and Wijaya 2022). Sexting, as an intimate practice, becomes more than a substitute for physicality—it is a sexual lifeline that redefines intimacy and resists cultural erasure. This study addresses a critical gap in sexting research, which has largely bypassed non-Western queer perspectives, offering fresh insights into how digital sexuality flourishes amid constraint.

Drawing on affect theory, this research views sexting as a flow of emotional energy that binds individuals through digital interactions (Ahmed 2010). Ahmed’s concept of “stickiness” frames affect as what sustains connections between bodies and objects—here, sexting’s texts,

stickers, and images stick to gay couples, fostering desire and trust. Digital intimacy theory complements this, highlighting how technology mediates closeness without physical co-presence (Piras and Miele 2019). Yet, sexting's significance exceeds these digital bounds. The proposed "more-than-digital-affect" concept builds on Döveling et al.'s (2018) notion of digital affect as a cultural practice, arguing that sexting's emotional resonance—pleasure, validation, resilience—ripples into offline sexual lives, empowering gay men against societal norms (Wetherell 2015). Unlike mechanical definitions of sexting (e.g., Mori et al. 2020), this framework emphasizes its embodied and relational dimensions, aligning with sexuality studies' focus on lived experience.

This qualitative study employs semi-structured interviews to explore sexting's role in Chinese gay couples' sexual lives. Initiated in February 2025, it targets 30 gay men aged 20- 30 who have engaged in sexting with partners, recruited via purposive sampling from platforms like Rednotes. Participants hail from urban centers (Beijing, Shanghai, Guangzhou) and rural areas, reflecting diverse experiences. As of March 2025, 16 interviews have been conducted via platforms (WeChat, Zoom), with recruitment ongoing. Open-ended questions probe sexting's content (e.g., "What do you share with your partner?"), emotional impact (e.g., "How does sexting make you feel desired?"), and offline effects (e.g., "Does sexting change your relationship outside digital spaces?"). Data are recorded, transcribed by Feishu, ensuring ethical rigor through informed consent, anonymity (pseudonyms), and encrypted storage. This approach, rooted in active listening (Roulston 2010), captures the subjective depth of sexting's sexual significance.

Emerging findings underscore sexting's centrality to queer sexuality in China. Participants describe it as a "love language," blending stickers, selfies, and texts to evoke arousal and closeness. One respondent noted, "It's like he's here, touching him through the screen," highlighting sexting's multi-sensory power. Unlike heterosexual couples with broader societal sanction, gay men use sexting to circumvent offline constraints, creating a digital erotic space free from judgment (Labor and Latosa 2022). This practice fosters trust and sexual agency, with many reporting heightened confidence in their identities—online affirmations of desire bolstering resilience against familial rejection or societal disdain (Huang 2019). Sexting's "more-than-digital" impact emerges as participants link it to offline vitality, such as deeper intimacy during physical encounters or defiance of heteronormative expectations. These findings challenge risk-centric narratives, positioning sexting as a positive sexual act integral to queer well-being.

Discussion and Contribution This study reframes sexting as an affective sexual practice with transformative potential for Chinese gay couples. Its emotional "stickiness" constructs intimacy that transcends digital platforms, offering a counter-narrative to pathologization (Gómez and Ayala 2014). For sexuality studies, it highlights how digital tools reshape queer eroticism, particularly in repressive contexts where public intimacy is denied (Falci 2023). The "more-than-digital- affect" concept enriches this discourse, showing how sexting's sensory and emotional effects—pleasure, trust, empowerment—extend into offline realms, redefining sexual relationships and identities. By centering marginalized voices, it bridges empirical gaps in Chinese sexting research.

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“To be queer, to be in dating apps, to be queer in dating apps”: Biographical queerness and the creation of safety strategies in online dating behind stigma and fears of Italian queer young adults

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Abstract

This paper examines the experiences of Italian queer young adults (aged 19-31) navigating safety in online dating apps in the context of growing sociocultural challenges. Situating itself in the study of digital intimacies, the research explores how platform affordances, societal norms, and individual identity journeys shape online dating safety practices and their perceptions among queer users.

Drawing on eight focus groups conducted between October 2023 and January 2024 in Italy, the research employs thematic analysis to uncover users' narratives of risks, fears, and strategies for navigating online dating spaces. These findings expand on Babcock et al.'s (2024) Safety Spectrum Theory Model by introducing the concept of "Biographical Queerness," which captures the dynamic and evolving relationship between queer users' identities and their digital practices and the idea of modality spectrum between offline and online safety practices.

The findings reveal that Italian queer young adults frequently face risks such as harassment, fetishisation, unsolicited explicit content, and the fear of being outed in both digital and offline spaces. These risks are compounded by Italy's sociocultural climate, which often stigmatises queer identities, making digital visibility a precarious endeavour. Experiences vary across different apps, with Tinder generally perceived as safer than Grindr, especially by transgender and non-binary users. Gender further shapes users' risk perceptions and safety strategies. For example, women and non-binary individuals report fears of fetishization and aggressive behaviour, while trans users face challenges such as misgendering, being targeted by "chasers," and exclusion from dating opportunities. To mitigate these risks, participants employ a range of safety strategies spanning in-app, multi-app, and offline practices. These include utilising platform-specific tools (e.g., block and report features), verifying identities through social media, and transitioning conversations from dating apps to private messaging platforms. Offline safety strategies involve sharing location details with trusted friends during dates and

adhering to self-developed safety protocols. Users' approaches to safety are shaped by their Biographical Queerness, which reflects their evolving gender and sexual identities and their sociocultural and biographical contexts. These strategies intersect with the Safety Spectrum Theory's (Babcock et al. 2024) categories of strict, fluid, and relaxed protocols, demonstrating how users adapt their behaviours based on perceived risks and contextual factors. By examining the interplay between queer identities, digital practices, and cultural contexts, this study contributes to nuance the understanding of safety negotiation in online dating for queer users in Italy. It highlights the significance of identity-specific risks, platform affordances, and the sociocultural landscape in shaping queer digital intimacy and safety practices.

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Theoretical-methodological approach to the critical analysis of menstrual product advertisements

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Abstract

Each day, 800 million people menstruate (Thiébaud 2018). Menstruation is a physiological process that involves the expulsion, through the vagina, of endometrial tissue along with blood and cervical mucus (Erchull et al. 2002; Sultana 2011; Thiébaud 2018). However, the menstrual experience—both physical and psychological—is deeply shaped by the sociocultural context in which it occurs (Malefyt and McCabe 2016; Hasson 2020; Roberts 2020; Winkler 2020; Arndt et al. 2018; Bermúdez Montes and Carvalho de Sant’Anna 2016). In this sense, menstruation is not merely a biological process, but also a phenomenon with significant sociocultural, political, and economic implications. Throughout the 20th and 21st centuries, the feminine hygiene industry—backed by biomedical discourse and the persuasive power of advertising—has instrumentalized the menstrual taboo by framing it as a hygiene crisis (Raftos, Jackson, and Mannix 1998; Kissling 2006; Linton 2007; Ehrenreich and English 2010; Tarzibachi 2017; Guilló Arakistain 2023). In doing so, it has promoted the consumption of disposable menstrual products and reinforced a concealment culture as an imperative for an apparent solution. In recent years, however, menstrual activism—particularly through social media—has significantly contributed to making the menstrual stigma visible and subject to critique, identifying the FemCare industry and its advertising as central agents in its (re)production (Aterido 2018; Guilló Arakistain 2023).

Nevertheless, the dominant brands of tampons and sanitary pads continue to portray menstruation in distorted ways, with the notable exception of Libresse/Bodyform, part of the Essity Group, which since 2017 has led the way in fostering more realistic representations. These brands have incorporated some of the core demands of menstrual activism into their advertising messages, such as critiques of hygienist discourse, the denormalization of menstrual pain, and calls for greater attention to the lack of information and research on the menstrual cycle and its relationship to health. Despite the key role of FemCare advertising in shaping the menstrual experience, our scoping review of academic literature conducted across major scholarly databases reveals that, since 1990, only 49 academic articles have analyzed traditional advertising of hegemonic menstrual products. Moreover, these studies exhibit significant theoretical and methodological heterogeneity, which hinders the development of a coherent, robust, and methodologically replicable analytical framework.

This research therefore proposes a theoretical-methodological framework designed to address this gap and to standardize the critical analysis of menstrual product advertising, addressing intersectional and transcultural nuances. The framework is built, on the one hand, upon the ReSiste-CSH approach (Codina 2018; 2020) for scoping reviews in the social sciences, and on the other, through grounded theory (Berg and Coutts 1995; Strauss and Corbin 1998; Natalini 2023). It is structured according to the macro-categories presented in *The Palgrave Handbook of Critical Menstruation Studies* (Bobel et al. 2020) which conceptualize menstruation as a story told across centuries, as a bodily experience managed through devices and materials developed by science and technology, and as a phenomenon that transcends the corporeal to be

understood as systemic and structural. This framework operates as a flexible and adaptable tool suited to diverse research objectives, and it complements already established instruments such as *The Menstrual Attitude Questionnaire* (Brooks-Gunn and Ruble 1980) and *The Menstrual Self-Evaluation Scale* (Roberts 2004) with the goal of enriching a comprehensive understanding of the menstrual experience. Ultimately, this framework is of particular interest not only for the critical analysis of advertising and media representations of menstruation, but also as a resource for FemCare and advertising industry professionals committed to engaging in self-reflective practices. Furthermore, it holds potential value for public institutions, educational centers, and families in the design and implementation of menstrual literacy initiatives, especially those aimed at adolescents—a population especially vulnerable to stereotypes perpetuated by the media (Raftos, Jackson, and Mannix 1998; Merskin 1999; Simes and Berg 2001; Pascoe 2014; Chabih and Elmasry 2022).

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PS13-TV Series: Gender stereotypes and audiences' responses

Mental health and sonic stereotypes: A critical analysis of audiovisual representation

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Abstract

In audiovisual contexts, the sonic representation of mental health disorders contributes to the construction of cultural narratives that can significantly influence public perceptions of these conditions. This study examines how sound design and music associated with characters experiencing mental health disorders in audiovisual productions (film, television, among others) not only reflect established cultural codes but also perpetuate stigmas and processes of dehumanization.

For this analysis, a previously validated multimodal analysis template was employed, focusing on the interaction between music, sound effects, and audiovisual discourse. The corpus was selected through purposive sampling, targeting contemporary audiovisual productions in which mental health disorders occupy a central role in the narrative. Widely distributed and culturally influential works were prioritized, including a variety of genres and countries of origin. The units of analysis consisted of specific scenes where sound design and/or music actively contributed to the characterization of the character with a mental disorder.

The study was also grounded in the theoretical model of Juslin and Laukka (2003) on the relationship between music and emotion, with the aim of understanding how mental disorders are associated with specific emotions and film genres. Additionally, viewers' emotional responses were assessed using a methodology based on Russell's circumplex model of affect (1980). An instrument inspired by the Two-Dimensional Emotion Space (2DES) and Schubert's Emotion Space Lab (1999) was utilized. Each participant individually marked on a grid the point corresponding to their emotional experience while watching selected audiovisual excerpts. The horizontal axis represented arousal (level of activation), and the vertical axis represented emotional valence (pleasure/displeasure). This technique enabled the mapping of emotions evoked by sound design in relation to each represented disorder.

The analysed corpus included representations of schizophrenia, obsessive-compulsive disorder (OCD), bipolar disorder, among others. Special attention was paid to the use of sonic and musical elements that reinforce character portrayals and how these are perceived by audiences.

The main findings of the study highlight recurring patterns in the sound representation of mental disorders:

Cultural codes and stigmatization

Drawing from Clifford Geertz's (1973) notion that symbolic systems are historically constructed and socially maintained, we observed that the sonic portrayals of mental disorders are grounded in perceptual codes that have been created and reinforced by the audiovisual

industry. These codes often do not align with the lived realities of individuals with such disorders and frequently promote distorted images. For instance, dissonant, abrupt, and chaotic sounds are commonly used to depict schizophrenia, while repetitive or caricatured melodies are linked to OCD, contributing to the trivialization of the condition.

Emotional and genre-based associations

A correspondence was identified between mental disorders, evoked emotions, and cinematic genres. Horror is frequently used to depict schizophrenia, while humor—often with mocking undertones—is associated with OCD. Bipolar disorder is typically linked to drama, emphasizing extreme mood swings and emotional instability. These associations not only reinforce stereotypes but also restrict the possibility of exploring these conditions from more human and everyday perspectives.

Homogenization of diverse disorders

Despite the marked differences between mental health disorders, the analyses revealed that their sonic representations tend to be similar, reflecting a lack of depth and understanding of these conditions. This homogenizing phenomenon is problematic as it reinforces reductionist conceptions and contributes to misinformation.

Processes of dehumanization

Sound design also plays a role in constructing characters perceived as “other” or “inhuman.” Sonic elements that heighten sensations of danger, irrationality, or unpredictability are employed to isolate characters with mental disorders from the rest of the narrative, reinforcing processes of exclusion and dehumanization.

Absence of everyday representations

A recurring observation was the near-total absence of portrayals of individuals with mental health disorders in everyday or functional contexts. Narratives tend to focus on the most extreme moments, excluding daily experiences and the ways these individuals manage their lives.

Conclusions

This study highlights how sonic representations in audiovisual fiction reinforce cultural narratives that stigmatize mental health disorders. While audiovisual media holds significant potential to foster empathy and understanding, its reliance on stereotyped sound codes limits this capacity. The dehumanization and homogenization of diverse conditions contribute to a reductionist social perception that hinders acceptance and inclusion.

There is a pressing need for change in creative practices within the audiovisual sector, promoting more accurate and diverse representations that reflect the complexity of mental disorders and the lived experiences of those affected. Such an approach would not only foster greater social sensitivity but could also open up new narrative and aesthetic possibilities.

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Educación para la diversidad: Estereotipos gays en series y su impacto en adolescentes españoles y mexicanos

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Resumen

En los últimos años, ha aumentado la representación de personajes LGBTIQA+ tanto en los medios tradicionales como en las plataformas de vídeo bajo demanda (e.g., González-deGaray et al. 2023). Tal como señalan las autoras, aunque ha crecido la representación de personajes LGBTIQA+, la mayoría de estos suelen ser hombres cis homosexuales, lo que conlleva una infrarrepresentación de otros tipos de personajes. Aunque esto puede interpretarse como una crítica evidente a las representaciones LGBTIQA+ en la ficción, también constituye una oportunidad para realizar una investigación en profundidad sobre cómo se representan los hombres cis homosexuales en las plataformas bajo demanda.

Esto es especialmente relevante, ya que, tal como apuntan algunos autores (e.g., van Meer y Pollman 2022), los medios desempeñan un papel importante en la perpetuación de algunos estereotipos negativos sobre los hombres gays. Si bien este trabajo no tiene como objetivo realizar una revisión exhaustiva de dichos estereotipos, como sintetiza Sánchez Soriano (2023), entre los más comunes se encuentran: los gays femeninos, el gay manipulador o malvado, los gays atormentados o infelices con su orientación sexual, los gays obsesionados con su aspecto físico o con el arte, los gays homonormativos y aquellos que relacionan a las personas gays con un determinado estatus económico.

Esta investigación tiene tres objetivos principales. En primer lugar, identificar qué estereotipos sobre los hombres gays son los más reconocidos en la vida cotidiana de la juventud. En segundo lugar, analizar la percepción que tienen los jóvenes sobre el realismo o la estereotipación de los personajes gays en la ficción y explorar cómo esto puede representar una oportunidad para que la industria mejore la representación de estos personajes. Finalmente, reflexionar sobre las

características que los jóvenes españoles y mexicanos consideran que debería tener un programa educativo dirigido a adolescentes.

Para ello, se llevaron a cabo seis grupos focales (tres en España y tres en México). En cada país, se organizó un grupo focal exclusivo para personas gays, uno para personas LGBTQ+ y otro para personas heterosexuales. En total, participaron 13 personas de México y 13 de España, con edades comprendidas entre los 18 y los 24 años. Las entrevistas fueron transcritas y se realizó un análisis categórico deductivo, que dio lugar a un total de 24 categorías generales. Además, a partir de los comentarios de los participantes, se codificó la intencionalidad de sus respuestas, clasificándolas como positivas, negativas o neutras.

Los resultados obtenidos en ambos países indican que los jóvenes son capaces de identificar en su entorno cercano la mayoría de los estereotipos documentados en la literatura científica (e.g., Sánchez-Soriano 2023). El análisis de la intencionalidad revela que algunos estereotipos son percibidos de manera positiva, negativa o neutra dependiendo del contexto; por ejemplo, los asociados a la feminidad pueden interpretarse de diferentes formas. Sin embargo, estereotipos como el de ser promiscuos, abusar de sustancias o ser vectores de transmisión de enfermedades de transmisión sexual son generalmente considerados negativos. Por otro lado, destacan como muy positivos los estereotipos relacionados con ser personas sociables, líderes, amables y extrovertidas.

En relación con la representación de personajes gays en la ficción, los jóvenes señalaron que, en ocasiones, estos personajes parecen incluirse únicamente para cumplir con una cuota o como una estrategia de marketing (e.g., Sánchez-Soriano y García-Jiménez 2020). Esta percepción se ve reforzada por la simplicidad y superficialidad de las representaciones, lo que dificulta que los jóvenes se identifiquen con los personajes. Sugieren que la inclusión de personajes más diversos y alejados de los estereotipos hegemónicos podría mejorar significativamente la representación.

Finalmente, respecto a las características que debería tener un programa educativo, no existe un consenso claro entre los jóvenes. En general, consideran que el profesorado debería desempeñar un papel activo en la reducción de actitudes homófobas en el aula, más allá de programas educativos concretos. Además, opinan que deberían implementarse iniciativas que aborden temas LGBTIQA+ o que trabajen, en términos generales, los roles de género. En ambos países, se destaca una preferencia por el uso de contenido audiovisual como herramienta clave para abordar estereotipos y prejuicios. No obstante, los jóvenes reconocen diversas barreras para la implementación de estos programas, como las creencias de las familias y las instituciones educativas.

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Restricting fat pleasure: Fatphobia in the representation of sexuality and love in *Bridgerton* season 3

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Abstract

In recent years, mainstream media has seen a growing inclusion of fat women in serialized fiction albeit with some contradictions (Ganz 2012, Cameron 2020). However, featuring a fat central character alone is insufficient to dismantle entrenched prejudices. Too often, such characters are reduced to their weight, with their narratives revolving entirely around their non-normative bodies, what has been consistently tackled by anti-fatphobic activism (Bordo 2003, Piñeyro 2016, Quirós Sánchez 2021).

The portrayal of Penelope Featherington in the U.S. television series *Bridgerton* (created by Chris Van Dusen and Shonda Rhimes, based on Julia Quinn's book series, Netflix, 2020–2024) presents a compelling case for analysis. Penelope challenges many stereotypes commonly assigned to fat characters. She is neither passive nor sidelined, participating fully in the narrative with experiences of romance, sex, and action. Crucially, her weight is not the focus of her struggles or achievements, nor does she lose weight to find love. However, her makeover in Season 3 aligns her attractiveness with conventional beauty standards, subtly linking her appeal to her altered appearance, even as the show avoids directly addressing her weight.

What is particularly interesting is how the series represents sexual desire and constructs the narrative of love when the central figure is a plus-size woman.

The sexual narrative shifts noticeably in Season 3. Unlike the unbridled desire and intense sexual attraction portrayed in earlier seasons, this season—centered on Penelope—introduces a more empathetic depiction of sex. Consent and care take center stage, resulting in a delicate portrayal of the sexual act. However, in her sex scenes, the camera briefly reveals her breasts but avoids showing her stomach, covering it with a blanket. This contrasts sharply with the more explicit and steamy scenes featuring slimmer characters in previous seasons, highlighting unequal treatment of body types.

This raises important questions: Does this new narrative challenge societal constructs about sexuality, or is it shaped by fatphobia? Is the focus on consent a deliberate attempt to address broader issues, or does it stem from an inability to portray unrestrained desire involving Penelope or directed toward her? Does this careful and delicate depiction reflect societal taboos surrounding the eroticism of non-normative bodies?

Additionally, the series evolves in its portrayal of love. In Seasons 1 and 2, love is primarily rooted in sexual desire, while in Season 3, it grows from years of friendship and trust. For Colin, desire seemingly emerges “suddenly” (unlike Penelope, who has long been attracted to him), but it is grounded in their shared affection and history. This shift is further reinforced by Colin’s character development and physical transformation in Season 3. As he becomes the object of desire for all the matchmakers, he chooses love based on friendship rather than superficial attraction.

To explore these dynamics, we analyzed the portrayal of desire across the three seasons. The methodology combines a quantitative and qualitative approach to audiovisual analysis. First, the screen time dedicated to the representation of sexual desire between the main couples across the three seasons is quantified, based on indicators such as gazes, body language, suggestive dialogue, intimate settings, explicit sexual acts, visual metaphors, and emotional reactions (tension, arousal, nervousness). Screen time was calculated by watching each episode and recording the start and end times (in minutes and seconds) of each scene, subtracting them to obtain the total duration.

The data show a significant decrease in this type of scene in the third season, especially those that include nudity and explicit sexual acts, which are key elements in the representation of fatphobia.

Secondly, a comparative qualitative analysis of sex and erotic scenes is carried out, focusing on how bodies and sexual relationships are represented. From a feminist film perspective, the analysis considers aspects such as narrative intensity, repetition, the settings in which the action unfolds, the sexual practices depicted, and the visual treatment of bodies, identifying significant variations in the portrayal of eroticism across seasons.

The data reveal that while seasons 1 and 2 feature a wider variety of sexual practices taking place in different areas of the home —outside the marital bed and even in spaces visible and audible to others—, in season 3, erotic scenes are significantly restricted: a single sexual practice, performed on the living room sofa, is repeated twice and confined entirely to the private, domestic sphere.

This methodology offers a structured way to interrogate how *Bridgerton* navigates the complexities of love, desire, and representation when a plus-size character takes center stage.

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Affective disillusionment and female narrative: A reception study of women-centered Chinese television

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Abstract

Digital platforms enhance interactivity and engagement by enabling audiences to be active consumers and contributors (Jenkins 2006). In this context, women's media reception emerges as a contemporary expression of popular feminism (Perkins and Schreiber 2019), reflecting the complexities of online environments, especially in reshaping feminist media engagement within China's socio-digital landscape. This qualitative reception study investigates how Chinese audiences utilize streaming platforms to promote interactive feminist reception and how these forms of digital labor reconstruct collective understandings amid the neoliberal appropriation of female narratives in China's commercial television.

To explore these questions, this qualitative reception study examines online discussions surrounding a television series, *Ruyi's Royal Love in the Palace* (hereafter RYZ). Since 2024, discussions related to RYZ have proliferated across various platforms, especially among supporters and anti-fans in subcommunities (see Cao and Aziz 2024). RYZ is adapted from a web novel, initially produced for television but premiered online due to regulatory constraints. Its narratives are set against the backdrop of inner palace politics during the reign of the Qing Dynasty (1644-1911), focusing on the theme of heteropessimism within the storyline between Empress Ruyi and Emperor Qianlong, as well as the complex environments and choices faced by palace women. Television dramas centered on inner palace politics often serve as metaphors for contemporary governance in China, illustrating how power is mirrored in the personal and political struggles depicted in the series (Yang 2020), particularly among female audiences who frequently evoke emotional responses, identification, and reflection (Ibid.).

This study conducts a bottom-up subjectivist inductive approach to formulate a general or abstract conceptualization of this online phenomenon (Varpio et al. 2020). The samples primarily draw from analytical videos on Bilibili, one of the largest video-sharing platforms in China. Analytical videos related to RYZ on Bilibili often utilize a 'scene-by-scene analysis' format, predominantly created by professional producers. These videos guide viewers through the narrative with a multiperspectival analysis while simultaneously encouraging streamed co-viewing comments. Purposeful sampling combined with deliberate data extraction are conducted from two tiers of sources: 100 top-ranked videos based on the volume of bullet comments (each over 20 minutes) since 2024 and their associated comment ecosystems (with comments selected in the order they are displayed, n=30 per video).

The conceptualization of data is organized based on thematic analysis (Naeem et al. 2023). The codes combine frequencies and overlapping themes from both datasets (uploaders/viewers) and are ultimately organized into two meaningful themes: (1) the hostile reception of the heroine (self-centeredness, victim deployment, moral ambiguity) and (2) the reproduction of patriarchal narratives (gender hierarchy, pseudo-feminist narratives, and the affective capitalism of female suffering). The findings illustrate how individualistic narratives reinterpret normative gender norms with affective internalized motives in a manner suited to

China's commercial television. The embodiment of disappointment and disillusionment among audiences highlights an impasse of polarized views regarding China's commercial women-centered television. Overall, this reception study emphasizes that these dynamics of audience reception are not merely personal performances but rather social and political expressions that reflect broader feminist negotiations regarding gender representation, hegemonic narratives, and authentic female narratives within China's socio-digital landscape.

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PS14-Género y sexualidades en las juventudes y audiencias

El rol de los medios de comunicación en la construcción de la identidad: el caso de la identidad *butch*

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Resumen

Los medios de comunicación no sólo reflejan la realidad, sino que también contribuyen a su construcción en la medida en la que sus discursos influyen en los imaginarios de sus audiencias, transmitiendo una serie de valores y discursos que refuerzan unos determinados modelos sociales que legitiman y perpetúan las estructuras de poder sobre las que se asienta el sistema social en el que vivimos. Consecuentemente, aquellas identidades que plantean algún tipo de disidencia a los fundamentos de la estructura social hegemónica suelen ser representadas a través de narrativas basadas en los prejuicios y el estigma social que estas subjetividades suelen recibir (Sanchez Soriano 2023). Este es el caso de la identidad *butch*, aquella que reúne a lesbianas con una expresión de género asociada a lo que es considerado cultural y socialmente como masculino (Levitt y Hiestand 2005). En este sentido, esta identidad supone una de las expresiones más visibles del lesbianismo, una identidad que resulta especialmente amenazante para los fundamentos del sistema social actual al situarse ya no sólo al margen del poder del hombre, sino de generar también una alternativa a él (Gimeno 2008). Por ello, la representación mediática hegemónica de las *butch* ha estado basada en una narrativa muy concreta, describiéndolas como malvadas, posesivas, seductoras, agresivas y llenas de odio (Inness 1997). Así, dado el rol socializador de los medios y su impacto en la construcción individual de la propia subjetividad cabe preguntarse cómo puede llegar a impactar este tipo de representación mediática en la construcción de la identidad de aquellas personas que se identifiquen como *butch*. Esta investigación pretende así analizar la influencia de este aspecto en las nuevas generaciones españolas, concretamente, en el caso de las personas de entre 13 y 30 años, por ser las edades que actualmente entran dentro de la denominada “generación Z”, comprobando a través de un cuestionario y de una serie de entrevistas en profundidad cómo se expresa y construye la identidad *butch* en esta nueva generación que parece estar mucho más abierta a romper con la dicotomía de género (Martín-Ramallal et al. 2023). Así, a través de técnicas de reclutamiento de muestra como la denominada como bola de nieve, o la difusión del cuestionario en diferentes medios de referencia del colectivo *butch*, para aliviar el riesgo del sesgo de selección que propicia la técnica de la bola de nieve, se espera obtener una muestra de entre 250 y 300 personas que bien se identifiquen cómo *butch*, o que bien sientan parte de su identidad el hecho de mantener una expresión de género que reconozcan como masculina, aspecto que se medirá a través de una serie de preguntas del cuestionario destinadas precisamente a medir la expresión de género de lxs participantes (Magliozzi et al. 2016). En este sentido, a pesar de que en su concepción original el término *butch* apelaba únicamente a mujeres, dado que nos encontramos en un contexto de revisión de los requisitos preestablecidos para poder pertenecer o no a una determinada identidad (Forstie 2020), esta investigación incluirá tanto a aquellas personas que se consideren mujeres, como personas no-binarias u otras identidades de género que respondan a la expresión de género *butch*. Por tanto, a través de esta metodología que combina tanto información cuantitativa, como cualitativa, se pretende investigar cómo construyen la identidad *butch* las nuevas generaciones españolas, analizar el impacto que ha podido tener en ese proceso el tipo de representación mediática hegemónica que se ha hecho de esta identidad, así como explorar qué otros factores clave han podido influir

en este proceso. Esta investigación, por tanto, se enmarca entre el campo de los estudios culturales y el de la teoría queer, al analizar el impacto que puede tener el rol socializador de los medios desde una perspectiva constructivista y crítica en la construcción de una identidad fuera del régimen heteronormativo. De esta manera, se pretende mostrar cómo, a pesar de que las narrativas mediáticas sobre las personas butch siguen siendo mayoritariamente estigmatizantes, las nuevas generaciones están siendo capaces de crear sus propios referentes en espacios alternativos construyendo una identidad butch que difiere enormemente de esa representación estereotípica. Así, se pretende contribuir a reducir el estigma social de esta identidad, contribuyendo a transformar los imaginarios sociales de las butch, a través del desarrollo de nuevas narrativas mediáticas que generen referentes más reales y respetuosos que puedan servir de ejemplo a futuras generaciones. Igualmente, se pretenden incentivar nuevas investigaciones que contribuyan a realizar un análisis mucho más amplio de esta identidad históricamente excluida del ámbito académico.

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Cuenta pública y cuenta privada: esferas de privacidad digital de las personas adolescentes, autorrepresentación, género y medidas de prevención de riesgos

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Resumen

Las redes sociales son espacios digitales donde la juventud no sólo se informa o se comunica, sino que también conforma su identidad a partir de la relación con su entorno y contexto (Attwood 2018). Estas plataformas facilitan procesos relacionales entre las personas y su entorno, que se generan a partir de la creación de contenido y la interacción entre usuarios. Dicha participación en línea puede suponer una exposición de su privacidad en un espacio de contextos colapsados y audiencias imaginadas, lo cuál no implica necesariamente que las personas adolescentes rechacen la privacidad como valor, pues la compartición de contenidos ni sugiere que se haga de una forma indiscriminada ni que se comparta hacia un público amplio (Marwick y boyd 2014).

El objetivo del estudio es analizar las diferentes estrategias y esferas de privacidad que desarrollan las personas jóvenes en el espacio digital, y que pueden estar planeadas o no por las propias plataformas. Desde un enfoque basado en la teoría de usos y gratificaciones, que centra la perspectiva en el usuario, esta comunicación presenta una investigación realizada entre 2021 y 2024 a través de una etnografía de plazos cortos (Pink y Morgan 2013). El estudio se llevó a cabo en cuatro instituciones educativas del área metropolitana de Barcelona, como parte del proyecto ‘Transmedia Gender & LGBTI+ Literacy’. Participaron 155 jóvenes de entre 14 y 23 años, con diversas identidades de género, orígenes económicos, razas, etnias y religiones. La recopilación de datos incluyó talleres reflexivos y participativos, talleres de co-visionado y de creación audiovisual y entrevistas semiestructuradas.

Dado el objetivo de la investigación y la muestra obtenida, se presta atención principalmente a la construcción de la propia identidad, poniendo énfasis en aspectos vinculados al género y las sexualidades. Resultados preliminares muestran una estratificación de la privacidad según la plataforma (WhatsApp para la familia, Instagram para ligar o para las amistades), códigos comunes respecto a la información compartida, como por ejemplo la diferencia entre compartir con un desconocido el *nickname* de una red social o el número de teléfono; también, estrategias de segmentación como la creación de diferentes cuentas en Instagram para generar círculos de privacidad o incluso para subir contenido propio de manera tematizada. Con ello, esta investigación pretende ahondar en la conceptualización de la privacidad de las personas jóvenes que participan de entornos digitales, con especial atención a la capacidad de prevención de riesgos o la búsqueda de espacios alternativos seguros. Algunas de las tendencias observadas nos llevan a señalar el gran impacto que tiene una plataforma social privada como es Instagram

en todo este proceso, sin embargo, destaca la agencia de las personas jóvenes para moldear la estructura de la plataforma según sus códigos compartidos en torno a la privacidad.

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**“No es lo mismo saber que es trans y tú buscarlo, y no saberlo y encontrarlo”:
«Víctimas», tipología de amante cis de personas trans en la cultura mediática**

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Resumen

La literatura previa, en su mayoría de corte cuantitativo, ha mostrado que la falta de voluntad de las personas cis para incluir a las personas trans como potenciales parejas alcanza porcentajes nada despreciables, como un 70 % (Kooy 2010) o un 87,5 % (Blair y Hoskin 2018). Sin embargo, no ha identificado los prejuicios que pueden estar contribuyendo a considerar a las personas trans como aquellas que no son imaginables, aceptables o deseables en contextos íntimos. Por ello, surge el siguiente interrogante: ¿cómo son retratadas las personas trans, sus parejas cis y las relaciones en las que ambas partes se integran en la cultura mediática? Y, ¿qué componentes pueden estar perpetuando estas creencias en la población? La comunidad académica, tras analizar el tratamiento mediático del colectivo trans, identificó varios tropos, a los que cada autoría les asignó sus propias denominaciones (Ryan 2009; Miller 2012; Cavalcante 2013). Aquí se opta por las siguientes: «patético», «embustero», «villano» y «trágico». Un tropo es un rol o figura que aparece de forma recurrente en múltiples historias mediáticas, pero con un mensaje similar que estereotipa al colectivo trans (Hoskin y Earl 2021). Por lo que, esta clasificación sugiere que la forma en que se construye y manifiesta la identidad trans en cada uno de estos tropos cambia. En el contexto español, se ha producido una escueta constatación de la presencia de estos tropos trans, tanto a nivel de texto (existencia de estigmatización) como a nivel de recepción (conciencia de estigmatización por parte del público). En este sentido, el primer objetivo de este trabajo fue confirmar o refutar la retención de estos tropos trans por parte de las audiencias, con el fin de evaluar cómo las distintas lecturas que suscitan estos de las identidades trans influyen en la percepción de las personas trans como parejas. Sin embargo, es crucial no limitar el análisis al marco de estudio de las figuras trans, ya que los personajes cis son una parte integral, especialmente si examinamos las vinculaciones íntimas en las que ambos participan. Así, el segundo objetivo consistió en detectar la existencia de tropos cis que emiten ideas específicas sobre quiénes y cómo son los amantes de personas trans, para entender cómo, mediante estos, las audiencias pueden llegar a pensarse a sí mismas como potenciales parejas de personas trans según el tipo de perfil (estrecho o flexible) que se propone y las cualidades más o menos estigmatizantes que deben relacionar con su autoimagen.

Para ello, se recurrió a la técnica de recepción de contenido mediático, implementada a través de entrevistas semiestructuradas con una muestra heterogénea de participantes cis (n=20), compuesta por mujeres (65 %) y hombres (35 %), con edades comprendidas entre los 24 y los 40 años, y que se identifican como homosexuales (20 %), bisexuales (35 %) y heterosexuales (45 %). Este estudio, en lugar de exponer a las personas entrevistadas a un proceso de visionado en el que aparecen estos tropos trans más paradigmáticos, optó por conocer sus recuerdos sobre cualquier tipo de exposición previa a contenidos trans, permitiendo que fueran ellas mismas quienes identificaran patrones homogéneos en las diversas historias mediáticas consumidas.

Los datos recabados corroboran la retención, por parte de las audiencias, de tropos trans y cis que actúan como un juego de parejas, donde cada tropo trans va acompañado de su

correspondiente correlato cis: «desviación-cómplice», «amenaza-víctima» y «problema mártir». En esta comunicación nos ocuparemos del tropo combinado «amenaza-víctima». En primer lugar, mostraremos cómo se posiciona a los personajes trans como aglutinadores de amenaza en un contexto íntimo. Esta narrativa se apoya en el tropo trans «embustero», a través del cual las personas trans son percibidas como criaturas sexualmente: (a) desesperadas (búsqueda activa e intensa de pareja), (b) agresivas (toman la iniciativa) y (c) fraudulentas (revelan tardía y forzosamente sus identidades). Seguidamente, nos centraremos en cómo se posiciona a los personajes cis como víctimas en un contexto íntimo. Frente a otras tipologías de amantes cis, esta alcanza el menor grado de estigmatización al carecer de la opción de participar o no en la interacción. Así, mientras que el tropo «cómplice» establece una interacción con un personaje «por ser» trans, o el tropo «mártir» la mantiene «a pesar de» que lo sea, en este caso, el contacto íntimo se produce «sin saber» que es trans. Este hecho refuerza su carácter de víctima: (a) desprevenida («tiene que saber y no sabe»), (b) inocente («no puede saber») y (c) afectada («sufre un daño»). Finalmente, veremos que, a través de este tipo de amante cis, aunque las audiencias pudieron imaginarse como potenciales parejas de una persona trans, este hecho constituyó algo que temen llegar a ser.

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Construcción de identidades a través del juego de rol: performatividad, referentes culturales y representación

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Resumen

La inteligencia artificial generativa (IAG) ha transformado la creación musical al automatizar procesos compositivos y generar piezas inéditas. Sin embargo, los sistemas de IAG no garantizan neutralidad, ya que sus algoritmos se entrenan con repertorios preexistentes que reflejan estructuras culturales y desigualdades históricas. La inteligencia artificial generativa (IAG) ha transformado la creación musical al automatizar procesos compositivos y generar piezas inéditas. Sin embargo, estos sistemas no garantizan la neutralidad, ya que sus algoritmos se entrenan con repertorios preexistentes que reflejan estructuras culturales y desigualdades históricas.

La replicación de estereotipos de género en la IA ha sido abordada en estudios previos, como el de Shakespeare et al. (n.d.) o el de Ferraro et al. (2021), en los que se evidencia cómo los algoritmos de recomendación pueden favorecer ciertos perfiles de género, reforzando así estructuras culturales preexistentes.

Este estudio tiene como objetivo analizar cómo los algoritmos concretamente de la IAG empleados en la creación musical reflejan y potencian dichos estereotipos, además de identificar patrones estigmatizantes en los audios generados y proponer estrategias para desarrollar sistemas más inclusivos y responsables.

Para abordar este objetivo, se realizó un análisis crítico de audios generados por Suno (versión 3.5), una de las herramientas de IA más utilizadas en la creación musical en la actualidad. En concreto, se evaluó la selección de voces femeninas y masculinas en tres géneros musicales: metal, pop y rap. Para ello, se generó una muestra de 100 canciones por cada estilo, utilizando letras creadas en inglés por ChatGPT con indicaciones explícitas para que fueran neutrales en cuanto a género, minimizando así la influencia del contenido lírico en la asignación vocal. Las voces se clasificaron en cuatro categorías: masculina, femenina, indefinida (cuando el timbre presentaba cambios constantes o no era posible clasificarlo) y duetos. Adicionalmente, se revisaron estudios y reportajes sobre sesgos en sistemas de IA y su impacto cultural, lo que permitió contextualizar los hallazgos obtenidos en esta investigación.

Los resultados mostraron patrones consistentes en la asignación de voces: en el género pop, el 86 % de las canciones presentó voces femeninas, mientras que en los géneros metal y rap se observó una predominancia de voces masculinas, con un 88 % y un 83 % respectivamente. Por otro lado, las voces clasificadas en la categoría "indefinida" no superaron el 7 % en ninguno de

los géneros estudiados. En cuanto a los duetos, estos no se registraron en el metal, mientras que en el pop y en el rap representaron el 2 % y el 5 % respectivamente. Cabe destacar que, en las muestras del género rap, se observó que la voz femenina asumía sistemáticamente la parte melódica, en contraste con la voz masculina, que se encargaba de la parte rapeada.

Estos hallazgos indican que Suno replica estereotipos de género ya existentes en la industria musical, asignando voces de manera que refuerzan roles tradicionales en cada género. La falta de transparencia en los datos de entrenamiento impide evaluar adecuadamente cómo se estructuran las asociaciones entre voces y géneros. Además, es probable que factores como la época de la canción, la localización geográfica, el idioma, el contenido lírico y el predominio de ciertas discográficas contribuyan a la ampliación de estos estereotipos.

Es importante subrayar que la replicación de dichos estereotipos en la música creada por IAG no es un fenómeno aislado, sino que forma parte de una problemática más amplia relacionada con los sesgos en los sistemas de inteligencia artificial. La tendencia a reproducir modelos históricos y culturales sin una revisión crítica de los datos subyacentes puede limitar la capacidad de estos sistemas para generar propuestas innovadoras y diversas. Por ello, se hace imprescindible la necesidad de acceder a información detallada sobre los datos de entrenamiento y revisar los criterios de selección utilizados en dichos procesos. Solo de este modo se podrán desarrollar modelos que no solo reproduzcan los sesgos existentes, sino que los cuestionen y superen, promoviendo así una representación más diversa y justa en la música generada automáticamente.

En resumen, este estudio destaca la urgencia de replantear las prácticas de entrenamiento en sistemas de IAG, poniendo especial énfasis en la transparencia y en la revisión crítica de los datos que alimentan estos algoritmos. La implementación de estrategias orientadas a la inclusión y la diversidad no solo beneficiará a la industria musical, sino que también contribuirá a la construcción de una sociedad más equitativa en términos de género. Se espera que estos hallazgos sirvan de base para futuras investigaciones y para el desarrollo de políticas que regulen y orienten la aplicación ética de la inteligencia artificial en el ámbito cultural y creativo.

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Notas biográficas

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PS15-Online Identities and Narratives

Online personal narratives in obesity treatments: Managing identity and fatphobia in a medicalized world

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Abstract

In western societies, mass media and social media are constantly bombarding us with messages on the dangers and risks of the so-called obesity epidemic. However, fat is more of a social problem than a health problem because we as a society have decided so (Saguy 2012). The message that fat is a health condition keeps impregnating the collective imagery, and therefore people with excess weight are seen to be people with an illness (Kwan and Graves 2011; Monaghan et al. 2022). This, in addition to a constant moralization of fat, has led to discrimination or labelling of people with associations that on many occasions have little to do with fat. For instance, there is an underlying assumption that fat is not only bad but also a matter a personal responsibility, when it could be explained by either biological or socio-structural causes.

Labelling people as “ill” can affect how they deal with the circumstances they encounter, and even how they build their identity. This is what some academics have named as “illness identities” (e.g., Gabe et al. 2004; Kingod et al. 2017, Vicari 2021). At this point people must do emotional labour to renegotiate and normalize their identities based on this illness label. To do so they make use of stories or narrations in which they make and give sense to their situation (Gabe et al. 2004; Vicari 2021). For instance, people with obesity would give sense to the discrimination they face in medical consultations when the doctor prioritises their weight over other health issues.

With obesity, we encounter a paradox. Society at large considers it an illness that is corrigible but chronic at the same time, making it impossible to “cure” completely (Saguy 2012; Raisborough 2016). Through the use of narratives people can reconcile with their circumstances as well as express deep psychological experiences that are emotionally difficult. Additionally, the crafting of these narratives can be an empowering act as they can affect personal agency.

Therefore, this research analyses the personal narratives of users of a online community for people with obesity with two aims: (a) to understand how users come to terms with their identity as “obese” people within a medicalized framework; (b) to identify how fatphobia may appear in these narrations (either as internalized fatphobia or how they deal with fatphobic events).

The study analyzed 30 randomly selected testimonials from a publicly accessible, non-branded, non-commercial Spanish online obesity treatment forum, focusing on personal weight loss experiences between 2018 and 2021. The analysis followed a semio-narrative and framing approach, structured around three axes: (a) the author’s perception of fatness, examining self-labeling (positive, negative, or neutral) and whether fatness was framed as a medical, aesthetic, or moral issue; (b) the narrative structure, assessing the author’s role (active or passive) and applying Greimas’ actantial model to identify key relationships and influences; and (c)

experiences of fatphobia, distinguishing between external and internalized fatphobia, and identifying perpetrators, reactions, and associations with healthism. A codebook based on these axes guided the systematic coding and qualitative analysis of the testimonials. This has allowed us to examine how narratives are articulated, the role of the narrator within their personal story, how they reconcile with what is happening to them, and, finally, how these stories can transform in resistance discourse -understood as counter narratives to master frames (Cordell and Ronnai 1999; Hochman and Spector Mersel 2020)- against possible fatphobic events that they may encounter.

The study shows how individuals in an online obesity treatment community use transformation narratives to renegotiate their identities, shifting from being labeled "fat" (unfit) to "thin" or "not fat" (fit), with a primary focus on health rather than aesthetics. These narratives illustrate a complex process where participants embrace the illness identity while simultaneously resisting its stigmatizing effects. This dual acceptance and resistance create counter-narratives that challenge simplistic binaries of acceptance versus resistance. The findings contribute to broader discussions on weight stigma, showing how personal narratives perpetuate medicalized understandings of obesity while fostering community support as a form of resistance. This highlights a negotiation between internalized and external fatphobia, offering a more nuanced view of identity transformation within the context of medicalization and fatphobia. Ultimately, the study reveals the empowering role of personal storytelling in both accepting and resisting societal stereotypes about fatness, suggesting that narratives can be a powerful tool for self-empowerment and resistance against stigmatization.

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Biographical note

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“I’m straight, but...”: Affect and rhetoric of heterosexual anxiety

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Abstract

What does it mean to be heterosexual? The answer to this question seems almost obvious, and yet Critical Heterosexuality Studies have shown that the way heterosexuality is understood and experienced is far from absolute. The meaning of heterosexuality, its ideals and its limits, change according to historical and cultural context (Katz 2007; Dean and Fischer 2020).

Today, we see the blurring of boundaries between heterosexuality and homosexuality as we live in a “post-closeted world” (Dean 2014) where homophobia is no longer the default position and LGBT+ people enjoy greater visibility and recognition. In addition, heterosexual dating and sexual norms themselves are being questioned and renegotiated in accordance with a widespread mediation of sexuality (Attwood 2018), movements such as #MeToo (Fileborn and Loney-Howes 2019), changes in common heterosexual practices (Lewis et al. 2017), and neoliberal ideals of responsibility to optimize one’s sex life (Kaplan and Illouz 2022).

Evidently, contemporary heterosexuality is rife with tension. Considering the centrality of media in shaping people’s sexual knowledge and practice (Barker, Gill, and Harvey 2018), it is no surprise that many people share their uncertainties and doubts regarding their heterosexuality anonymously on the internet, where digital affordances invite seeking support regarding intimate matters (Ammari, Schoenebeck, and Romero 2019; McAuliffe et al. 2022).

This paper is based on an analysis of 200 posts expressing doubt and anxiety regarding heterosexual identity from r/sex, a large internet forum on the social media site Reddit focusing on advice-seeking regarding sexuality. The posts were collected by searching keywords related to sexual identity (“straight”, “bi”, “gay”, etc.). These posts recount varied experiences such as same-sex sexual fantasies or encounters; male anal receptivity; problems with heterosexual activity or desire; and enjoying gay or lesbian pornography. These experiences are framed as somehow disrupting or arising doubt regarding one’s heterosexuality, often in some variation of the phrasing “I’m straight, but...”. While there has been some research exploring how heterosexually-identified people reconcile such practices with a heterosexual identity (e.g. Carrillo and Hoffman 2018; Aguilar 2017; Avgar 2024), the affective process of uncertainty and confusion surrounding these practices has remained largely unexplored.

While at first glance these anxious sentiments seem obvious – it “makes sense” that a woman enjoying lesbian pornography would question her heterosexuality – I will examine these posts as affective discursive practices (Wetherell 2012; Wetherell et al. 2015) to show how they explicate the specific tensions of contemporary heterosexuality. They present their dilemmas, ask whether doing or feeling something changes who they are, express confusion regarding bodily sensations and ambivalent attachment to identity labels, and present contradictory

accounts of their understanding of their own sexual selves. The posts' rhetorical movements express the friction between an identitarian logic focusing on the importance of correctly labeling one's "sexual inner truth" and a more fluid logic of desire which accepts sexuality's unruly flexibility.

This rhetorical friction is not a merely intellectual issue but is directly connected to the affective and embodied dimensions of sexuality. The dynamics of sexual identity and desire and the gaps between them shape the post authors' experience of these fantasies and encounters. Certain practices become infused with heterosexual anxiety, doubt, and confusion when they touch the fault line of heterosexuality's borders, imbuing them with a potential to destabilize, reveal, or recreate one's sexuality. These disturbing affects prompt seeking advice to reestablish coherence and stability to one's sexual subjectivity and identity, as they mediate the relationship between sexual practices, fantasies, and identities.

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Biographical notes

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From “discreet only” to “only masc”: An exploration of visual representations on Grindr from rurality

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Abstract

This study provides an opportunity to acknowledge the act of resistance involved in opening a Grindr account in a rural setting. To achieve this goal, the theoretical framework builds on previous research that has focused on rural sexual practices through mobile gay dating apps (Bineau et al. 2021; England 2019; Nelson 2019; Aunspach 2019; Whalen 2017). It also draws on other international ethnographic and anthropological perspectives on dating apps, such as the work of Sharif Mowlabocus (2016) and what he calls 'digital cruising'. What distinguishes this research from previous Anglo-Saxon studies is that it is not limited to the use of Grindr, but pays attention to the idiosyncrasies and specificities of the selected users. Specifically, the research focuses on the Andalusian context during the celebration of Holy Week. This forces us to consider aspects and variables as deep-rooted and specific as the 'mariquita andaluz' (Cáceres-Feria and Valcuende del Río 2014; Fernández Galeano 2022), as well as the 'mariquita capillita' (Pascual 2023).

Online dating is understood as 'the practice of using dating websites to find a romantic partner' (Finkel et al. 2012, 7). The main difference between online dating and other forms of offline hookups is the use of computer-mediated communication (CMC) or mobile-mediated communication (MMC), which allows users to interact with a potential partner through a dating website or mobile app before an in-person meeting. Both the internet and social media have revolutionised the way in which romantic and/or sexual relationships are initiated, expanding the avenues for meeting new relationships or sexual partners (Baker 2005; Dutton et al. 2008). Despite the potential freedom implied by the anonymity of social networks and the apparent democratisation of relationships they offer, the fact that many images feed into each other can lead to the stereotyping of individuals and the homogenisation of social profiles (Illouz 2006). Mobile apps offer many advantages, particularly for rural LGBTQ+ communities. First, "through the Internet, you can easily search through thousands or hundreds of different profiles" (Rosenfeld and Thomas 2012, 526). Second, you can define your search criteria and personal preferences, and moreover, 'you can see in advance the potential success of your date' (Woll and Young 1989, 487). Thirdly, "you have access to people you would otherwise never meet" (Brym and Lenton 2001, 25). Finally, these same online apps offer privacy and confidentiality; "potentially the virtual cloud offers more privacy than relationships in traditional spaces" (Whitty and Carr 2006, 35). This last advantage is crucial in these rural settings. In addition to updating the methodological tools for studying social dating networks, the study acknowledges the rural LGBTQ+ community that has found a new form of collective self-affirmation in these social dating networks.

The aim of this study is to show the different forms of visual representation on Grindr in a rural environment, specifically in Gilena, a town of 3,686 inhabitants (INE 2023), located in the Sierra Sur (Seville, Spain) during the Easter week of 2025. To this end, the research will focus on profiles geolocated at a maximum distance of 10 km from the epicentre of the village, in order to analyse both their representation and their communicative presentation in this mobile

dating app. This involves classifying these profiles based on their physical representation and analysing their textual content. The focus is on the self-presentation information used, always from an initial visual impact, avoiding private albums. The intersection of quantitative data and qualitative textual analysis will allow us to juxtapose both results through a visual hermeneutic analysis from an interdisciplinary perspective.

This research is presented as a work in progress, from which different quantitative methodologies (through the use of SPSS) and other qualitative methodologies (hermeneutical analysis) will be put into practice, allowing us to determine the best approach to the study of mobile dating applications in contexts as specific as the rural environment. The location, as well as the date chosen for data collection, obliges us to take into account variables such as 1) the peculiarities of the so-called "mariquita andaluz", 2) users who usually live outside the rural environment and are on holiday or visiting their families, and 3) the traditional relationship of the "mariquita" to the liturgy of Holy Week. This paper does not pretend to be a closed research, but a theoretical space for discussion on the complexity of Andalusian rurality and the amalgamation of possible methodologies with which to approach the study of mobile dating apps.

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**“I love sapphic stories, they give me hope for the future”: femslash of the video games
Gone Home and *Unpacking***

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Abstract

This research explores how fans reimagine alternative endings and future queer lives for the lesbian protagonists of the video games *Gone Home* and *Unpacking*. These texts and practices can be understood as femslash—a form of fan fiction centred on relationships between women. As previous research has pointed out, femslash often seeks to “right” bad and harmful representations of lesbian and bisexual characters, such as the infamous “dead lesbian syndrome” trope (Guerrero-Pico et al. 2018). By analysing these fan-created narratives, this study aims to understand how fans project hopeful, happy futures for these queer characters, while also examining the potential homonormative narratives in them.

Gone Home and *Unpacking* serve as relevant case studies for two reasons: (1) both games feature canonically lesbian or bisexual characters and storylines, and (2) their open-ended narratives invite fans to imagine what happens beyond the games’ ending. Lesbian-centric narratives in video games remain scarce, and these games provide a unique opportunity to explore how fans interact with, interpret, and reimagine queer stories within the context of video games, often dominated by cisgender, male, and heterosexual narratives.

Gone Home, a walking simulator set in 1995, follows Katie as she returns to her family home after a year abroad, only to find it empty. Through exploration of objects and letters, the player uncovers the story of her younger sister, Sam, a teenager who has recently discovered she likes girls. *Unpacking*, a puzzle game spanning 1997 to 2018, allows players to piece together the life of an unnamed girl protagonist through her belongings and moves, with the final move being with another woman and having children together.

This study builds on a close reading of 27 *Gone Home* and *Unpacking* femslash published on platforms such Archive of Our Own (AO3), Reddit, and Tumblr, as well as fans comments and feedback. AO3 is the main fan fiction publishing website, and Tumblr and Reddit are platforms where fans join to discuss about the games and share their fan works.

Preliminary findings reveal that femslash for both games predominantly falls into the “fluff” fan fiction genre (narratives focused on warmth, comfort, and domesticity). Many of the fanfics revolve on the domestic couple lives of the characters, imagining their lives years ahead after the canon narrative has ended. Thus, they envision stable, monogamous, long-term relationships for the protagonists, sometimes including children. The centrality of domestic spaces in these narratives reflects both the game’s emphasis on houses and objects, but also on the fans’ desire to imagine cozy, fulfilling queer lives.

Some authors have argued that domestic, fluff-oriented fan fiction can reinforce homonormative imaginaries, tied to monogamy, reproduction and LGBTIQ+ assimilation (Hunting 2012). Similarly, previous research has identified how comfort fanfics often stir away

from complicated issues related to inequalities, trauma or pain (Guarriello 2019), in a way to “protect” the readers but also the characters from harm they have gone through in the canonical narrative.

This research seeks to complicate such readings. Although *Gone Home* and *Unpacking* femslash focuses on happy endings, it does not shy away from addressing trauma or conflict. Instead, these elements are often incorporated to enrich character backstories which leads them to political LGBTIQ+ activism or queer community building—aspects frequently absent from mainstream fan fiction (Busse and Lothian 2017).

Despite the prevalence of happy endings, we must not hastily categorize them as homonormative projections. Instead, adopting a reparative reading approach (Sedgwick 2003), we move beyond the binary of homonormative happy endings versus tragic lesbian narratives. Rather, we can understand them as expressions of glimpses of queer futures and survival (Kelly 2020), blending moments of joy, stability, and domestic comfort with the enduring weight of lived pain and trauma.

Ultimately, this research underscores the transformative potential of femslash in the context of video games and gaming, in which queer stories and gameplays are still invisible, at the same time it broadens the possible stories, narratives and lives of lesbian and bisexual characters.

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From Harlem, New York, to Instagram: Contemporary ballroom culture – mainstreaming and functioning in the age of social media

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Abstract

This paper explores contemporary ballroom culture through the lens of social media, focusing on how digital platforms have influenced its evolution, representation, and global visibility. Emerging in the 20th century as a safe space for marginalized Black and Latinx LGBTQ+ communities in the United States, ballroom culture has long provided a platform for identity, artistry, and social resistance. Since the 1990s, cultural milestones such as Madonna's *Vogue* music video and Jennie Livingston's documentary *Paris is Burning* have catapulted ballroom into mainstream awareness. However, this increased visibility has often led to the aestheticization and decontextualization of its key elements, such as voguing, which is now taught globally as a dance style detached from its cultural roots.

At its core, ballroom culture operates as a space for reclaiming and reinterpreting dominant cultural symbols tied to societal ideals of beauty, success, and power. This symbolic appropriation by marginalized individuals transforms mainstream imagery into tools of social resistance. However, in the age of social media, the modes of representation, performance, and participation in ballroom culture have undergone significant transformations.

Social media has become a driving force in shaping and spreading cultural trends, not just mirroring societal values but actively redefining them. Platforms like Instagram, TikTok, and YouTube create interactive spaces where subcultures, such as ballroom culture, gain global visibility and influence mainstream aesthetics. Elements like voguing and ballroom-inspired fashion frequently appear in commercials, music videos, and designer campaigns, sparking discussions about cultural appropriation, authenticity, and the commercialization of underground movements.

In the digital era, ballroom houses have adapted and expanded their role beyond their traditional function as chosen families offering emotional and material support. While they once primarily provided shelter and community for members in need, today, social media has become a crucial tool for their visibility and growth. Platforms like Instagram allow performers to share their artistry, attract new members, and establish a global presence. These digital spaces not only amplify recognition but also serve as living archives, preserving performances, audience reactions, and the intricate aesthetics of ballroom culture. This wealth of grassroots content offers researchers valuable insights into the evolution and impact of the ballroom scene.

The duality of identity in social media is another key focus. Many ballroom performers maintain separate social media accounts to distinguish between their ballroom personas and everyday lives, while others merge these identities into a single digital presence. This negotiation of public and private personas highlights the complexities of self-representation in the digital era.

This paper also explores the broader social implications of social media in shaping and redefining cultural narratives. Social media enhances participatory engagement, offering a democratized space where marginalized voices can achieve visibility and influence. Simultaneously, it shapes cultural trends by enabling grassroots movements, like ballroom culture, to enter and reshape mainstream discourse. However, the commodification of ballroom aesthetics and practices in these digital spaces raises critical questions about the sustainability of cultural heritage and the ethics of appropriation.

By analyzing the intersection of ballroom culture, social media, and visual storytelling, this paper examines how digital platforms impact the visibility, preservation, and transformation of ballroom traditions. It highlights the dual role of social media as both a tool for empowerment and a site of cultural negotiation, shedding light on the ongoing tensions between authenticity, commodification, and representation in the globalized landscape of contemporary ballroom culture.

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PS16-Estudios de género, consentimiento e identidad digital

Estrategias del activismo feminista contra la violencia sexual en la España del consentimiento (Ley “Sólo sí es sí”). Análisis del caso Errejón

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Resumen

Los medios jugaron un rol esencial en la construcción de la violencia machista como problema público (Tajahuerce-Ángel y Franco 2020) pero los desafíos que enfrenta hoy el periodismo reclaman una revisión crítica de la praxis feminista (Grijelmo-García 2023). Pese a incorporar figuras como directoras de género en redacciones no paritarias (Iranzo-Cabrera et al. 2023), las informaciones reproducen las estructuras patriarcales y sobrerrepresentan a los hombres como protagonistas (Matud et al. 2021) y fuentes expertas (Campos-Rueda y Herrera-Damas 2021), también en formatos híbridos (Pecino y Gómez-Puertas 2025).

A esto se suma el escaso seguimiento de los códigos deontológicos sobre violencia de género en los medios de comunicación (Edo y Zurbano-Berenguer 2019), lo que perpetúa la desigualdad, refuerza estereotipos e incurre en la revictimización de las mujeres (Bernal-Triviño 2019). El tratamiento periodístico de estos casos tiende a la espectacularización (Uris-Sánchez et al. 2022), y asume privilegios masculinos, ya sea al normalizar el acceso al sexo con mujeres o al distorsionar la noción de consentimiento. Esto erotiza o minimiza la agresión, debilitando al mismo tiempo la credibilidad de las víctimas (Gorosarri-González 2021, 2024). Frente a esta cultura periodística de los *legacy* media (Salaverría y Martínez-Costa 2021), y en un contexto marcado por el desgaste de su credibilidad (Martí-Danés et al. 2024), son las redes sociales digitales las que han articulado los movimientos de sensibilización y activación de conciencia feminista en la última década (Cobo 2021; Larrondo et al. 2019).

Así, resulta difícil imaginar la Ley Orgánica 10/2022, de 6 de septiembre, de garantía integral de la libertad sexual, popularmente conocida como “ley del solo sí es sí” sin la emergencia de la sororidad en el espacio público a raíz del caso de La Manada (2016) y las subsiguientes movilizaciones del 8M, y éstas sin el ciberactivismo de la cuarta ola feminista en España a través de *hashtags* como #YoSiTeCreo, en línea con el movimiento #MeToo (Boyd y McEwan 2022).

Pese a ello, el escepticismo sobre la capacidad emancipadora del activismo en estos espacios digitales aumenta ante los retos de su plataformización (Castillo-Esparcia et al. 2023). Del mismo modo que se cuestiona la idoneidad de estas tecnologías de la subjetividad para

construir un “nosotras” feminista cuando, integradas en el dispositivo neoliberal, sólo conciben lo colectivo desde lo individual (Caro-Castaño 2015).

En este contexto, denuncias por acoso sexual con amplia repercusión pública como la interpuesta contra Iñigo Errejón, diputado y portavoz de la coalición SUMAR –socia del Gobierno español y parte del bloque progresista que impulsó la reforma legislativa– evidencian cuán lejos queda aún la erradicación de una violencia machista estructural que se extiende desde las instituciones políticas hasta el propio sistema judicial. Y el hecho de que este escándalo emerja en el perfil de Instagram de la periodista feminista Cristina Fallarás, expone la tensión que el feminismo genera entre medios tradicionales y redes sociales al reclamar un activismo progresista.

Se trata, por tanto, de un estudio de caso paradigmático (Yin 2014) desde el que analizar las estrategias del activismo feminista. Por un lado, las propias de una figura como Cristina Fallarás –a través de sus artículos y colaboraciones televisivas, y del perfil ‘colectivo’ de Instagram desde el que publica posts íntimos y personales, ergo ‘auténticos’ (Banet-Weiser 2021), preservando el anonimato, como ya hizo en el libro de recopilación de testimonios bajo el *hashtag* #SeAcabó a raíz del precedente caso Rubiales. Por otro, la cobertura y tratamiento periodístico de los medios, tanto en espacios informativos como en el *infotainment*, donde desde las lógicas de remediación (Bolter y Grusin 1999) se retroalimentan “públicos afectivos” en las redes (Papacharissi 2016) al dar cabida a relatos confesionales e incluso a la filtración de los testimonios en sede judicial (“ritual de producción de verdad” Foucault 1998 en Balló y Oliva 2024).

Por ello se plantea un análisis desde los *Intermedial studies* (Bruhn y Schirmacher 2022; Scolari, 2023) que permita navegar en la complejidad del ecosistema digital desde donde se denuncia, informa y debate la violencia sexual en la España del consentimiento. Mediante la combinación de análisis de contenido y análisis crítico del discurso con perspectiva feminista, y siguiendo a Lazar (2007) al atender aspectos materiales y experienciales de las relaciones de poder, se trabaja la intermediación de un corpus compuesto por publicaciones en Instagram (@cfallaras), noticias y artículos de opinión en la prensa de mayor difusión, así como espacios de *infotainment* de los grandes operadores televisivos (RTVE, Mediaset y Atresmedia) en dos periodos: escándalo y dimisión de Errejón (octubre 2024); declaraciones judiciales y consecuencias de su filtración (enero 2025).

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Consentimiento sexual en la era digital: Una revisión sistematizada sobre su papel en la violencia sexual en línea

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Resumen

En la era de la hiperconectividad, el consentimiento sexual emerge como un concepto crucial y complejo en la lucha contra la violencia. La vertiginosa migración de las interacciones sexuales y románticas al ámbito digital ha desencadenado no solo nuevas formas de intimidad, sino también inéditas manifestaciones de violencia, planteando desafíos que acontecen particularmente en el *media* en cuanto a la comprensión, aplicación y salvaguarda del consentimiento sexual. Esta revisión sistematizada tiene como propósito fundamental examinar de manera crítica y exhaustiva cómo se conceptualiza, negocia y aplica el consentimiento sexual en los diversos y complejos entornos digitales contemporáneos, evaluando su potencial como herramienta efectiva para prevenir y abordar las múltiples manifestaciones de violencia sexual en línea.

Los objetivos específicos de la investigación se estructuran en cuatro dimensiones analíticas fundamentales: analizar de manera sistemática y crítica la literatura científica existente sobre consentimiento sexual en entornos digitales; identificar, categorizar y comprender las formas emergentes y en constante transformación de violencia sexual digital, examinando su relación intrínseca con los procesos de consentimiento; examinar y problematizar las estrategias actuales para implementar y comunicar el consentimiento en los diversos espacios y plataformas en línea; y evaluar rigurosamente la efectividad de las intervenciones basadas en el consentimiento digital para prevenir y mitigar la violencia sexual en línea.

La metodología empleada consistió en una búsqueda sistemática en la base de datos Scopus utilizando la siguiente combinación de códigos: ("sexual consent" OR "digital consent" OR "consent") AND ("digital environment" OR "online space") AND ("sexual violence" OR "Image-based sexual abuse" OR "digital sexual violence")

La búsqueda se realizó en "all fields" debido a la limitada cantidad de resultados en el filtro estándar ("article title, abstract and keywords"). Se obtuvieron 61 artículos, que posteriormente fueron filtrados utilizando palabras clave relevantes como "Sexual Violence", "Image-based Sexual Abuse", "Sexual Consent", "Technology-facilitated Sexual Violence", "Online Sexual Harassment" y "Rape Culture". El resultado final, que pasó a ser la muestra de análisis de esta investigación, fue de 12 artículos.

Los resultados preliminares indican una evolución en la comprensión del consentimiento en entornos digitales, pasando de modelos estáticos a enfoques más dinámicos y contextuales. Se identificaron diversas formas de violencia digital, incluyendo el abuso sexual basado en imágenes, la sextorsión y el acoso sexual en línea, todas ellas relacionadas con violaciones del consentimiento digital. Asimismo, se encontraron diversas aproximaciones para implementar el consentimiento digital, desde herramientas tecnológicas hasta

programas educativos y campañas de concientización. Los resultados sugieren que las intervenciones basadas en el consentimiento digital tienen potencial para reducir la incidencia de violencia sexual en línea, aunque se requiere más investigación para confirmar su eficacia a largo plazo.

Esta revisión sistematizada ofrece una visión integral del estado actual de la investigación sobre el consentimiento sexual en entornos digitales. Los hallazgos tienen implicaciones significativas para el desarrollo de políticas, el diseño tecnológico, la educación y la prevención de la violencia sexual en línea. Se proporciona una base sólida para futuras investigaciones y el desarrollo de intervenciones basadas en evidencia.

Para futuros estudios, se recomienda ampliar la muestra de análisis para obtener un alcance más comprehensivo de la literatura existente, lo que permitirá una comprensión más profunda y matizada del consentimiento sexual en entornos digitales y su papel en la prevención de la violencia sexual en línea.

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“Tinder es para adultos, nosotros usamos Instagram”: códigos afectivos, prácticas mediáticas relacionales y lenguajes sobre intimidad de las personas adolescentes

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Resumen

Plataformas y redes sociales como Instagram, TikTok o X son los sitios más visitados por la juventud para informarse, comunicarse e incluso conformar su identidad (Attwood 2018). Estos espacios digitales facilitan diversos procesos relacionales entre las personas y su entorno: chatear, enviar y consumir contenido, así como también realizar prácticas no previstas por las propias plataformas. De los diferentes procesos relacionales, este estudio se centra en mapear las prácticas, usos, códigos y significados que desarrollan las personas jóvenes en sus relaciones afectivas en entornos mediáticos a través de redes sociales.

Desde un enfoque basado en la teoría de usos y gratificaciones, que centra la perspectiva en la persona usuaria, esta comunicación presenta una investigación realizada entre 2021 y 2024 a través de una etnografía de plazos cortos (Pink y Morgan 2013). El estudio se llevó a cabo en cuatro instituciones educativas del área metropolitana de Barcelona, como parte del proyecto ‘Transmedia Gender & LGBTI+ Literacy’. Participaron 155 jóvenes de entre 14 y 23 años, con diversas identidades de género, orientación sexual, orígenes económicos, procedencias y religiones. El trabajo de campo incluyó talleres reflexivos y participativos, talleres de co-visionado y de creación audiovisual y entrevistas semiestructuradas.

Los resultados preliminares muestran, en primer lugar, que las personas adolescentes no sienten como propias o cercanas a su generación las plataformas de citas como Tinder o Bumble. Al contrario, las entienden como espacios para gente adulta. En cambio, utilizan redes sociales y plataformas no previstas para estos fines para mostrarse, flirtear, ligar y/o construir relaciones. Se observa la creación de lenguajes y rituales propios para la construcción de relaciones afectivas en aplicaciones como Instagram y en funcionalidades como AirDrop (Apple), usado para enviar fotografías o números de teléfono a personas desconocidas que les atraen. Asimismo, también se observa una estratificación de la privacidad por plataformas, con usos tanto públicos como privados en redes sociales, y diferentes grados de intimidad relacional: X para pensamientos íntimos; TikTok para compartir contenidos o intercambiar usuarios de Instagram; Instagram para ligar y WhatsApp para consolidar relaciones iniciadas en Instagram.

Algunas de las conclusiones extraídas de lo analizado apuntan hacia la centralidad de Instagram en la gestión de relaciones afectivas entre iguales. Sin embargo, el estudio también señala otros espacios donde la adolescencia conoce personas nuevas y, también, donde consolida relaciones después de pasar por Instagram, como por ejemplo WhatsApp, Omegle, Discord o Tiktok. Además, se definen circuitos y códigos compartidos para la gestión de estas relaciones a través de las redes sociales. Las personas adolescentes se mueven de unas plataformas a otras a lo largo de la construcción de las relaciones, siguiendo rituales compartidos y aprovechando las potencialidades y las *affordances* de cada plataforma para los diferentes estadios de la relación.

Con ello, esta investigación pretende ahondar en el conocimiento sobre cómo las personas adolescentes habitan y experimentan estos espacios digitales para construir intimidad y relaciones afectivas. Se dedica espacio también a analizar su capacidad de agencia para protegerse, evitar riesgos y establecer unos códigos comunes que les guían en el proceso. Aunque el espacio digital en el que el estudio se ubica es altamente cambiante, analizar las prácticas, usos y significados de la adolescencia puede ayudarnos a entender sus inquietudes y necesidades en temas afectivos, así como las dinámicas relacionales que surgen en estos entornos digitales entre individuos. Se trata de relaciones atravesadas por diferentes dinámicas de poder e influidas no sólo por la arquitectura digital de cada plataforma, sino también por cuestiones estructurales como el género y la orientación sexual.

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Reified postmodernism and gender studies

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Abstract

This paper examines epistemological concerns within gender studies through the lens of what Pluckrose and Lindsay (2020) term "reified postmodernism." According to these authors, reified postmodernism (RP) has contributed to radical relativism and skepticism regarding knowledge, truth, and science. This shift towards RP has fostered a "post-truth" (Flood 2016) environment where emotions and subjective experiences often supersede empirical evidence in shaping opinions. Within certain academic and activist circles, the principles of postmodernism have solidified into rigid dogmas, underpinning ideologies like Critical Social Justice Theory and what is colloquially known as "wokism." This evolution towards RP demonstrates how postmodernism has transformed from a philosophical critique into a set of applied principles and then into a reified worldview that informs contemporary social and political movements.

Postmodernism operates on two primary principles: the postmodern knowledge principle and the postmodern political principle. The knowledge principle posits a fundamental skepticism about the possibility of attaining objective truth, emphasizing that knowledge is always socially constructed. The political principle, conversely, asserts that society is organized into systems of power and hierarchies that determine what can be known and how knowledge is disseminated. These principles lead postmodernism to prioritize the narratives and perspectives of marginalized groups, questioning the adequacy of Enlightenment ideals, liberalism, and science. This approach challenges traditional hierarchies of knowledge and power, advocating for a more pluralistic understanding of truth and morality.

While postmodernism has made valuable contributions by questioning power structures and drawing attention to the experiences of marginalized groups, its emphasis on the subjective and socially constructed nature of all truths has weakened the foundations upon which factual debates and scientific consensus are built. Pluckrose and Lindsay contend that certain activist scholarships have taken the critical insights of postmodernism and transformed them into an uncritical ideology. They believe this reification undermines the pursuit of truth, reason, and productive dialogue, contributing to a more fractured and intolerant society.

Reified postmodernism has significant implications for gender studies. Specifically, according to the authors, it entails a deconstruction of biological sex, prioritizing subjective experiences of gender identity over material and biological realities. This, they argue, has consequences for women's rights by undermining the relevance of biological sex. Furthermore, RP leads to an overemphasis on power dynamics, an excessive focus on intersectionality, and a tendency to prioritize activism over academic rigor. This results in a devaluation of evidence and reason in favor of ideology and personal narratives.

It is crucial to acknowledge that the criticisms leveled by Pluckrose and Lindsay have been widely debated and contested. Their perspective is highly controversial, and many scholars in gender studies reject their characterization of the field. They argue that Pluckrose and Lindsay misrepresent the complexities of postmodern thought and fail to recognize the valuable contributions it has made to understanding gender. Understanding both their arguments and the responses to them is essential for a balanced comprehension of contemporary debates surrounding gender studies.

The final goal of this paper is to stimulate debate on these fundamental issues. Is it possible to approach gender studies from a position of moderate realism (Sokal 2018; Sokal and Bricmont 1998). What are the consequences? How would it differ from the reified postmodern perspective? Moderate realism would acknowledge the limitations of human knowledge while affirming the existence of an objective reality that can be reliably apprehended, independently of the subject. For moderate realism, the correspondence between a statement and reality exists independently of the subject, language, culture, or systems of power; this relationship is the basis of knowledge. In democratic societies, open dialogue and critical thinking are crucial for identifying shared objectives among diverse beliefs and values. It requires a collaborative process to understand the complexities of human nature. A perspective that views knowledge purely as a social construction can hinder the establishment of common ground and shared understanding among different worldviews. Moreover, emotional reasoning can override rational deliberation, prioritizing intuitions and initial judgments over objective evidence and sound arguments.

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