Communication Papers
Media Literacy & Gender Studies

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EDITORIAL

EDITORIAL número 25 Communication Papers
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Editora Communication Papers

Este nuevo número de Communication Papers aparece como el número del "cambio"en varios sentidos. *Cambio* en su equipo editorial con la incorporación de personas por su talento en la gestión, la reconocida capacidad investigadora y, lo más importante, que son buena gente. En esta nueva era, continuamos manteniendo nuestro compromiso de estar abiertos a innovaciones y diversas perspectivas, confiamos en que ustedes, nuestros valiosos escritores y lectores, enriquecerán aún más nuestra revista con sus contribuciones a este proceso de *cambio*. Pero también el cambio porque es una realidad ineludible en la vida, y en este número exploramos, a fondo, sus efectos en la ciencia, la tecnología, la cultura, la sociedad, los medios y en nuestras vidas.

En este contexto, nuestro objetivo es expandir los límites de los ámbitos científicos mediante un enfoque interdisciplinario. Cada uno de los miembros que integra el equipo editorial, en su respectiva disciplina, contribuirá a ampliar el alcance de nuestra revista e integrar nuevas temáticas. Compartimos la convicción de que, con su apoyo, estimados lectores y escritores, alcanzaremos nuevas cotas de prestigio y visibilidad. Creemos que este renovado comienzo, impulsado por el cambio, tendrá impactos significativos en el mundo de la ciencia y en nuestra sociedad, y nos alegraría contar con su participación en este proceso. Por supuesto, expresamos nuestro agradecimiento infinito a la Dra. Nuria Puig, que hasta el momento presente era la editora adjunta, por su inestimable contribución a la calidad y difusión de Communication Papers.

Este número presenta nueve artículos, seis en inglés y tres en español, que abarcan estudios de medios y comunicación en Turquía, Ecuador, Argentina, Rumania y Alemania. Asimismo, hay que destacar que, algunos de los trabajos que se incluyen en esta edición, fueron presentados en la quinta edición del Congreso Internacional CONGÉNERE, celebrado en la Universidad de Girona los días 4, 5 y 6 de octubre de este año. Posteriormente, y como no puede ser de otro modo, cada uno de estos ha sido sometido al proceso de evaluación correspondiente. Cabe destacar que el Congreso CONGENERE se ha consolidado como un espacio de reflexión y debate sobre las cuestiones de género en distintos ámbitos y en el que participan investigadores e investigadoras de distintos países del mundo. En este sentido, Communication Papers es una oportunidad para que sus trabajos tengan una mayor visibilidad en la comunidad científica, y para nosotros es un placer ser partícipes de las investigaciones que se están llevando a cabo.

Abrimos este número con el artículo de N. Tuğçe Biga titulado "The reflection of the struggle against male violence on digital platform TV series: Hükümsüz and Mezarlık". En su estudio, Biga examina dos series de plataformas digitales desde una perspectiva feminista, considerándolas herramientas que desafían la dominación masculina. Biga analiza las representaciones de estos dramas en términos de roles de género, responsabilidad del perpetrador, descripción de la victimización femenina debido a la violencia masculina, políticas de feminicidio, responsabilidad estatal y esfuerzos para combatir la violencia masculina.

El segundo artículo de investigación de este número pertenece a Dadakhonov Azamjon Oltmishevich de Alemania. Dadakhonov analiza diferentes enfoques teóricos en el campo de la alfabetización mediática e informacional (AMI) bajo el título "Theoretical approaches to Media and Information Literacy in Foreign Aid Projects (Model for Central Asian countries)". El autor examina el papel de estos enfoques en la mejora del nivel AMI de la población, así como el papel de las organizaciones donantes extranjeras en los países de Asia Central para aumentar la efectividad de sus subvenciones y proyectos en el campo AMI.

El tercer artículo del número pertenece a Ceren Saran y se titula "Digital Platforms and Media Use: An Exploratory Research on Trust, Gender Stereotypes and Bias in Turkey". Al diseñar esta investigación para adentrarse en el uso de los medios digitales, Saran pretende comprender qué tipos de estereotipos y prejuicios encuentran los usuarios en las plataformas digitales. Para ello, entrevista a un grupo de estudiantes universitarios internacionales en Turquía sobre sus experiencias en diversas plataformas digitales. Saran ha observado que, además de la discriminación de género, en las plataformas digitales se producen otras formas de discriminación social.

El cuarto artículo de este número está a cargo de Carmen Neamțu, quien se adentra en el periodismo local rumano. Con el título "Romanian local journalism. An increase in sarcasm, allusive speaking and abusive quotes", Neamțu destaca la importancia de los medios locales en la sociedad. Su artículo examina el lenguaje utilizado por los periodistas, ofreciendo una visión valiosa sobre las complejidades de la comunicación en el contexto de los medios locales.

El quinto artículo es una colaboración entre Aybike Serttaş, Övünç Ege, Betül Çanakpınar y Afife İclal Bedir. El estudio, titulado "Sexism and the Commodification of Women in Media: A Critical Analysis", tiene como objetivo investigar el problema generalizado del sexismo en los medios y su papel en la mercantilización de las mujeres. Desde una perspectiva crítica, busca descubrir los mecanismos subyacentes que perpetúan los estereotipos dañinos y la cosificación de las mujeres en los productos mediáticos, arrojando luz sobre las consecuencias para las percepciones sociales y la igualdad de género.

El sexto artículo, a cargo de Çağla Çavuşoğlu-Üstün, lleva por título "The Representation of Minority Women in Turkish Streaming Media: The Case Study of Kulüp". La autora pretende mostrar la representación de mujeres de comunidades étnicas y religiosas minoritarias en Turquía. Analiza las representaciones de mujeres judías sefardíes y griegas en los medios turcos a través de una serie emitida en Netflix, eligiendo el caso de estudio de Netflix's Club para su análisis cualitativo, centrado en la conceptualización de la representación de las minorías.

El séptimo artículo del número es una colaboración entre Julio Adolfo Bravo, Andrés Sebastián Murillo, Antonı Vaca Cárdenas y Carlos Larrea Naranjo. Este trabajo, titulado "La minga como práctica comunicativa que orienta la transformación social de los indígenas de Chimborazo, Ecuador", refleja cómo la minga, como práctica comunicativa, permite transformar la realidad de los habitantes de los barrios Tixán y Totorillas en el estado ecuatoriano de Chimborazo.

El octavo trabajo de nuestro número es de Diego Montenegro, titulado "Exclusión de la Mujer en el Liderazgo y la Participación Empresarial". En su estudio, Montenegro analiza los componentes esenciales para lograr una mayor igualdad de género en la gestión empresarial, desde el propósito hasta la adopción de tecnologías, así como los elementos de una cultura organizacional una vez establecidos los resultados cuantitativos.

El último trabajo de esta edición es de Helga Mariel Soto y lleva por título "Feminismos en las aulas de la FADU: políticas de género y diseño textil en Argentina". Soto destaca numerosos ejemplos del ámbito de los estudios de género y la historia textil que resaltan el papel de los textiles como herramienta en la lucha feminista, indicando que este fenómeno ha cobrado relevancia en los últimos años, especialmente en movimientos latinoamericanos, liderados por Argentina en la legalización del aborto. En este contexto, el estudio de Soto se centra en analizar el impacto en la carrera de diseño textil de la Universidad de Buenos Aires, abriendo el camino para que los futuros diseñadores exploren cómo responden al panorama político feminista e integren estas perspectivas en sus proyectos.

Agradecemos nuevamente a todas y todos que han hecho posible que el número 25 de Communication Papers vea la luz, por haber compartido sus trabajos y estudios, y a quienes han realizado, desinteresadamente, su aportación en la revisión y evaluación de su contenido científico. Confiamos en que este número se convierta en un recurso valioso para toda la comunidad científica y que disfruten con su lectura.

The reflection of the struggle against male violence on digital platform TV series: *Hükümsüz* and *Mezarlık*[1]

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"Isn't the real life of women so different from fairy tales? Cinderella drops her shoe while running away from the ball, and in reality women run away from their murderer" (Hükümsüz; season 1, episode 7).

Abstract

On digital platforms, works challenging patriarchal ideology are becoming increasingly available. Notably, the television series 'Hükümsüz,' which premiered on the Exxen platform in 2021, and 'Mezarlık,' which made its debut on Netflix in 2022, have emerged as groundbreaking projects shedding light on the alarming surge in femicides in Turkey in recent years. Both 'Mezarlık' and 'Hükümsüz' address critical issues: the former reveals the involvement of the police and the state in the murders of women, while the latter underscores the role of gender inequality in femicides and questions the patriarchal system. This study takes a feminist perspective to examine these series as vehicles that challenge male dominance. The representations within these dramas are analyzed concerning gender roles, perpetrator accountability, the portrayal of female victimization due to male violence, the politics of femicide, state responsibility, and efforts to struggle male violence. Utilizing textual analysis, a qualitative research method, it becomes evident that these series are intentionally crafted to subvert the prevailing patriarchal ideology.

Keywords: male violence; digital platforms; TV series; Hükümsüz; Mezarlık

1. Introduction

The second-wave feminism argument, "*the private is political*," can be seen as a turning point in women's history (Gürkan, 2020). Since many domestically harmful situations, especially "violence" as a phenomenon that highlights gender power disparities, now exist. The issue of violence, which is confined to the private sphere as a domestic issue, expressed in our culture with the words "an arm is broken but remains in the sleeve", will be brought into the public sphere and discussed by feminists. Violence, which is used by men to establish their dominance over women and to subjugate them in the patriarchal system, takes the form of physical, sexual, and economic control, and humiliation, which reduces women to subservience and makes them reliant on men (Yarar, 2015: 21). When the woman refuses to submit to the man, in another sense where he is unable to establish his dominance over her or, to put it another way, carries it to the highest level, he could kill her.

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1   This paper was presented at the International Conference Congenere 2023 in Girona.

As Radford and Russell point out, violence against women is linked to their gender, and this long-term violence can have fatal consequences (Campbell & Runyan, 1998: 347). With a straightforward question, Canadian novelist Margaret Atwood determines how women experience the threat of being killed. Atwood asks what aspect of the opposite sex makes a woman and her friend, feel most threatened. While her male buddy fears being mocked by women, women fear being killed by men (Caputi & Russell, 1992: 13). In her book *Dead Women's Hometown*, Burçe Bahadır uses a woman's experience to illustrate this situation: "Let a woman believe a man if he threatens to kill her" (Çavlin, 2020: 378-379). Masculine power is a component of state power in this social framework founded on unequal power relations between the sexes. In the patriarchal social order, the state is empowered to determine who is entitled to live, whose life is valuable, and who is worthless. We are dealing with a system where the state defends men in many ways while they murder women for reasons such as upholding their honor, tradition, or even out of jealousy. While women who do not accept gender roles and do not conform to norms are punished by men, the patriarchal state that protects them can side with men in this punishment process.

Seda Kurt's killer[2], whose case I followed after she was murdered by her lover in 2019, was only apprehended thanks to the Women's Defense Network's involvement. The fact that the murderer was only apprehended thanks to the women's movement's assistance amply demonstrates the state's attitude regarding the crimes committed. The fact that femicide has escalated in Turkey over the past few years is also a sign of the political establishment's responsibility, as seen by the claim that "femicide is political". Violence, according to Ertürk (2015: 18–19), "*increases even more when the government is shaken, persuasion mechanisms fail, and tensions between alternative, competing segments of society rise*". The dominant family structure also broke down and the gender aspect of violence became more evident with the destabilization of the nation-state following the Cold War, the dissolution of the normality imposed by the state, and the destabilization of power in the private/public arena. Violence against women also rose in tandem with women's rights demands. Turkey left the Istanbul Convention[3], a crucial international accord to address violence against women, by presidential decree in 2021, increasing the accountability of governmental agencies in such incidents of assault.

The media, which occasionally uses language and imagery that legitimizes this violence, is one of the mechanisms behind it, along with political power contributing to violence against women. When violence that sows fear and demands total submission to authority is depicted on television, according to Gerbner (2014: 341), it is related to "social norms and relationships, about goals and means, about winners and losers, about the risks of life and the price paid for breaking society's rules". It makes several points. In this context, the hegemony of the patriarchal order is reinforced by the reproduction of violence against women in the media. As Wykes & Welsh (2009: 14) point out, women are portrayed as responsible for their deaths in media reports about femicide. This is how the report on Sara Thornton's

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2   In front of her 4.5-year-old child, Seda Kurt's boyfriend killed her in Avcılar, Istanbul, in 2019. After the murder, the accused fugitive Ercan Akkas left the country and was gone for a while. The fight of the women's defense network led to the discovery of an eyewitness in Georgia who was then brought to Turkey to give testimony. The court decided to extradite the offender to Turkey as a result of the witness' testimony. However, soon after the eyewitness account, it was revealed that the defendant/perpetrator Akkaş, who was detained in Georgia, had passed away. The struggle of the feminist movement has aided in the murder's investigation.

3   (2) "The Convention on Preventing and Combating Violence against Women and Domestic Violence is a major human rights treaty establishing comprehensive legal standards to ensure women's right to be free from violence".

murder by her former policeman husband was put together in the Guardian newspaper. The news about Thornton includes Sarah's abortions, how she spent her earnings, her previous marriage, her attempts at success, her mental illness, her career, her trips to conferences and her dislike of underwear. Thornton was declared guilty by the media both for these qualities and for being too liberal, too independent, and too feminist. As can be seen, the media portrays femicide and male violence as a continuation of the patriarchal ideology. Instead of defending the victim and exposing the offender, it justifies masculine violence (Çavlin, 2020: 386). This scapegoating of women and justification of violence are both conceptual constructs that represent patriarchal ideology.

Ideology, however, can also be represented at the level of representations that express the interests of the lower social strata and enable them to define themselves in the political sphere rather than just as an illusion that hides the historically and socially established inconsistencies in reality. Hegemony is constituted at this level, according to Sancar (1997: 30). The attempt of the dominant class to establish hegemony as a means of domination and a way of consenting to the system sometimes meets with resistance and instability. The dominant ideology constantly encounters resistance that "consistently contradicts the picture that the dominant ideology draws of itself and its social relations" as it attempts to re-establish social order (Fiske, 2003: 225). By building a counter-hegemony in the areas of language practices, cultural values, habits, and ritual activities, this resistance is accomplished (Eagleton,1996:165). In the words of Foucault, "Where there is power, there is resistance". No power relationship represents total superiority; thus, it always contains forces that are hostile to it and might even work to destroy it. Using the democratized message delivery of mass communication by countercultural groups can also liberate classes that will fight against the hegemonic ideology. Many feminist theorists also find this concept of resistance within power relations beneficial; (Mills, 2003: 125; Oskay, 2000: 337) argues that problems arising from social, political and cultural forces can only be solved by socio-political intervention and resistance (McPhail, Busch, Kulkarni, Rice, 2007: 818-820 cited: Yarar, 2015: 20). In addition, the media's reporting on women who have been murdered and subjected to violence, as well as various institutions' discourses on the issue, have increased awareness of the violence that women endured (Yüksel-Kaptanoğlu, 2020: 7). The possibility of resisting violence is also reflected in some of the dramas that are broadcast on digital platforms belonging to the media. The feminist perspective in crime series is revealed in this context by Gray Cavender and Nancy C. Jurik's (2017), *Feminist Themes in Television Crime Dramas* and Jessica Ford, and Amy Boyle's (2021) *The Emotional Detective: Gender, Violence, and the Post-Forensic TV Crime Drama*. According to Cavender and Jurik's (2017) research, the feminist crime genre emerges with the representation of women as police officers or private detectives. These series build a woman-centered narrative genre by touching on social issues related to women. However, Ford and Boyle (2021) contend that even though crime shows with female detectives sometimes take a sexist, sometimes postfeminist, sometimes feminist, but generally ambivalent approach to women, emotions, violence, and investigative labor, the shows have a woman-centered narrative that looks into violence against women. The subject of this research Hükümsüz, a television series that premiered on the Exxen[4] platform in 2021, and Mezarlık, a series that premiered on Netflix

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4   Acun Ilıcalı, the proprietor of Acun Medya, established the digital broadcasting platform Exxen, which debuted in 2021. Ilıcalı explained the founding story of the platform as follows: "Young people and kids are seen holding

in 2022, both brought attention to the subject of women being murdered, which has been more prevalent in Turkey in recent years. They are innovative productions that address this issue in this way. The *Hükümsüz* series, which questions patriarchy and tells the story of femicide from a political perspective, and the *Mezarlık* dramas, which also reveal the role of the police and the state in the killing of women, are examples of productions that are examined in this study as being critical of the dominant ideology. The study seeks to answer the following research questions:

(i) Whether or if the dramas *Hükümsüz* and *Mezarlık* discuss violence against women in the context of sociocultural gender power dynamics or as a personal matter?

(ii) Do digital platforms give performances that challenge patriarchal hegemony more opportunities?

(iii) Do dramas concerning femicide have a structure that runs counter to the prevalent patriarchal worldview, depending on the feminist perspective?

In this study, a comprehensive analysis of the series was conducted using parameters that encompass gender roles in dramas, the accountability of the perpetrators, the portrayal of female victimization in cases of male violence, the underlying politics of femicide, the state's responsibility, and approaches to combating male violence. Simultaneously, in-depth interviews were conducted with representatives from women's organizations such as *Mor Çatı Kadın Sığınağı Vakfı, Kadın Savunma Ağı, Kadın İşçi, Ekmek ve Gül,* and *Üniversiteli Kadın Kolektifi.*

2. State-Media Relations, the Feminist Movement and the Fight Against Femicide

Women face significant risks, as exemplified by a woman interviewed by Burçe Bahadır (2014) for her book *Kadınlar Memleketi*, who emphasized the need for women to take threats seriously (Çavlin, 2020: 379). The increasing incidence of femicides in today's society is not detached from the prevalent culture of violence. Ertürk (2015: 18–19) attributes the surge in violence, particularly from the last quarter of the 20th century, to the breakdown of persuasive processes and escalating tensions among different societal sectors. Power dynamics in public and private spheres are waning, leading to blurred lines of normality defined by the hierarchical nation-state power. In this context, violence becomes a central tool for competing power entities and assumes a dominant societal role. The dissolution of the traditional family structure has exposed the gendered aspect of violence. While women increasingly assert their rights, violence against them is on the rise. Throughout history, violence against women has served as a means of social control over the female body, normalization of gendered labor, and the subordination of women. Consequently, the dominance of men over women and the embedded gender hierarchy results from unequal gender relations (Ertürk, 2015: 32-33). Violence is a significant component of masculinity, employed to gain acceptance, respect, or resolve problems. Additionally, men exercise control and dominance over women through physical, sexual, economic manipulation, and psychological abuse (Türk, 2015: 91; Yarar, 2015: 20).

Men who cannot control women resort to extreme violence and revoke their right to life. The term femicide, which refers to the killing of a woman as a result of gender discrimi-

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phones and tablets and watching content on them. My goal is to get into these devices. We'll employ a distinct montage and quick, concise content" (Hürriyet, 2020).

nation, was first used by Diana Russell when she testified about femicide at the International Tribunal on Crimes Against Women in Brussels in 1976 (Widyono, 2008: 7). Despite being used throughout this time, the phrase was not defined. The term femicide was defined in 1990 by feminist American cultural studies professor Jane Caputi and feminist writer and activist Diana Russell as "the killing of women by men motivated by hatred, contempt, pleasure, or a sense of possession of women". In 2001, Roberta Harmes and Russell referred to femicide as "the killing of women by men because they are women". As a result, the phrase has evolved to embrace all manifestations of male sexism and is no longer just used to express anger (Russell, 2008: 27).

The political nature of violence against women and femicide has been demonstrated by linking it to sexism. As a result, the problem can only be remedied with the rise of the feminist movement and the development of a gender-based perspective. Since the 1980s, feminists have made significant progress in the eyes of nations and the international community. The Nairobi Conference, a civil society gathering in 1985, was the first to bring the issue of violence against women to the world's attention. The conference's final text stressed that ending violence in both the public and private spheres was the only way to bring about peace (Ertürk, 2015: 70). The 1993 Vienna Conference, which determined women's rights as human rights (Quote from Joachim, 1999: Kurtoğlu, 2020: 35), paved the way for violence against women to be considered a crime against humanity. Combating violence against women was outlined as a strategic priority during the Beijing Conference in 1995. With the help of the feminist movement in the 1990s, significant strides toward women's rights were made in Turkey. Local progress in the battle against violence against women was made in 1990 with the formation of the General Directorate for the Status and Problems of Women and Turkey's ratification of CEDAW (Kurtoğlu, 2020: 35). In the 1990s, independent women's movements and feminist formations had a significant impact on the founding and formulation of policies at organizations like *KAMER, Kadın Dayanışma Vakfı* and *the Mor Çatı Kadın Sığınağı Vakfı* (Ülker, 2020: 116).

Particularly significant actions in the fight against violence against women include the Istanbul Convention (2014) and Law No. 6284 on the Protection of the Family and Prevention of Violence Against Women (2012). The Istanbul Convention is unquestionably significant since it is the first convention to define gender-based violence against women as "violence against women because they are women or that disproportionately affects women" (Yüksel-Kaptanoğlu, 2020: 14). There are laws that the state was compelled to pass and agreements reached under the influence of the women's movement. However, these are insufficient (the Istanbul Convention was withdrawn in 2021). In order to effectively address femicide and violence against women, the state must take more proactive measures. Marcela Lagarde, President of the Mexican Special Femicide Commission in 2004, emphasized the primary responsibility of the state for femicide and defined femicide as a state crime. Lagarde suggests that femicide is a result of "the state not providing any guarantees to women and not creating any security conditions for their lives in society, at home, even in work and recreation areas" (Special Commission on Femicide cited by Widyono, 2008: 10-11).

Therefore, violence against women cannot be called an issue above politics, as stated by Derya Yanık, who serves as the Minister of Family and Social Services in Turkey (T24, 2022). Because, as Foucault stated, the state "constitutes an important element of the

biopower mechanism with its ability to centralize and coordinate". The State must assume responsibility for femicide by creating methods to monitor on potential offenders, safeguard victims, and maintain their survival (Ecevitoğlu, 20212: 461). However, while femicides have been increasing in Turkey in recent years, it is clear that the government is powerless to stop the killings. Moreover, statistics on women dying due to male violence are not officially compiled and disclosed to the public. Domestic abuse and male violence are not even listed as causes of death by the Turkish Statistical Institute. Furthermore, data only provide scant details regarding the number of women killed. Studies on the risks and priority groups that must be known to avoid violence have not been conducted (Çavlin, 2020: 373-374). As a result, the state legalizes this status by judicial rulings and social customs which specify that women are legally dependent on men. After the murder, neither a femicide statistic nor a battle strategy is implemented to deal with this circumstance. *The Male Violence Report of the Independent Communication Network Bianet* and the data reports of the *Kadın Cinayetlerini Durduracağız Platform* are, in this perspective, the most significant data sources addressing femicide in (Bianet, 2019 and Kadın Cinayetlerini Durduracağız Platform, 2019 cited: Çavlin 2020: 374). Bianet's male violence tally only includes women reported in the press and lost their lives due to male violence.

While the media plays a pivotal role in shedding light on femicides and bringing them to the public's attention, it is essential to recognize that these incidents are often framed through a patriarchal lens in media reporting. Instead of unequivocally siding with the victims and holding the perpetrators accountable, media narratives sometimes rationalize male aggression (Çavlin, 2020: 386; Yüksel-Kaptanoğlu, 2020: 7-8). It is worth noting that violence against women can be exacerbated when the media perpetuates gender inequality through its representation (Aslan & Kırışkan, 2022: 100)

3. Shattering Patriarchy in Dramas on Digital Platforms

In traditional media, works challenging the dominant ideology are often marginalized; however, digital platforms have provided a more inclusive space for such productions. Productions that address themes related to sexual freedom and gender equality have gained prominence in the realm of digital series, effectively challenging patriarchal norms. These digital platforms offer more flexibility in presenting diverse narratives and challenging conventional norms (Oduncu & Karaduman, 2021: 84).

Digital platforms, which cater to a different audience than traditional television, are more receptive to innovative and groundbreaking content that spans various genres (Deniz Şaşmaz Oflaz, interview dated October 25, 2021; cited: Özbulduk, Kılıç 2022: 38). These platforms showcase the extraordinary lives of individuals from diverse backgrounds, including those with marginalized identities based on factors such as religion, class, and gender (Özsoy, 2022: 241). These platforms strive to create content that is distinct from what is available on traditional television, aiming to attract a unique and engaged audience (Şenyüz, 2022: 47).

Moreover, the absence of strict regulatory authority such as RTÜK on digital platforms provides more freedom for storytellers to explore a wide range of themes and genres (Oduncu & Karaduman, 2021: 80). Screenwriters and industry experts have noted that digital platforms allow for the depiction of non-family stories, anti-heroes, unconventional narratives, and styles that liberate creative expression (Oduncu & Karaduman, 2021: 80).

While digital platforms offer greater creative freedom, it's important to note that RTÜK has the authority to intervene with on-demand internet broadcasts, as introduced in Law No. 6112's 2018 addition of Article 29-A. RTÜK has recently increased its inspections of on-demand internet broadcasting and can take punitive measures for content that contradicts national values, moral standards, and the principle of protecting the family. For example, the series "Elite+" on Netflix and an episode of "Love, Victor" on Disney+ were fined for perceived violations of these principles (Bianet, 2023).

Despite RTÜK's interventions, digital platforms continue to host productions that challenge traditional gender conventions, particularly those that center around LGBTI+ stories. These foreign productions have influenced Turkish TV series, contributing to a transformation in women's portrayals in media. Strengthening the women's movement has led to more diverse, empowering, and realistic depictions of women in TV series. These portrayals help dispel preconceptions and sexist attitudes, tell women's stories, and reinforce a feminist perspective. Turkish TV series are also evolving, showcasing women as strong, independent, and unbound by societal norms. Notable examples of local productions featuring strong female characters include Netflix's "Fatma" and "Yakamoz 245," BlueTV's "İlk ve Son," and Exxen's "Hükümsüz".

This evolving landscape in the media is intricately tied to the feminist movement and the progress it has made in terms of gender equality and women's rights, as media representations transform in response to these societal changes. Women in TV series are no longer solely portrayed as helpless and passive, but also as empowered individuals who break free from traditional norms, reclaim their freedom, and become the protagonists of their own lives. The depiction of strong, resilient female characters is becoming a prominent theme in both digital and traditional media, reflecting the growing influence of the women's movement in Turkey.

4. *Methodology*

This study uses textual analysis from a feminist perspective to examine "how rhetorical-formal devices structure gender difference and what views are expressed about the relationship between men and women in the series" (Pravadelli, 2006: 146; cited: Lopez, 2018: 279). In this context, the TV series Hükümsüz and Mezarlık, which tell the story of femicide and highlight asymmetrical power relations, are examined. The narrative in the TV series are divided into four categories: (i) gender roles in dramas, (ii) the responsibility of the perpetrator and the victimization of women in the representation of male violence, (iii) the politics of femicide and the responsibility of the state, and (iv) practices of combating male violence.

Members of feminist women's organizations who have viewed the series were also interviewed. Organizations such as *Mor Çatı Kadın Sığınağı Vakfı, Kadın Cinayetlerini Durduracağız Platformu, Cinsel Şiddetle Mücadele Derneği, Cinsiyet Eşitliği İzleme Platformu, Kadın İşçi, Ekmek ve Gül, Mor Dayanışma, Kadın Savunma Ağı, Üniversiteli Kadın Kolektifi,* and *KADAV* were contacted as part of this study. Five representatives or members from these women's organizations, specifically *Mor Çatı Kadın Sığınağı Vakfı, Kadın Savunma Ağı, Kadın İşçi, Ekmek ve Gül,* and *Üniversiteli Kadın Kolektifi,* expressed their willingness to watch the series and participate in the research. The interviewee from *Ekmek ve Gül* has only viewed "*Mezarlık*". The representatives and members of these women's groups were questioned on the following topics:

-What can you say about gender roles in the TV series *Hükümsüz* and *Mezarlık*?
-How is violence against women represented in *Hükümsüz* and Mezarlık TV series which are broadcast on digital platforms?
-Is there an emphasis on the political nature of femicide in these TV Series? Is violence viewed as a personal issue or a societal one?
-Do you believe that the police are preventing violence against women as that seen in the television series *Mezarlık*?
-Which attitude is shown in the TV series toward the sentencing of the male offender? How does the TV series depict the state's and the criminal justice system's perspectives on this matter? How would you assess the similarity or difference between the TV show's situation and the actual world?
-How would you evaluate the fight against femicide in these TV series?
-How do you relate the presence of these series on digital platforms to the struggle of the women's movement?

This approach allows us to assess the extent to which the representations and discourses in the series, analyzed from a feminist perspective, align with the viewpoints of the members of feminist organizations regarding the series. Furthermore, the study will explore the correlation between the recent surge in the feminist movement in Turkey and the media's role as a potent tool in the fight against femicide.

Findings and Discussions
(i) Gender roles in Hükümsüz and Mezarlık

In the series "*Hükümsüz*" and "*Mezarlık*," the majority of the main characters are female, and these series address the issue of femicides in society. In both series, "Hükümsüz"and "Mezarlık," the traditional sexist outlook is challenged through characters who defy the societal norms assigned to women. Instead of conforming to the passive victim roles often portrayed in traditional narratives, characters like Esma, Filiz, and Önem actively take charge in investigating and seeking justice for women who have been killed. For instance, Filiz, who embarks on the journey of studying law in her 30s to identify and prosecute her sister's killers, and Esma, who is determined to bring her father's killers to justice after human traffickers murdered him, serve as strong female role models within these series. Additionally, Önem, who leads the Superintendent Special Crimes Unit in the "*Mezarlık*" series, tenaciously pursues the perpetrators of crimes against women while upholding the law.

The series showed a strong female profile, according to the representatives of the women's organizations interviewed; however, they also pointed out that the women in the series were split into saviors and victims. The members assert that women who act in conformity with social norms and who are not morally judged by society are those who are portrayed as victims. The Mor Çatı member claimed that Hükümsüz is where this issue is most obvious. These series could not include representation for women like the slain trans woman Hande Kader[5] or the sex worker. Therefore, despite efforts to change the way that gender is perceived, it is clear that the stories still reflect this.

Both series contrast traditional notions of femininity and masculinity, and this can be

5   Hande Kader, a 23-year-old transgender woman and well-known LGBT activist.

seen in their respective discourses. Instead of being depicted in family life, the women in the series are women who go out into the public area and actually exist there. The most significant individuals in the life of the characters are their female companions, with whom they express solidarity, not their male partners, from whom they receive support. The friendships between Esma and Filiz, Önem and her daughter Sofia, and forensic medicine expert Feriha serve as the series' central pillars of female solidarity. The starring women are acutely conscious of the social pressure and discrimination they face on account of their gender.

In series, it is frequently stressed how gender inequality in society limits, subordinates and devalues the lives of women. The reactions of female characters to violence are also mirrored in the series, which portrays violence as a social phenomena brought on by this discrimination. When Serdar, one of the police officials, suggests that the murderer in one of the femicide incidents in Mezarlık might be a woman, Sofia reacts negatively to the patriarchal system by saying the following: "*Woman murdered woman. Case resolved. The patriarchal order has not been eliminated, in other words*".

The interviewers also claimed that the series highlighted the solidarity of women. The member from Kadın Savunması provided the following insight into his viewpoint on the matter: "*We see how women show solidarity with one another and how that sisterhood can be built, especially in the series Hükümsüz. These series also highlight the social exclusion and subordination of women, as well as the impact of their traditional feminine responsibilities in the home*". The Mor Çatı member likewise highlighted the same point: "The idea that women would comprehend one another was evident in both series, although it was more common in the Hükümsüz. In the television series where violence against women is depicted as a widespread social issue, women's solidarity makes it possible to bring the situation to a successful conclusion. For instance, the female police officer makes sure that a report is kept on the violence in the Hükümsüz series' police station scene whereas the male cop does nothing. Thus, the female police becomes a part of women's solidarity. Actually, the female police officer makes sure the wife who killed her husband receives better treatment. There is a similar scene in Mezarlık. For instance, when a woman is murdered, male police officers may speculate that a woman committed the crime, and the other female police officer—a hacker—may respond in like. These series demonstrate how, despite their efforts to stop femicide, men never absorb the problem and, whether deliberately or unconsciously, defend the perpetrators". Kadın İşçi participant claimed that the two series do not portray strong women as working at their jobs, caring for their children, or having happy marriages. According to the participant, being a strong woman means showing solidarity with other women, which is what the character Birce in Mezarlık or the women in *Hükümsüz* do.

The LGBTI+ community is not ignored in the series; it is represented by one of the key characters in Mezarlık and by a character who interacts with the main characters in Hükümsüz. Although her relationships and other personal details are not explicitly depicted, IT specialist Sofia stands out in the *Mezarlık* for both her feminist speech and with the image that she does not have a heterosexual identity.

Only the member of the Kadın İşçi stressed the importance of LGBTI+ representations in the series, saying, "*I think Mezarlık offers greater portrayals. Because I notice that there is a lesbian woman there as well as a strong female profile. Despite the deficiencies in lesbian representation, it feels good to know that it is there*".

Responsibility of the perpetrator and victimization of women in the representation

of male violence. Chastity and the relationship between men's and women's honor are addressed in the series in a questioning manner, and discussions on these topics are articulated pretty well. Women who follows social norms but are labeled "dishonorable" owing to the environment's influence and pressure and killed by their spouses and lovers are portrayed in *Hükümsüz* . Women who did not follow more conventional patterns, participated in economic and social life, and died as a result of pressure and abuse from their partners or lovers are represented in *Mezarlık*. The two conversations Esma and Önem had with murderers highlight the agency of men.

Male Killer: She would have burned in the afterlife anyway. May God forgive me. I burned her in this world. That's it. Whatever the punishment, I'll accept it. I saved my honor.

Esma: That's all, your honor? So who are you? So who are you? Does your honor depend on your wife, mother, or daughter? So who are you? Is your honor preserved by hurling a burned-alive woman out of a moving vehicle?

Similarly, Önem's dialogue with the male murderer is as follows:

Male Killer: We are men, of course the girl did not stop... I did not do anything to anyone that they did not deserve.

Önem: Do you decide who deserves what?

It is a sign of the dominance and segregation of men in society that the two female characters in the series ask men, "Who are you and how do you decide?". One of the character who is a lawyer, Filiz, states once more, "*As a woman, I can be killed at any time. The phrase 'In other words, everything can end for nothing in an instant' refers to women as the oppressed gender and alludes to the worst injustice (murder) they may experience as a result of their gender.*" Esma on the other hand, used the following remarks in court to illustrate the social distinction that is afforded to men: "*They were far craftier with the privilege that society gave them. They thought İnci deserved it if she went to that place at that particular moment. They were not alone, so they had reason to think. They grew up hearing this all the time, on the street, in the neighborhood, at home. Therefore, as stated in these words, masculine violence arises from unequal social relations between genders*".

Kadın Savunması member claims that regardless of their class or social standing, the men in the series exhibit true masculinity. States of "masculinity" are associated with power and violence in this context.

The fact that the women who experience violence in series are not just weak and illiterate women, in the opinion of Mor Çatı's member, shows that women from all societal groups are susceptible to violence. However, the series focuses on femicide, which is the most severe form of violence. In other words, the most socially unacceptable form of violence, that committed by men, is depicted in the series. Üniversiteli Kadın Kolektifi's member notes how unsettling it is that male aggression against women's bodies is publicly depicted in series. Presenting a burned woman openly and showing the woman with bruises may traumatize people. Because the stories of women burned to death are still remembered.

(ii) The Politics of Femicide and the State's Responsibilty

Both series depict how femicides result from unequal gender relations and how the state's powerful institutions—from the judicial system to the police force—enable these unequal relations. The series has repeatedly stressed the state's incapacity to create regula-

tions against violence, the reduction of male offenders' penalties in court cases for a variety of reasons, and the police force's disregard for women who report assault. The sentence made by the friend of one of the women killed in the Mezarlık series is a clear expression in this context: "Do you know how many women lost their lives after going to the police? It is safer for those women to remain anonymous". In *Hükümsüz*, Melek clearly expresses the state's lack of responsibility for violence against women in court: "*Every time I was beaten, I went to the police station. I believed that, in the eyes of the state, I was a human person. However, it turned out that the state-issued marriage certificate was more valid than my injuries. I was sent from the police station with similar excuses each time. I would be patient. Creating a family wasn't simple... Everything that occurred within the family would remain private*".

Women's organizations assert that series featuring femicides reflect the political attitude of femicide. Still, it appeared that this was insufficient. There have been criticisms that the series depiction of the problem of identifying and prosecuting the offenders does not reflect reality. A member of Mor Çatı stated, "We see in both the Hükümsüz and Mezarlık series how women cannot get a restraining order and cannot access any justice mechanisms when they go to the police before they are killed. However, we also see a very well-functioning judgment in Hükümsüz. Women are killed, but justice is also provided. All femicide instances receive the worst punishments. The perpetrators of all femicides face the worst punishments. For instance, the perpetrator who caused the abused child to be exposed to this is immediately found and receives the harshest punishment. In fact, we run into a lot of instances like not reporting suspicious deaths, not even looking into who killed a woman, making homicides appear to be suicides, not having enough proof to prove who the abusers are, etc. Although the culprits are frequently not brought to justice and punished, Hükümsüz gives the impression that the legal system is quite effective".

The following is the basis for Ekmek and Gül's member assertion that, despite the Mezarlık series' emphasis on the political nature of the deaths of women, the flow was disturbed by lauding the individual heroic actions of the police team: "*Because the series does not directly state that the rottenness it highlights is a political rottenness. We already see references to 'the system is broken' in various sections of the series. As we can see, the violent offenders who were apprehended were found not guilty by the judicial system. An allusion to the nature of bureaucratic mechanisms is made by the atmosphere that is created and the location of the space in the organization building's basement. Although the main idea of the series is not that the murders of women are political, it must be said that it is one of the works that should be written down as an achievement of the women's struggle*".

Stating that the political attitude is more obvious especially in *Mezarlık*, the Kadın İşçi member expressed her opinion as follows: "*We can see that femicide is a political issue that has grown in scope inside fiction and has transitioned from being a personal to a social one*".

According to the member of the *Üniversiteli Kadın Kolektifi*, although the series winks at the political formation, it does not go deeper into the issues. The interviewee expresses her opinion as follows: "*The series depicts some actions taken by the state, but it also depicts these actions as being represented in the indivudally. I don't think these series show the root cause of violence and emphasize that femicides are political. At the end of the series, the perpetrator is caught and receives the heaviest punishment, but we know that there are actually many perpetrators out there. The series employs the strategy of a happy*

ending, precisely like in fairy tales, so that the criminals get the punishment they deserve. Women cannot even get suspended in reality; in fact, this is mentioned in the series. To let the audience exhale in relief and prevent them from feeling the pessimism they experience in real life, the male culprits are, nonetheless, handed the punishments they deserve at the end of the episode".

The majority of women's organization members claim that although the femicides stories *Hükümsüz* and *Mezarlık* have political rhetoric, the primary narrative does not develop along this political line. It appears that the discourses of the women's movement are effective in the series, despite the fact that it was not built with a feminist discourse. The interviewees does not find it realistic that the culprits would be apprehended by the legal system and face the worst punishments. However, presenting the representation in the form of severe punishments against male violence can be understood as a wish and shows that the series cannot deny the impact of the power of the women's movement.

(iii) Practices to struggle male violence

The series includes, at least in part, techniques for struggling male violence. Even though the struggle is conducted through channels of justice and law, the influence of the women's movement has not gone unnoticed. The activism of the women's movement and the impact of social media on the trial are particularly evident in the *Hükümsüz* series. Banners and posters of No to Violence Against Women are included in the series, and Law No. 6284, the Istanbul Convention and women's shelters are also mentioned. A Mor Çatı member adds that the series is crucial for demonstrating how to stop violence, bringing up the Istanbul Convention and Law No. 6284, which are key pieces of information for women, and emphasizing fundamental ideas that have a big impact on the lives of many women. The interviewee stresses that portraying the entire battle through the eyes of two women was a bad situation; however, the issue of mobilizing public opinion and winning support in the *Hükümsüz* series was crucial in terms of showcasing the force of the women's movement. In the same way, tweets make on social media in the case of Hükümsüz, according to the Kadın İşçi member, can affect judges and prosecutors and alter the course of cases. A member of *Kadın Savunması* states that the fight against violence against women is given as an important message in the series, but the method of struggle is limited to the state mechanisms and legal methods of struggle. However, today the most effective method of combating violence is the action of women's struggle.

Ekmek ve Gül member claims that she does not share the Mezarlık series' concept of the struggle against femicide as follows: "*Taking a comprehensive approach to ending violence against women is important in my opinion. It should be addressed along with the fight for equality and a world free of violence led by women. Because of this, I can categorically state that the type of struggling depicted in the TV series, or what is presented to the viewer as a struggling, stays within the parameters of a market-based detective fiction*".
In a similar vein, a member of the Üniversiteli Kadın Kolektifi said she wasn't sure how much the series portrayed the struggles of the women's movement: "*Unlike in the series, the struggle is being carried out by women's solidarity and the women's movement, not by attorneys*

or the police. As we saw in the cases of the murdered women Şule Çet [6] and Pınar Gültekin[7], gains are made thanks to the women's movement being a follower. In other words, we can achieve success through the struggle of all women, not by anything done by a single person, group, state or someone from the justice system. The police department is linked to the judicial system when we examine it. Systematic violence is always described as male-state aggression. As a result, a particular state policy and a neoliberal patriarchal structure exist. Against this system, the entire struggle must be conducted. The murders, the termination of the Istanbul Convention, the failure to impose the necessary penalties, or even the failure to obtain a restraining order as mentioned in the series, show that women are isolated by the state. We are aware that the masculine state system is at play in this circumstance. Because of this, the issue of violence against women cannot be resolved by a group of law enforcement or judicial personnel acting in good conscience. If there is a gain in rights, it is not because of the police or the legal system's struggling, but rather because of the solidarity of women who oppose male aggression and never give up on one another. However, just as I cannot see this all-out struggle in the series, I also feel passive when I watch the violence there. In real life, I don't feel that way because I struggle with this".

Although women's organizations state that the struggle of the women's movement in the series is limited, the theme of struggling violence against women in the series is linked to the strengthening of the women's movement. The member of *Mor Çatı* expresses her opinion on this issue as follows: "*It is challenging to recognize and emphasize the gains because of the withdrawal from the Istanbul Convention, some rights that women were unable to protect in spite of their numerous protests and outraged demonstrations, and the fact that women are most oppressed by the one-man regime's reactionary gloom. However, the tenacity of women who insist that 'femicide is political' and the women's movement, which consistently raises its voice to defend women's lives and rights, demonstrate that a series cannot be commercially successful and be regarded as effective without calling attention to these politics*". The member of *Ekmek and Gül* explains the issue as follows after acknowledging that the series' scripts represented the political consciousness of the women's movement: "I think that the handling of femicides is done by pointing to social ties more in recent works than in the past. We are currently in a time when cliched narratives that accurately explain a single psychopath, murderer, etc. from the evil of a person are no longer considered as successful works. Because the women's movement has advanced social consciousness on a political level in this regard. Therefore, screenplays and productions that highlight the bureaucratic functioning that is a part of the spiral of violence that women, girls, and LGBTI people are in have started to surface in the media". Moreover, the Kadın İşçi member states that the feminist movement was effective in the construction of these series, but it is doubtful how much the series reflect the feminist perspective as follows: "*Feminism has a color. This color is used in all litigation demonsration. Moreover, what comes to mind is 'our women' discourse that the reporter boy uses. There wouldn't be an our women discourse if a feminist director had created it and put it through a feminist filter. Women's protests would use purple flags and banners rather than orange. Both series are clearly inspired by popular feminism. The series does make a few feminist allusions, but not enough*".

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6   Şule Çet was sexually assaulted and killed by Çağatay Aksu in 2018. At first it was suggested that she committed suicide (Euronews, 2019).

7   Pınar Gültekin was killed by Cemal Metin Avcı in 2020 (Birgün, 2023).

5. Conclusion

Women's resilience in the face of male dominance and their relentless efforts to end violence against women are yielding more positive outcomes each day. The persistent struggle and gradual expansion of feminist women's organizations and platforms have led to numerous advancements. Initiatives such as Law No. 6284, the Istanbul Convention, the establishment of *ŞÖNİM[8], Mor Çatı Kadın Sığınağı Vakfı,* and *Kadın Dayanışma Vakfı* represent significant milestones and successes in the fight against gender-based violence. Despite challenges from political entities aiming to impede their progress, women continue their unwavering pursuit of equality. This ongoing struggle has a profound impact on the media, driving significant changes in how these issues are addressed.

The study examines the series *Hükümsüz* and *Mezarlık*, which highlight the solidarity among women in their fight against gender-based violence. Interviews with women's organizations reveal that while these series challenge patriarchal thinking, they do not inherently carry a feminist discourse. Representatives and members of these organizations argue that the series approaches femicides as political crimes, shedding light on the societal dimensions of violence. These shows emphasize the state's failure and insufficient efforts by state institutions and organizations in combating violence. Thus, the strengthening of the women's movement plays a crucial role in advancing gender equality and women's rights in society and reshaping media representations. However, interviewees also note that the series may not fully capture the feminist political stance of the women's movement.

Digital platforms, in particular, have witnessed a surge in productions addressing the patriarchal system, sexual liberation, and gender disparities. The reduced censorship on these platforms allows for a more diverse range of stories and a more liberal perspective. Consequently, the questioning of male dominance and resistance against such domination in these dramas aligns with the progress of the women's movement. While some studies indicate that the media still fails to produce works with solid feminist awareness, the proliferation of productions promoting feminism contributes to increased public awareness of women's rights. As feminist-awareness-raising works become more prevalent, so does the public's understanding of women's rights and the importance of feminist perspectives in media.

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8   "Violence prevention and monitoring centers were established by Law No. 6284 under the name KOZA. As of the brochure's release date, ŞÖNİMS offer services in 81 provinces" (Mor Çatı, 2020).

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Theoretical approaches to Media and Information Literacy in Foreign Aid Projects (Model for Central Asian countries)

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Abstract

This article is devoted to the analysis of different theoretical approaches to the field of Media and information Literacy (MIL). It provides theoretical insights and definitions put forward by various experts in the field of ML and MIL. The author analyses the role of these approaches in develop the MIL level of the population, as well as the to increase the effectiveness of grants and projects of foreign donor organizations in Central Asian countries in the field of MIL. Using the main sources concepts, theories and approaches in different books about ML and MIL, manuals of international organizations, such as UNESCO, DW Akademie etc., the materials of the journal publications and archives, the author tries to give his own approaches to develop MIL in Central Asian countries. The article analyzes the sociological surveys that substantiate the results of the projects implemented in the field of MIL by various donor organizations in recent years. It was emphasized that in Central Asian countries, it is necessary to pay attention to regional, political and cultural peculiarities in increasing the level of MIL of the population.

1. **Introduction**

The fields of "Information literacy" (IL) and "Media literacy" (ML), which have been developing separately throughout the XX century, are now united under one umbrella term as "Media and Information Literacy" (MIL) with the development of information technology and the formation of the information society. Because modern mediatised world requires a person to master the competencies in both areas at the same time. Modern man can find "relevant" place in his/her family, business, and society, by having a stable "immune system" against various information attacks, cyberbullying, from the traps of financial pyramids, online gambling, advertising campaigns, phishing and other types of information threats. It is also required to have sufficient knowledge and skills on MIL to maintain the funds in the bank account and bank cards, as well as to maintain the privacy and reputation.

Lena Nitsche, Project Manager at Deutsche Welle Akademie, writes: "MIL is about ensuring that citizens possess the skills to access, understand and use the internet and a variety of media. It is about creatively engaging with current media and societal issues, and actively participating in creating and protecting a public sphere which is respectful, pluralistic and engaged" (2020 p. 2).

Is this enough for today's media world? A world in which cyberbullying leaves young people traumatized. A world in which users might go to jail for distributing false information. A world in which citizens might not be able to access the internet because governments are afraid of political dissent. A world in which a few companies have so much power that they influence how our information ecosystem works. A world in which governments are surveillant their citizens in the name of security (Nitsche, 2020, P.6).

Due to its high importance, the MIL sector has recently become the subject of many international projects, grants, conferences and trainings. Today, many international organizations, such as UNESCO, UNICEF, state organizations like USAID, media institutes like Deutsche Welle Akademie, support long-term projects in various countries around the world.

To increase the effectiveness of such projects and efforts, it is important to study the theoretical and conceptual foundations of the field of MIL, to systematize the proposed theoretical approaches and views.

In this paper, we analyze the theoretical approaches that have been put forward so far in the field of ML and MIL. In summary, we will try to highlight the importance of international approaches of international donor organizations, such as UNESCO, in the field of MIL, as well as theoretical approaches to increase the effectiveness of projects and training programs organized in the national arena in many countries.

If we take the example of the Central Asian countries, the above donor organizations are working in these countries mainly in cooperation with NGOs, in particular, the Journalists' Retraining Centers. The organization that has been actively funding projects and grants in the field of MIL in recent years in this region is the Internews organization in Kazakhstan. He organizes trainings for specialists of Kazakhstan, Uzbekistan and Tajikistan, announces a selection of projects in the field of MIL in these countries and finances successfully presented projects. However, due to the fact that state and public organizations, in particular, ministries and state educational institutions are not widely involved in these projects, the coverage of projects is not always effective and is limited to the activities of

a certain organization or project experts in a certain period. In our opinion, activities held directly under the auspices of large international donor organizations should be systematic, continuous, actions based on clear concepts and approaches, aimed at long-term results.

The following will be the main research questions for this study:

· What are the particular problems connected with MIL in CA countries?
· What theoretical approaches have been proposed by scientists for the ML and MIL fields so far?
· What is the role of these approaches in increasing the MIL level of the population?
· To what extent do theoretical approaches help to increase the effectiveness of media education and international projects in the field of MIL?
· What methods, materials, and interventions will be used to better ensure the sustainability of MIL projects, grants, and education?
· What efforts are being made to promote MIL in the countries of Central Asia?
· What is the level of effectiveness of NGO organizations, which are the main propagandists of MIL in the Central Asian region? What approaches can be used to further increase the efficiency of NGOs' projects in the field of MIL?

2. Materials and methods

In 2021, Internews Kazakhstan, one of the donor organizations actively promoting the field of MIL in Central Asia, in cooperation with USAID and "Vektor" Research and Consulting organization conducted "Sociological Research on the Study of Media Consumption and Media Information Literacy in Central Asian Countries: Kazakhstan Tajikistan, Uzbekistan)" and announced the results. This study is a continuation of a similar survey conducted in 2019 and also serves to determine the effectiveness of MIL projects, grants and training implemented in the past two years.

A total number of respondents:

Kazakhstan — 1146 respondents
Tajikistan — 1512 respondents
Uzbekistan — 1512 respondents

In these sociological surveys, the level of media use of more respondents was studied. In determining the level of MIL, knowledge of certain media literacy concepts was asked. The results of the survey can be seen in the following tables.

The figures are represented with % (from 100 %).

	I know			I have heard something			I Do not Know		
Country	Kazakhstan	Uzbekistan	Tajikistan	Kazakhstan	Uzbekistan	Tajikistan	Kazakhstan	Uzbekistan	Tajikistan
Network Addiction	75.2	36.3	26.7	8.5	9.6	11.2	16.2	54.0	62.0
Compromising evidence	74.9	14.4	15.2	8.1	7.9	10.6	16.9	77.6	74.1
Propoganda	72.5	38.7	21.7	9.2	10.4	12.0	18.2	51.0	66.3
Fake news	72.3	23.8	27.1	9.2	7.6	12.6	18.6	68.6	60.3

Disinformation	67.6	45.7	24.6	10.0	8.6	13.0	22.3	45.7	62.4
Information war	63.2	26.8	24.6	12.1	9.2	13.0	24.7	64.0	62.4
Troll, bot	50.2	11.8	10.4	8.9	7.7	9.8	40.9	80.5	79.8
Media literacy	46.9	27.7	18.6	14.8	11.8	12.3	38.3	60.5	69.1
Fact-checking (fact checking)	35.9	14.5	16.1	13.3	9.7	11.0	50.9	75.7	72.9
Social media algorithms	35.3	13.4	10.5	14.9	10.6	10.8	49.7	76.0	78.7

Table 1. Knowledge of concepts related to media literacy, percent (Kazakhstan, Uzbekistan and Tajikistan)

During the survey, "What can you do on the Internet?", questions that determine the attitude to the amount of information in the information flow were also addressed. Comparative analysis of media literacy indices in Central Asian countries Based on the methodology for measuring media literacy (ML), developed on the basis of the system of ML indicators adopted in the Russian Federation, respondents' self-assessments of media skills were divided into five categories (groups). The method of calculating the index is described in the article entitled "The level of media literacy of the population of the Russian Federation: the current state and prospects for change" by authors D.V.Maltseva, L.V.Shubina, Yu.L.Voinilov (2015; pp. 154 - 172). Based on this division, the so-called "private indices" of media literacy were built.

	Components of media literacy	Year	Kazakhistan	Tajikistan	Uzbekistan	Max
1	Ability to effectively search and find the necessary information	2019	3.3	3	2.7	7
		2021	3.8	3	2.9	7
2	Ability to protect yourself from malicious and redundant content	2019	2.8	2.2	1.9	7
		2021	3.2	1.6	2	8
3	Ability to verify and critically evaluate information using alternative sources of information	2019	3.1	3.2	3.5	7
		2021	4.5	3.8	3.9	7
4	Ability to adequately perceive information and use it effectively (competently)	2019	7.6	4.8	4.6	18
		2021	8	4.5	5	19
5	Ability to disseminate information effectively and correctly, taking into account legal requirements	2019	6.4	4.4	3.6	18
		2021	7	3.9	4.6	18

Table 2. Average values for private media literacy indices. (The figures are represented with %).

(Source: Internews Kazakhstan // https://prevention.kg/?p=12875, P.85)

According to these indicators, the authors try to give the average level of MIL in three countries.

Year	Kazakhstan	Tajikistan	Uzbekistan	Max
2019	14.6	11.9	11.3	35
2021	16.8	11.5	12.2	35

Table 3. Average values of the integral index of media literacy (The figures are represented with %). (Source: Internews Kazakhstan // https://prevention.kg/?p=12875)

The conclusion of the survey: Among the countries studied, the average value of the integral index of Kazakhstan (16.8) can be attributed to the average level of media literacy, Uzbekistan - on the border between low and medium (12.2), the value of Tajikistan - low (11.5).

It is clear from the general results that there is a lot of work to be done to improve the level of knowledge of the population in the field of MIL in these three countries. As a result of the projects, grants, trainings conducted after 2015, only the above results were achieved. After that, in order to further deepen the knowledge and skills of the population on MIL in the involvement of international projects and trainings, it is desirable to conduct each project and training on the basis of specific concepts and approaches. In the article, we will discuss exactly such approaches.

The main sources for writing this article have been the concepts, theories, and approaches in different books about ML and MIL, manuals of international organizations, such as UNESCO, and media institutes such as DW Akademie etc., the materials of the journal publications and archives. During the study the researcher used systemic and comparative methods. The comparative method defines the difference in views on the approaches by scholars and specialists of the sphere. Using a systematic method, theoretical approaches to the fields of ML and MIL were integrated into one system. During the research, scientific literature, manuals, journalistic materials, useful suggestions, and recommendations were put forward on educational sites in the field of ML and MIL, such as UNESCO, UNICEF, DW Akademie, which are directly implementing several projects on MIL in different regions of the world. The theoretical approaches used in MIL projects of international organizations and presented in the manuals for trainers, their views on this term are summarized and compared in this article. First, theoretical views and approaches to the field of ML were presented systematically. For many years, different approaches to ML have been implemented in conferences, trainings and international and national projects. In several European countries, as well as in the United States and Canada, ML is taught as a subject in many schools. Observations have shown that massive theoretical and practical resources have been gathered in the field of ML. Theoretical approaches have been discussed not only by scholars but also by practitioners, high school teachers; many articles and books have been published highlighting these problems. The MIL is a field that combines the features of information literacy and media literacy and is being re-formed based on modern requirements, and there are few theoretical approaches to it.

3. Literature review

The main purpose of the research is to identify the theoretical and conceptual foundations of the field of MIL and the theoretical approaches expressed by various scholars, to compare them and, as a result, to propose our own approach. When it comes to the many theoretical articles and books written by scholars about MIL, there was a lot of analysis of the views expressed about ML.

Definitions and theoretical approaches to the field of ML have long been widely discussed and analysed among scholars. J. M. Pérez Tornero, and T. Varis (2010: 40) suggest: "If we survey the different trends in the media literacy movement, we can dis-

cern the existence of several predominant orientations. We shall discuss the three most important ones: a) the protectionist orientation, b) the promoting orientation and c) the participatory orientation. Each of them has specific objectives and a distinctive style".

In the article "Critical media literacy is not an option", D. Kellner, J. Share (2007) explore the theoretical underpinnings of critical media literacy and analyse four different approaches to teaching it: protectionist, media arts education, media literacy movement, and critical media literacy approaches.

Combining cultural studies with critical pedagogy, they argue that critical media literacy aims to expand the notion of literacy to include different forms of media culture, information and communication technologies and new media, as well as deepen the potential of literacy education to critically analyse relationships between media and audiences, information and power. A multiperspectival approach addressing issues of gender, race, class and power is used to explore the interconnections of media literacy, cultural studies and critical pedagogy. In the interest of a vibrant participatory democracy, educators need to move the discourse beyond the stage of debating whether or not critical media literacy should be taught, and instead focus energy and resources on exploring the best ways for implementing it (Kellner & Share, 2007, p. 59). The classification and comparative description of theoretical views in the field of MIL is found in the UNESCO manual "Media and Information Literacy: Policy & Strategy Guidelines" (UNESCO, 2013a).

The authors of the book "Artificial Intelligence: Media and Information Literacy, Human Rights and Freedom of Expression" also present theoretical approaches to MIL (UNESCO IITE, 2020). In the Discussion Paper "Media and Information Literacy: A human rights-based approach in developing countries" published by DW Academy, authors D.Reineck, J.Lublinski (2015) put forward and described in detail on one approach to the field of MIL. This study presents six theoretical approaches to MIL proposed in the UNESCO publication "Media and Information Literacy: Policy & Strategy Guidelines".

In addition, the field of MIL has emerged as an advanced form of research, international projects, and trainings directly related to the field of ML.

The above-mentioned literature and sources are directly global in nature, and there is a great need for research adapted to the environment of Central Asian countries. Each country of Central Asia has its own information, media and language policy. The population's cultural outlook and approaches to receiving information differ from each other. Based on this, it should be said that an approach based on the above characteristics of each country will have a good effect on the effectiveness of projects and grants in the field of MIL.

In particular, during the COVID-19 pandemic, many training programs and projects moved from offline to online. As a result, there is a clear need to develop digital literacy and information literacy skills in people. In addition, the development of information technology and media has led to the activation of social networks and websites in the process of exchanging information more than traditional media. Today, the media literate person must continue to "filter" the information of newspapers, magazines, radio and TV, as well as the unlimited and uninterrupted flow of information transmitted on the Internet and through various digital technologies. it is necessary to master MIL skills to protect against various ideological, financial attacks, screen violence. Therefore, in this article, we have first analysed the views in the field of ML. We then presented the theoretical approaches to the field of MIL put forward by UNESCO, and finally made our proposals in this.

4. Discussion
4.1. Theoretical APPROACHES to ML

The concept of media literacy adopted by the attempts that has began in America at the end of the 1920s and in the early 1930s, is being evaluated as a concept that must be taken elaborately. However, its value is increasing day by day. The media literacy concept plays an important role in interpreting the media messages that was affected without being aware or not (Sezgin, 2016, p.35). As the report evaluates current approaches related to media literacy that has been published by European Commission, milestones which are related to literacy have been clarified according to the historical development process. Therefore, visual-audial literacy period which have been faced with different education approaches has followed the classical literacy period. Right after that, literacy which has been applied and directed to modern digital tools with the advent of computers was employed. Finally, a new media literacy concept was told, and they include digital literacy together with traditional literacy (European Commission, 2007).

According to Renee Hobbs, media literacy has been conceptualized in relation to four primary theoretical positions:
• 	 as a means to counter the negative effects of mass media.
• 	 as a way to counter the hegemonic power of mass media.
• 	 as a way to recognize the structure and constructed nature of media messages.
• 	 as a way to acknowledge the role of play, identity, voice and subjectivity in the practices of consuming and creating media.

Each of these four traditions has its adherents and detractors, which has contributed to some of the "great debates" in the field (Hobbs, 1998). Indeed, such theoretical views on the field of ML were later developed by many experts. Expressed in various forms. During observations, we found that various scholars cited three to five theoretical approaches in their articles. The following are the theoretical approaches to the work we have studied and analyzed:
1. 	 The protectionist or inoculation approach
2. 	 Critical thinking approach.
3. 	 Critical pedagogy approach.
4. 	 The media arts or appreciation approach.
5. 	 The promoting approach.
6. 	 The creative participation approach.

The protectionist or inoculation approach. The protectionist approach come from media educators, theorists and scholars who see viewers as needing shielding from the media and all that it constructs. This approach, also known as the interventionist approach (Lowe, 2015). It was described by Redmond (2012, P. 107) as "media literacy practice is to inoculate youth with a cognitive defence against the media in order to protect them from potentially harmful media messages and effects".

Scholar Abels Tobias describe viewers as people who need protection from the negative influences that the media contains. The protectionist approach focuses on students being able to have the appropriate skills to deconstruct texts so that students' "can protect themselves from the onslaught of negative messages and resist the ideological power of media texts" (Tobias, 2008, p. 5).

This model of media education has the function of providing the-

se practices and techniques and the resultant media literate person is 'immunised' against the negative aspects of the media. (Leaning, 2019, P.8). The protectionist approach aims at protecting vulnerable users against potential threats of media messages. This approach has been criticized for being both paternalistic and clueless (Ciurel, 2016, P.15-16). What can be potential threats and negative influences of the mass media and media messages in these literatures? Negative influences such as violence, stereotypes, misrepresentations, sexuality, and unhealthy attitudes toward eating, smoking and drinking (Tobias, 2008); the effects of media addiction and manipulation (Kellner and Share, 2005, P. 372) etc.

The aim is for teachers to increase students' understanding of how the media works, whose interests they serve, how media representations construct media texts and events ("reality"), and how those constructed events are read and understood (Tobias, 2008). Despite its age (it was first developed in the 1930s) the approach is still very popular (Leaning, 2019, p.8). A critical media literacy approach. The concept of critical media literacy which has a spreading researching literature in the years of 1980s and 1990s is defined in many different shapes.

- While defining the critical media literacy from the perspective of cultural studies, it is pointed that media messages is being structured by ideologies.
- In the postmodern approach, critical media literacy interests how individuals position the different cultural texts according to various social and historical contexts (Alvermann & Hagood, 2010). We observed so many works that discussed critical approach in media education and in relation to the concept of critical media literacy (Alvermann, Moon, Hagood (1999); Hobbs, 2011; Kellner & Share, 2005 etc).

Critical media literacy which teaches on how to resist the possible media manipulation shows the way of consciously benefiting from media materials at the same time (Kellner & Share, 2005). This approach gives big opportunities to develop different views on the subject on how to use media. It provides in-depth materials and techniques for research in ML, training and courses at different levels: analysing multi-meanings of media messages, identifying stereotyped messages, dominant values, and ideologies in the media texts, evaluating the media culture and media representation – all of these concepts underscore the importance of the approach.

Critical pedagogy approach. Abels Tobias stated this approach in 2008. This method entails critically thinking beyond what is offered and considering how and why it is presented, as well as the processes involved in producing the generated media. Abels Tobias states that "critical pedagogy is a form of citizenship training and students should be taught to use their knowledge to advocate for social, political and racial equality" (Tobias, 2008, p.8). This approach is concerned with developing critical thinking skills about the media leading to viewers being able to make "wise" choices about their media viewing. Further, Abels Tobias (2008) states that "We need to know more than who is producing and consuming media as an appreciation of the significance of contemporary media demands knowledge of why media is produced and "under what constraints and conditions" it is produced (Tobias, 2008, p. 8).

The media arts or appreciation approach. One of the approaches "to teaching about media can be seen in media arts education, where students are taught to value the aesthetic qualities of media and the arts while using their creativity for self-expression through creating art and media" (Kellner & Share, 2007, p. 61).

This approach can be seen in the programs of stand-alone classes in community-based schools or after-school programs outside of the classroom. Learning can be made more interactive, hands-on, creative, expressive, and enjoyable by incorporating the arts and media production into education. Media arts education may bring fun into the classroom, making school more stimulating and relevant to pupils. The promoting approach consists of encouraging activities that tend to stimulate greater awareness of the media environment. This approach is based on the conviction that the media offer all users opportunities. Therefore, it is less defensive than the protectionist orientation and stresses the constructive aspect of the relationship with the media through either intellectual creativity or communication relations (Ciurel, 2016, p.16).

The Creative Participation approach. From the early 1990s, another approach termed the participatory or creative model incorporated developments in constructivist theory. Constructivism's roots lay in developments in psychology and pedagogy concerning how learning occurs arguing that knowledge is acquired through a process of construction of knowledge in the learner's mind. Furthermore, the best way to ensure this occurs is to have the learner engage in creative and productive activities, to make a shift from a position in which knowledge is considered a discreet unit to one in which learning or knowing is seen as a process (Jones & Brader-Araje, 2002, p.7). To attend to this constructivism makes use of a range of alternative methods and teaching practices to the deconstruction of texts used in the demystification model. Typical methods used within a creative/participatory framework include: project work, collaborative media text production, group work, practice by doing, structured discussion, getting students to teach each other, discovery and research work and a variety of other methods (Fernback, 2014).

The participatory orientation stresses the development of social production and communication for the enhancement of knowledge, interactivity, and dialogue. This attitude upholds individuals' autonomy, critical capacity and ability to properly guide their own personal development. The Internet and the web facilitate on the highest level the sharing of resources and social interactivity (Ciurel, 2016, P.16).

If we continue to study the theoretical approaches in the field of ML, we can come across new ideas and approaches. For example, Marcus Leaning "demystification model" in media education (Leaning, 2017, p.23 - 25), Douglas Kellner and Jeff Share "media literacy movement" in the US (Kellner & Share, 2007, P. 61) etc.

All this shows that the field of ML has been widely studied by scientists for the 20th century, as well as in the 21st century, and that a great theoretical foundation has been gathered in the field. All this shows that the field of ML has been widely studied by scientists for the 20th century, as well as in the 21st century, and that a great theoretical foundation has been gathered in the field.

4.2. Approaches to MIL

In the book of "Artificial Intelligence: Media and Information Literacy, Human Rights and Freedom of Expression" authors try to explore dynamic relationships among AI and relevant emerging technologies, MIL, human rights and freedom of expression. This relationship is researched from perspectives of three major areas of concern in MIL:
• Passive MIL: accessing, using and adopting media and information,
• Active MIL: creating, disseminating, analysing, evaluating, interacting with and influencing media and information, and

• Influential MIL: realising and practicing media and information rights (UNESCO IITE, 2020, Executive summary, P.II).

UNESCO introduced the new concept of MIL into its strategy, thereby bringing together several interrelated concepts – such as information literacy, media literacy, ICT and digital literacy and other related aspects – under one umbrella concept. The Organization considers information literacy and media literacy, along with ICT and digital literacy, as complementary and united within a compound concept. At the same time, UNESCO acknowledges that those types of literacy are independent, with their own integrity and identity (UNESCO, 2013, p. 30).

"Information Literacy + Media Literacy = Media and Information Literacy". This forward-looking approach harmonises the field and might possibly relax the theoretical debate. It is harmonising because it encapsulates the many notions of related literacies or multi-literacies. These include library literacy, news literacy, digital literacy, computer literacy, Internet literacy, Freedom of Expression and Freedom of Access to Information literacy, television literacy, advertising literacy, cinema literacy, games literacy and perhaps soon we will be hearing about social networking literacy (UNESCO, 2013, p30). Most of the research on MIL is limited to quoting theoretical views that are largely ML-specific when it comes to theoretical foundations and approaches. Due to the nature and versatility of the MIL sector, we found a theoretical approach to it in the section "A development / theoretical framework for MIL policies and strategies" of the UNESCO Media and Information Literacy: Policy & Strategy Guidelines. The manual contains the following theoretical / development framewok:

1.**A convergence approach** – More collaboration and partnerships across government ministries are needed in order to articulate and harmonise broad-based national and multilateral developmental policies. Thus it is important to purpose a "crossing policy" that embeds MIL in different areas of public government (UNESCO, 2013a, p. 20). This approach is particularly effective in conducting MIL projects in countries where the education system is largely managed by public education ministries. For example, in Uzbekistan and Tajikistan, although there are private educational institutions from Central Asian countries, there are a large number of public educational institutions of secondary and higher education, which are based on the activities, curricula, the publication of educational programs, textbooks and manuals are regulated by state ministries. The population also has more confidence in public education institutions and the certificates and diplomas issued by them than in private ones. One of the reasons why projects implemented in these countries with the help of major international organizations are not so popular is that the projects are implemented directly with non-governmental organizations, rather than directly cooperating with the Ministries of Education. MIL can shape educational, workplace, and community settings in important ways, which requires carefully articulated policies and strategies that can be implemented across these settings (Lloyd and Williamson, 2008).

2.**A human rights based approach** - Within this approach, the rights-holders and their entitlements are identified, as well as corresponding duty-bearers and their obligations. The approach stresses strengthening the capacities of rights-holders (e.g. women, children) to make their claims, and of duty-bearers (e.g. education institutions, media organisations) to meet their obligations (UNESCO, 2013a, p. 20-21). This approach was also developed by specialists of Research and Evaluation of

DW Akademie Dennis Reineck and Dr. Jan Lublinski in their Discussion paper. A human rights approach to MIL must address three parties: the government, the individual citizen, and the media.

•   The government is to be considered a duty-bearer, which must respect and protect the right to freedom of expression in all its aspects, including a free press.

•   Citizens themselves are human rights holders.

•   As a third party, as intermediaries, the media have a vested interest in MIL programs as well, since these not only help users make sense of media reporting but can also help build relationships of trust that the media depend upon. (Reineck & Lublinski, 2015, P. 4-5).

3.**An empowerment approach -** The 'everywhereness' of information, media, Internet and other information providers requires a greater emphasis on citizens' empowerment by ensuring that they have the skills, attitudes and knowledge that will enable them to critically and effectively interact with content in all forms of media and with all information providers (UNESCO, 2013a, p. 21). Today, in Central Asia, social networks, blogging, and even telegram channels have become important information channels that provide the population with fast daily news. Experts see them as important elements of "citizen journalism" (Wilkinson & Jetpyspayeva;).

The population sees these networks as a key tool in solving everyday problems in life, work, family. The growing number of lawsuits against bloggers is also due to a lack of skills and knowledge in the field of blogging. Young people who are well versed in computers and mobile technologies strive to provide paid services by blogging and then helping them by advertising and covering people's problems. Lack of knowledge and skills in working with the media and the media is causing them serious problems. It is the use of an empowerment approach in media literacy training for bloggers and young people interested in journalism that will have a positive impact on their future careers. In seminars and trainings with this approach, they gain a certain level of journalistic knowledge.

4.**A knowledge societies based approach**. Access to information is a necessary requirement to achieve "Education for All". MIL encompasses competencies to access, evaluate and effectively and ethically use information, media and other information providers; MIL also relates to quality education since it elucidates the need for an expanded definition for literacy. The Information Society requires everyone to have sufficient knowledge and skills in the field of media and Internet technologies, regardless of their profession or field of activity. Today, mobile and Internet technologies are actively used in rural areas too. Following conditions show the importance of knowledge societies based approach: - Social networks, mobile messengers were widely used at all levels of education during the COVID-19. Today, although offline education has been returned, online interactive communication with parents is continued through social media and messengers. - After the quarantine period, it is possible to observe the continuation of school classes on TV channels. For example, in Uzbekistan there are separate channels for elementary and secondary school graders, a separate channel for teaching foreign languages. The importance of such channels is that they provide the same level of quality education in all regions of the country. So far, school education has not been at the same level in urban and rural areas. Today's young people are growing up in the coverage of mobile technologies and the global network Internet, no matter where they live. Now, even young children can easily access the Internet, es-

pecially U-Tube channels, find cartoons, movies and online games, and quickly learn to use them. All of this highlights the role of a knowledge societies based approach in developing MIL education. When planning media literacy projects with this approach, the age of the target audience is important, and trainings should be organized in all regions of the country. In the Central Asian region, the experience MIL specialists in Kyrgyz Republic is a good example to this approach. From our interviews with experts from the Media Support Centre in Kyrgyzstan, one of the main promoters of media literacy in the country, as well as its website Mediasabak.org, it became clear that the organization has a special representative in each region of the country. appointed. These representatives can be both responsible and consultant for a range of activities, such as planning, organizing, and conducting surveys of all projects and trainings that have previously been trained in central trainings and later in their "regions". Most importantly, these representatives are from the local community, and they provide training in the local language to all segments of the population.

5.**A cultural and linguistic diversity approach** - cultural and linguistic diversity are important resources for MIL policies and strategies in terms of how these are articulated through, language, education and communication. MIL enables viable strategies towards linguistic diversity: language policies that promote multilingualism in societies, empowering local and vernacular languages, translation between and across languages, linguistic diversity in the media and in cyberspace. Similarly, MIL articulates the notion of the right to education. The right to education ensures "the diversity of learners' needs – especially those of minority, indigenous and nomadic groups – and by integrating a corresponding diversity of methods and contents. In increasingly complex multicultural societies, education must enable us to acquire the intercultural competencies that will permit us to live together with – and not despite – our cultural differences." In some international projects implemented so far, this approach is very common and that it gave good results. For example, when UNESCO introduces MIL projects to any country, the experience gained during the training will be published as a guide in the language of that country. Trainers from local scholars and experts will also be appointed to organize the training, taking into account the language and cultural views of the country. This makes it important that the training content is easily accepted by the trainees and communicated to others in the future. Several international projects at DW Akademie also provide good examples of a cultural and linguistic diversity approach. While studying the website information about DW Akademie MIL projects, we see a unique project under the heading "Training Citizens to become MIL heroes: DW Akademie's approach". Visualization and personification can be of great help in conveying complex ideas and content. That's why in 2020, DW Akademie and Namibian illustrator Karel Swanepoel developed the MIL Heroes. The characters are based on the five MIL competencies to navigate our complex media landscape: Access, Analyze, Create, Reflect and Act. MIL practitioners around the world can use these visualizations to teach MIL competencies and to make these skills more tangible in terms of visible character attributes. This encourages youth to become MIL Heroes as they can see themselves in the characters. It therefore rose the question if the heroes could have potentially higher personal resonance if their personification was contextualised? In this light, we took the opportunity to adapt the MIL Heroes into the Mexican setting when the Mexican MIL Network (Red AMI México) invited the Heroes to Mexico. They made their first appearance at a MIL Hackathon,

organized by the tech start-up Tomato Valley and supported by DW Akademie, UNESCO Mexico and the National Electoral Institute. Since then, MIL Heroes have turned Mexico into their new home to inspire youth to become MIL Heroes (MIL Dossier of DW, 2022) Projects in Kazakhstan, Uzbekistan and Tajikistan are currently planned mainly through the centre in Kazakhstan. Seminars, trainings, conferences are organized mainly in Russian language. Simultaneous translation is also available in other languages. But these countries do not have the same population density, language, media education and approach to journalism. The seminar trainings are mainly attended by specialists who know Russian. In most cases, the participants do not change. Sometimes, due to problems and bariers in traveling to a neighbouring country, registered attendees are unable to attend the seminar. As a result, the efficiency of projects reaching all regions of the country decreases. The trainers who gained new knowledge during the trainings in Kazakhstan return to their home countries and organize "sub-trainings" in their country, but this does not mean that that knowledge and ideas will reach to majority population of all regions. Also, the level of learning and interest in the Russian language in Uzbekistan today is not the same as before. There, the younger generation is more interested in learning other foreign languages, especially English, and another significant number of them learning German.

6.**A gender and development based approach** - at the national level, all members of the society should have the same access to MIL competencies; men and women should participate equally in developing and implementing MIL policies and strategies. One of the best examples of this approach is the UniSat international educational program for girls. October 11, 2021 - On International Girls' Day, UNICEF Uzbekistan presented the following statistics in its telegram channel: "According to the UNICEF youth survey, in Uzbekistan the share of girls who are not computer literate is 43.5% compared to 30.0% among boys. 68% of girls and young women aged 14 to 30 never use the Internet for various reasons. This significantly reduces their opportunities to receive education and realize their potential in the labor market. Girls need digital literacy and a safe digital space free from the risk of gender-based violence so that their talents can be unleashed. The study, conducted between 2018 and 2020, involved young people aged 14 to 30 in 12 regions of Uzbekistan, the city of Tashkent and the Republic of Karakalpakstan. A mixed approach was used to collect data, including a survey of 4,458 respondents and 24 focus group discussions". Then the UNIsat program was launched. More than 150 girls from Kazakhstan, Kyrgyzstan and Uzbekistan, completed 4 months of training and a 10-day internship in Almaty, launched three ultra-modern nanosatellites into the stratosphere. The program.

- The development of innovative pedagogic tools, including gaming and creative uses of remote learning methodologies, to be used by trained teachers and educators, in non-formal educational contexts.
- The development of campaigns, strategies, tools (including software applications) and effective methodologies to help citizens to identify disinformation on digital media, promote the use of fact-checking services and reporting by social media users, while raising public awareness about the danger of receiving and propagating disinformation.
In recent times, the popularity of news channels in Telegram messengers has also been observed. All this shows that actions aimed at increasing the level of media use and MIL

me is supported by UNICEF country offices in Uzbekistan, Kazakhstan and Kyrgyzstan. Munir Mammadzadeh, UNICEF Head of the Office in Uzbekistan stressed in one of his speeches: "In Uzbekistan, as in other countries of the world, for various reasons there remains a significant gap between boys and girls in the areas of computer literacy, technical education and career. The UniSat educational program will help to reduce this gap, to interest and teach girls the relevant skills in the field of science and technology. UniSat will help draw the attention of the general public to the gender issue in technological spheres among the youth of Uzbekistan".

5. Results

These approaches, promoted by UNESCO, will certainly focus on international projects, grants, as well as approaches to the educational process in countries where the MIL sector is directly integrated into the education system, which is now widely used around the world. Most importantly, it should serve to ensure their effectiveness. In recent years, Central Asian countries have received international projects and grants from many foreign organizations in the field of MIL. We will try to make recommendations on which of the theoretical approaches analysed above are most effective in these projects and trainings.

The idea that MIL should be taught at all levels of education is frequently voiced by Central Asian scholars and experts. For example, according to the expert popularizer of media and digital literacy Guzal Makhkamova from Tajikistan "Media literacy should be taught from kindergarten"(Khodoreva, 2021). After many years of efforts by Kazakh MIL activists, MIL could be included in the school curriculum in Kazakhstan and the first textbook in Kazakhstan on media literacy for schoolchildren was approved by the state expert commission and recommended for use in educational institutions (Kim, 2021). Efforts have also been made in Uzbekistan to include MIL topics in school textbooks for 10-11 grades.

According to my opinion, theoretical approaches to teaching MIL at different levels of education can be used as follows:

#	Educatonal Level	Period	Approaches
1	Early Chidhood		Protectionism approach
2	Primary education	1-2 grades	Protectionism approach
		3-4 grades	An empowerment approach
3	Lower secondary education	5-9 grades	An empowerment approach
4	Upper secondary and secondary special education	10-11(12) grades, professional colleges, lyceums	The Creative Participation approach
5	Higher Education	Higher Education	The Creative Participation and critical thinking approach
6	Postgraduate and adult education	Bachelor Degree	A knowledge societies-based approach

(Source: Author's own elaboration)

Of course, we do not think it is necessary to introduce the practice of strict application of these approaches in the above educational periods and not to use other approaches in this process. However, these approaches can increase the effectiveness of education if they are based on:
- In the development of specific topics in a separate subject or other subject for MIL for the period of study;

 Creation of textbooks, development of educational resources;

The more clearly science and its content, goals and objectives are creaed, the more accurate the results will be.However, in practical learning processes, teachers and trainers will be able to organize educational processes using different telements of approach based on their experience and creativity. In addition, in Central Asia today, MIL is not taught directly at all levels of education.

MIL projects and trainings are organized on the basis of grants from various international donors. MIL theoretical approaches also help to make these trainings effective.

We recommend the following approaches as more important in creating the content of MIL projects that are being distributed as international aid to developed countries,   -as well as Republics in Central Asia:

#	Approaches	Definition	Implementation, efficiency, and sustainability	Implementation techniques, methods, and materials
For long term global projects and educational levels				
1	The protectionist or inoculation approach	This approach focuses on students being able to have the appropriate skills to deconstruct texts so that students can protect themselves from the onslaught of negative messages and resist the ideological power of media texts.	This approach works well in kindergarten, primary school. Young people in primary and secondary education will have different careers in the future, and not all of them may be directly involved in the information production industry.	Implementation as a subject or unofficial workshops at kindergartens and primary schools, as well as online and offline trainings, workshops

		It aims at protecting vulnerable users against potential threats of media messages. As a result the media literate person is 'immunised' against the negative aspects of the media.	This approach builds fundamental knowledge and skills to protect themselves and their families from reclamation, manipulation, cyberbullying, hacking, and information attacks on social media.	
2	An empowerment approach	It enables access and makes sure people gain MIL competences so they can evaluate the content on their own and make a well-informed decision about whether to accept or reject it. emphasis on laws and regulations MIL is prioritized so that all residents, not just lobby groups, can promote the adoption of essential and mandatory rules and legislation.	Teaching textbooks based on this approach in school increases the MIL level of the younger generation, building their media and IT skills. Analysis media products of all formats, differentiates between media promotion and advertising, advertising and PR concepts.	Implementation as a subject or unofficial workshops at kindergartens and primary schools, as well as online and offline trainings, workshops

| 3 | The Creative Participation approach | In order to improve knowledge, engagement, and dialogue, the participatory orientation places a strong emphasis on the growth of social production and communication. This mindset supports people's autonomy, critical thinking skills, and capability to effectively direct their own personal development. The maximum level of resource sharing and social interaction is made possible by the Internet and the web. | Textbooks and trainings based on this approach provide practical assistance to young people in various social networks to express their opinions, participate in discussions in the field of communication, run their own page or blog. The widespread use of a direct creative approach in the course or training process allows learners to observe patterns of a number of information threats, such as bullying, manipulation, and trolling. | |

4	Critical thinking approach	Analyzing the prevailing worldview and challenging the means of production are encouraged by critical media literacy. It examines the "behind the scenes" of ownership, production, and distribution and is grounded in social justice. An investigation into power, particularly the power of the media businesses and how they choose the narratives and messages that our audience is exposed to, is at the heart of critical media literacy.	Critical thinking gives big opportunities to develop different approaches on the subject on how to use media. It provides in-depth materials and techniques for research in ML, trainings and courses at different levels: analysing multi-meanings of media messages, identifying stereotyped messages, dominant values, and ideologies in the media texts, evaluating the media culture and media representation – all of these concepts underscore the importance of the approach.	Online and offline trainings; teaching as a subject at secondary and higher education, publishing manuals, books, booklets.

| 5 | A knowledge societies based approach | To accomplish Education for All, access to information is a requirement. MIL includes skills for finding, analyzing, and utilizing information, media, and other information sources, particularly those on the Internet, in an ethical and effective manner. Since MIL highlights the need for an extended concept of literacy, it is also related to high-quality education. | Textbooks and trainings based on this approach provide a wide range of practical knowledge, such as working in information systems and information environments in the Information Society, protecting themselves and their loved ones from information threats, professionally working in the field of information and social media, and gathering partners or customers to serve around them. The main richness of the information society is information and information technology. A person who can work properly in them can be a person in a media literacy | online and offline trainings; teaching as a subject at secondary and higher education, conferences and seminars, manuals and books |

For short term local projects and trainings			
6	A convergence approach	MIL will be presented with the collaboration and partnerships across government ministries and in different areas of public administration	This approach afterward can be continued within the projects conducted with "a knowledge societies-based approach" and "an empowerment approach"	Making contracts with state and non-state bodies, online and offline trainings; teaching as a subject at secondary and higher education, social Ads, conferences and seminars, manuals and books
7	A cultural and linguistic diversity approach	This approach serves to create media literacy projects based on the language, religion, and cultural outlook of people of all nationalities in the country.	In multi-ethnic countries, organizing separate trainings for each nation is a complex, time-consuming process. But it can also be done and distributed through newspapers and magazines, radio, TV and the Internet. Project materials include people's cultural views, and, if necessary, literary and film characters in animation, video, and painting. This approach can be continued in "A knowledge societies-based approach".	Conferences and seminars, online and offline trainings, social Ads, online projects, video materials
8	A human rights based approach	Emphasis on nature of rights afforded to all sectors of society to promote responsible participation. It supports also religious and ethnic tolerance.	This approach can be continued in "a knowledge societies-based approach".	Online and offline trainings; conferences and seminars, manuals and books

9	A gender and development based approach	This approach supplies equal access to MIL competencies for all genders. It emphasises women /girls rights and empowerment without discriminating against men/boys.	This approach can be continued in "A knowledge societies-based approach".	conferences and seminars, online and offline trainings, social Ads, online projects, video materials

(Source: Author's own elaboration)

6. Conclusion

In order to increase the effectiveness of MIL projects, grants and conferences sponsored by many international organizations today, it is necessary to take a clear approach to set goals for each project. The following factors should be considered in this regard:
1. The level of development of the country and its main developed areas.
2. International legal norms in the country, conditions for freedom of speech and opinion, issues of gender equality.
3. The level of development and popularity of mass media in the country, and issues related to Internet access.
4. Short and long-term plans of the governments etc.

These factors play an important role in Central Asian countries. Prices of Internet access and its use, attitude to the media are not the same in countries. In addition, there is not much information in the national language on the Internet. The population mostly turns to world news in Russian, English and other languages. In Uzbekistan alone, middle-aged and older people turn to Russian sources, and younger Internet users turn to English-language sources.

As a result of our research, we put forward the following recommendations for further development of the field of MIL in Central Asian countries:
- Identifying and testing robust and innovative pedagogic approaches, built on best practices, or scaling up previous experiences with a successful track-record, notably by extending their scope to new demographic groups.
- Leveraging outcomes of on-going initiatives to maximise societal impact and benefits, and longer-term perspectives for a given geography or demographic group.
- The development of multi-lingual educational materials targeted at specific age, linguistic and/or cultural groups, with a particular focus on the most vulnerable segments of the population, based on a rigorous analysis of best practices and updated insights about the dynamics of disinformation.
- The implementation of media literacy programmes with a proven successful track record to new segments of the population or new geographies, or over an extended timeframe if necessary to maximise their societal impact within a given geography or demography.

of the population should be carried out based on local conditions, the level of language knowledge of the population, religious and cultural worldviews.

So far, training courses and projects for projects have been held in Central Asia based on foreign grants. Today, teams of trainers have also been formed in all countries. However, to increase the level of MIL in the region and to develop MIL competencies in the population, it is necessary to plan projects, considering the information policy and strategy, language, culture, living conditions of each country. At the same time, depending on the aims and objectives of projects, it is necessary to identify specific topic areas and scopes, and approaches to them based on these factors.

Theoretical approaches will be an important guideline for planning projects and training, achieving their objectives, and developing resources and materials.

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Digital Platforms and Media Use: An Exploratory Research on Trust, Gender Stereotypes and Bias in Turkey[1]

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Abstract

Media use and news consumption occur throughout digital platforms as a rising worldwide. These digital infrastructures serve as channels through which users access content and as gatekeepers that curate the content figured by algorithmic selection. Thus, this research is designed to step inside the digital media use and aims to understand what kind of stereotypes and biases users face in digital platforms. To that end, a group of international university students from Turkey were interviewed about their experiences from several digital platforms. Accordingly, the participants were asked about the preferred source of the news, whether they trust the content they encounter on platforms, the stereotypes they face in their social media use, the most disturbing content in terms of bias and discrimination, if they feel free on their social media accounts, the awareness about the concepts "stereotypes", "representation", "algorithmic selection", "algorithmic bias". The research has shown that gender is the most common category of stereotype, followed by political, religious, nationality, and social class. In parallel with the concept of intersectionality, it has been observed that other forms of social discrimination are also encountered along with gender on digital platforms.

Keywords: Digital platforms, digital media, algorithms, representation, stereotypes

1. Introduction

Digital platforms consist of algorithms that work through the surveillance and data processing collected from users. As a rising trend worldwide, media use and news consumption occur throughout digital platforms. These digital infrastructures serve as channels through which users access content and as gatekeepers that curate the content figured by algorithmic selection. As various multidisciplinary research indicates, algorithms reinforce inequalities and consolidate the existing power relations. Digital platforms are also considered the control mechanisms through which limitless content flows constantly. Considering

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1   The findings of this study were presented at 5th International Congress CONGENERE: Culturas globales, comunicación y género, held on October 3-5, 2023.

digital platforms' ubiquitous and symbiotic nature, we can claim that they reflect society's prevailing preferences, norms, and patterns. These mediums are asserted to substantially impact digital users, mirroring, reproducing, and shaping the existent ideological and cultural codes.

From this point forth, the research was designed to comprehend how young adults in Turkey encounter discriminatory and stereotypical representations regarding social inequalities and gender within their digital platform use practices. A group of international students who live in Turkey and enrolled in the Gender and Media elective course at summer school constituted a purposive sample spontaneously. A qualitative study is designed to identify the types of stereotypes and biases users encounter on digital platforms. In this way, this study intends to take a close look at how people use digital media by following these research questions:

RQ1: What stereotypes and biases do users face in using digital platforms?

RQ2: What do participants think about eliminating the impact of algorithms and digital platforms in terms of bias?

The participants were asked about their awareness of the concepts "stereotypes", "representation", "algorithmic selection", and "algorithmic bias" before enrolling the class, their preferred source of the news, whether they trust the content they encounter on platforms, the stereotypes they run across in their digital platforms use, the most disturbing content in terms of bias and discrimination, if they feel free on using their social platform accounts.

2. Literatur Review
2.1. Capitalism, Patriarchy and Media Industry

The media industry is among the main drivers and accelerators of the global culturalization of economies. The convergence of all facets of daily life, including work and play, the local and the global, self and social identity, is reflected in the convergence of media production and consumption across businesses, channels, genres, and technology (Deuze, 2009). Unlike other existing industries, the media industry has a distinctive feature: producing content with symbolic value (Hesmondhalgh, 2007). The approach adopted for the holistic analysis of media and culture-producing industries in a capitalist society where unequal social power relations are a critique of political economy. This point of view criticises media industry, ideology, and media production with reference to Marx and Engels' German Ideology, published in 1845, on the passage on means of material production in a class society:

The ideas of the ruling class are in every epoch the ruling ideas: i.e., the class which is the ruling material force of society is at the same time its ruling intellectual force. The class which has the means of material production at its disposal, consequently also controls the means of mental production, so that the ideas of those who lack the means of mental production are on the whole subject to it. The ruling ideas are nothing more than the ideal expression of the dominant material relations, the dominant material relations grasped as ideas; hence of the relations which make the one class the ruling one, therefore, the ideas of its dominance. (Marx & Engels, 2010, p. 59)

According to the representatives of this school of thought in the media, culture and communication studies field, the discipline analyses a specific historical phase of the gene-

ral development linked to historically distinct modalities of cultural production and reproduction (Garnham, 2006). This approach aims to show how structural asymmetries and dissymmetry in social relations impact all levels of meaning production and consumption (Golding & Murdock, 1992). In a capitalist society, where the cultural sphere and cultural production are based upon commodification (Garnham, 2006), social actors participate in the social process of the production, circulation and appropriation of symbolic forms in three different dimensions:

1. interaction with the material environment - the process designated within Marxist theory as labour
2. interaction with other human actors for the purposes of social coordination;
3. interaction with the self - the identification and maintenance of self-identity through projection (Garnham, 1992, pp. 8–9).

Mosco (2009) draws attention to the central role of communication in hegemony as both "old and new" media are vital to successfully maintaining hegemonic control, essential to resistance, and the construction of counter-hegemonies. Political economy perspectives examine social structures constituted out of the human agency, even as they serve as the very medium of the social constitution and constrain individuals by using economic, political, and cultural power. Hence, social class, gender, race, and other social categories are considered the consequences of this use and the establishment of that make up the major divisions in the social field. The role of mass media is significant in a capitalist society for commodity production, and its functioning is thoroughly integrated within a production process as instrumental to ideology (Mosco, 2009, pp. 134–210). For political economy, to analyse gender and the other social categories, social class is an entry point: "…examining, for example, gender and power, next, those that concentrate on social reproduction, and finally, on the duality of gender and class, or the mutual formation of patriarchy and capitalism" (Mosco, 2009, p. 197).

The concept of patriarchy has different definitions among scholars. Walby defines patriarchy as a system of social structures and practices in which men dominate, oppress, and exploit women (1989, p. 214). With her dual systems analysis, patriarchy and capitalism, Walby (1989) states that patriarchy both pre-dates and post-dates capitalism; hence it cannot be considered derivative. According to her analysis, the two primary forms of patriarchy are public and private. The six structures of patriarchy are paid work, housework, the "patriarchal relations of production", culture, sexuality, violence, and the state (Walby, 1989). However, Eisenstein interprets this system of oppression holistically and coins it as capitalist patriarchy "to emphasise the mutually reinforcing dialectical relationship between capitalist class structure and hierarchical sexual structuring" (1979, p. 5). To build a socialist feminist political analysis, Eisenstein (1979) underlines the interdependence of capitalism and patriarchy by accepting the assertion that patriarchy, as male supremacy, existed before capitalism and continues in postcapitalist societies, and the present relationship must be understood if the structure of oppression is to be changed.

2.2. Ideology, Representation and Overlapping Social Inequalities

Garnham highlights the importance of productive and non-productive labour concerning the private and public sectors and the role of the state in capitalist accumulation,

the role of advertising within late capitalism, to understand the structure of our culture, its production, consumption and reproduction and the part of the mass media (2006, p. 226). Cultural products produced during the working process of mass media in capitalism that contain ideological and cultural codes are essential in meaning creation.

Hall, one of the prominent scholars within the British cultural studies tradition, uses the term ideology to refer to the images, concepts and premises which provide the frameworks through which we represent, interpret, understand and 'make sense' of some aspect of social existence (2015, p. 104). By highlighting the role of ideologies in articulating different elements into a distinctive set or chain of meanings, Hall (2015) underlines that ideologies are not the products of individual consciousness or intention; instead, we formulate our intentions within ideology. They work by "constructing for their subjects (individual and collective) positions of identification and knowledge which allow them to 'utter' ideological truths as if they were their authentic – authors" (Hall, 2015, pp. 104–105).

Hall (2003) briefly defines representation as the production of meaning through language, which is one of the systems of representation involved in the overall process of constructing meaning with the culture, which is formed by "shared meanings". To expand on this, Hall explains the relation of language, representation and culture by composing a circuit of culture: Members of the same culture must share sets of concepts, images and ideas which enable them to think and feel about the world, and thus to interpret the world, in roughly similar ways. They must share, the same 'cultural codes'. In this sense, thinking and feeling are themselves 'systems of representation', in which our concepts, images and emotions 'stand for' or represent, in our mental life, things which are or may be 'out there' in the world. (…) How do languages work? The simple answer is that languages work through representation. They are 'systems of representation'. (Hall, 2003, p. 4).
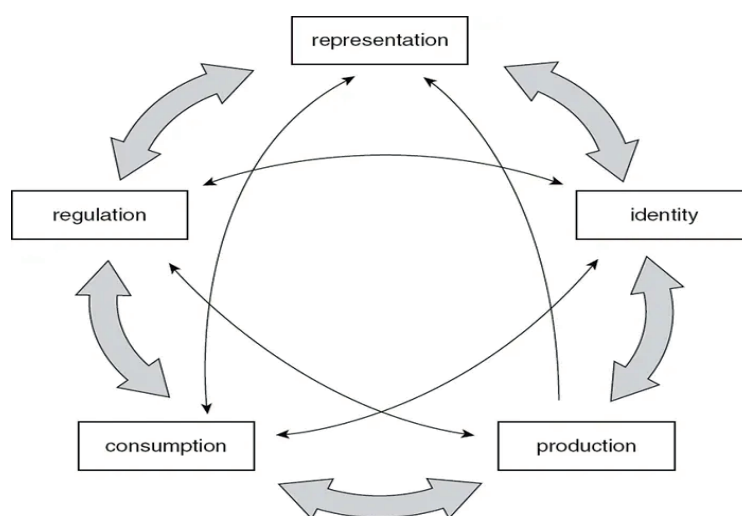

Figure 1: The circuit of culture (Hall, 2003, p. 1)

Remarking on the role of media images in helping shape our view of the world and

our deepest values, Kellner points out that all the forms and products of media provide materials "out of which we forge our very identities, including our sense of selfhood; our notion of what it means to be male or female; our conception of class, ethnicity and race, nationality, sexuality; and division of the world into categories of 'us' and 'them.'" (2015, p. 7). The stories supplying the symbols, myths, and resources which constitute a common culture and through the appropriation of which the individuals insert themselves into this culture steer the attention of the audience:

Media spectacles demonstrate who has power and who is powerless, who is allowed to exercise force and violence and who is not. They dramatise and legitimate the power of the forces that be and show the powerless that they must stay in their places or be oppressed. (Kellner, 2015, p. 7)

Among the media products mentioned above, news appears as the final output through which the meaning is constructed through the facts. As Tuchman (1978) considers news a constructed reality, to develop an analysis of the social production of the news, Hall et al. (1996) draw attention to the fact that news is not 'naturally' newsworthy in themselves; the processes the news go through consist of the bureaucratic organisation of the media producing the news in specific types or categories, the structure of news values ordering the selection and ranking of particular stories, and construction process for the audience, in other words, identification and contextualisation. And finally, the news is the end-product of a complex process, beginning with systematically sorting and selecting events and topics according to a socially constructed set of categories (Hall et al., 1996, pp. 424–425). Similarly, Golding and Elliott (1996) draw attention to the two key elements to the world of broadcast news: the invisibility of social process and the invisibility of power in society, which are hidden and unseen.

The prominent television researcher Gerbner coined symbolic annihilation as "Representation in the fictional world signifies social existence; absence means symbolic annihilation" (1972, p. 44). In her article published in 1979, Tuchman (2000) handles the subject with a gender focus and analyses the symbolic annihilation of women with the other related central idea, the reflection hypothesis, which claims the mass media reflect dominant societal values. According to her, the three aspects of the symbolic annihilation notion are either condemnation, trivialisation, or "absence means symbolic annihilation"; in other words, omission (Tuchman, 2000).

Tuchman states that before the advent of the women's movement, the stereotypes that no one cared about the effect of the mass media upon the generation and maintenance of sex-role stereotypes all seemed natural "given" (2000, p. 152). However, the importance of stereotyping was not lost on the women's movement because of the nature of stereotypes that are confining; the media's role started to be questioned (Tuchman, 2000). A long-term study conducted in many countries (1995-2020) found that women still make up only 26% of people heard, read about, or seen in newspaper, television, and radio news, while men make up 74% of news (Macharia, 2020). As well as the lack of representation causes several problems, the misrepresentation also deepens social inequalities. The LGBTQI+ groups, still not accepted in many societies, have problematic representations along with women.

There are several categories of stereotypes, such as gender, race, class, age, ability, ethnicity, religion, sexuality, language education… These interrelated social categories can vary and intersect each other. The term intersectionality refers to the overlapping types of

oppression, coined by Crenshaw (1989) in her analysis of race, sex, or class-privileged and non-privileged women. The term is "The interconnected nature of social categorisations such as race, class, and gender, regarded as creating overlapping and interdependent systems of discrimination or disadvantage; a theoretical approach based on such a premise" (Oxford English Dictionary, n.d.).

2.3. Digital Platforms and Algorithmic Bias

Capitalism in today's conditions is termed informational capitalism, which is based on a transnational organisational model and organisations crossing national boundaries with a novel aspect that organisations and social networks are increasingly globally distributed, that actors and substructures are located globally and change dynamically, and also that the flows of capital, power, money, commodities, people, and information are processed globally at high-speed (Fuchs, 2011, p. 76). Within these circumstances, the internet is embedded in the antagonisms of capitalist society, and it reflects societal problems in complex ways; it has a dualistic character and online activities are shaped both within and by the antagonisms of contemporary society (Fuchs, 2009).

According to "Digital 2023: Global Overview Report", 68% of the world population are unique mobile phone users and 59.4% of the world population, 4.76 billion, are active social media users. The digital growth within one year in unique mobile phone possession is 3.2%, and 3% in active social media users. The report shows that while individuals' daily internet use is gradually increasing, digital platforms occupy an essential place in this usage. Daily time spent using the internet is 6 hours 37 minutes, average daily time spent using social media is 2 hours 31 minutes, average number of social platforms used each month is 7.2, and in Turkey, 73% of the population are social media users (Kemp, 2023).

Digital platforms are defined as "(re-)programmable digital infrastructures that facilitate and shape personalised interactions among end-users and complementors, organised through the systematic collection, algorithmic processing, monetisation, and circulation of data" by Poell et al. (2019, p. 3). According to these prominent researchers in this field, platforms gradually infiltrate and converge with the (offline, legacy) institutions and practices through which democratic societies are organised instead of causing a revolution (van Dijck et al., 2018, p. 2). Digital platforms contain specific norms and values written into their architectures and are neither neutral nor value-free constructs (van Dijck et al., 2018, p. 3).

The assemblage of networked platforms is called a "platform ecosystem" and is governed by a particular set of mechanisms that shape everyday practices. The three main mechanisms as driving forces underlying this ecosystem are datafication, commodification, and selection (van Dijck et al., 2018, p. 4). This ecosystem is operated mainly by a handful of big tech companies (van Dijck et al., 2018), whose owners are called new patriarchs of digital capitalism by Little and Winch (2021), to draw attention to their power because of their networks and capital.

The algorithm, the element at the centre of the platforms and their ecosystem, is a sequence of rules that should be performed precisely to carry out a particular task (OECD, 2017). Nowadays, artificial intelligence (AI) algorithms are used in digital platforms based on machine learning and deep learning technologies, causing personalised timelines combined with curated content for each user. Benjamin (2019) attracts our attention to the nature of these digital technologies, which are presented more objectively than the discriminatory

systems of the previous era; however, the character is based on being both reflective and predictive and having a past and future simultaneously. Hence, these technologies reflect and reproduce existing inequalities (Benjamin, 2019). Discrimination is deeply embedded in computer code and, to a greater and greater extent, in AI technologies that we depend on, whether voluntarily or not, in everyday technology use and on the internet (Noble, 2018).

The existing literature on the social impact of AI technologies and digital platforms is extensive and focuses mainly on inequalities such as data colonialism, stereotypes, bias, algorithmic profiling, and discrimination, especially on race and gender (Adams, 2018; Cavazos et al., 2021; Coleman, 2018; Couldry & Mejias, 2019; Katz, 2020; Kwet, 2020; Li & Luo, 2020; Mann & Matzner, 2019; Meier et al., 2020). Stressing the nature of the capitalists, Fuchs (2019) underlines that capitalists will try to use automation to advance their profit interests. From this point forth, a dialectical Marxist consideration of automation shows us that "automation is in capitalism embedded into the antagonisms between productive forces/relations or production and necessary labour-time/surplus-labour-time" (Fuchs, 2019, p. 87). Algorithmic automation affects the efficiency of the production process in various industries and information exchange consumption in digital and online markets. In industries like finance, stock markets, health, the Internet of Things, public administration, job searches, government surveillance, self-driving cars, social media, and others, algorithms are aggressively used (Bilić, 2018, pp. 315–316). Such an ecosystem, where algorithms guide every aspect of everyday life, also affects cultural and social codes:

Connected digital devices such as CCTV, drone cameras, Internet of Things sensors, Twitter, Google, Facebook, smartphones, UN Global Pulse technologies, smart city technologies, news feeds, weather report stations, demographic and population data collectors, price and economic data tools, or Walmart's data collection methods, create constant streams of data. Algorithmic knowledge enables Big Data analytics that are produced by correlating these data streams to identify and analyse patterns of occurrences that enable new understandings and ways of seeing the world (…) Today, algorithms not only calculate existing data but also develop new forms of 'sensual' or 'empirical' knowledge by finding correlations. Algorithmic knowledge seeks to find patterns and relationships, enabling new ways of seeing, sensing, responding and adapting to life in its complex emergence. (Fuchs & Chandler, 2019, pp. 5–6)

The impact of digital platforms is effectively manifested in news reading and consumption practices. Hermida (2020) counts digital platforms alongside public, paraphernalia, and practices within the four elements of post-publication gatekeeping, news circulation and consumption. Algorithms are agents that determine the news read, the multimedia content accessed, the products purchased by users, and even the people they encounter or interact with on a social level. In the table below, several risk categories caused by the algorithmic selection not only raise social issues but may also negatively impact the digital economic order (OECD, 2017).

Risk	Description	Examples
Abuse of market power	Algorithms programmed to facilitate anti-competitive practices, such as collusion, as well as exclusionary and exploitative abuses.	· Allegations that search engines manipulate search results in order to disadvantage competitors · Algorithmic co-ordination to fix prices in internet marketplaces
Bias	Information filters that reduce variety and bias information according to the preferences of online users, leading to "echo chambers" and "filter bubbles".	· Search engines that provide online readers with news that match their own believes and preferences · Product recommendations for books and movies with similar content to the ones previously acquired · Social networks' updates about the closest contacts
Cencorship	Restrictions programmed to control or block the content that certain users are able to access.	· Content-control software used by companies to block sites with particular religious, political and sexual orientations · Content-control software implemented by governments in certain jurisdictions
Manupilation	Manipulation of algorithms to select information according to business or political interests, instead of its relevance or quality.	· Creation of multiple accounts or repetitive transactions in internet marketplaces in order to manipulate feedback scores and influence rating · Design of internet links to bias search engine results in order to rank certain websites higher
Privacy Rights	Automated systems that collect personal data from users (sometimes shared with third parties), posing concerns for data protection and privacy.	· "Instant Personalization" model adopted by Facebook in 2010, which allowed service providers to access users' profiles · Collection of user's location data in order to better target advertisement
Property Rights	Use of algorithms to collect, aggregate, display and share information goods protected by Intellectual Property rights.	· News aggregator services that redistribute fragments of copyrighted articles · Unlicensed streaming sites for music and video
Social Discrimination	Automated data-decision processes that, by considering personal information in their formulas, can result in discriminatory outcomes.	· Pricing algorithms that discriminate based on social and demographic characteristics, such as location · Recidivism algorithms that could result in racial discrimination

Table 1: Risk categories of algorithmic selection (OECD, 2017, p. 44)

3. An Exploratory Research on Trust, Gender Stereotypes and Bias

The researcher taught the Gender and Media course as a visiting lecturer at the 2023 summer school of Istinye University in Istanbul. The course was opened to the entire university as an elective course, and 26 students from 11 departments at various levels were enrolled; one dropped out of the course, and one did not agree to participate in the study.

The fact that students from different age groups from very different backgrounds ex-

pressed their confusion and surprise about the subject of the course in the first session of this course, which they had to choose, pushed the researcher to question this issue. Thinking that this non-homogeneous student group constitutes a good sample, the researcher noticed the students' well-intentioned interest in the field to which they were unfamiliar and designed a study with the students. Aiming to explore the stereotypes, discrimination, and bias that users encounter on their digital platforms use in Turkey, the study is looking for the research questions as follows:

RQ1: What stereotypes and biases do users face in using digital platforms?

RQ2: What do participants think about eliminating the impact of algorithms and digital platforms in terms of bias?

Semi-structured interview, a qualitative data collection technique, involves the researcher asking informants a series of predetermined open-ended questions. Although structured interviews or questionnaires that use closed questions give the researcher more control over the interview's topics, unstructured interviews do not have a set range of acceptable answers (Ayres, 2008, p. 810). Interview is a data collection tool of great flexibility with many different types. As Punch (2014, p. 176) states, different types of interviews have different strengths, weaknesses, and purposes in research, and therefore, the kind of interview selected should be aligned with the strategy, objectives and research questions.

In this research, the interviews were conducted in written format by the researcher, the instructor of the course the participants were enrolled in so that they could feel comfortable and express themselves, taking into account their hierarchical positions. Participants were guaranteed that their answers to questions indicating the demographic structure of the sample would not be used in a way that would jeopardise their anonymity, and their consent was obtained in writing. One student in the group taking the course did not want to participate in the study, but all other students willingly participated in the research. The interviewees were coded as P1-F and P2-M to indicate their biological sex, ensuring their anonymity. They were asked to express themselves freely, stating they would not answer any questions they wanted.

All the questions -except the stereotype categories- were asked to participants in open-ended form with examples in parentheses and italics, as seen in the first and second questions. Models for the other questions were deleted to simplify the text.

1.   Do you trust and believe in the news stories you read, watch, or listen to? Do you think the platform, news source, or how you reached them (Google Search, push notification of the application, etc.) change anything in terms of meaning? Why?

2.   Which is your preferred news source? (TV, press, radio, website of news outlets, Google Search, Twitter (X), Facebook, Instagram, TikTok, YouTube, Podcast, etc.) Please specify the news outlet and explain why.

3.   What stereotypes do you see in your social media use? Mark all of them on the table. On which platforms? Explain in detail, discuss, and provide links (if possible) and screenshots.

4.   What is the most disturbing post you see on your social media feed regarding bias and discrimination? Explain why? Provide the links (if possible) and screenshots.

5.   Did you know the concepts "stereotypes", "representation", "algorithmic selection", and "algorithmic bias" before the course? Which ones?

6.   Can a user eliminate the impact of algorithms and digital platforms in terms of bias? How?

7.   What do you think about how your digital media use and preferences affect your fu-

ture behaviours?

3.1.Demographics

The sample group is formed by 24 participants of which 11 are female and 13 are male. The sexual orientations and expressions of participants were not asked; however, one participant made a statement about his sexual orientation and expressed himself as openly gay and supported by his friends and family. As seen in Graphic 1, the participants come from several departments and different disciplines, including social sciences and humanities such as Psychology, Radio, Television and Cinema, English Language and Literature, and International Relations. The majority of the sample group are from health, life and biomedical sciences and engineering departments such as Dentistry, Computer, Software and Mechanical Engineering, Pharmacy, Molecular Biology and Genetics, etc. The group that has to choose this course in summer school is not homogeneous regarding interest and background. This makes them a challenging and diverse group.
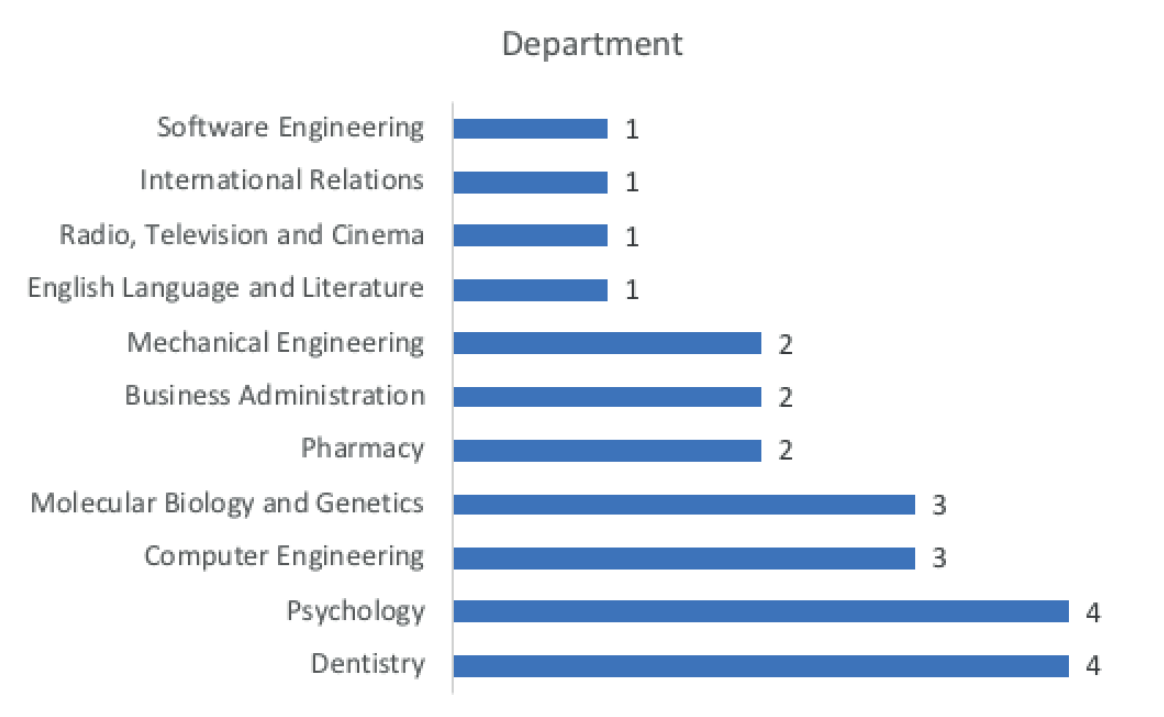
Graphic 1: The departments of participants

All of the participants live in Istanbul, and their ages are of ages between 20 and 27. Five participants are in 1st grade, six in 2nd grade, eleven in 3rd grade, and five in 4th grade students. Syria and Türkiye are the prominent countries in the sample group. Among their countries of origin are Yemen, Qatar, Kuwait, Libya, Iraq, and Jordan, which can be found in Graphic 2.
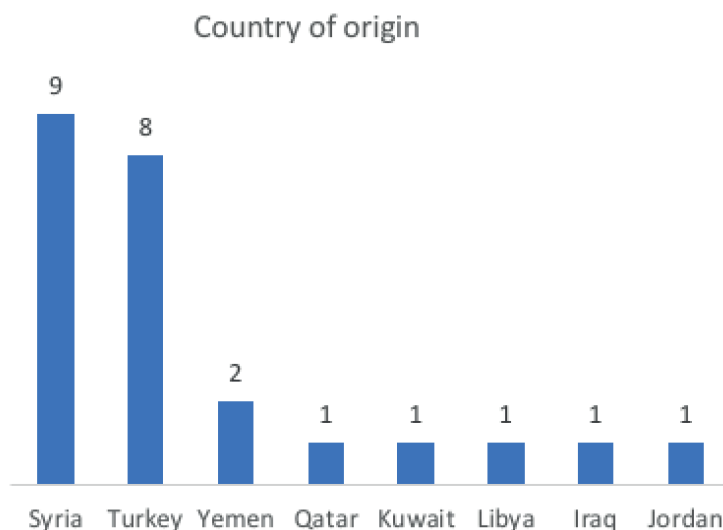
Graphic 2: Participants' countries of origin

3.2.News, Content and Trust

The participants were asked about their preferred news sources in an open-ended format. Half of the sample group answered as Twitter (X). The following answers are Instagram, TV, Facebook, reliable news websites and podcasts. In total, we have social media platforms in 20 answers. All responses are included in Graphic 3.
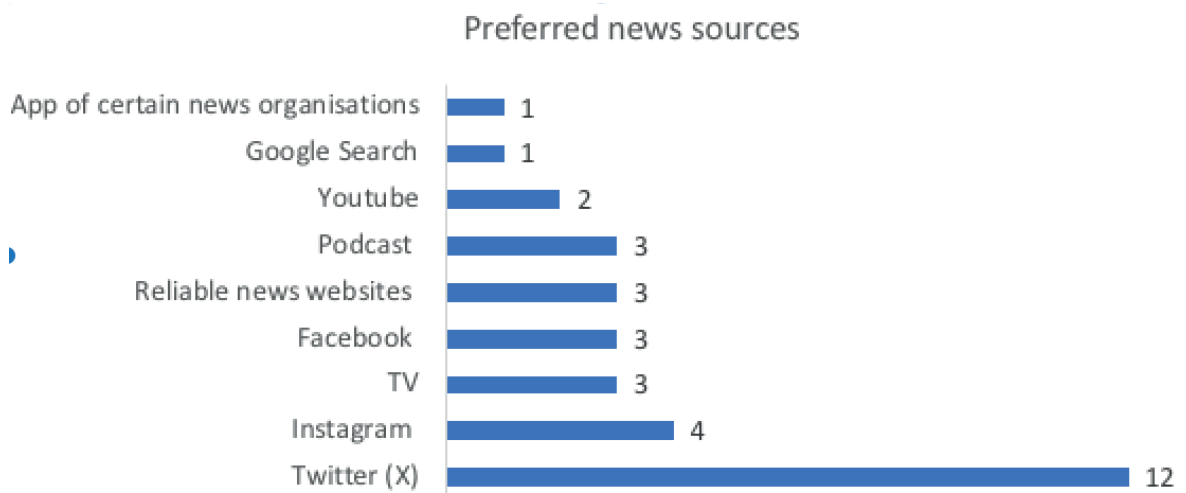
Graphic 3: Participants' responses to preferred news sources question

As seen in Graphic 4, the participants were asked to state the news sources they trust in an open-ended format, and we had 16 answers. Among them, more than half of the participants answered BBC. The second most common response was Qatar-based media outlet Al Jazeera. Following these, there are several media outlets from Turkey, such as news channels NTV and CNN Türk, state-owned channel Turkish Radio and Television

Corporation (TRT), nationalist mainstream TV channel Fox TR, economy and finance TV channel Bloomberg HT, mainstream liberal journal Hürriyet, and independent news outlet Pusholder. Also, among other replies, there are media organisations from Arabic countries like Syria TV, Orient, Al Hadath TV and Al Arabia TV. A participant replied as "leftist newspapers" with no specific outlet name, and one replied to government accounts and politicians.

Trusted news outlet

Outlet	Count
Al Arabia TV	1
Middle East Broadcasting Center (MBC)	1
Al Hadath TV	1
Orient	1
Syria TV	1
Government account and politicians (Iraq)	1
Pusholder	1
Hürriyet	1
Leftist Newspapers	1
Bloomberg HT	1
CNN Türk	1
Fox TR	2
TRT	2
NTV	2
Al Jazeera	7
BBC	13

Graphic 4: Participants' responses to trusted news outlets.

About trusting the news they read or come across on digital platforms, the primary determinant is found to be the source of the news and content. All the participants stated that they did not trust the information and the news they faced through algorithms and preferred to read from the source they chose. While a participant said that she only trusts 80% of the news she sees "Because the media mostly falsifies information and composes news for the sake of views only" (P23-F), a participant underlined that awareness can also be gained by social environment or experiences:

"*It depends on where the source is coming from. If the news comes from a credible source, then yes, that news has my trust. (…) Growing up with bigger brothers and being the youngest in my household, I was taught at a very young age not to believe everything you read on the internet.*" (P10-M)

Even though participants do not trust the news they watch and read, they continue to follow it. The main reason to follow the news is social adaptation. Some of the participants stated that they should adapt to the society that they live in: "*Most of them I don't (trust) but sure I continue to listen and care what is said by news platform. Because I feel that I should be tuned with the society that I live in.*" (P5-M)

One of the significant outcomes of this question was to see the awareness of algorithmic selection of the participants. Before the course, we asked the participants whether they were familiar with the concepts of stereotypes, representation, algorithmic selection, and algorithmic bias and found out that they were aware of the digital platforms' social impacts. Most participants replied that they knew algorithmic selection and bias but gained a critical point of view and gender gaze after completing the course. A Pharmacy student underlines the importance of being an active user with the example of the independent search engine alternative to Google that lets the user search and browse the web without tracking the searches or browsing history, and personalised content, DuckDuckGo:

"*I used to be sceptical about all the news I read, but recently, I changed my approach on social media to seek resources for every topic before believing it. I've also noticed that some platforms and search engines promote certain news more than others. So, I've started using DuckDuckGo.com as my default search*

engine and observed a significant change in the suggested stories. I see that trust information from certain platforms and news sources more, noting varying credibility levels and biases in reporting." (P13-M)

3.3. Feeling Free on Social Media Platforms

The participants were asked whether they felt free themselves on social media platforms. Thirteen of the participants replied that they felt free. Nevertheless, as one female participant stated, "*Feeling free on social media is a mixed experience*", and it is also a relative concept: "*There are moments of empowerment when I can confidently express my femininity and connect with a community of women who share similar experiences. Engaging in conversations about womanhood and breaking down stereotypes can be incredibly fulfilling.*" (P22-F) As detailed answers could be checked on Graphic 5, answers may differ depending on gender. However, it is not possible to detect a gender-related variation.
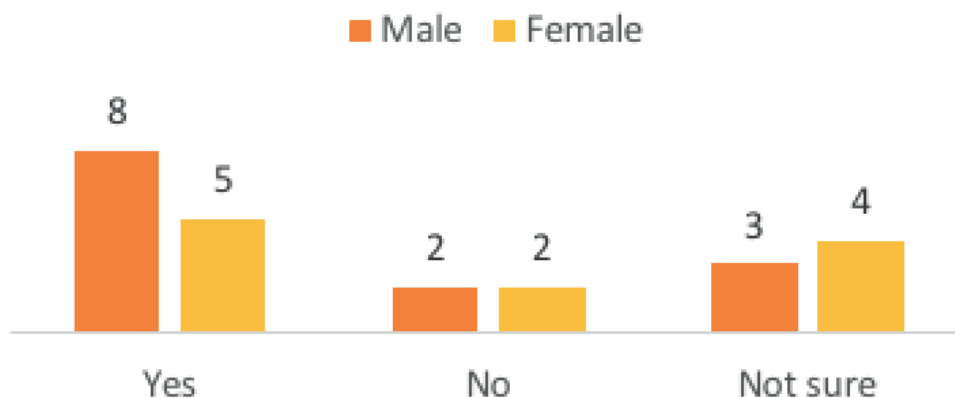
Graphic 5: Participants' responses to "Do you feel free on social media when expressing yourself?"

On the one hand, social media platforms are seen as an emancipatory space where participants find the freedom they cannot find in real life; as a participant specified, "*Social media gives me more freedom to choose the way I love self to be more than real life because I will not be afraid for the feedback of people in real life*" (P12-M). On the other side, these platforms, where existing limitations and power relations in society are reflected and reproduced, have pushed individuals to act within a demarcated area: "*Yes, if you don't cross the limits.*" (P11-M) "*I am both a natural and a unique woman who knows where to stop.*" (P18-F) "*I identify as she/her, a decision based on logical thinking heavily influenced by my religious background. Luckily, because I live in a society that exclusively recognises male and female gender, I feel free to use social media.*" (P7-F) "*Sometimes I feel free. I usually try to share more carefully because of our social structure. I don't think we are completely free. I know I will be lynched if I share something against our general structure. Sometimes, I express what I cannot share in daily life on social media.*" (P24-F)

Where feeling free ends on using social media is where safety concerns begin. The participant who expresses himself as openly gay within his social circle states that his family warns him to act carefully because of security concerns caused by society: "*My family knows and respects that I am gay, but when it comes to social media, they always tell me to post carefully and not to post things that are too obvious for my safety. Actually, I am both comfortable and not comfortable about it. Everything depends on our society. Unfortunately, we have a homophobic and patriarchal socie-*

ty, and I cannot express myself freely both in real life and on social media." (P20-M)

■ Male ■ Female
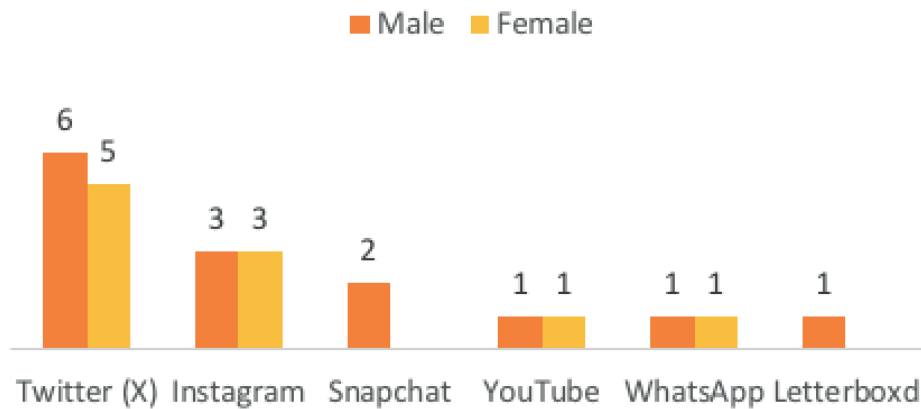
Graphic 6: Participants' responses to "Which social media platform do you feel more free on?"

The social media platforms where participants feel free are shown in Graphic 6. Twitter (X) is the platform where they feel more free for both female and male participants. Whether users feel free while using the digital platform depends on platform usage practices. However, Twitter (X) is the most common answer among both male and female participants. While this is assumed to be since the platform is based on producing text-oriented content, it is also an essential factor that the platform allows users anonymous and semi-anonymous use: *"We are subjected to a lot of judgments and criticism. For example, I do not specify gender on Twitter and use it anonymously. Because I do not want to accept the feminine and sexist judgments I have been given."* (P16-F)

3.4.Stereotype Categories

Numerous studies and ongoing awareness campaigns have identified various categories for common stereotypes. Within the scope of the research, participants were asked to indicate the stereotypes they encountered while using digital media and platforms. The categories in Graphic 7 were asked to the participants in a structured multiple-choice question format, and it was stated that they could select more than one option. According to the answers to this question, the most common stereotype category is gender, followed by political, religious, social class and nationality.
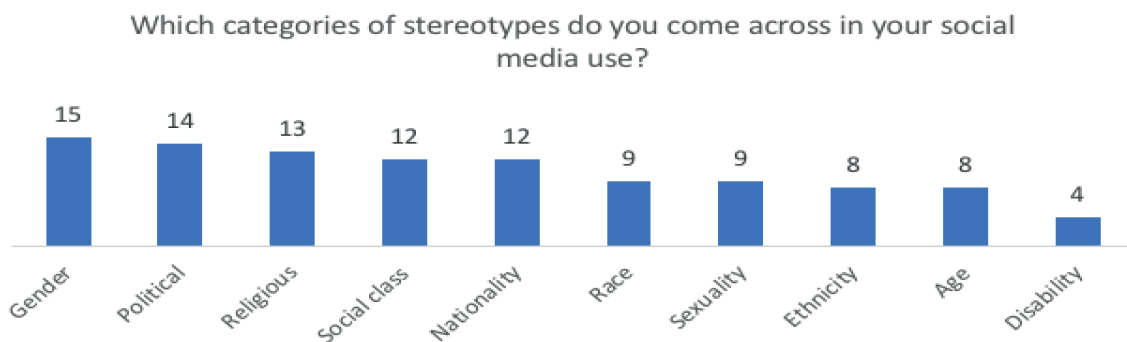
Graphic 7: Participants' responses to "Which categories of stereotypes do you come across in your social media use?"

Participants were asked to express themselves through examples by finding the social media posts that bothered them the most. They were also invited to discuss how stereotypes create bias and discrimination. To that end, they were asked to reply to the question, "What is the most disturbing, offensive post you see on your social media feed regarding stereotypes, discrimination and bias?" by providing links or screenshots. While not all participants responded to this question, prominent examples were categorised following the collected responses.

3.5. Sexual Orientation

A participant gave the example of a Twitter (X) post about Ebrar Karakurt, a National Women Volleyball Team member of Turkey. In Turkey, due to her sexual orientation and identity, Karakurt frequently comes to the fore on social media and is also on the agenda of politicians. On the post, a pro-government account with a former Ottoman sultan named Abdülhamid replied to Karakurt's tweet, "*As the Muslim Turkish nation, we continue to tolerate you". And Karakurt replied, "Don't mess around Abdulhamid". The participant who gave this example drew attention to the discrimination that prevents even such outstanding achievements: "Our National Women's volleyball team beat Belgium 3-1 and reached the quarter-finals. Belgian media also said that Ebrar Karakurt was one of the best volleyball players in the world. It's a national achievement, but someone tweeted like that. It's because her sexual orientation has been criticised for being different to that person and on religious grounds, which is quite disturbing.*" (P16-F)

Figure 2: A Twitter (X) post about Ebrar Karakurt, a Turkish national volleyball player

3.6. Homophobia

A participant presented the images of a campaign organised by Islamic and conservative organisations and institutions to "raise awareness against LGBT" in Turkey in 2022. As seen below, Figure 5 is an Instagram post of an İslamic radio channel, "Gençliğin Sesi Radyosu", "V*oice of Youth". Also, Figure 6 is the image used as a billboard campaign poster taken in Istanbul. The participant stated that this campaign and the logic behind it stem from social dynamics: "Homophobia is an embarrassment to humanity. Injustice and discrimination against persons based on their sexual orientation or gender identity are referenced in this terrible mindset.*" (P20-M)

Figure 3: "Only Islam protects our family"

Figure 4: Billboard in Istanbul, "Only Islam protects your family"

3.7.Myths

Years of biased coverage of female drivers by the news media continue today with user-generated content on social media platforms. In the meme provided by one participant, we see a dog that is very calm when a male driver is driving but whose eyes are wide with fear when a female driver is driving. Participant P16-F discussed the myth based on the belief that women are more careless or unsafe when driving. This myth has been set up over the argument alleging "men are naturally skilled car drivers", which has been constructed with the support of the media using the historical background of society.

Figure 5: The meme showing a dog's facial expression. "If a man drives", "if a woman drives".

According to P16-F, another "housework is the natural duty of women" myth was implemented with the help of the media industry with lots of images and repetition, "*It involves the belief that housework is the natural duty of women, that men are engaged in heavy labour and that they should not interfere in domestic work*" (P16-F). Although this issue is still constantly on the agenda with stereotypes on digital platforms, the case is drawn to attention and criticised with forms of representation that oppose the stereotype. The image below criticises this problem with an example the participant found on a social media platform.

Figure 6: An image provided by P16-F, "housework is the natural duty of women" myth.

3.8.Social Class

A participant from Libya gave examples of social class and nationality. A TikTok video[2] with the caption "*Lucky girl syndrome in full force #luxury #luxurylife #lifestyle #richgirl #billionaire #manifestit #manifestation #dreamlife #goals #luckygirlsyndrome*". In the video, we see various details of a luxurious life: luxury spaces consisting of restaurants, hotel rooms, homes and cars, and branded luxury consumer products such as bags and jewellery. Over the video, we hear a young woman's speech, "*I get everything I want. Because that's just the way it is. Things are always working out in my favour. I am so lucky. What's meant for me never misses me.*"
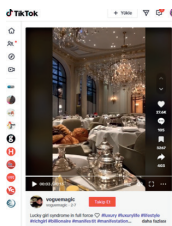
Figure 7: Screenshot from the TikTok video.

The video taken from the account named "voguemagic" aims to present sequences of a luxury lifestyle in London and a search for cooperation for PR activities. The participant who gave this example states that reflections of social class can appear in many different ways on social media platforms, frequently reflecting and occasionally aggravating societal disparities. It also draws attention to raising awareness and gaining literacy on facing the impacts of representations:

"*Consider the following factors when using social media and your socioeconomic class: Lifestyle Design, Access and Participation, Online Communities. Moreover, encouraging media literacy and critical thinking might aid users in understanding how class dynamics affect the content they come across. Social media can contribute to a wider discourse about social class and its ramifications by developing equal online environments.*" (P3-F)

3.9.Nationality

In this category, we see a TikTok video[3] from Libya. Its caption in Arabic is "*Family trend with the family #family_trend #Libyan_family_trend #Libya #Libya_Tripoli #Tripoli*". The video, with traditional music in the background, depicts the environment inside a tent with ethnic-patterned carpets and items. In the environment where there are baskets, jugs, chests and musical instruments, jewels are brought in baskets decorated with fancy fabrics. Women dressed in traditional fancy clothes and jewellery carry traditional dishes on gilded serving plates. While the person shooting the video does not explicitly capture the women's faces, the women carrying the food cover their bodies and faces with their clothes. Local dishes are served on golden plates, and glasses are displayed on the floor with lacy and gold embroidered covers. In the rest of the video, we see women sitting around the floor table, having fun by playing musical instruments and clapping their hands. The video ends

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2   The video is taken from the TikTok account "voguemagic". https://www.tiktok.com/@voguemagic/video/7197517730214432006?_r=1&_t=8fH1dcRD5bp

3 The video is taken from the TikTok account
maram_ox_https://www.tiktok.com/@maram_ox_/video/7269783138929265928?_r=1&_t=8fH1tJ4ao10

with fireworks at dusk. It is thought that the video, which does not specify what kind of event it is in the caption, belongs to a traditional celebration ritual such as a wedding, engagement ceremony, etc.

).
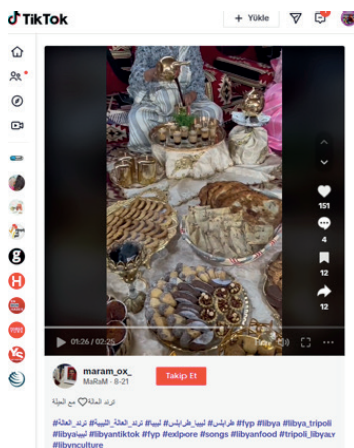
Figure 8: Screenshot from the TikTok video.

This video is about a representation of Libyan traditions with a food feast and fancy orientalist figures. While the country where the effects of war and civil conflict continue struggles with poverty, this video, claiming to exhibit Libyan culture, presents us a wealthy and splendent ceremony, not an ordinary sequence of everyday life. In digital platforms, especially on TikTok, Libyan nationality is represented differently, with all the food, clothes, jewellery, and items demonstrating luxury and wealth in a fancy and orientalist way. Contrarily, the participant who gave this example points out that digital platforms offer essential opportunities for intercultural interactions:

"Recognising the range of experiences and viewpoints is necessary to comprehend the influence of nationality on social media. Cross-cultural relationships should be approached with respect and openness while also being mindful of the likelihood of misunderstandings and biases. Social media may be an effective instrument for developing connections and discovering the world's diverse cultural heritage." (P3-F)

3.10. Ethnocentrism & Xenophobia

Ethnocentrism, xenophobia, and racism are ever-increasing problems that we frequently encounter in everyday life in Turkey, especially with the growing number of refugees from Syria and Afghanistan in recent years. Xenophobia, which manifests itself through racist and discriminatory discourses frequently encountered on social media platforms, poses a serious problem that threatens the security of refugee groups. This discrimination has become so commonplace that it has settled into daily discourse and spread throughout society: "Recently, on Twitter, I saw this post about harming Syrians for cash prizes in Bitcoin. The post disturbed me greatly, but not as much as the misspelt hate and xenophobia comments. I was surprised how something like this could propagate on platforms like Twitter without being shut down immediately. What's more offensive than the content itself is the reaction in the comment, where almost everybody was taking it as a joke. I don't know what is if this isn't biased, discriminatory, disturbing, and offensive." (P13-M)

Figure 9: A tweet about a reward system for harming Syrian refugees in Istanbul

Among the examples, a participant draws attention to the stereotypical representations of bias and judgment about the appearance of individuals: "*If there is a man who uses a bag, he is gay, and if he has a gun, he is a Muslim and a terrorist. Thoughts such as where you come from or what your profession can be according to the beard's shape. If he wears glasses, he can be a professor.*" (P16-F)

On digital platforms, we do not just encounter user-generated stereotypes; we also experience the stereotypes caused by problematic representations of the media industry. News, images and content created by the media industry are widely circulated through digital platforms and algorithms, further strengthening their impact on the audience. In our case, BBC News, which the participants pointed out as the most reliable news source in the research and which was the answer given by half of them, was given as an example by one participant with its discriminatory and biased news: "*Unfortunately, it is not just people who post discriminative content on social media, but even reputable and international media houses post news that are biased towards certain social groups. The Western Media has been accused several times for its unfair reporting on issues affecting the Arab and African countries. For example, in the concluded 2022 Qatar World Cup, BBC was accused of biases.*" (P1-F)

3.11.Impact of Algorithms and Digital Platforms on Users

We asked the participants' opinions about the impact of algorithms and digital platforms on individuals. The participants replied to the question, "How can a user eliminate the impact of algorithms and digital platforms in terms of bias?" by remarking that both users and developers can manage the impact of the algorithms. While some participants thought that it could not be possible for a user to eliminate the effects of algorithms, "T*his is because it is the platform that has been programmed through*" (P1-F), most of them think that these effects can be reduced: "*Understanding how algorithms work is crucial because algorithms often deliver content based on the user's past behaviour*" (P16-F): "T*he first step in solving the problems is understanding them. Users can report biased material or conduct on several sites. Users may give input when they run across these problems, which can help platforms improve their algorithms and content control. Encourage a variety of online activities on social media and other channels. Algorithmic bias can be reduced by interacting with many voices and viewpoints.*" (P20-M)

We have compiled the highlights of the participants' answers to these questions and

included them in a list below in Table 2. As can be seen from these answers, the sample of the study is a group that is aware of the use of digital platforms and familiar with the functioning of algorithms. To highlight, a participant underlines the importance of being an active user: "*Make a conscious effort to find knowledge from various sources and viewpoints. By engaging with content from other perspectives, you can avoid the echo chamber effect and become more exposed to various viewpoints. Take a critical stance when interacting with digital content. Consider the potential biases behind the content, analyse the evidence presented, and query the information's sources.*" (P3-F)

How can a user eliminate the impact of algorithms and digital platforms in terms of bias?
•   Understanding how algorithms work is the first step in solving the problems.
•   Mitigating the use of platforms that do not suit them.
•   Diversifying sources.
•   Engaging critically.
•   Interacting with many voices and viewpoints.
•   Giving input for content control.
•   Reporting biased material.
•   Reset devices periodically to limit the effects of algorithms.
•   Maintaining education and awareness.
•   Encouraging a variety of online activity on social media and other channels.
•   For platforms, allowing customer management and customisation.

Table 2: Ways to reduce the impact of platforms and algorithms.

Discussing the future effects of algorithms and digital platforms on individuals, participants stated that the results are not only negative but also underlined the positive impact. As Fuchs emphasised (2009), the internet has a dualistic character and online activities are influenced by and within the conflicts of modern society; the participants' responses once again demonstrated the dualistic character of these technologies. We asked participants to reply, "How do your digital media use and preferences affect your future behaviours?". We examined their examples of the positive and negative effects of digital platforms and algorithms. The prominent answers are compiled and presented as a list in Table 3:

"*My knowledge and awareness of many things, from global events to specialised hobbies, are shaped by the web material I consume. This understanding affects my behaviours, decisions, and discussions, such as when I choose to support causes or speak out. I am exposed to diverse viewpoints and beliefs thanks to digital media.*" (P20-M)

"*Content is frequently personalised by algorithms in digital media based on user preferences and behaviour. As a result, people may experience a 'filter bubble', where they only encounter information supporting their opinions and interests. This could result in confirmation bias and limit exposure to various points of view.*" (P3-F)

"*Digital media offers us easy access. We have instant access to everything and thus can easily consume information. This can change our habits. For example, instead of accessing information from a historical source or books, we may access it from platforms full of misinformation. Our buying habits may change. We are inside a magical algorithm, and instant campaigns can impress us.*" (P16-F)

"*I think I will be trying to limit my social media intake to the minimum. I defiantly felt it was affecting my interests and perspectives. I feel that negative and sensationalised content raises my anxiety and makes me biased.*" (P13-M)

Positive Effects	Negative Effects
Raising awareness Providing a diverse range of viewpoints and sources Learning and skill development Developing ideas and concepts Change in habits Direct interaction Can contribute to a civilised society	Personalisation Filter bubble Confirming bias Limiting exposure to various points of view Predetermining the type of content that will appear to the user Offering easy access Consuming information very easily Change in habits Misinformation, disinformation and ma-linformation Reinforcing existing beliefs

Table 3: Impact of digital media use and preferences for the future behaviours

Conclusion

In a capitalist patriarchal society, digital platforms and their algorithms are influential actors that reproduce and strengthen existing societal inequalities. On the other hand, they also have the potential to host practices and create platforms to fight against these inequalities. In parallel with Mosco (2009), who underlines the role of mass media in a capitalist society for commodity production and as an instrumental to ideology, it can be specified that digital platforms are tools that work exactly this way. While digital platforms provide users with a timeline shaped by algorithms and generate adequate income from consuming personalised curation, they also enable the dissemination of content created by the dominant ideas in society. These may include news prepared by the media industry and user-generated content addressing rising discrimination and xenophobia in society. Eventually, this function of digital platforms serves to reinforce existing unequal balances of power.

The study primarily searched for answers to "RQ1: What stereotypes and biases do users face in using digital platforms?". After fieldwork, the research revealed that gender is the most common stereotype category, followed by political, religious, nationality, and social class. Findings showed that stereotype and discrimination categories coexist in digital platforms and reinforce each other, as Crenshaw (1989) suggested with the intersectionality concept. These stereotypes serve for discrimination and bias, empowered with algorithms and digital platforms.

The answers given by the participants are compatible with the thesis of Garnham (1992): in a capitalist society, social actors are involved in social processes within the production, circulation and appropriation of symbolic forms. Accordingly, the three dimensions of the social process, as Garnham (1992) remarks that social actors participate, the interaction with the material environment, the interaction with other human actors for the purposes of social coordination, and the interaction with the self could be considered as where the reflections of all stereotypes, including gender, nationality, social class, etc., implicitly found in the social processes can be visibly seen. With reference to Hall (2003), representation necessitates language and "shared meanings", and we formulate our intentions within ideology (Hall, 2015). So, we can claim that, including existing inequalities, "shared" meanings and values are represented and reproduced with the help of algorithms via digital platforms.

Another research question is "RQ2: What do participants think about eliminating the impact of algorithms and digital platforms in terms of bias?". The participants underlined several ways to manage and reduce the algorithms' impacts on users, developers and platform executives. Most participants recognise the concepts of algorithmic selection, algorithmic bias and personalisation. They are also aware of the negative impacts of algorithms, and all of the participants state that they only trust the news and content provided by reliable sources. Thus, this awareness provides them with digital literacy and critical engagement consciousness. Most of them highlighted that "Understanding how algorithms work is the first step in solving the problems". A list was created from their answers about eliminating the impact of algorithms and digital platforms and their positive and negative effects.

Also, the research showed that the positive effects of digital platforms and algorithms should be distinguished and made apparent when evaluating the consequences of digital platforms and algorithms. The participants emphasised how effective the positive impacts of digital platforms and algorithms can be in their own lives and pointed out the importance of being an active user. Especially in Turkey's case, for an authoritarian, politically and culturally polarised country, the opportunity for polyphony, pluralism and openness to diverse voices brought by digital platforms is crucial. It has strong positive effects on opponent communities. In future research, the dualistic character of the internet and both the negative and positive impacts of digital platforms and media use could be handled with examples within the intersectionality of overlapping social inequalities.

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Romanian local journalism. An increase in sarcasm, allusive speaking and abusive quotes

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Abstract

Local media plays a pivotal role in society. My study could potentially contribute valuable insights into the dynamics of information dissemination and the impact of local media. The examination of the language employed by journalists is providing valuable insights into the nuances of communication within the context of local media. The Romanian written press is torn between the quality of the materials and the struggle for financial survival of Romanian journalists. The situation of the local press in my hometown Arad is representative for the state of the Romanian written and online press as a whole. The traditional model of production, diffusion and reception of printed journalism is currently undergoing a complex reconfiguration. The print media is losing ground to the online press. The online press is also becoming more attractive because of its gratuity. Paying readers of the internet connection can access numerous sites without bothering to buy a press product from the newsstand. Easier access to the online press product, as well as the possibility to intervene anonymously, commenting on various articles posted by journalists, all this led to a decrease in interest in the written press.I will present an up-to-date situation of the local publications, written and online press from Arad, Romania, analyzing some trends that have occurred over time regarding quality of the local journalism. As a method, my study analyzes local Romanian publications[1] in Arad, between 2019 and 2023, following the recurrent trends that appear in writing. I used a qualitative method and my 26 years experience in local mass-media as a guide to better understand the phenomenon. Analyzing language use, my article not only expands the understanding of local media transformation but also sheds light on the crucial role that linguistic choices play in shaping public perception and discourse. We see an increase in sarcasm, allusive speaking, abusive quotes in traditional journalism. Subjectivity is manifested in the written press both at the level of words and their adjective determinations, as well as graphically, by the preference for exclamation marks, inverted comas and numerous suspension points. We can noticed an extension of the colloquial tone in local newspaper due to journalist`s desire to be familiar with the reader. Slum expressions win in the press's discourse, as the rudeness of the language attracts the audience.

Keywords*: the quality of local media; unserious speech in print and online; case study Arad; Romania*

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1   Online: https://www.jurnalaradean.ro; https://www.aradon.ro/; https://www.nyugatijelen.com; https://www.arq.ro/ ; https://specialarad.ro/; https://www.ziardearad.ro/; https://www.ghidularadean.ro/; https://www.independentul.online; https://www.arad24.net/; https://tvarad.ro/; https://sportularadean.ro. Print: Jurnal arădean; Glasul Aradului.

Carmen Neamţu: Romanian local journalism. An increase in sarcasm, allusive speaking and abusive quotes

A captive and untrustworthy press

At this point in the analysis of the Romanian local press, we can say that the press has lost credibility. In addition, another important aspect: local press is captured by various local political interests. A few years ago, the journalist saw clearly how a politician is held accountable because of his articles. Today the press text remains without consequences. It's like writing and nothing happens after what you present. This is a demoralizing state for the journalist who also leaves the press boat to jump into the more decent and secure area of public relations or in other fields, such as advertising, web design etc.

In an interview with the journalist Petrisor Obae, in 2009, Cornel Nistorescu, one of the long-standing Romanian written press journalists, drew attention to the fact that Romanian journalism has now become a profession made on mobile and on the net. The impact of writing is minimal, says Nistorescu. It's just "an interesting computer game, but it's not journalism that can move anything":

"The meeting with the net was not a lucid, professional and balanced one. Romanian journalism went online (…) a result that damaged the profession and almost suffocated it".

The Arad local print media lost ground in favor of free online publications, which offered readers the opportunity to comment, under the protection of anonymity, on the various texts published by journalists. The report on the state of the media in Romania, of the Center for Independent Journalism, presents the main problems faced by the Romanian media. The report was based on the responses of 80 journalists from 22 cities in Romania, including Arad, managers, academic professionals, who were interviewed (between September 2019 and February 2020). Here are some pertinent observations, from the report:

"*With very few exceptions, the Press in Romania seems trapped in a time tunnel, caught between two fundamental problems that feed each other and make it spin in a vicious circle: the lack of money and the discrediting of the profession. If in 2015 the professionals said that «below that is not possible», the years 2016 - 2019 proved us, with some exceptions, the opposite. In the profession there is a struggle between exhaustion and the feeling of irrelevance, on the one hand, and the conviction that the primary mission of journalism is to inform, to serve the public interest. 'We're too underpaid not to do our job properly, we don't have another reason to stay here,' says a part of the community. 'We are too poorly paid to die on the barricades,' say those who either go to professions that bring more satisfaction or remain in PR domain. (…) If we were to judge by the number of media channels in Romania, the press seems very vivid and very diverse. (…) We see that there is a lack of content with value for the community. (…) The newsrooms have never recovered from the crisis that hit them in 2008 - 2009. Although the advertising market is growing, money is still scarce and goes, in particular, to central television. According to Media Fact Book, the advertising market was estimated, in 2019, at 485 million euros, of which only 12 million were intended for print (for comparison, in 2008, the print advertising market was calculated at 82 million euros)*". (Lupu, 2021)

Orlando Toader, one of the two journalists interviewed from Arad, editor-in-chief NewsAr.ro, considered that Romanian local journalists are struggle to survive and to attract advertising from various companies. He believes that if the economy were healthy and the market would function honestly, without underground agreements, journalist can survive: "Journalism no longer succeeds in making its public mission (…) If it were

possible for companies to allocate more money for advertising, then newspapers would automatically have some extra financial support, too. Otherwise, in a city like Arad, it is very difficult, especially if you write about irregularities in the local administration. Companies fear because they don't want to be seen supporting a newspaper that is against the administration. We are lucky, for example we have contracts with advertising agencies in Bucharest, and that's how we manage to support ourselves." (Lupu, 2021:7-8)

Cătălin Moraru, editor-in-chief of the Monitorul de Botoșani, speaks about the "illusion of journalism". "There are a lot of publications, but they only publish press releases, accidents and book launches. They have no content obtained through the work of documenting journalists. This whole situation is very dangerous because it gives the public the illusion of being informed. People are consuming what these "media businesses" offer them. (p.9 in the report)

Adriana Barbu, local journalist at the Jurnal Arădean, believes that: "Journalists are very poorly paid, therefore it is very difficult to write quality journalism, because you always stumble in the thought that you may not be able to manage until the end of the month. And you don't have the same enthusiasm to do things, the same energy." "You are underpaid and you live poorly. Because there is little money, there are few journalists, so you write a lot. You can't specialize in a particular subject, you write about everything (…) quality journalism should mean: A mega-security in what you offer to the public." (p.28 in the report)

At this point, public money entering the media are the most powerful form of control. Journalist Orlando Toader, from Arad, reminds of the government's attempt to limit the independence of journalists: "Things are very simple, especially regarding the local press, where everything is practically about the financial factor. The administrations, the ones who run the administrations, prefer to have a mass media to support with money from the budget through all sorts of actions, through our cultural centers that have appeared in the cities. And then there are discrepancies between the press that wants to remain independent and the journalists who want to do their job the way it should be done. Some journalists do well, some of them live in compromise. And it's pretty hard to deal with things like that". (Lupu, 2021: 51)

The report of the Romanian press speaks openly of a de-professionalization among journalists and of the "temptation" to go to public administration, where wages are two or three times higher, "at least in the local administration". Hannelore Petrovai, journalist from Deva, said in the report that "at this moment, in Hunedoara, there are more journalists in public institutions than in newsrooms". (p. 36 in the report). After journalist Cătălin Tolontan, from newspaper Libertatea, for younger journalists, "the profession has been stripped of shine and attractiveness. This is obvious, because in ten years there have been relatively few young people who are ready or want to get into this job." (Lupu, 2021:39)

Local tendencies in the Romanian press

After December 1989 we are talking about a gradual professionalization of local journalism. The appearance of the Communication faculties in Romania led to new people in the press. Currently, the city of Arad has two universities, which have programs of communication-journalism, the State University, "Aurel Vlaicu", and the private university, "Vasile Goldis", a number of graduates students from the two universities enter the press.

Starting with 1990, the press in Arad changes its status: from a state press, party press, it becomes a free, commercial, tabloid press. The press also changes its ownership structure, so countless publications appeared and died after a few years Elec-

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toral campaigns are favorable times for publications due to advertising paid generously by Romanian parties. The crisis of 2000 affects the structure of the newsrooms and the number of journalists employed. They end up accumulating multiple functions, covering many areas of actuality: political, administrative, culture, economic, police, health etc.

From 2007 and 2008, the local press from Arad is going through a major financial crisis, many publications closed or went exclusively online. Press dissemination is difficult, through postmen subscriptions (through the Romanian Post Office) or through the own distributors of written press publications, which, very frequently, delays the distribution of newspapers to subscribers. They often complain at the editorial office, signaling problems with the distribution of newspapers. The newspaper newstands disappeared one by one, there are only a few available in Arad.

Now, we can also talk now about opportunism, partisanship, mercenary from journalists, who show obedience to employers (who are frequently active politicians) and state structures, who pay advertising to journalists and their publications. In Arad, for example, many representatives of the bankrupt written press saved themselves, jumping into the boat of the state, of the local administration. Journalists have reconverted into councilors of various local politicians or into employees of the City Hall, Arad County Council, the County Cultural Center or the Municipal Culture Center of Arad etc. From there, many journalists are still active in the online press or have broadcasts at the local TV station (TV Arad), where they have as guests their own bosses, those who sign their monthly salary. In these circumstances, objectivity, impartiality, the courage of the journalist to criticize, to signal the wrong are nonexistent.

The local journalistic result is a PR product, an advertisement in which the guest is not disturbed with any difficult questions. All we can see is a story of administrative/political success. Very few Romanian publications have any content obtained through the work of documenting journalists, being simple platforms that distribute ready-made texts by the PR office of various institutions. That is why, frequently, we find the same texts, in local newspapers and in the local online press, with the same titles and the same content, without the slightest intervention of the journalist.

In an ECREA 2022 postconference from 24th of October, organized by University of Beira Interior, Covilhã, Portugal, MediaTrust.Lab – Local Media Lab for Civic Trust and Literacy and LabCom–Communication and Arts, in my intervention about the state of local media, I used a quote from English writer Oscar Wilde: "In the old days, people used the torture chair. Now they have the press". Under the current conditions of the press, this quote from Oscar Wilde has lost its relevance and remained a beautiful phrase, without any cover in practice. We notice that the Romanian press on paper is gradually dying out, the circulations being destroyed. Newspapers that remain printed on paper also pass their content online and gradually give up complex articles, reports, interviews, surveys, preferring to be news collections. Thus, there is no difference between them and online publications, from which the reader can find his information in real time and at no cost other than those of the paid internet connection. Romanian online publications fail to convince readers to pay for the content offered. Under these harsh conditions, in Arad, only three newspapers appear in the classical formula, printed, one being in Hungarian language: Jurnal Aradean, Glasul Aradului and Nyugati Jelen. They all have online content. On July 24, 2022, the Glasul Aradului newspaper gave up the printed edition. The explanations given by the editors: too high production and distribution costs.

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Regarding the quality of the press, professor Jacques Attali (2022) pertinently observed that when the 21st century begins, most newspapers show a predilection "for the show, to the detriment of information and indignation to the detriment of argument. Totally concerned about the competition between them, they don't see that they are all about to be swept away by digital platforms and social networks." (Attali, 2022:204) "the economic model of the paper press will be impossible to maintain." (Attali, 2022:244) The French professor is more optimistic in his predictions about the survival of sports and local newspapers, but also of magazines that will include more complex articles. That is exactly what it is now missing from the local online press. "Some newspapers on paper will survive for a while." (Attali, 2022:243)

Many of the local journalists I have talked to are aware of their permanent compromise in order to survive. Most of the time they come to cumulate editorial tasks: they document and write articles in various fields, they also end up attracting and actually bringing advertising for the publication, and some of them are involved in PR work for various parties. In their endless pursuit of more readers and of sensationalism, journalists seek the insolent, the strangeness that horrifies, the outrageous events, being tempted to treat the serious information in a soft manner. (Neamțu, 2022:67)

The current situation in local press from Arad

In the years after the fall of the communist regime in 1989, texts sold the newspapers. Today, in the newspaper page the image bites from a text that has become increasingly inconsistent. Established press genres, such as the report, the survey, the review, the chronicle of the book, film, concert, even the interview as a stand-alone genre, no longer exist or appear sporadically.

In the pages of regional publications of Arad, we may observe the preference for news articles. The lack of more complex genres is replaced by the opinion of the journalists. Not in a separate commentary article, editorially, but right inside the news. The information is infused by the subjectivity of the journalist, who wants to write more than a simple briefing about what happened, where, when, how, possibly why. As Barbe (1995:174) noted, we are living in an ironic age, so this state of affairs affects the press that reflects the state of our present society. This is a paradox of the press. The press writing clamors objectivity and neutrality, impartiality. And irony only breaks down these principles of correct writing in the press. The irony is used to signal "rhetorical opposition to the official speech". (Ghiță, 2000:160)

Local journalists hardly master their subjectivity in their informative articles. The news is filled with journalist's impulses, sympathies, dislikes. The temptation to give lessons, verdicts in the news is a mistake and it must be avoided. Indignation, sympathy are translated by adjective associations (crime/ aggression is odious/abominable/horrible, unimaginable; a gesture is despicable/ unforgivable etc.). Phrases like: Why, why on earth?; Friends know why!; Hey, O.M.G., Oohh… my god, What about this? are usually presented at the end of the article or inside the news. A simple cultural news story announcing the release of a novel is inflated by the journalist. Confessing that he has not read the book, the journalist is talking about it and try to rate the author. On the same principle, the news with the opening of an exhibition is filled with appreciations toward the painter, the journalist forgetting to provide useful information: where the event takes place, theme of the paintings, who is the painter etc. (see also: Neamtu, 2002:18-57).

She is nervous became in the newspaper she is pissing herself.

She failed became she screwed up.

She lost her temper became she blew a fuse.

Things are no longer far away, they are at the arse-end of space.

He will not keep quiet became he wouldn't shut his trap.

She is not just stupid, she dumb as a stump.

He will not look at you in confusion, he will be like a calf looking at the new gate.

The politician does not have unusual ideas, he has a weird mind.

She is talking nonsense became she beats about the bush.

I will defend her always became I will defend her till the cow comes home.

https://sportularadean.ro - news from local, national and international areas, covering sports.

Analyzing the local online press in Arad we can say that there are no significant differences in the way the information is treated. With a few exceptions (see Special Arad) the online press presents the same news received usually through PR from institutions, without providing opinion articles, interviews, comments or analyzes on the topics treated.

Conclusions

Regarding the quality of journalism, the local press is in a fierce struggle for survival, being preoccupied to pay journalists from one number to another. We noticed an extension of the the colloquial tone in local newspaper due to journalist`s desire to be familiar with the reader. Slum expressions in online win in the press's discourse, as the rudeness of the language attracts the audience. It seems that slang makes the spoken language more picturesque, expressive and exotic. Professor Mihai Coman, founder of the Faculty of Journalism and Communication Sciences at the University of Bucharest, is convinced that, at the moment, the Romanian press is going through a generational change: "It seems to me that we are dealing with a trend: Generational change. The public, which had some socio-demographic characteristics related to education, age, aspirations even political orientations, is beginning to thin. The new generations that are coming are those of the Internet, which consume much more passive information, watching TV from the armchair. They search for their information online and are not very interested in debates and opinions of specialists, because they are, as they say, each in their bubble. There, on Facebook, Instagram, and other forms of social media, opinions flow and, naturally, choose those they resonate with" , explained professor Mihai Coman, in an interview with Gabi Simon for Q Magazine.

The local press in Arad, with rare exceptions, has become an exclusive news provider, some taken exactly in the formula received from PR of various institutions. Thus,

the journalist turned into a copy machine, a fact observed by journalist Florin Negruțiu: "In order to justify his salary, the journalist is forced to produce more and faster, at a line to assemble texts that exclude any initiative and creativity. Thus, online newsrooms are transformed into Chinese factories, in which no more investigations and reports are written, but items are produced per person, through the copy-paste process (…) the journalist does not need «professional training» or «editorial orientation», as long as he is able to operate with the two basic functions of the profession: CTRL-C/Ctrl-V. The de-professionalization of the press is a terrible reality". The local print media from Arad lost ground in favor of free online publications, which offered readers the opportunity to comment, under the protection of anonymity, on various texts published by journalists. We can notice an increase in sarcasm, a rise of snark, informal speech, allusive speaking, abusive quotes in traditional journalism. The crisis of year 2000 affects the structure of the local newsrooms and the number of journalists employed. They end up accumulating multiple functions, covering many areas of actuality: political, administrative, culture, economic, police, health etc. Under these conditions, the quality of journalism has declined. Online journalists are concerned about the number of click-bites, so often the headlines of the articles are sensational and without any coverage in reality. Journalists have understood that a photograph of a deadly accident is more accessible than the text written about the accident itself. We can speak of a chase for click, and the click-bite came from topics related to abominable crimes, blood, sex or even vulgar words presented in articles. The local press is the mirror of the Arad society from this moment on. The media is under the pressure of advertising, which may or may not come. Romanian local journalists are perceived as working "for someone" rather than belonging to a serious press entity, printed or online. Thus, we can speak at the level of Arad County, of a press rather instrument of influence than a means of correct, free (in)formation of the Romanian public.

We are living in an ironic age, so this state of affairs affects the press that reflects the state of our present society. This is a paradox of the news. The press writing clamors objectivity and neutrality, impartiality, or irony only breaks down these principles of correct writing in the press. In news articles the irony is used to signal rhetorical opposition to the official speech.

T   he analysis of the local press in Arad after 1990 and until today led me to a conclusion: irony, the rise of sarcasm in writing, the abundance of colloquialisms along with sophisticated language, the choice of exclamations in titles or inside the written text, all are ways to get closer to the reader by choosing a style of writing that is out of the ordinary. I would call it an unconventional style. Out of the desire to be original, to be different, the local journalist chooses this strange style for the Western press, clean, objective, impartial in dealing with news topics.

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Sexism and the Commodification of Women in Media: A Critical Analysis[1]

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Abstract

This study aims to investigate the pervasive issue of sexism within media and its role in the commodification of women. Through a critical lens, we seek to unravel the underlying mechanisms that perpetuate harmful stereotypes and objectification of women in media products, ultimately shedding light on the implications for societal perceptions and gender equality. Utilizing a comprehensive research approach, we systematically analyzed various media content, including advertisements, films, and television shows. Content analysis was employed to identify patterns, representations, and messaging surrounding women in media products. The study reveals a disturbing prevalence of sexism and the commodification of women in various forms of TV programs and to ensure the quality of our analysis, we tried to define clear parameters for collecting data. Our sample size is 30 TV programs from 3 TV broadcasters. We used random sampling on rating and share results. Prime time is chosen for the time frame. Three researchers do data collection by following the coding scheme. We found that women are frequently objectified, reduced to superficial attributes, and often portrayed in subordinate roles. These depictions not only reinforce harmful stereotypes but also contribute to the perpetuation of gender inequality and discrimination. The study underscores the urgent need for media producers, consumers, and policymakers to recognize the detrimental impact of such portrayals and work collaboratively to promote more diverse, empowering, and equitable representations of women in media. Doing so can contribute to a more inclusive and just society.

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1. Introduction

Sexism in media profoundly impacts the perpetuation of harmful gender norms and behaviors. The portrayal of toxic masculinity and the objectification of women contribute to a culture where gender-based violence, harassment, and discrimination are normalized (Viki et al., 2003). These harmful depictions affect how individuals perceive themselves and influence how they interact with others and form relationships.

Studies have shown that exposure to sexist media content can increase acceptance of sexist attitudes and behaviors (Lanis & Covell, 1995). This acceptance, in turn, can perpetuate a cycle of sexism, leading to unequal opportunities, violence, and discrimination against women.

Sexism in media remains a significant societal issue perpetuating harmful gender stereotypes, norms, and behaviors. The consequences of this sexism are far-reaching, affecting individuals' self-esteem, opportunities, and overall well-being while reinforcing unequal power dynamics between genders. Addressing sexism in media is essential for achieving gender equality and creating a more inclusive and equitable society.

To combat sexism in media, stakeholders must work together to challenge and change the harmful narratives and representations perpetuated by the industry. Media organizations, advertisers, content creators, and consumers all have a role to play in promoting more diverse and respectful portrayals of gender. Efforts to improve women's representation on television must extend beyond on-screen images. The industry must focus on increasing diversity among writers, directors, and producers to create more equitable and inclusive media. Initiatives that support women in these behind-the-scenes roles are crucial (Lauzen, 2020).

While progress has been made in recent decades, gender disparities persist in both on-screen and off-screen roles. The media industry plays a pivotal role in shaping societal perceptions and norms, making it imperative to address these disparities. Efforts to promote equitable representation should involve increasing diversity in the industry, supporting the development of multidimensional female characters, and challenging harmful stereotypes. By doing so, television can become a more powerful tool for promoting gender equality and social change.

The representation of women in television has long been a subject of academic and public interest. This paper explores the historical context, current state, and implications of women's representation on television, focusing on the portrayal of women in diverse roles. Drawing on existing literature and empirical evidence, this paper examines the impact of television on societal perceptions of gender roles and identities. Furthermore, it discusses the potential consequences of underrepresentation and misrepresentation of women on television and highlights the importance of fostering more inclusive and accurate portrayals.

2. Literature Review and Highlights

This literature review examines the interconnected themes of sexism, commodification, objectification, gender equality, and representation in contemporary society. These concepts are crucial in understanding the complex dynamics of gender-related issues and their implications for various aspects of human life. This review aims to provide insights into the ongoing discourse surrounding these topics by synthesizing existing research. Gender equality is a fundamental principle of human rights, advocating for equal rights, opportunities, and treatment for people of all genders. Research in this area spans various disciplines and has focused on policy interventions, workplace dynamics, and cultural shifts needed to achieve gender equality (Duflo, 2012). By further examining and addressing these issues, researchers and advocates can contribute to the ongoing pursuit of gender equity and social justice.

Sexism is a pervasive issue that persists in various aspects of society, including the media. This paper explores the manifestations of sexism in media, focusing on its impact on gender stereotypes, representation, and the perpetuation of harmful gender norms.

Through a comprehensive analysis of academic research, empirical studies, and real-world examples, this paper aims to shed light on the role of media in perpetuating sexism and its consequences on individuals and society. By examining the various forms of sexism in media, from advertising and entertainment to news reporting and social media, this paper highlights the importance of addressing this issue and working towards a more inclusive and equitable media landscape.

Sexism is a societal issue encompassing prejudice, discrimination, and stereotyping based on an individual's sex or gender. It manifests in various forms, ranging from subtle biases to overt discrimination. Researchers have extensively explored the manifestations and consequences of sexism, highlighting its negative impact on women's opportunities, mental health, and overall well-being (Swim & Hyers, 2009). Sexism, defined as discrimination or prejudice based on an individual's sex or gender, is a deeply ingrained issue that has persisted in societies worldwide for centuries. The media is one of the most influential platforms where sexism is perpetuated. Media plays a pivotal role in shaping cultural attitudes, norms, and values, making it crucial to analyze its contributions to perpetuating sexism.

Representation is a critical aspect of gender studies, as it pertains to how individuals and groups are portrayed in media, politics, and other cultural contexts. Scholars have explored the significance of diverse and positive representations for challenging stereotypes and promoting social change (Jhally, 2019). Media plays a significant role in perpetuating gender stereotypes, which are oversimplified, often inaccurate beliefs about the roles and attributes of men and women. These stereotypes are reinforced through various forms of media content, including advertisements, television shows, films, and print media. For instance, advertisements often depict women as passive, submissive, and focused on their appearance, reinforcing that a woman's primary value lies in her physical attractiveness. Conversely, men are frequently portrayed as dominant, assertive, and focused on career success. Such depictions limit individuals' choices and aspirations and contribute to unequal power dynamics between genders (Eisend, 2010).

The study discusses how television viewers' definitions of beauty are affected by advertisements; it is mentioned that the power dynamics within that society shape the knowledge accepted as accurate within a given community and are often used to reinforce and maintain existing power relations. This concept can be particularly illuminating when applied to the analysis of advertisements and other TV genres, as TV programs play a significant role in shaping our understanding of the world, as they often present a selective and distorted view of reality to promote a particular product or service (Gürkan and Serttaş, 2023). The phenomenon of gender is structured in social organizations that regulate daily life, such as family, economy, law, politics, and mass media, and these organizations define the roles attributed to men and women in the way society wants to see them and in line with the existing ideology. T		he fact that social expectations regarding men and women vary from society to society but remain essentially the same underlines that the phenomenon of gender is also an ideological structure. Characteristics such as the roles attributed to both genders being internalized and established through the primary institutions of the system such as family, school, and media, repeating specific patterns, and being based on hegemony are indicators of this (Serttaş and Gürkan, 2015).

In the study titled Transformation of Privacy in Daytime TV Shows Broadcasted on Turkish TV Channels, the author states that affection, love, beauty, virginity, family, and many similar emotions, concepts, and institutions have been turned into commodities, especially in live television programs with guests broadcast during the daytime. The common point in the narratives of such programs is that, regardless of the subject, human stories are dramatized and brought to the fore, thus legitimizing the telling of details that are considered private (Serttaş, 2017).

According to another study investigating sexism in commercials, advertising conveys value to the audience while selling abstract emotions and lifestyle as well as concrete products and services.

These values may be related to the roles of various institutions and individuals. Shaping women's identity and seeing women as sexual objects through sexist advertisements, portraying women as constantly at home and without economic sufficiency, and aestheticizing violence against women are the leading negative judgments conveyed to the audience (Serttaş and Luşoğlu, 2014).

Furthermore, the underrepresentation of women in media, especially in leadership roles, reinforces the notion that women are less capable and influential than men (Smith, Choueiti, & Pieper, 2019). This lack of representation sends a powerful message that certain roles and positions are reserved for specific genders, limiting opportunities for both women and men.

When recent publications on sexism and media are examined, it is observed that social media-oriented studies and, therefore, digital sexism are popular topics. In the present investigation, the researchers posit a conceptualization of moderation through a dual lens of visibility, specifically focusing on the discernibility of sexist content and the presence of counter-speech. An online experiment was conducted to operationalize this framework, wherein the researchers manipulated the visibility of sexist content and counter-speech. The ensuing analysis aimed to elucidate these manipulations' impact on forming social norms, perceptions of safety, intent to participate, and evaluations of fairness, trustworthiness, and efficacy. As anticipated, the concealment of sexist content, rendering it invisible, and the visibility of (public) counter-speech against overtly sexist content concomitantly contributed to creating a secure online environment (Sassa & Grossklags, 2023).

The portrayal of women in stereotypically male professions, mainly through the Woman Boss series and related social media posts, has garnered scholarly attention. Yet, the longitudinal effects on adolescents remain ambiguous. Vranken et al. (2023) addressed this lacuna by investigating the reciprocal relations between exposure to such content and adolescents' beliefs regarding traditional gender stereotypes in professional tasks. Termed "experienced sexism," the study explored the mediating role of perceived content utility alongside moderating influences such as hyper-gender identity and personal acquaintance with women in counter-stereotypical professions offline.

Redondo et al. (2023) demonstrated that a proficiently trained algorithm can discern violent language, thereby preemptively identifying and flagging potentially harmful content. The authors posit that major social network corporations, as proprietors of these platforms, bear the onus of implementing "AI for good" to mitigate online violence, particularly given its disproportionate impact on women.

Ortiz's (2023) exploration, based on interviews with 33 young women in the United States, identifies covert sexism manifesting as derogatory comments about feminist issues from friends and family and manipulation by men. The paper underscores the ramifications of covert sexism on the disclosure of sexual assault, revealing how dismissive attitudes toward feminist issues contribute to heightened perceived costs of exposure. The interplay between offline and online interactions, as well as overt and covert forms of sexism, is illuminated to underscore the rationale behind women opting for silence as a strategic response to evade further mistreatment.

3. Historical Overview and Current State of Women's Representation

Television plays a significant role in shaping cultural norms and perceptions, making it a critical medium for understanding how women are represented in the media. The portrayal of women on television has evolved over the years, reflecting changes in societal attitudes and norms. However, questions about these representations' accuracy, diversity, and impact persist. This paper aims to explore the historical and contemporary aspects of women's representation on television, analyze the implications of these portrayals, and provide insights into the need for more equitable and inclusive media representations. Historically, women's roles on television were often limited to stereotypical characters, such as homemakers or love interests. These early portrayals reinforced traditional gender roles and perpetuated harmful stereotypes. The "angel in the house" archetype, described by Gilman (1892), was commonly depicted on television, emphasizing women's domesticity and subservience.

The 1970s marked a turning point with the emergence of more complex female characters. Shows like "The Mary Tyler Moore Show" and "Maude" challenged traditional gender norms by featuring independent, career-oriented women. Nevertheless, significant gender disparities in television persisted in front of and behind the camera. Despite progress in portraying women on television, gender disparities remain a concern. A content analysis of prime-time television shows conducted by Smith (2019) found that women still occupy fewer speaking roles than men, and their characters are often younger and less powerful. Moreover, women of color, LGBTQ+ women, and women with disabilities continue to be underrepresented. One key factor contributing to these disparities is the need for more diversity among television writers, directors, and producers. A study by Lauzen (2020) revealed that women make up only a tiny fraction of these roles in the industry. This underrepresentation has a direct impact on the portrayal of women on television. The underrepresentation and misrepresentation of women on television have far-reaching consequences. First and foremost, media plays a significant role in shaping societal perceptions and attitudes. When women are consistently portrayed in limited or stereotypical roles, it reinforces harmful stereotypes and restricts the aspirations of young girls and women (APA, 2017).

Furthermore, a lack of diverse and accurate representations can perpetuate sexism and gender-based violence (Lanis, 2018). Women in the media are often subjected to objectification and hypersexualization, which can harm body image and self-esteem (Fredrickson & Roberts, 1997).

4. Methodology and Data Coding Scheme

In this research, we developed a comprehensive coding scheme to analyze each media product systematically. This scheme includes categories and subcategories for sexism, gender stereotypes, and commodification of women:

A. Sexism:
1. Verbal Sexism
1.1 Derogatory language or slurs
1.2 Offensive jokes or remarks
1.3 Disparaging comments about women
2. Visual Sexism:
2.1 Objectification of women's bodies
2.2 Sexualized clothing or poses
2.3 Demeaning or degrading imagery
B. Gender Stereotypes:
3. Traditional Gender Roles:
3.1 Portrayal of women in domestic roles (e.g., cooking, cleaning)
3.2 Men are shown in positions of authority or expertise
3.3 Reinforcement of gender-specific activities (e.g., boys playing with trucks, girls with dolls)
4. Gendered Product Associations:
4.1 Products associated with traditional male or female interests (e.g., tools for men, beauty products for women)
4.2 Stereotypical product use based on gender (e.g., men using cleaning products incompetently)
C. Commodification of Women:
5. Sexualization:
5.1 Depiction of women as primarily sexual objects

5.2 Emphasis on body parts in a sexual manner
5.3 Use of seductive or suggestive imagery
6. Objectification:
6.1 Reducing women to their physical appearance
6.2 Treating women as commodities to sell products
6.3 Portrayal of women as interchangeable or replaceable
7. Duration:
7.1 Length of the program
8. Narrative Elements:
8.1 Storyline or narrative structure used in the program.
9. Casting:
9.1 Demographics of the actors or models featured in the program (e.g., age, ethnicity).
D. Contextual Information:
10. Airing Time:
10.1 Date and time of day the program was aired.
11. TV Channel/Network:
11.1 Name of the channel or network where the program was seen.
E. Additional Notes:
12. Comments and Observations:
12.1 Any additional comments or observations not covered by the above categories.

Table 1: Coding Scheme

Conducting a content analysis to analyze sexism, gender stereotypes, and the commodification of women in TV programs is a valuable research endeavor. To ensure the quality and rigor of our analysis, we tried to define clear parameters for collecting data. Our sample size is 30 TV programs from 3 TV broadcasters. We used random sampling on rating and share results. Prime time is chosen for the time frame. Three researchers do data collection by following the coding scheme. We presented the findings with quantitative analysis and qualitative analysis. It's essential to balance the desire for a large, representative sample and the practical constraints of our research. We're conducting exploratory research; we started with a smaller model and decided to expand it if we discover significant trends or patterns.

TİAK (Television Monitoring Research Company) data was used to select the sample for this study. Accordingly, the three most-watched mainstream national television channels in Turkey were identified, and the prime-time programs of these channels were analyzed as a random sample for a week[1].

5. Data and Analysis
5.1.Programs on TV 8
There is no news on TV 8, and it is an entertainment-focused broadcaster with national and international program formats. Ten programs were watched and analyzed weekly on 18-24 September.

Date	Program Title	Program Format
September 18th	Tuzak	Soap Opera
19th	Müge ve Gülşen'le 2. Sayfa	Magazine
20th	8'de Sağlık	Health

21st	Zuhal Topal'la Yemekteyiz	Competition
22nd	Emre Dorman ile Aklımdaki Sorular	Religious
23rd	Ariel Ad	Advert
24th	Süper Bir Takım	Cartoon Series
25th	%100 Futbol	Sports
26th	Dankek Ad	Advert
27th	Gençlik Rüzgarı	Health

Table 2: Program data for TV8

When these formats are analyzed in the context of social gender stereotypes, these results have been reached:

Program	Woman	Man
TV Series	11	19
Magazine	3	1
Health	11	9
Competition	4	2
Religous	0	2
Sport	0	2
Advertisement (Ariel)	25	19
Advertisement (Dankek)	2	2
Total	Min. 56	Min. 56

Table 3: Program types according to gender

When we look at the gender-based distribution among the programs on the channel, the results are close to each other. No women were included in the programs, only *Emre Dorman ile Aklımdaki Sorular (Questions in My Mind with Emre Dorman - Religious) and %100 Futbol (100 Percent Football - Sports).*

The guest in the analyzed section of the *Emre Dorman file Aklımdaki Sorular (Questions in My Mind with Emre Dorman)* is male. However, it is seen that there is also a female presenter (Birün Aktaş) in the Ramadan special episodes of the program. In the sections by Birün Aktaş, the presenter announces the program's name as *Aklımdaki Sorular (Questions in My Mind)*, and Emre Dorman participates in the program as a commentator. Therefore, the absence of female representation in the analyzed section is not meaningful data.

The reason why women are invisible in the *%100 Futbol* program is that the number of women working as commentators and presenters in the sports industry is less than the number of men. The problem with needing a character representing women in the program in question is the gender-based categorization of the sports field (especially football) before the issue of representation. However, this scarcity does not mean absence. Women working in the area, such as Deniz Satar, Ceyla Büyükuzun, and Sinem Ökten, are female sports announcers/commentators who can be preferred as an alternative to Murat Kosova and Rıdvan Dilmen. However, it was not selected in the %100 Futbol program. Since there will be different reasons for this, no definitive conclusion that will affect the analysis should be drawn. However, the low number of women working in the sector points to a social-cultural problem.

On the other hand, the fact that the presenters in the health, magazine, and cooking competition programs are preferred as women and that these areas overlap with the sites attributed to women shows that women are coded through traditional gender roles in the media representation. The woman is shown as the person who gossips both at home and in the magazine program and as the person who takes care of the kitchen work both at home and in the competition program. In the first health program (8'de Sağlık), gender-based roles are created as a female beautician and a male representative of the rational mind. In the second health program, which presents the participant's beautification journey, the presenter and the beautician are women. The expert team of doctors is entirely male.

There are clues about the binary gender hierarchy in television advertisements in Turkey. In general, commodities such as cleaning materials and kitchen utensils target women. In such advertisements, women are shown in the kitchen, cleaning or cooking, and men are either absent or do not help women. However, this situation has changed recently, especially with the increase in the women's movement in Turkey. It would not be wrong to say that the campaign, which speaks out against negative situations such as the increase in femicides and the withdrawal from the Istanbul Convention, has indirectly spread to daily life and different business lines and that brands also make positive discrimination against women in line with their social responsibility and awareness activities. Although the number of women occupying managerial positions in companies is small, sectoral dynamics and purchasing behaviors may also change. While Ariel's advertisement is a positive example of gender equality, the Dankek advertisement reinforces gender stereotypes.

5.2. Emphasis on female beauty

Although the stock images used in the programs are related to the subject, women and the female body are used more frequently in these contents. If the topics are related to beauty and care regardless of gender, the image of the woman is chosen, and if it is related to sports and muscle strength, the idea of the man is determined.

There is much emphasis on women's physical characteristics, independent of news and content. This emphasis is seen in magazines, health, and competition programs. The focus on women's beauty is also related to internalized gender roles. The theme of the Gençlik Rüzgarı (Youth Wind) program is based on the idea that women must be beautiful and presentable. Masculine appearance is considered harmful for women. This characterization shows that women are commodified in TV content.

5.3. Internalized traditional gender roles

The most striking issue regarding gender among the programs analyzed is the internalization of these codes. The pre-acceptance of the binary gender system of men and women is seen in program contents in every field, from health to magazines. The gendering of professions is especially noticeable in the health program. In the magazine program, this distinction does not appear.

The internalization of masculinity is not a remarkable situation in terms of formats. The fluidity between genders is not widely accepted, especially in show business. Another striking element in TV8 content, where masculinity is also exhibited, is that status may vary depending on the format. For example, the status indicator is being able to cook in the Zuhal Topal'la Yemekteyiz (Dinner with Zuhal Topal) program. The number of women in the program is twice that of men (4 women, two men). The voice-over, named Gürbüz, is male and talks to the contestants while they cook. The dominant position of women in the kitchen and the acceptance of this position without seeming strange is one of the internalized roles. In this sense, the programs emphasize not only the beauty of women but also their characteristics associated with motherhood as the person who nourishes the child and the family. In the soap opera Tuzak (the Trap), status depends on gender and economic status. The dominant characters are rich men. The rate among wealthy people is measured by adherence to traditional masculinity norms.

The presupposition that men and women have certain character traits based on gender is generally seen in the content. While traditional codes continue in "modern" celebrities, such a clear-cut conservatism is not evident in people whose work is dominated by conventional codes.

Although TV8 varies in format, its broadcast flow is similar every day. Competition formats are filled with polemics and discussions to increase ratings. Magazines and health programs, on the other hand, are content in which women are commodified, and their physical characteristics come to the fore. Sports content, on the other hand, is generally presented as masculine content where masculinity comes to the fore. This inference made about sports programs, specifically on TV8, is that in the versions with female announcers and commentators, women are commodified and presented as sexualized objects for rating purposes.

5.4. Programs on Show TV

Show TV is a national television channel. Within the scope of the study, ten contents consisting of a morning program, 2 TV series, one entertainment, one magazine, three advertisements, and two other genres were watched between 18.09.2023 and 24.09.2023. These contents were analyzed and evaluated according to the prepared coding scheme.

Date	Program Title	Program Format
September 18th	Bu sabah	Other
19th	Yeşil Vadinin Kızı	Soap opera
20th	Asli Hünel ile Gelin Evi	Other
21st	Didem Arslan Yılmaz'la Vazgeçme	Other
22nd	Kızılcık Şerbeti	Soap opera
22nd	Güldür Güldür	Entertainment
23rd	Pazar Sürprizi	Magazine
23rd	Bebelac	Advert
24th	Nissan	Advert
24th	Biscolata	Advert
24th	Hypo	Advert

Table 4: Program data for Show TV

The gender-based distribution among the programs on the channel is as follows:

Program	Woman	Man
TV Series	11	10
Magazine	23	12
Others	15	10
Entertainment	13	31
Advertisement (Bebelac)	1	0
Advertisement (Nissan)	1	1
Advertisement (Biscolata)	1	5
Advertisement (Hypo)	4	2
Total	69	71

Table 5: Program types according to gender

When looking at the programs in general, similar situations were observed regarding gender roles. The presenters of the *Aslı Hünel file Gelin Evi (Bride House with Aslı Hünel)* program with Aslı Hünel, the *Didem Arslan Yılmaz'la Vazgeçme (Don't Give Up with Didem Arslan Yılmaz)* program, and t*he Pazar Sürprizi (Sunday Surprise)* are women. *Bu Sabah (This Morning)* program has a man and a woman as presenters. Issues such as arranging the house, furnishing the home, and cooking are shown as women's domain, showing that women are coded through traditional gender roles. In these programs, women are shown as the ones who choose the house's furniture, cook the best meals, host the guests, and gossip. In the magazine program, the perception was created that only women were interested in the lives of celebrities. *Güldür Güldür* program is an entertainment program in the style of socio-political criticism. For this reason, not much content would contribute to the study regarding both female representation and sexism. In other programs, female models from the public are exemplary (*Aslı Hünel ile Gelin Evi, Didem Arslan Yılmaz'la Vazgeçme, Bu Sabah*), sections from the lives of celebrities are presented (*Pazar Sürprizi*) or female representations are given with fictional content (*Kızılcık Şerbeti - Cranberry Sherbet*).

When the advertisement contents are examined, it is observed that women are left alone in housework and childcare, while men are not involved in such work. Among the commercials watched, it was observed that gender roles were shown in an equal distribution only in the Hypo commercial. In this sense, it sets a positive example.

5.5. Women's appearance (Visual sexism)

Generally, women's bodies and clothing come to the fore. Women's clothes seem to be praised because "women have to pay attention to their appearance, but men do not!" perception has been created. It has been observed that women are not included in some types of advertisements. For example, men are especially preferred in car advertisements (for example, having men at the wheel, having a male voice as the voice-over, etc.), indicating that traditional stereotypes still limit specific gender roles.

In magazine programs and TV series, women's bodies and clothes are shown as perfect. It has been observed that thin, well-groomed, and stylishly dressed women are shown as examples of what women should be and are presented as patterns suitable for the ideal body size. Similarly, well-shaped, always fit, and smiling women are at the forefront of commercials. For example, mothers are never fat, sleepless, or neglected. This situation is identified with the product. A portrait has been drawn far from the daily lives of women and outside of reality.

5.6. Gender Stereotypes

It was observed that gender roles widely adopted in Turkish society were dominant in the programs watched. It has been observed that the classical structure (such as father, mother, and homemaker roles) is conveyed as a typical situation in the parts of men and women in the TV series examined. It has been observed that women with different preferences are implicitly or explicitly mocked or excluded. In the programs watched (*Aslı Hünel ile Gelin Evi*), situations such as being able to cook well, keeping the house clean, having a good dowry, and preparing a stylish dinner table are presented as ideal, and those who can achieve these situations are accepted and approved. Another noteworthy element in such programs is that the voice-over is male.

The broadcast stream of this channel consists of similar content. There needs to be more diversity, such as broadcasting documentaries, sports, science, art, etc. It should be considered to what extent the programs examined reflect the structure of society. It has been observed that many programs made for rating concerns include women. Although women are not explicitly presented as sexual objects, attention is drawn to these situations implicitly through some physical characteristics. It has been observed that this situation is more prominent in advertising content, and it is implicitly emphasized in TV series or magazine programs.

It is thought that it is essential to research the negative example-setting and guiding effects of the examples presented as women's roles, to organize programs to reduce or eliminate these effects, and to focus on educational publications. Precautions should be taken against the possibility of normalization of such content, and it would be beneficial to disseminate content highlighting women's rights and freedoms. Although gender codes are reinforced in magazine programs, women are not directly exhibited as sexual objects in the analyzed section; this is done indirectly by emphasizing their physical features. Although sexualization is seen in advertisements and TV series, its absence in magazine programs suggests this is done consciously. Since magazine programs, due to their format, focus on the private lives of real and famous people, people have the chance to file a lawsuit against the program and the channel. Although positive/negative comments are made about the physical characteristics of a natural person, showing them primarily as a sexual object may be a situation that the program producers want to avoid since it is not within the scope of freedom of thought.

The dominance of women in the cooking competition draws attention. The relative authority of women in this format is a situation that implicitly reinforces gender stereotypes. Although gender-based domination changes direction, it continues to exist. Authority is not directed from man to woman but from woman to man or woman to woman. However, when the order of masculine domination is read independently of gender, that is, when it is seen as the other class from the powerful, it can be said that there is no change. The fact that traditional women, who define their identity through domestic work, are included in the program in this way shows that, in addition to the problem of representation, the relationship between identity and gender has a sociological dimension.

The socioeconomic and cultural dimensions of intelligence or acquired skills (English) are ignored throughout the program. As a result, it is noteworthy that there is a pre-acceptance that everyone has equal access to opportunities, and domination is desired to be established due to this pre-acceptance. However, the underlying problem of this situation is not only a representation problem but also a sociological one, as mentioned in the paragraph above. Therefore, the following can be suggested for future studies: How is the discourse of media representation accepted in the social field? The answer to this question offers the opportunity to analyze the determined relationship between media and society in an up-to-date way in a traditional society like Turkey.

5.7. Programs on Fox TV

Fox TV, which does not have much entertainment content, generally includes news, daytime television, and TV series productions. This evaluation examined the displays shown on the channel between 18-24 September. A total of 10 programs were selected, and seven were analyzed in this evaluation. The distribution of the surveyed programs is as follows:

Date	Program Title	Program Format
September 18th, 19th, 20th	En Hamarat Benim	Competition
19th	Yabani	Soap opera
20th, 21st, 22nd	Bu Tabak Kimin?	Competition
21st	Hudutsuz Sevda	Soap Opera
22nd	Kirli Sepeti	Soap Opera

23rd	Kefaret	Film
23rd	Ruhun Duymaz	Soap Opera
22nd	Çağla ile Yeni Bir Gün	Woman Generation Program
24th	Falım Gum Advertisement	Advert
24th	Biscolata Advertisement	Advert

Table 6: Program data for Fox TV

Program	Woman	Man
Soap opera	16	20
Competition	13	2
Woman Generation Program	1	1
Advert	2	9
Total	32	32

Table 7: Program types according to gender

As seen in the table, the proportion of women is higher than that of men in almost all productions. It is seen that the density of women is high on television channels in Türkiye because the programs analyzed are TV series, competition programs, and women's generation programs. In the TV series productions discussed, female characters were given more priority. Almost all the main characters of the *Kirli Sepeti (Dirty Basket)* series are women. One of the main ideas of the series is the situations experienced by women who are cleaning workers. This story, taken from a fundamental part of life, tried to raise awareness among women.

No male characters are in one of the competition programs (*Bu Tabak Kimin? - Whose Plate is This?)*. While the contestants compete with the dishes they cook, no male contestant is in the program. The subtext of this is that cooking is a duty for women, and they must complete this duty by making the best meals.

In our other competition program, *En Hamarat Benim (I am the Most Diligent)*, apart from the presenter Kadir Ezildi, one more contestant is male. When the general broadcast history of the program was investigated, it was observed that there could only be one male contestant in some weeks. One of the contestants between September 18-24 is male, and this issue has been a matter of discussion throughout the week. The main character in our women's generation program is Çağla Şikel. The program continues to broadcast with guests. When the program of September 22 was examined, Face Analyst Murat Kaplan was the guest. During the program, facial analyses of celebrities and viewers were made, as Murat Kaplan is an expert.

In commercials, *Biscolata Commercial* is a program with the most male characters. Although the advertisement is a chocolate advertisement, the main idea wanted to be emphasized is to show the dominant roles of men and women. In this advertisement, where there are seven men and one woman, the female character is dressed very attractively, and the men around her try to impress her. In the *Falım Gum Commercial*, the main character, the woman, talks about marriage while having fun in bumper cars and complains about being a 'leftover.' Although the two events are unrelated, the issue comes down to the notion that women 'stay at home' when unmarried.

5.8.Stereotyped female roles

Especially in the TV series examined, it is seen that women are always given responsibility. All the main characters in Kirli Sepeti are women and cleaning workers.

However, when we look at the subtext, we can see that rich women do not do any of their work, but poor women only do the work of wealthy people. Although having a helper at home is expected under normal circumstances, it is reflected differently in this production. In another of our series, Hudutsuz Sevda, a man with two wives and their communication with each other are shown. Here, too, cheating on women is legitimized, and women are molded into accepting it. In the competition programs examined, women always cook and say to the female contestants whose food is unliked, 'You are not a good housewife. 'You cannot take care of your children either.' Accusations are made. However, she is put into this mold because of the other female characters. The most striking issue regarding gender among the programs analyzed is the internalization of these codes. The pre-acceptance of the binary gender system of men and women is seen in program contents in every field, from health to magazines. The gendering of professions is especially noticeable in the health program. In the magazine program, this distinction does not appear.

5.9.Reflecting women's hostility towards their fellow men

Misogyny has been tried to be brought to the fore in at least one issue in all TV series and productions. On the one hand, the hostility of women deceived under the name of 'sand' is shown, while on the other hand, the female contestants competing constantly insult the other party. Especially in game shows, female characters try to create chaos by making derogatory comments to each other. As can be seen from the discussions that occur for no reason, the producers of the programs want these discussions. Because all the productions that want to be watched in Turkey give the audience controversy, fights, and chaos. The producers think that the audience requests these. For this reason, the issue of misogyny appears very frequently on Fox TV.

Fox TV could be more developed in terms of program diversity. While news programs are shown on the channel in the morning, two competition programs are conducted at noon, followed by news and TV series. The main subject of these two competition programs is cooking. Fox TV only offers cooking competition programs, information, and TV series. When we look at Fox TV's general productions, women are stereotyped and tried to be reflected differently in society. Since it is a local and national channel, this awareness should be reflected in culture, but doing the opposite negatively affects the Turkish people. Adding different productions to the track and increasing its diversity is necessary. It should be considered not only for women but also for male characters. Instead of misogyny, solidarity needs to be created, and a channel structure should be made where women are shown to be strong instead of creating many situations where women remain silent and intimidated.

Conclusion

In conclusion, this research sheds light on the intricate interplay between media representation and gender roles in Turkish society. It reveals a persistent alignment of media content with traditional gender norms and stereotypes, which have deep-seated roots in cultural perceptions. From cooking competitions to magazine program advertisements to TV series, these gender codes permeate various facets of media content, shaping and reinforcing societal expectations.

The study highlights a few encouraging signs of change, primarily linked to Turkey's growing women's movement and the resulting increased corporate social responsibility efforts. However, the transformation is still in its infancy, and a long road remains ahead toward achieving true gender equality in media representation. One significant finding is the internalization of these gender codes, not only in media but also in society. This internalization is particularly evident in professions, with specific roles deemed inherently masculine or feminine. The program formats contribute to this, with distinctions between genders persisting, often without question.

Moreover, the portrayal of women's bodies and their emphasis on beauty, regardless of content, underscores the deep-seated and unrealistic expectations of women.

While not always explicit, this pervasive objectification remains an underlying issue in media representation.

It is evident that the media plays a substantial role in perpetuating traditional gender roles, but it is equally clear that it reflects the broader societal dynamics in Turkey. As such, future research should delve deeper into the discourse of media representation and its acceptance within the social fabric, providing a nuanced understanding of the complex relationship between media and society. In moving forward, it is imperative to consider the impact of media representation on shaping gender norms and roles and to advocate for change through education and awareness campaigns. While there are positive examples of progress, it is vital to continue challenging and transforming the gender codes deeply ingrained in Turkish media to foster a more inclusive and equitable society where stereotypes and traditional roles do not confine individuals.

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Notes:

https://tiak.com.tr/tablolar Date of Access (16.9.2023)

Monthly report is a report that is published at the end of every month and indicates the consolidated viewing performance of channels for the relevant month. In addition to live viewing on the broadcasting date, consolidated viewing (Live + 7) includes ratings within seven days following broadcasting. Monthly reports are published on the first business day following the seven days after the last date of the month.

The bottom part of the tables explains the value applying to the dates for channels included in the measurement system in the relevant month. If no time slot is specified for a track, the discounts in the report will apply to the entire month mentioned.

The viewing performance of channels is reported based on timebands defined as Total Day, Prime Time, and Off-Prime Time.

Total day covers the 24-hour timeband defined as the period between 02:00 and 26:00, where the measurement day starts at 02:00 AM and continues until the same hour next day.

Prime time is (20:00-23:00) defined as the time between 20:00 and 23:00, the three hours of viewing activity at its highest.

OPT (07:00-20:00) is defined as the time between 07:00 and 20:00, it is the thirteen-hour period when viewing activity is at the lowest (OPT stands for "Off Prime Time").

OPT (07:00-18:00) - The period between 07:00 and 18:00 PT (18:00-25:00) - The period between 18:00 and 25:00 (PT stands for "Prime Time"). PT (18:00-24:00) - The period between 18:00 and 24:00 PT (19:00-29:00) - The period between 7:00 PM and 24:00

Measurement Results

RTG% (Rating %) is the average audience rate per minute for programs or commercials for a certain period. It is calculated by the ratio of the average number of audience (people in the relevant target audience) per minute at a certain timeband (e.g., 13:00 - 13:45) to the target audience universe selected.

The share received from total viewing. It is the ratio of the average number of viewers per minute at a particular time slot to the average number of viewers per minute associated with Total TV in that same time slot. In other words, it indicates the percentage of a channel's audience across the entire population of viewers.

The Representation of Minority Women in Turkish Streming Media: The Case Study of Kulüp[1]

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Abstract

The discussion on representation, from individual perspective to societal one, has experienced a huge jump in media and cultural studies recently. Throughout this process, the meaning of "representation" has reconstructed, and it is considered not only as an individual issue but also with its relation to the society or a specific group. This study aims to illustrate representations of women who come from minority ethnic and religious communities in Turkey. In this study, the representations of Sephardic Jewish women and Rum women in Turkish media are analyzed through a TV series broadcasted on Netflix. The case study of Netflix's Kulüp (The Club) is chosen for this study to be qualitatively examined by focusing on the conceptualization of representation of minority women. Theoretically, the episodes of the series are analyzed within the framework of feminist critical theory by the help of critical discourse analysis.

1.Introduction

While a nation state emerges, ethnic, linguistic, religious, or cultural groups standing outside the "nation" which is defined by the state as its existence. According to this definition, those groups continue living within the borders but do not comply with the standards of the "nation" and they become "minorities". Factors like "race, ethnicity, religion, citizenship, gender and so on" categorize people and this brings "otherization" together.

This creates "us and others", "local and stranger" and "majority and minority" in a society. All minority protection agreements made after the First World War were based on the criteria of "race, religion and language minorities", complying with the standard of the period. However, The Treaty of Lausanne, which was signed during the process of construction of new Turkish Republic in 1923, forms the legal basis of minority rights in Turkey and uses the term "non-Muslims" while defining minorities, ignoring other standards. That's why the official minority definition in Turkey includes only "non-Muslim citizens", which includes Armenians, Jews, and Rums (Orthodox Greeks living in Turkey) (Oran, 2005: 61-63).

Here in this study, minority women, especially Jewish and Rum women, are the subjects because the series mainly includes them.

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1   This study was presented at 5th International Congress CONGENERE: Culturas globales, comunicación y género, held on October 3-5, 2023.

The representations of minority women in mainstream media of Turkey are generally reviewed and with the existence of new media/streaming platforms, whether there is a difference or not is observed with the case study of Netflix's Kulüp.

2.Historical and Cultural Background

Representation is not a term which can be evaluated apart from cultural, historical, and social basis. Therefore, to analyze the representations of minority women in Turkish streaming media properly, it is important to understand the historical and cultural background of these groups in the country.

There are basically a few important cases evolving minorities to be evaluated. An important development came on the scene with the Treaty of Lausanne, the Turkish-Greek Population Exchange. In accordance with the agreement, approximately 1,200,000 Anatolian Greeks left the country, while 500,000 Muslim Greek Turks were immigrated to Turkey instead. During the construction of new republic, another important event took place in the 1934 called Thracian Pogrom, which was affected by the rising anti-Semitism in Europe, and, in which the properties of the Jewish citizens of the country were plundered in Thrace Region. As a result of some racist articles against Jews in the newspapers, the public was influenced and started violent incidents against the Jewish minority. In Thracian provinces such as Tekirdağ, Edirne, Kırklareli and Çanakkale, shops and houses belonging to Jews were looted and women were raped. Approximately 15000 Thracian Jews left the cities they were living. Another vital development affected minorities was "the Wealth Tax". During the construction of the new Turkish Republic, based on national identity, minorities and majority continued to live together, and they were equal under the constitution. Nevertheless, the majority, Turkish people, wished to be richer than the others and to be leader of every market. But it was impossible when Jewish people were successful at trade and craft, or Rums were the leader of entertainment world or Armenians were the main craftspeople in the country. Therefore, politics decided to solve this "problem" by a new regulation called "wealth tax" in 1941 and started to gather tax from rich people within the context of "mobilization plan" to protect the country from the Second World War's bad economic effects. This tax could not be executed to just minorities, because it was illegal according to the constitution. The government constitute commissions which would decide who got more properties and goods in the country. According to the results of the commissions' examinations, mostly minorities like Jewish, Rum, and Armenian people had the wealthiest companies or businesses followed by some Turkish businesses. This tax needed to be gathered in on month, otherwise people had to be sent to the working camps (in Aşkale, Erzurum). This tax was taken out of one year later but one year was enough for minorities to suffer from becoming poorer. That was the first attempt of making the capital Turkish. This was a component of the strategy, which would get "clear" of minorities from the capital and making the capital Turkish and making Turkish people richer.

And the other important incident for minorities is 6-7 September Events, or in other words İstanbul Pogrom, appeared in 1955. These events got started after Turkish people were systematically influenced by mass media (mainly newspapers) against minorities. Newspapers then, tried to create a hostile atmosphere by publishing some fake news related to Jewish people who were reflected like the only people holding the leadership of every market and Rums were shown like traitors making plans to conquer İstanbul. By then, there had been a political issue concerned Cyprus, where Turkish and Greek people had been living together. Greeks and Turkish had some disagreements and as a result, there had been armed conflict between some groups there. In İstanbul, media provoked Turkish people against Rums as if they were the same groups in Cyprus and trying to start riots against the Turkish Republic. On 6th of September 1955, a newspaper wrote a fake news about some Greek people attacking Atatürk's House in Thessalonica by using a language full of hate and hostility. Some groups of people collected by the help of some organizations were released to Pera (currently Beyoğlu, Taksim in İstanbul) to start disorder, to attack shops belonging to minorities and sacred places like churches, synagogues, and cemeteries and to lead a chaos.

Even though these events lasted for 2 days, police force did not intervene or just took intervention slow. As a result, according to Turkish resources 11 people were killed, according to Greek resources 15 people were killed. According to unofficial numbers, there were more than 300 injured. Many houses and shops of minorities were destroyed, and material damage was so high. After these days, thousands of minorities immigrated from Turkey to Greece, Israel, and the USA.

And back in 60's and 70's, there was a Cyprus issue. In Cyprus, after a problematic period between Greek and Turkish people lasting about ten years, in 1974, after the military junta in power in Greece staged a military coup against Makarios through the Greek National Guard Organization and declared "Enosis", Turkey intervened militarily in Cyprus, and as a result, in 1983 The Turkish Republic of Northern Cyprus was declared on the northern side of the island. Developments before and during the division of Cyprus caused the relations between Turkey and Greece to be damaged. Rums living in Turkey were also negatively affected.

Sephardic Jews included in this study are Jewish people who had to immigrate to Iberia after Jewish-Roman war. Indeed, Sephardic means "Spain" in Hebrew. Jewish call those Jewish people who live in Spain, Sephardic. They had been living in Spain for so many years until they were expelled from Spain with Alhambra Decree in 1492. After this regulation, they had to immigrate to many parts of the world like France, Holland, England, Portugal. Some of those Sephardic Jews came to Turkey (then it was called Ottoman Empire) and started a new life here. For over 500 years, Sephardic Jews have lived in Turkey, mainly in İstanbul. They deal with trade and jewelry business. They speak a language called Ladino. The language is basically medieval Spanish spoken by Jewish people. It is a mixture of Spanish and Hebrew and influenced by Turkish somehow. There are still a few Jewish people speaking Ladino in Turkey, but their population has been decreased because of the oppression they have met from time to time. Most of the young generation of Sephardic Jews in Turkey do not know the language their ancestors could speak. Rum people included in this study are Greek Orthodox people living in Turkey. They have been living in Turkey for ages because there had been a Pontus Rum Empire in the North of Turkey before Ottoman Empire conquered the land. Therefore, there are still Rum villages in Turkey and Rum neighborhoods in İstanbul. They either speak Greek or Turkish in a Greek accent. Since tragic events like Exchange agreement, Pogroms or Wealth Tax, the population of this group has been decreased as well.

3.Theoretical Framework and Methodology

While creating the theoretical framework of the study, media theories examining the dominant social discourse and the relationship between state discourse and media are referred and the nature of the relationship between hegemonic ideology and media discourse is tried to be examined.

The hegemony of the dominant groups or classes in society operates culturally and ideologically through institutions, including the media, and is internalized by the society with the help and leadership of these institutions. In this process, the media supports the necessary cultural infrastructure for the dominant ideology to be internalized by the society (Hall, 1982). In this sense, it is possible to evaluate media as a tool that disseminates and reinforces the dominant ideology.

Mass media, which operate in parallel with the discourses of the dominant groups, not only provide information and news to individuals in society, but also play an active role in directing and regulating the thoughts and tendencies of individuals according to the interests and priorities of the dominant classes (Wright, 1974). Media has a very important position in the representation of unequal social relations and the cultural power game. Through these representations, the target mass is invited to construct "us" through its relationship with "not us". Dominant ideology creates an "us" through representations and identities in the media, but also "others" are constructed by misrepresentation or under-representation.

An important dimension of the issue of representation that finds a place in feminist research is the visual content of the texts about women in the media, as well as the language and the discursive

and discursive structure of the texts. The feminist perspective underlines that the media is one of the parties to the political struggle and that it must have a responsible stance towards the production of content in the context of gender. Otherwise, it is inevitable that this reproduction process will render invisible the structural problems based on gender that critical feminist theory draws attention to. According to Lazar (2007), the purpose of feminist critical discourse studies, is to reveal the complex, subtle (sometimes not that subtle) ways in which gendered assumptions and hegemonic power relations are discursively produced, sustained, negotiated, and challenged in different contexts and communities (Lazar, 2007: 142).

This study benefits from Critical Discourse Analysis as methodology because CDA offers a considered theorization of the relationship between social practices and discourse structures, and a wide range of tools and strategies for detailed analyses of contextualized uses of language in texts and talk (Lazar, 2007:144). While trying to depend the study on feminist theory, it should be considered that the interconnections between and the particularities of discursive strategies employed in various forms of social inequality and oppression that can feed back into critical feminist analysis and strategies for social change. Therefore, the combination of feminist theory and CDA can be a rich and powerful political critique for action. As Lazar points out (2007), in CDA there is a realization of social practices as reflected as well as constituted by discourse, while a feminist perspective highlights that most of the social practices, far from being neutral, are in fact gendered in this way (Lazar, 2007: 145). In terms of a critical view, ideologies are representations of practices constructed by certain perspectives to maintain unequal power relations and dominance. In media, education, government, and various professional and organizational setting, gender inequality is discursively revealed in different ways. As Lazar (2007) argues that even though there is a diversity of forms which gender and sexism are theorized in different cultures and across time, the structure of gender has been remarkably persistent over time and place. Therefore, a CDA depending on feminist theory needs to undertake contingent analyses of the oppression of women and in its 'endless variety and monotonous similarity' (Lazar, 2007: 148)

The purpose of this study is to examine how power and dominance are discursively produced and/or (counter-)resisted in a variety of ways through textual representations of gendered social relations, and through interactional strategies of language. In the patriarchal gender order, feminist theory points out that women are subordinated to men structurally. However, in terms of other forms of power based on race/ethnicity, social class, sexual orientation, age, culture, and geography, gender oppression is not same for every woman everywhere (Locke, 2004). Therefore, an CDA depending on feminist theory is benefitted by leaning on the cultural, historical, and institutional frameworks, and contextualized in terms of constructed social identities of women. Here in this study, CDA depending on feminist approach is benefited from to emphasize that some factors like cultural and historical might be distinctive in the context of representation of women. The discursive construction of a social being can be analyzed broadly in terms of representations, relationships, and identities (Fairclough, 1995). CDA for feminist studies is used to find out how gender ideology and gendered relations of power (re)produced, negotiated, and contested in representations of social practices and in social relationships between people, and their social and personal identities.

As Hall (2009) states, meaning is constructed by using representation systems (concepts and signs) with the rules that determine social process in society, culture, traditions, common cultural codes, and language system (Hall, 2009: 25-34). Therefore, examining the representation in TV series signifies examining the social process that constructs representation.

According to Fulcher (2010: 7), discourse analysis can be seen as a way of understanding social interactions. Furthermore, Fulcher (2010: 4) states that a discourse is a particular theme in the text, especially those that relate to identities. The investigator will attempt to identify categories, themes, ideas, views, and roles within the text itself.

The aim is to identify commonly shared discursive resources, that is, shared patterns of text. Thematic analysis tries to identify meaningful categories or themes in a body of given text (Fulcher 2010: 5). In thematic analysis, a limited number of themes which reflect the textual data properly is determined. Thematic analysis is a method for identifying, analyzing, and reporting themes within data (Braun & Clarke 2006: 79). A theme is a cluster of linked categories conveying similar meanings.

Major themes and subthemes in the texts are identified through established qualitative coding methods (as coded by Gürkan and Biga, 2023). Themes are presented along with a meaningful description and representative quotations from the texts. Here in this study, the themes to be analyzed depending on CDA in terms of feminist approach are "marital status", "costume", "language (accent)", "religious signs" and "occupation" of the minority women in Netflix's *Kulüp*.

4. A Literature Review on the Representations of Minority Women in Turkish Cinema and Television Series

Like in all other forms of representation, in cinema and TV series, meanings are created related to the minority identity it represents. Therefore, in mainstream media like cinema and series in Turkey, the representation of minorities positioned as "others" also carries meanings regarding how the audience should position itself and defines the ideal individual.

The main problem encountered when representing minorities in the media is generalizations. Generalizations are established in two ways: Attributing stereotypical personal or behavioral characteristics to all members of a group (which often includes negative stereotyping) and transforming the specific behavior of an event or individual into the general characteristic of that event or group (Kuhar, 2006: 135).

"Symbolic annihilation" was first used as a concept by Gerbner and Gross (1976) to describe the absence of representation, or underrepresentation, of a group of people in the media. This absence is mainly related to sex, race, or sexual orientation, which refers social inequalities. This term is used to refer to how the media represents women because representation is so hidden or none and it becomes difficult to perceive. In gender representations, women tend to be portrayed as vulnerable, fragile, powerless, submissive, unaware of anything and sex objects. Those stereotypes are misrepresentation of women in mainstream media. Or they are represented as only mother, wife, daughter, and helper, which can be examples of underrepresentation and in some contents, they are not represented at all, which can be an example of symbolically annihilation. In studies on representation, the question of what is represented is not independent of the question of who represents it. The production companies and television channel managers, in line with the feedback received from the audience and the opinion of the advertiser in the context of the rating system decides who will be represented and how they will be represented. Therefore, it turns out that the representation in TV series, like other television representations, is an artificially shaped/reproduced by "representatives".

With the help of a literature review of studies on minority representations on cinema or TV series, it can be said that there are some stereotypes used for minority characters. For example, according to Balcı's book (2013) on non- Muslims in Turkish cinema, stereotypical representations of Rum women are as prostitute, tavern keeper, boarding house owner, etiquette teacher, doctor, singer, kanto performer and theater performer, shopkeeper-merchant, and industrialist. While Rum women are represented as vamp characters in Turkish films, men are presented as gangsters/ smugglers as an example of the enemy Greek image. While Armenian men are seen as tradesmen, Armenian women are portrayed as money-grubbing boarding house keepers. Jews, on the other hand, appeared as stingy, malicious, coward, and selfish men (Balcı, 2013: 232-233). Balcı also explains that these minority characters are marginalized in terms of their family structure, and that these characters are generally reflected as lonely people who belong to broken families (2013: 168). Çam's study (2010) show that Rum women are represented more in number than men, and that women who are not in a marriage or in a great love relationship with a Turkish man are marginalized by being reflected in the seductive/disappointing position.

According to findings of another study on minority representation in TV series (Önk and Selçuk, 2014), it is revealed that female Rum characters are visually presented differently from Turkish women in all the series examined. In addition to their jewelry, which emphasizes that they belong to different religions, the differences of Greek women are visually emphasized by the hats they wear or by the well-groomed and made-up looks. While the differences of minority men are not visually marked and constructed in the discourse of the series, Greek women are visually marked with various symbols. This form of representation makes visible the difference established between "us" and "them", like the contrast of the majority Turkish women and the minority Rum women, thus reconstructing the Rum woman identity through these evident differences.

The 1990s were a period in which different identities gained more positive visibility in Turkish cinema (Gürkan, 2020). Examples of films in these years are Tunç Başaran's film Sen De Gitme (1995); Mustafa Altıoklar's films İstanbul Kanatlerim Altında (1995) and Ağır Roman (1997), and Tomris Giritlioğlu's film Salkım Hanım Taneleri (1999). In these movies, it is appeared that minorities are more represented. However, they are still misrepresented somehow. Still stereotypical representations of minority women like being vamp or being different with jewelry or wealthiness were highlighted. In terms of minority characters in Turkish cinema after 1990, it is observed that Armenian characters increased, but Rum characters still predominated. There is no longer that much symbolic annihilation anymore but still the misrepresentation continues in those films. (Yaşartürk, 2012: 77). 2000's is an era when minorities are visible but again not enough (underrepresentation) and not parallel with the reality.

5.The Representations of Minority Women in *Kulüp*
5.1.The Plot of *Kulüp*

A Netflix Turkey's series *Kulüp* (The Club) was released in November 2021 in Turkey. It was directed by Seren Yüce and Zeynep Günay Tan. It includes 20 episodes in two seasons. The plot is surrounded by a Sephardic Jewish woman called Matilda, who just got out of prison after a long sentence. She had been living a normal life with her family in İstanbul before she was jailed. Bad things had happened to the family, and she had to pay the price by prison sentence and by being left up stone broke. The series started with Matilda's getting out of the jail. She has a daughter (Raşel) living in an orphanage because of Matilda's sentence. Matilda decides to find a job and take Raşel out of orphanage to live together. She gets a job as a tailor/designer/assistant in a night club, where is the main stage all the things happen in the series. Kulüp is named after this club. This club is located in Pera (Beyoğlu/Taksim), and events take place in 1950s, when Pera was still the center of entertainment, where people from different cultures (Turkish, Jews, Armenians, Greeks and so on) were living, working, and enjoying life together in peace. he series includes everyday lives of ordinary people coming from different origins and the night life of Pera until an unfortunate event happens (Events of 6-7 September, or in other words, İstanbul Pogrom). The last episode of the first season finishes with the start of these events. In between, everyday lives of people who work in this club and their happiness, thoughts, sadness, joy in life can be viewed in the episodes. Like most drama series, this one includes a love story as well, which seems to be impossible because one of the lovers is Turkish and the other, Raşel, is a Sephardic Jew. Their love, breaking ups, and reunions are part of the scenario. There are other minorities working in this club like Rums and Armenians. The general atmosphere of the series is like all these people coming from different origins living and working in peace in this club until İstanbul Pogrom starts.

The minority women characters in the series to be analyzed are Matilda, Raşel, Mevhibe Şahin (Orhan's mother) and Tasula. Mathilda and Raşel are Sephardic Jewish people and Mevhibe and Tasula are Rum people. One important detail should be given that Mevhibe Şahin is an Orthodox Rum woman, but she must hide her identity because she pretends to be a Turkish Muslim woman not to damage her son's success in entertainment business.

5.3. Findings and Evaluations
5.3.1. Marital Status

The first theme will be discussed is "marital status". In mainstream media (in cinema or television series), women coming from minority groups are generally not married. They are represented as bad women who want to damage the relationship of married couples. However, in the series, although the leading role, Matilda, coming from a Sephardic origin, is not married, she does not have any emotional relationship with anyone. Matilda is not represented as a bad woman in this term. She never makes eye contact to men, especially if there is a potential there to be seen like "available". She tries to escape any misunderstandings. This representation is not related to the woman coming from a minority group. It refers to most women living here in Turkey, especially if she works in night life. The representation of this moral life of this woman is familiar to the viewers because any slight attractive look or behavior of a minority woman is open to misunderstanding for the society. Since, she needs to pay attention to her behaviors or appearance more than any other women coming from the majority. Even though these characteristics of Matilda are given, she is still an unmarried woman who has a daughter outside of marriage. This is a stereotypical representation of minority women in mainstream media of Turkey and in this streaming content, it maintains this misrepresentation of minority women.

Raşel, as being the supporting character, has an important role in this series. She is not married even if she has an emotional relationship with a Turkish man called Fıstık İsmet. Here, there is an emphasis of the freedom of a minority woman, who can choose freely the partner she wants to be with. However, the era is 50s in Turkey, when there were still so much conservative thoughts existed, the majority of the society thought that having an intercourse before marriage was something that could only be done by minority women because majority (Muslim women) was considered too moral (ethical) to behave like that. Raşel gets pregnant from İsmet outside of marriage like her mother Matilda. This representation shows parallelism with the misrepresentation of minority women as in mainstream media. Generally, they tend to be represented like "corrupt" women, deciding everything on their own without thinking any rules of the society. Throughout 2 seasons of the series, although Raşel wants to get marry to İsmet so much, Ahmet does not marry her because their religions are different. At the end, they start to live together, but still outside of marriage. Marital status of a minority woman defines the position of the woman in the society like it happens in mainstream media all the time.

Mevhibe Şahin, who is originally a Rum woman but assimilated over the years, has a very small role in the series. She is a widow living with her son. She is a character who has some mental issues. After some episodes, viewers can understand why she has some psychological problems. The assimilation occurs like even though she is an Orthodox Rum, but she must behave like a Muslim, just to live a more peaceful life in a society where the majority is Muslim. However, after a while, some issues appear due to this repression of the belief and origin. As marital status, the representation is still problematic because she seems like an old Muslim woman, so no one doubts that she is divorced or not married. Since according to dominant patriarchal ideology if a woman is old and Muslim, and if there is no husband visible, then the husband must have been died, there cannot be any other explanation according to this representation.

Tasula, is an unmarried Rum woman who had to have a sexual intercourse with the manager (Çelebi) of the club to get hired as a dancer in the club. This is a stereotypical representation of a Rum woman as a "corrupt" woman in mainstream Turkish media. Dominant patriarchal ideology imposes that a woman must behave accordingly with patriarchal rules in a Muslim society such as not having an intercourse before marriage or not deciding anything on her own without permission from a man "superior" like a father or brother or husband. If a woman who behaves outside the rules, dominant ideology immediately declares her as "corrupt". In the series, it is reflected that Tasula, as a Rum woman, does not have any other chance to survive on her own.

An empathy can be developed against to this woman in contradistinction to mainstream contents. In one episode, Tasula kills a Turkish man who is trying to rape him. After that, another Turkish man helps her, and they fall in love and get married. In later episodes, Tasula is a married Rum (Orthodox) woman, whose husband is a Muslim Turkish man. In the series, it can be evaluated that at first the representation of this Rum woman shows parallelism with the mainstream representation. Nevertheless, getting married to a Muslim man is breaking the stereotypical patterns. However, after getting married to a Turkish Muslim man, she starts to behave like a "decent" woman instead of a "corrupt" one, which has an implication that marriage to a Turkish man "rescues" a woman's "chastity", especially if this woman is from a minority group.

5.3.2.Costume

Matilda wears smart dresses all the time without any striking details. She prefers wearing not colorful clothes. It seems as if Matilda deliberately pays attention to what she wears because any appealing costume would cause trouble for her. The society feels ready to spread rumors or attack her because she is an unmarried minority woman who works in a night club. Therefore, she always looks "restrained" on clothing. This is not like a stereotypical representation of clothing of a minority woman. Raşel's dresses at first very childish because she is a teenager at the beginning of the series. Then she starts to wear normal young woman clothes when she falls in love with a man, but her clothes are still standard young woman clothes without any exaggeration. This is not like a stereotypical representation of clothing of a minority woman.

Mevhibe Şahin, as an assimilated Orthodox, she wears like any other Muslim older age woman. She wears expensive jewelry; has her hair done and wears high-heeled shoes all the time. These are signs of being rich and coming from royal roots. With these details, she is shown as if she is different from the majority. This is like stereotypical representation of minority women because somehow it needs to be appeared that they are different even if it is a secret. Tasula, at the beginning of the series, wears low cut tops while she lives alone. Later, when she meets a Turkish man, she starts to wear neatly. Since the dominant patriarchal ideology implies that a majority woman living in a society in which Muslim people live mostly should wear accordingly with the religious and cultural codes. This is another stereotypical representation of minority women. Through these misrepresentations, minority women are reflected like they are ready for anything if they are not married to a man from a majority group. It is observed by looking at her clothing. However, when she marries to a man (especially to a Muslim Turkish man), then she becomes a "decent" woman as the ideology aims to see.

5.3.3.Language (Accent)

Even though Matilda is a Sephardic Jew, whose native language is Ladino, she speaks Turkish with a clear Turkish accent. She does not have any Jewish accent. This is different from other mainstream representations of minority. She prefers speaking her native language when she speaks to her family or her neighbors. However, she can speak both Turkish and Ladino fluently and purely without any accent. Although Raşel's native language is Ladino, and she is grown up in a Jewish orphanage, she does not have any Ladino accent while she speaks Turkish. She can speak both Ladino and Turkish fluently and purely without any accent. It is another difference in representation of minority women than mainstream. Mevhibe Şahin, as being an assimilated Rum woman, when she speaks Turkish in a crowd, she never has a Rum accent. However, when she is alone with her son or when she prays for God in her secret chapel in the house, she starts to speak Greek or a Turkish with Rum accent, which is very familiar for Turkish viewers. This representation is a cliché for Turkish cinema and series. Having accent is a stereotypical representation of minority women in Turkish media. Tasula, as being a non-secret Rum Orthodox in the series, speaks Turkish with a very dominant Rum accent, which is a stereotypical representation of Rum minorities in Turkish cinema and television series.

5.3.4.Religious Signs

As a Sephardic Jew, Matilda lives her religion freely. She prays like every other Jewish person. She does rituals for Shabbat for example. It is ushered by lighting and reciting blessings over wine and bread. This representation of Jewish religion is not familiar for Turkish viewers. After the series was released, people started to search for Shabbat in research engines because most of the majority in Turkey hadn't heard about this religious ritual until this series. The unawareness of this religious ritual is the consequence of symbolic annihilation of this minority group in Turkish mainstream media because their religious signs were ignored in cinema and television series, and they had been represented as if they are just rich and stingy people who are good at only trade and jewelry business until this one. Raşel, as being a Sephardic Jew, is not represented as a religious character because she doesn't carry any religious signs, or she isn't shown when she prays in the series. Even she decides to change her name into a Turkish name and goes to the authorities and makes her name Aysel instead of Raşel. Although this is not a religious sign, it shows that if she could change her religion, she could do that for her love. From the beginning, Tasula has not hid that she is an Orthodox Christian. She shows it by wearing a crucifix necklace. Even after getting married to a Muslim Turkish man, she continues doing rituals for her religion like crossing herself or following Easter traditions. This representation of minorities is different from the mainstream representation because stereotypical representation for a Rum woman is generally to change her religion into Muslim after getting married to a Muslim man. Mevhibe Şahin, as an assimilated Orthodox, lives her religion in secret. She can only pray in a secret chapel in her house. This points out how hard minority women lived their own religions back then. It is a valid representation depending on the reality.

5.3.5.Occupation

Matilda works as a tailor and a designer at a night club. Even though being a tailor is not an "immoral" job, performing it at a night club makes this "decent" job not suitable for a Muslim woman. Just a minority woman can have a job at nights. So, this is an example of misrepresentation of minority women like in mainstream media. Raşel does not work throughout all episodes of the series. After falling in love with a Muslim Turkish man, she does not want to work at a night club because she wants to get married with this man and deserve him by behaving appropriate like a Muslim woman by not working at nights and being a housewife who takes care of her child. Another example of dominant patriarchal ideology takes place because it is acceptable for a Muslim woman to be a housewife and take care of children instead of working outside. Tasula works at a night club as a dancer and singer like any other minority woman can do, so this is an example of stereotypical misrepresentation. The minority women are generally represented as workers in entertainment business unlike "decent" Muslim women. Also, after getting married, she quits dancing and starts to work as an assistant in the club. Getting married to a Turkish Muslim man "rescues" a minority woman from working in an "unwelcome" job and makes her a "decent" one again. This is another example of stereotypical misrepresentation of minority women in Turkish media. Mevhibe Şahin, as being the mother of a successful businessman, does not work. She is represented as a housewife like many older Muslim women back then. The stereotypical representation of that aged minority woman in the mainstream media would be a boarding house owner. Mevhibe Şahin isn't represented likewise because she pretends as if she is a Muslim woman.

Conclusion

The misrepresentation, underrepresentation, and symbolical annihilation of women coming from minority take place in mainstream media so that the dominant patriarchal capitalist ideology maintains its authority on the society. Dominant ideology is against diversity and could not allow any different idea, thought or existence apart from itself to be visible in order not to lose power. However, developments in technology, information, and telecommunications have caused

significant changes in every aspect of human life. Advances in technology, information, and communication have changed the democratic patterns of society so that they can move in digital spaces (Blühdorn and Butzlaff, 2020). With the help of new media (digital media, streaming media), "others" might have some places to be represented near the reality, still not enough but it is promising.

Because of virtualization, digitalization, globalization and convergence culture, people's social, cultural, economic, political, and religious environments have been affected. There has been a change in the media system and its relationship with the public. Until the existence of streaming media in Turkey, the habits of television viewers were designated in the direction of dominant ideology. As a result of studies evolving minority characters represented in mainstream media, it can be observed that stereotypical misrepresentations are mostly included. In traditional media like the TV series and movies, misrepresentation and underrepresentation of minority women are issues to be examined. On the contrary, with the help of streaming platforms, the contents have started to change, and "others" might have some places to be represented accurately. The contents can include alternative voices, too. There has been a change in the media system and its relationship with the public. Therefore, the contents in streaming media start to be more inclusive compared to mainstream media contents consisting of more diversity.

It can be suggested that Kulüp is the first example, which includes several women coming from different minority origins and even the leading character of a series is a minority woman for the first time.

In this study, some important themes related to minority women like "marital status", "costume", "language", "religious signs" and "occupation" are evaluated. When "marital status" is examined, there are still misrepresentations of minority women because they are represented as if they are different from the rest of the society by the decisions they make, such as having child outside of marriage or becoming a "decent" woman who does not work as a dancer in a night club anymore and wears more neatly after getting married to a man from the majority. In terms of "costume", there are representations depending on the reality like Matilda and Raşel's clothing but also there are still some misrepresentations regarding Tasula's clothes before marriage and after marriage and Mevhibe Şahin's wealthy and distinctive clothes. As to "language", there are representations depending on the reality. For example, it is important to hear Ladino for the first time in a series. In terms of "religious sings", there are so many signs regarding different religions like Jewish, Orthodox Christian, and Islam, and the representations of religious signs depend on the reality. Shabbat rituals and Easter are included in the series as religious signs of the minority women characters. The theme of "occupation" can be evaluated as misrepresentation in some cases because after getting marriage to a Muslim man, quitting dancing at a night club is a stereotypical representation of an assimilated Rum woman or having a job in a night club, no matter the job is, is still misrepresentation of minority women. On the other hand, some minority women characters have "decent" jobs like being a tailor or an assistant instead of being a prostitute or a tavern holder as in stereotypical misrepresentation in mainstream media.

As a result, although there are still some stereotypical misrepresentations of these minority women in the series, there are also some representations depending on the reality. Therefore, it can be a cornerstone which creates an awareness towards minority women and breaks prejudice against them by representing them as normal individuals like the rest of the majority by having everyday concerns, praying in their own religions, speaking in their native language, falling in love, trying to survive in those harsh conditions of the patriarchal capitalistic system. By the help of democratic and inclusive atmosphere of streaming platforms, even there are still some misrepresentations, it can be interpreted as a starting point for accurate representation of minority women in some cases. Hopefully, the number of those kind of representations and diversity will increase in Turkish media.

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La Minga Como Práctica Comunicativa que Orienta la Transformación Social de los Indígenas de Chimborazo, Ecuador

The Minga as a communicative Practice that Guides the Social Transformation of the Indigenous People of Chimborazo, Ecuador

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Julio Adolfo Bravo, Andrés Murillo Pinos, Antoni Neptalí Vaca Cárdenas, Carlos Larrea Naranjo: La Minga Como Práctica Comunicativa que Orienta la Transformación Social de los Indígenas de Chimborazo, Ecuador

Resumen

Este artículo reflexiona sobre la forma en la que la minga como práctica comunicativa permite la transformación de la realidad -en conjunto- de los habitantes de las parroquias Tixán y Totorillas, provincia de Chimborazo, Ecuador. Es un estudio cualitativo que utiliza para la recogida de la información la etnografía y la observación. Entre los resultados obtenidos se pudo concluir que: posibilita la acción comunitaria como un mecanismo para orientar el trabajo hacia la transformación; la reflexión frente a una problemática como un acto no individual, utiliza la proximidad de la minga para enfocar el qué debe hacerse; se debe destacar el valor de la asamblea participativa como el recurso para una eficiente toma de decisiones para colectivamente intervenir la realidad; y en especial, la interacción convertida en generadora de praxis de los compromisos alcanzados que garanticen el cambio social en el que los acuerdos se evidencien en la gente.

Palabras clave: comunicación; prácticas comunicativas; minga; cambio social; interrelación

Abstract

This article critically examines how the minga, as a communicative practice, catalyzes the comprehensive transformation of the residents of Tixán and Totorillas parishes in the province of Chimborazo, Ecuador. Grounded in qualitative research methodology, the study employs ethnography and observation to gather in-depth information. The findings of this research lead to several key conclusions: the minga serves as a facilitator for community action, guiding collaborative efforts toward transformation; the act of reflecting on a problem is elevated beyond individual contemplation, harnessing the power of minga's proximity to focus on collective solutions; the inherent value of participatory assemblies emerges as a crucial resource for effective decision-making, enabling collective interventions in reality; and notably, interpersonal interactions occur as generators of praxis, translating commitments into tangible actions that ensure social change, with evident agreements manifesting among the community members.

Keywords: communication; communicative practices; minga; social change; interrelation

1.introducción

En los países andinos de América del Sur, el término minga está vinculado con las prácticas comunicativas de los habitantes de los sectores campesinos e indígenas. Éstas constituyen el conjunto de actividades enfocadas hacia la construcción de mensajes simbólicos y no simbólicos, reflexionan Gómez y Treviño (2015). Desde la perspectiva de Jessica Retis (2018) es un planteamiento a partir concepciones teóricas y aspectos metodológicos que implican una compresión de los elementos de un proceso anclado con lo comunicacional. La expresión minga implica representaciones en medio de la construcción de sentido e identidad social. López (2018, p. 2) afirma que "la minga adquiere el significado de trabajo solidario en comunidad opuesto al trabajo abstracto, muerto y alienado". Entre tanto, para (Mora y Correa, 2020, p. 165) "la minga hace parte de un imaginario social indígena, con una organización que le da forma y espíritu sistemático".

Esta investigación infiere a la minga como un elemento identitario de los pueblos originarios, en cuyo entorno, se escenifican aspectos relevantes de la vida cotidiana de las personas que, asumen roles que les permite la interacción, intermediación e interrelación con los integrantes de su comunidad. Se ha definido como pregunta de investigación ¿de qué manera la minga se ha convertido en una práctica comunicativa que permite la transformación social?

Se formuló como objetivo principal: identificar los aspectos relevantes que confluyen en la minga como espacios de reflexión, construcción y acción social orientada al cambio individual y colectivo comunitario. Se utilizó una metodología cualitativa a través de un estudio etnográfico en las parroquias rurales de los cantones Alausí y Guamote, ubicados al sur de la provincia de Chimborazo, Ecuador.

Los aspectos teóricos se abordan desde la propuesta de autores como Bravo (2019) y (2022); Classen (1993); Corrales y Hernández (2009); Denscombe (1998); Fuentes (2008); Gómez y Tre-viño (2015); Guerrero (2002); Harris (1995); Miller (2011); Monje (2011); Retis (2018); Rizo (2012).

2.Aproximación desde la Teoría

Con la finalidad de facilitar la comprensión global, la ilación y el vínculo de la teoría con los hallazgos de la investigación, a continuación, se presenta la Tabla 1 que recoge los criterios de expertos sobre la temática abordada.

Aproximación teórica	Alcances
Comunicación	Significa poner en común, intercambio y vínculo (Rizo García 2012); (Von Sprecher y Boito, 2010) proponen un intercambio de sentidos entre agentes sociales en el tiempo, mediados por una red discursiva, en los niveles micro, meso y macro. Para Cáceres, Galindo y Jesús (2011), la comunicación implica a la interacción, pero no a la inversa. Además, (Serrano, et al. 1982) argumenta que es una forma de comportamiento para lograr algo que beneficie a todos.
Comunicación como hecho cultural	La propuesta de (Fuentes, 2008) la sitúa como una manifestación lingüística que sirve a los seres humanos para expresarse y que los distingue de otros seres vivos.
Teoría de la comunicación	Es una reflexión científica más nueva que su objeto de estudio que es la comunicación. (Serrano, et al. 1982)
Teoría Antropológica Cultural	Según Miller (2011) es el estudio de los pueblos contemporáneos y sus culturas, se examina las diferencias y similitudes en la temporalidad. Es la descripción y el análisis de las culturas en torno a las tradiciones enlazando pasado y del presente (Harris et al, 1995). Es también, dice (Williams, 2005) un análisis científico – humanístico porque estudia cómo la pluralidad interactúa en el tiempo – espacio y tiene como producto la generación de conocimiento. No deben descartarse las similitudes de los contextos culturales (Kottak, 2011).
PRÁCTICAS COMUNICATIVAS ALTERNATIVAS	
Comunicación alternativa	No es arbitraria, surge de la necesidad por transmitir las realidades de la vida social. Responde a un deseo de transformación; los individuos viven, piensan, sienten y quieren ser escuchados (Corrales & Hernández, 2009). Es una herramienta de disputa contra el poder y como el resultado de un proceso social alternativo. (Serrano, 2011). Es decir, la comunicación alternativa ofrece lo alterno a los medios clásicos o medios más utilizados (Lewis 1995).

Comunicación para el desarrollo	Es una herramienta de incidencia social y política (Gumucio, 2004). Es una actividad transversal para mejorar la apropiación local y crear un impacto sostenible (Jenatsch y Bauer, 2016). Busca un intercambio justo, se basa en el diálogo para la integración (Martínez-Gómez y Agudiez, 2006). Se enfoca en los consensos, planes de acción para promover el cambio y el desarrollo sostenible en las organizaciones sociales (Sala Valdés, 2017).
Comunicación antropológica	Para León (2015) la comunicación de base antropológica es la producida por, en y desde las comunidades. Rulicki, S., & Cherny, M. (2012) sostienen que lo no verbal son indicadores antropológicos de la comunicación social. Rodríguez y Hernández (2010), señalan que el estudio de la comunicación va más allá de lo corporal. (Poyatos 1994) advierte que la mirada de la comunicación antropológica no puede separar lo escrito de lo oral por las interrelaciones que mantienen.
Prácticas andinas	(Windus, 2016) hace notar que en estas culturas la comunicación cara a cara, si bien no era la única forma de comunicación, fue sin duda la predominante. Prevaleció lo corporal, el habla, otras prácticas y expresiones inseparables del cuerpo humano. (Werlen, 2008) destaca que la conquista trajo la escritura como forma de comunicación y desplazó la oralidad. (Classen, 1993, p. 119) "en las culturas orales andinas predominaba la identificación de la persona que crea con el acto de crear"; añade (Guerrero, 2002, p. 12) "la cultura es comunicación porque son sus manifestaciones y representaciones textuales comunican significados, informan sobre los sentidos que el individuo da a su existencia". Finalmente (Muños, 2010) advierte que las manifestaciones culturales se comunican desde la Kai Pacha (naturaleza), Hanan Pacha (universo) y Uku Pacha (subterráneo), a esta trilogía se la conoce como Cosmovisión Andina.

Tabla 1: Perspectiva teórica como sustento de la investigación

Fuente. Elaboración propia – referencias consultadas

3.Metodología

La presente investigación cualitativa se desarrolló en las parroquias Tixán y Totorillas de los cantones Alausí y Guamote, provincia de Chimborazo, sur de Ecuador. Lo cualitativo para (Monje, 2011), una categoría que da prioridad a la comprensión y al sentido; (Bravo, 2019) la considera como un procedimiento que tiene en cuenta las intenciones, las motivaciones, las expectativas, las razones y las creencias de los individuos.

Se utilizaron como técnicas:

a) Etnografía: prioriza el trabajo de campo, porque en el entorno, se encuentra la información que dará validez investigativa, precisa (Bravo, 2020). "Es un método de investigación social, que puede parecer particular o de tipo poco común, pero que trabaja con una amplia serie de fuentes de información" (Denscombe, 1998, p. 15). Duranti (2000, p. 126) manifiesta que "la etnografía es la descripción escrita de la

organización social de las actividades, los recursos simbólicos y materiales, y las prácticas interpretativas que caracterizan a un grupo particular de individuos". La recogida de la información siguió el proceso que se describe, a continuación:

Figura 1. Diagrama de flujo que describe la etapa de recolección de información utilizando la Etnografía.
Fuente. Elaboración propia

Cada una de las etapas de la Etnografía se interrelacionan y aportan datos para la discusión de los resultados. En primer lugar, parte de la identificación de los lugares en los que se entrará al campo, requiere un minucioso análisis previo, observar las características y la relación que guarda con el objeto de estudio; para el presente trabajo las parroquias Tixán y Totorillas tienen tradición en la organización de mingas, convirtiéndose en un elemento primordial de las prácticas comunicativas que les han permitido transformarse. En segundo, el acercamiento con los dirigentes parroquiales, verificación del cronograma y objetivos de las mingas, conformación de los equipos, elaboración el a hoja de ruta. Tercero, utilización del instrumento que se describe en el epígrafe 4. Cuarto, a partir de la información obtenida se jerarquizó (orden de importancia), selección de los aspectos relevantes de los datos y establecimiento del orden de aparecimiento en los resultados. Y, quinto, categorización de la información para un tratamiento prolijo y redacción de los hallazgos; este último condensó hallazgos, pero, se separó (sin fragmentarla) la información para que sea apreciada con precisión y evidencie la rigurosidad empleada para la construcción del trabajo.

b) Observación: es comprender el comportamiento y las experiencias de las personas en su medio natural, mediante un riguroso registro de actividades evitando, en lo posible, las interferencias (Bravo, 2022). Fagundes et al. (2014, p. 75) definen a la observación participante "como una investigación caracterizada por interacciones sociales profundas entre investigador e investigado, que ocurren en el ambiente de estos y promocionan la recogida de informaciones de modo sistematizado".
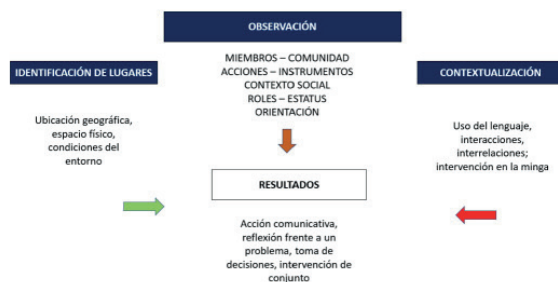

Figura 2. Diagrama de flujo que describe la etapa de recolección de información utilizando la Etnografía.

El ejercicio de observación tuvo tres etapas: a) una mirada al entorno, sus locaciones y que los ambientes de intervención a través de la minga identifiquen aspectos relevantes para que se cumplan las prácticas comunicativas; b) es la observación en sí: definió quiénes intervienen, segmenta género y edades, cómo está constituida la comunidad, acciones efectuadas, instrumentos empleados (manuales, máquinas), cuál es el contexto en el que interactúan los parroquianos durante la minga, qué roles cumplen y qué estatus les entrega, y cuál es la orientación hacia el cambio social; c) la contextualización proporcionó elementos clave de utilización del lenguaje y la forma en la que la minga marca proximidades – lejanías, así como el empoderamiento de lo comunitario como un hecho que propicie el adelanto.

4.Resultados y Discusión

Tixán está a una hora o 50 kilómetros al sur de Riobamba, capital de Chimborazo, Ecuador; fue un asentamiento indígena que existía antes de la conquista. Durante la colonia y los primeros años de la República incrementó su actividad comercial y sobre todo minera, por lo que en 1874 el presidente García Moreno le cedió las famosas minas de azufre, con el objetivo de que su explotación sirviera para el desarrollo de la población.

En la actualidad, es una población de aproximadamente 12 mil habitantes, la mayoría pertenecen a la etnia indígena, según el censo de 2022; sus habitantes se dedican a la agricultura y al comercio; los jóvenes migran a la ciudad en busca de oportunidades. Los ingresos de la junta parroquial se destinan a obras de infraestructura básica. Hablan kichwa.

Totorillas, población que pertenece al cantón Guamote (uno de los más pobres de Ecuador) fue una hacienda de 13 mil hectáreas, a finales de la década del noventa del siglo anterior, fue entregada a los campesinos, durante la administración del alcalde, Mariano Curicama. Su población en su totalidad es indígena, analfabeta y se dedican a la agricultura y al pastoreo de animales; predomina la lengua kichwa.

Se sitúa también al sur de la provincia de Chimborazo en la margen derecha de la carretera Panamericana. Por sus condiciones geográficas se dedican a la producción agrícola de patatas, cebada, habas, maíz blanco, trigo y chocho. Los terrenos se utilizan también como pastizales.

Los datos que contienen las tablas que aparecen en este epígrafe (Aspectos generales de las mingas realizadas en las parroquias Tixán y Totorillas; Trabajo que apunta hacia la transformación; Clasificación de los roles de los actores, acciones y contexto de los asistentes a la minga). La primera, condensa la información general: líderes de las comunidades, integrantes de las parroquias según su género y edad, personal de apoyo, y, actividades encomendadas. La segunda, contiene el trabajo para alcanzar el objetivo. La tercera, ordena los datos por categorías: uso del lenguaje, interacciones, dialogo – reflexión, y compromisos. Los instrumentos para la Etnografía y Observación permitieron identificar de qué manera la minga aporta a la transformación social como una práctica comunicativa.

		Tixán	Totorillas
Actores	Líderes	sí	sí
	Comuneros	sí	sí
	Apoyo	sí	no

Tabla 2: Aspectos generales de las mingas realizadas en las parroquias Tixán y Totorillas
Fuente. Elaboración propia

Entre los indígenas y campesinos de América Latina, y en particular de Ecuador, ser actor de una minga significa responsabilidad, pero, también un espacio en el que no existen diferencias si de intervenir una realidad se trata, así aparezca sobre el papel un rol como el de líder. A primera vista, los comuneros aparecerían como la fuerza de trabajo que permiten modificar el entorno (sistema de riego o vialidad). Sin embargo, la horizontalidad es el eje de una práctica comunicativa que aleja los estatus y coloca a todos los actores sobre una misma línea de acción (líderes, comuneros y apoyo).

	Tixán	Totorillas
Aporte de la minga	Mejoramiento del sistema vial para fortalecer el traslado de los productos agrícolas a los mercados provinciales y nacionales.	Ampliación del sistema de riego para mejorar la producción agrícola e incluir a sectores apartados de la parroquia.

Tabla 3: Trabajo que apunta hacia la transformación
Fuente. Elaboración propia

Más allá de la consecución de los objetivos (sistemas: vial y de riego), de lo evidenciado en las parroquias estudiadas, la minga se ha convertido en un espacio de reivindicación, colaboración y fortalecimiento de la organización. Ancianos, mujeres, hombres y niños actúan de forma cohesionada hacia la transformación. La horizontalidad expuesta en la Tabla 1, evidencia un mismo nivel de participación y de toma de decisiones, así también de resolución de los problemas. Las propuestas de conjunto abordadas en el siguiente epígrafe cobran fuerza pro la participación en unidad.

Categorías observadas	Tixán	Totorillas
Uso de la lengua	Empleo del kichwa entre los mayores; kichwa -castellano entre los más jóvenes.	Empleo del kichwa entre los mayores; kichwa -castellano entre los más jóvenes.
Interacciones	Los comuneros se unieron sobre la base de un objetivo en común e intercambiaron puntos de vista sobre el proceso de mejoramiento de la vialidad, pero también sobre modos de intervención, herramientas a utilizar, forma de intervención.	Se evidenció un espacio para compartir las herramientas e instrumentos utilizados para el trabajo. La minga fortalece el trabajo comunitario, la cooperación y los aprendizajes de las técnicas de intervención desde mayores a menores.
Diálogo - reflexión	Este tipo de prácticas comunicativas sirven para mantener una conversación informal sobre los temas de preocupación de la comunidad (para este caso, la utilidad del sistema vial como eje de circulación de la producción), y reflexionar sobre las implicaciones que tiene llegar con los productos a los mercados locales y provinciales.	En la comunidad de Guamote, el diálogo se orientó hacia la protección de los recursos hídricos, mediante el uso de un canal de riego que, evite el desperdicio del agua pero que entregue de manera proporcional a todas las parcelas.

Compromisos	En la cosmovisión andina un compromiso es un acuerdo sin firma que obliga a las partes a cumplirlo. En Tixán, es un pacto de honor.	En Totorillas, compromiso significa sumarse a una actividad y entregarse a ella con el fin de alcanzar un objetivo que signifique desarrollo.

Tabla 4: Clasificación de los roles de los actores, acciones y contexto de los asistentes a la minga
Fuente. Elaboración propia

La construcción de la Tabla 4 se realizó sobre cuatro categorías, cada una con un conjunto de indicadores que muestran el camino de lo investigado. Son cuatro aristas desde las cuales se facilita dimensionar que la minga alcanza la categoría de práctica comunicativa por las siguientes consideraciones: 1) la coincidencia en los usos de la lengua (kichwa y castellano); debe hacerse la diferenciación en la utilización entre adultos y menores, por las características de la temporalidad, el entorno y las condiciones de vida. Pese a todo, la minga impide que el kichwa desaparezca. 2) la interacción social equilibra los aspectos de la vida cotidiana, unifica criterios, contrapone puntos de vista, aproxima diferencias y motiva la unidad para actuar para alcanzar objetivos o modificar realidades. 3) dialogar y reflexionar sobre temas inherentes a la comunidad, convierte a la minga, en el espacio de acercamiento, pero, también de práctica de lo comunicativo como hoja de ruta para el cambio social. 4) en la cúspide se encuentran los compromisos que se asumen para intervenir la realidad, pero también frente a los requerimientos comunitarios. Un compromiso es más que un punto de encuentro, es una posibilidad de acción colaborativa frente a una problemática.

Conclusiones

Finalmente, a manera de conclusiones, la Figura 3 responde la pregunta de investigación ¿de qué manera la minga se ha convertido en una práctica comunicativa que permite la transformación social? y alcanzó el objetivo: identificar los aspectos relevantes que confluyen en la minga como espacios de reflexión, construcción y acción social orientada al cambio individual y colectivo comunitario.
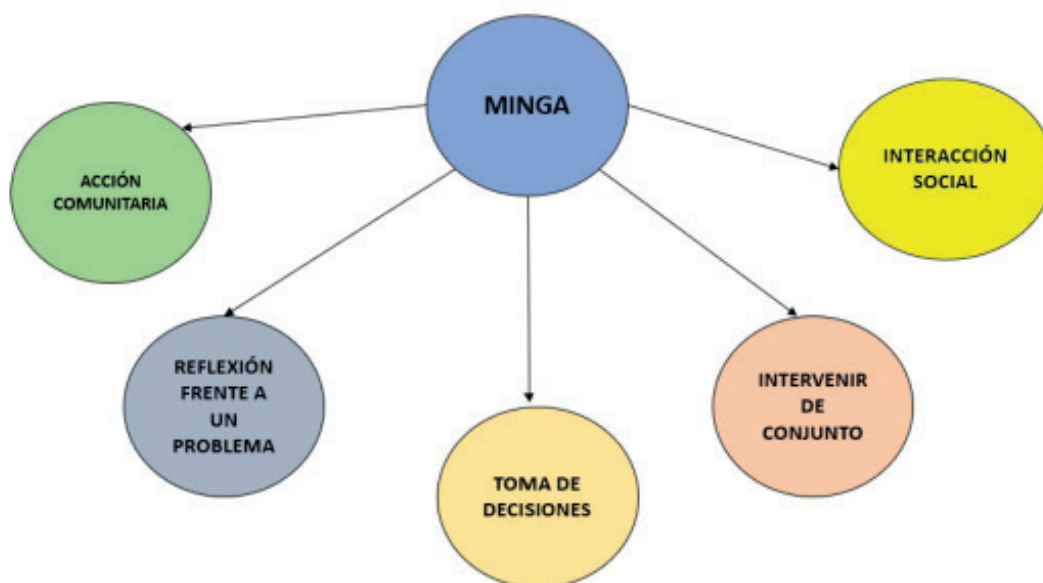

Figura 3. Diagrama de flujo que describe el valor de la minga como práctica comunicativa
Fuente: elaboración propia

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A partir de los resultados alcanzados, la minga como una práctica comunicativa es vi-
sible como **acción comunitaria** porque los individuos se convierten en actores de cam-
bio de una realidad, en personas que unifican criterios para transformarse de forma colec-
tiva. En la cosmovisión indígena priman el conjunto de actividades como mecanismo de
regulación. Compartir una misma realidad y modificarla solo es posible desde l**a reflexión fren-
te a los problemas**. El valor comunitario posee un enfoque colectivo que pretende unificar cri-
terios – acciones, además de repensar las alternativas que orienten el camino con miras al de-
sarrollo que, involucre al conjunto convertido en un colectivo lejano de las individualidades.

La **toma de decisiones** entre los indígenas y campesinos cumple un proceso direccionado
desde el método ver, juzgar y actuar, utilizado por Leonidas Proaño, explicado por (Bravo Mora y
Galindo, 2019). Va desde el conocimiento de la realidad, la comprensión de los hechos y la solución
comunitaria de lo que se desea intervenir; no es un acto aislado, sino que requiere que se involucren
como actores los integrantes de la población para transformarse. Mientras que, la **intervención
de conjunto** pasa del discurso a la acción comunitaria: asumir los compromisos y empoderar-
se de la transformación; la minga como práctica comunicativa se ocupa precisamente de aquello.

Y, la **interacción social**, como parte de una estructura, permite el intercambio de afectos, de senti-
mientos, de relaciones entre individuos para modificar y atender los problemas. La minga como práctica co-
municativa es el punto de encuentro en el que los individuos se hacen más fuertes mientras más se acercan.

Sin embargo, la técnica de Observación invita a comprender las etapas que tie-
ne como un proceso completo y continúo, de involucramiento individual y colec-
tivo de los habitantes de las parroquias estudiadas. Se resume en la Figura 4.

Figura 4. Hoja de ruta de la observación de la minga en Tixán y Totorillas
Fuente. Guia de observación - investigadores

En la ruralidad de Ecuador, la minga empieza con la citación de los usuarios o asistentes días antes del trabajo, según la tradición que va de una generación a otra, la comisión organizadora integrada por los directivos recorre los poblados haciendo sonar instrumentos musicales como el bombo, la trompeta, el tambor o el pingullo; en algunos casos se emplea el perifoneo. Ya el día de la minga, a las 07:00 la gente identifica el llamado y acude al punto de concentración. La segunda actividad es la toma de lista con la que oficialmente empiezan los trabajos (07:30); según la actividad, con el listado de habitantes (proporcionadas por las juntas administradoras), ya sean beneficiarios de los sistemas de agua potable o de riego se solicitan uno o dos integrantes por familia; se constata la presencia.

Como la actividad ya se encuentra definida, la designación de tareas se efectúa según las herramientas (barras, azadones, picos, palas, tijeras, carretillas, entre otras) que llevó cada persona. Se debe destacar la importancia de esta acción porque contribuye a la especialización del trabajo, el flujo de la labor y el ahorro de tiempo. A lo largo de la jornada existen momentos de informalidad que ayudan al diálogo, a la distensión y a tomar aire en medio de la dureza y se llama la 'fuerza' que ofrece una copa de puro (licor de caña) a los mingueros para alivianar la carga y hacer más llevaderas las tareas.

La observación realizada en las dos poblaciones identificó dos formas para la comida (almuerzos): por ejemplo, en Tixán utilizan la pamba mesa; sobre un mantel largo se colocan productos de la región como mellocos, patatas, habas, maíz tierno y pelado, y chicha para beber. Los comuneros participan colectivamente de los alimentos y disfrutan de un momento especial a mitad del trabajo. En cambio, en Totorillas se notó que las personas llevaron el kukawi que es el preparado en su casa que se sirven de forma individual y consiste en patatas, presa de pollo al jugo, una porción de arroz. Luego de este momento existe una nueva 'fuerza' a la que se le denomina bajativo porque es una copa de licor para facilitar la digestión de la comida.

A media tarde (16:30) los organizadores de la minga revisan el cumplimiento de las metas, verifican los avances y hacen la previsión de complementos de los trabajos, si es que hubo pendientes. La jornada concluye con la entrega del boleto (17:00) documento que firmado y sellado que sirve para trámites administrativos, para evitar multas, como contabilidad de participación en la vida comunitaria y como ejercicio de cooperación con la población.

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Exclusión de la Mujer en el Liderazgo y la Participación Empresarial[1]

Exclusion of Women in Leadership and Business Participation

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Resumen

Las personas constituyen el centro de gravedad de las organizaciones; no son únicamente los procesos o resultados económicos. La búsqueda de un propósito virtuoso, de carácter infinito es permanente, pero a la vez es complicado en una sociedad que se mueve a la "velocidad de la luz" por la convergencia de tecnologías. Entonces, la más importante "palanca" para que este sistema funcione es el liderazgo consciente; el que busca servir sin que, incluso, medie recompensa a cambio y con una visión de trabajo conjunto para conseguir las metas. Sin embargo, en la empresa existen "moldes inmutables" con poca posibilidad de cambio, que excluyen a las mujeres de integrar sus grandes cualidades para la búsqueda de la verdad y el mejoramiento de la calidad de vida de las personas, razón de ser de cualquier modelo institucional. A pesar de que el 43% de los colaboradores en las organizaciones afirman que las mujeres líderes hacen un mejor trabajo que los hombres (5%) o que son más compasivas y empáticas (71% contra 50%), un 60% de ejecutivos encuestados en Norteamérica afirma que las mujeres tienen que demostrar más trabajo para probar que están a la altura de los hombres en posiciones estelares o que el 54% sufren directa discriminación de género. En Latinoamérica, apenas un 16% de mujeres en promedio están en posiciones de liderazgo empresarial (13% - 15% en Ecuador) frente al 42% de Noruega. Por lo tanto, la condición actual es tener mujeres cansadas, tristes, sobrepasadas y hartas de los mandatos o exigencias sociales. Además, se sabe que la innovación y adopción de tecnologías son parte del ADN de la cultura de las organizaciones (otro de los componentes críticos), y el panorama no es diferente: el 17% de las colaboradoras trabajando en ciencias, tecnología, ingeniería y matemática en Europa son mujeres, y solamente el 5% ocupan un puesto de liderazgo en funciones relacionadas con la tecnología. Visibilizar esta realidad con datos es un primer paso para poder determinar los sesgos de género que ocurren en las diversas instituciones; y así, lograr conseguir una superior competitividad con una mejor estrategia; por ejemplo, en Latinoamérica se calcula que el Producto Interno Bruto (PIB) aumentaría en un 34% si se incorporara masivamente a las mujeres en el mundo laboral, y para esto, se propone un modelo de cultura organizacional y decisiones estratégicas más inclusivo considerando las actuales brechas existentes.

Palabras clave: mujer; propósito; liderazgo; adopción de tecnologías; competitividad.

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Abstract

Individuals serve as the gravitational force within organizations, transcending mere economic processes or outcomes. The pursuit of a virtuous purpose, one of infinite nature, is a perpetual endeavor. However, in a society propelled at the "speed of light" by technological convergence, attaining this purpose becomes intricate. Thus, the linchpin for the efficacy of this system lies in conscious leadership—leaders who aspire to serve without anticipating reciprocation, working collaboratively towards shared goals. Yet, within organizations, there persist "immutable molds" resistant to change, impeding the integration of women and their remarkable qualities. These qualities are pivotal for seeking truth and enhancing the quality of life—an institutional model's raison d'être. Despite 43% of collaborators asserting that women leaders outperform men (5%) and are more compassionate and empathetic (71% against 50%), a staggering 60% of executives in North America believe that women must exhibit more effort to establish equality in prominent positions. Additionally, 54% acknowledge the prevalence of direct gender discrimination. In Latin America, a mere 16% of women, on average, hold leadership positions in business (13%-15% in Ecuador), in stark contrast to Norway's 42%. Consequently, many women find themselves fatigued, disheartened, overwhelmed, and weary of societal mandates and demands. Notably, innovation and technology adoption, integral aspects of organizational culture, reflect a similar gender disparity. In Europe, only 17% of individuals in science, technology, engineering, and mathematics roles are women, with a mere 5% in leadership positions related to technology. Shedding light on this reality through data is the initial stride towards identifying gender biases within institutions, paving the way for enhanced competitiveness through strategic insights. In Latin America, a substantial 34% increase in Gross Domestic Product (GDP) is projected by massively incorporating women into the workforce. Achieving this requires fostering a more inclusive organizational culture and making strategic decisions that address existing gaps.

Keywords: woman; purpose; leadership; technology adoption; competitiveness.

1.Introducción

Cuenta una historia que, en agosto de 2017, un colaborador llamado James Demore que trabajaba para la mega compañía Google hizo circular una noticia en la que afirmaba que las empresas de tecnología no debían contratar mujeres porque "la ciencia dice" que sus mentes son biológicamente incapaces de realizar tareas relacionadas con un trabajo de ese tipo (Scott, 2021, pág. 216). Google decidió despedir al trabajador solamente cuando la noticia estalló en las redes sociales, y Demore decidió demandar a la empresa por despido improcedente con el pretexto de que había sido discriminado por sus "opiniones políticas heterodoxas (O´Brien & Fiegerman, 2017). Esto es solamente una muestra de lo que les sucede a las mujeres en la empresa; son actitudes conscientes de las personas e intolerancia y discriminación sobre la capacidad de la mujer en las organizaciones.

Es cuestión de simple empatía. ¿Cómo se sentiría una mujer en esta situación?, o la pregunta correcta sería: ¿cómo se sentiría cualquier ser humano al enfrentarse con este tipo de realidades todavía muy enraizadas? Este tipo de sesgos conscientes no producen durabilidad a la institución y hacen que los colaboradores se desenfoquen de cualquier tipo de propósito. Bien dicen Birkinshaw & Ridderstråle (2017, pág. 107) que cuando la gente está enfocada en lograr un propósito común, atenderán a este tipo de objetivo y minimizarán el placer excesivo o ganar más dinero.

Parece que la discriminación de las mujeres en las empresas es cultural, o más bien dicho, es parte de la cultura de las organizaciones. La misma Linda Scott (2021, pág. 166), refiriéndose a la escasa representación de las mujeres en los niveles de supervisión o dirección, afirma que, por ejemplo, en Bangladesh no ascendían a las mujeres en el trabajo por factores como la incapacidad de manejar maquinaria, no sabían gritar, no querían asumir la responsabilidad que conllevan puestos más altos y que no permanecían empleadas en el sector el tiempo suficiente para recibir ascensos.

A pesar de que las mujeres adquieren mejores niveles educativos en lo cultural, social, formal y

laboral, hubo procesos desencadenados por una masculinidad predominante para que ese crecimiento de las mujeres se detuviera. "Estos procesos estuvieron encarnados en gobiernos y leyes como la prohibición de ser educadas después del Imperio Romano; o, en las organizaciones, como la oposición de ejercer de médicas o abogadas para algunas mujeres a principios del siglo XX. "La sociedad tiene la vara muy alta para nosotras; incluso nosotras la tenemos con nosotras mismas" (Freijo, 2021, pág. 14).

En un mundo empresarial, donde la mayoría dicen tener una visión centrada en las personas, esta investigación pretende responder a una pregunta fundamental: ¿cuáles son las brechas reales entre mujeres y hombres a nivel de los drivers de la cultura organizacional, considerado el nivel más estratégico de la dirección de empresas? Es así que se plantea el siguiente objetivo:

Entender dentro de los componentes de una cultura organizacional (desde el propósito a la adopción de tecnologías) y una vez establecidos resultados cuantitativos, cuáles son los componentes en los que se debe trabajar para lograr una mayor equidad de género en la dirección de empresas.

2.Metodología

Se ha utilizado un análisis cuantitativo que sirvio como base de una tesis doctoral (Montenegro D. I., 2021). La metodología se resume, también, en una revisión de la literatura de libros y artículos científicos complementarios; además de bases de datos como Google Libros, ResearchGate, notas de prensa, informes gubernamentales y no gubernamentales, y páginas de la internet de autores corporativos destacados y una interpretación de la misma por parte del autor.

3.La cultura organizacional, el gran reto para las mujeres

Burns (2018) retrata la cultura empresarial desde una viñeta en la que se ve entrando a una sala de sesiones de una corporación a una mujer apesadumbrada y triste que dice: "Perdón por llegar tarde, me quedé atrapada en casa siendo feliz". Nada más elocuente para demostrar lo difícil que es crear un conjunto de comportamientos que sostengan a la estrategia y, peor todavía, cuando se considera a las mujeres en posiciones directivas.

Con base a lo anterior, Schein (1985) planteaba hace casi 40 años las bases de la cultura corporativa en tres niveles (1) nivel superficial: símbolos, rituales, lenguaje y comportamiento de los empleados; (2) nivel intermedio: valores y creencias; (3) nivel profundo: supuestos no cuestionables, pero que impactan significativamente en la toma de decisiones. Carolyn Taylor (2006, pág. 36) establece que la cultura corporativa tiene tres grandes elementos: (1) comportamientos de otros que parecen importantes; (2) símbolos; y, (3) sistemas o mecanismos para dirigir personas y tareas. Esto último es sumamente relevante para esta investigación porque el crecimiento directivo de las mujeres depende mucho de que, como dice Walsh (2019, pág. 119), el "sistema operativo, que es la cultura, identifique y haga crecer el correcto conjunto de principios de las personas, en lugar de tratar de controlarlas a través de un proceso empresarial"; es decir, es imposible pensar en una forma de dirigir empresas (con o sin fines de lucro), que en lugar de los seres humanos prioricen solamente la eficiencia de los procesos o el superávit económico.

En este contexto, los conceptos empresariales han demostrado cómo una cultura organizacional con base en el liderazgo, el propósito o why, la innovación, la adopción tecnológica, un buen gobierno corporativo y una visión trascendente está directamente relacionada con la competitividad. Pero, sobre todo, los elementos anteriores tienen un vínculo profundo con la moral, valores, significados compartidos, comportamientos, normas, estándares e historias significativas: con un modelo con centralidad en las personas. Cuando los seres humanos son el eje fundamental, cualquier tipo de discriminación sobra. Al ser así, es irrelevante hablar de mujeres, hombres, razas, religiones o procedencia geográfica, simplemente porque las personas (¡todas, o acaso las mujeres no son personas!) no solamente piensan, sino que también sienten y creen (Montenegro D. , 2021, pág. 101). El efecto de tener

equipos diversos en la dirección de empresas produce como consecuencia la "polinización cruzada" (innovación desde diversas perspectivas) para lograr mayor valor como se muestra en la siguiente gráfica:
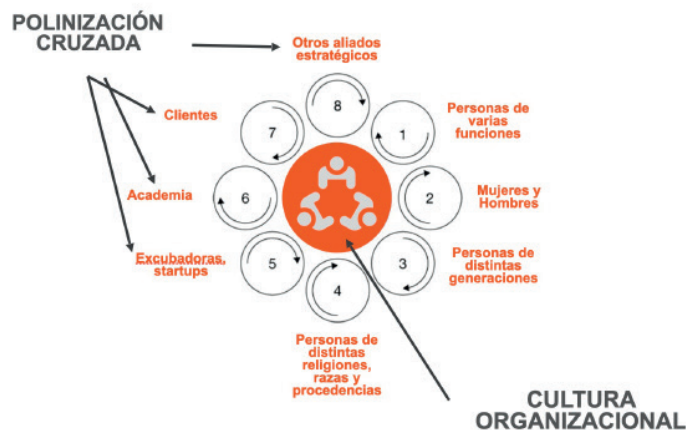

Figura 1: Polinización cruzada
Nota. Elaboración propia (2023).

Si el centro de la cultura son las personas, el primer driver es el liderazgo porque el líder motiva a los colaboradores como dice Pink (2009) no solamente con incentivos externos (dinero o temas materiales), sino además con motivadores intrínsecos como la autonomía, la maestría y el propósito; pero sobre todo con felicidad que es la principal motivación humana (Seligman, 2002). Bass & Avolio (1994) hacen una primera aproximación considerando al liderazgo transformador como importante y definiendo cuatro características: (1) tiene carisma y genera admiración; (2) crea una visión estimulante y atractiva; (3) considera las necesidades de otras personas; y, (4) actúa como coach. Kofman (2008) amplía el concepto al considerar que el líder consciente deber ser honesto, responsable, humilde, comunicador, negociador, coordinador y alcanzar la maestría emocional. Este tipo de líder que busca servir sin que, incluso, exista recompensa a cambio y con una visión de trabajo compartido para conseguir las metas.

Los líderes diseñan un propósito, why o causa por la que pelear, que es definido por Hill (2021, pág. 19) como: "La fuerza impulsora de todo ser humano" y perfectamente aplicable a cualquier institución; además, el líder construyen una ADN cultural que con innovación, responsabilidad social empresarial (RSE), valores, ética y adopción de tecnologías que "durante la siguiente década generará convulsión y más riqueza que en los pasados cien años" (Diamandis & Kotler, 2020); todo el conjunto anterior se apoya en la visión independiente de otros, para que se pueda asumir un Buen Gobierno Corporativo (BGC) con responsabilidad y no entorpecer la buena marcha de la empresas (Canals, 2004, pág. 2) . Pero, para las mujeres existen problemas frecuentes y relevantes dentro de la cultura como: (1) falta de acceso a puestos de liderazgo y oportunidades de ascensos; (2) discriminación salarial; (3) acoso sexual y ambiente hostil; y, (4) falta de políticas de conciliación de la vida laboral y familiar (ONU Mujeres, 2020).

Como resultado, la cultura organizacional viene siendo como un átomo cuyo núcleo son las personas y que está rodeado (o conectado) a uno "electrones" que le permiten conservar un frágil equilibrio. Una figura explicativa se muestra a continuación:

Figura 2: Drivers de la Cultura Organizacional
Nota. Elaboración propia (2023).

Montenegro, D. I. (2021), establece un modelo de cultura centrado en las personas como resultado de sus estudios cuantitativos. Por ejemplo, para el tema de liderazgo consciente nombra a Kofman (2008) como principal autor de un liderazgo basado en actitudes (virtudes), interacciones y maestría emocional; también se base en Cardona (2001) para afirmar que "la teoría de liderazgo más aceptada en los últimos años es la que distingue entre liderazgo transaccional y transformador. El líder transaccional se apoya en los premios y castigos para motivar a sus subordinados; entonces, establece reglas de juego claras y objetivos bien diseñados. Su estilo directivo es de mando y control con fuerte uso del poder formal. Es un líder que mira con detalle el corto plazo y que maneja los procesos y los recursos de manera eficiente. El líder transformador, en cambio, se caracteriza por tener una visión radicalmente nueva que es atrayente y motiva a la gente. Es un líder inconformista, visionario y carismático que transforma tanto el estado de las cosas en la empresa, como las mismas aspiraciones e ideales de los seguidores". Y así Montenegro (2021) hace un recorrido teórico de varios autores para construir una figura similar a la anterior que se completa con un estudio cuantitativo que establece datos interesantes sobre la figura 2.

En economías emergentes, como el país escogido para el estudio, más del 70% de las empresas privadas piensan que la única motivación para las personas es la motivación material o extrínseca, dejando la formación en un segundo plano (58%) y las motivaciones afectivas (60%), esto claramente afecta a los individuos si se quiere diseñar una cultura centrada en personas. El 35,8% de las empresas tienen un liderazgo transaccional (de premios o castigos) o no tienen liderazgo, 33% tienen un liderazgo transformador; y, un 31,2% un liderazgo consciente. Un 42,4% afirman tener una creencia profunda o propósito en el largo plazo más allá de los beneficios económicos; menos de una cuarta parte lo tiene escrito o comunicado a la organización. 13% de las empresas afirman que no es importante la ética o la moral; y un 73% que son críticas las virtudes de las personas como la responsabilidad, humildad e integridad. 81,2% dicen tener una visión a futuro con significados compartidos. 44,9% establecen que la tecnología no es tan esencial (inteligencia artificial, blockchain, internet de las cosas, entre otras); y, más del 50% que la innovación (ambiente organizacional, recursos para la innovación, comunicación del equipo, planificación y confianza) no es relevante. Solamente el 16,3% considera al ODS referente a igualdad de género y empoderamiento de niñas y mujeres. Y, 18,8% de las empresas dicen funcionar con un Consejo de Administración (CdA) con miembros independiente y no independientes. La información permite construir la figura 8 que se muestra en las conclusiones de esta investigación.

Diego Ignacio Montenegro: Exclusión de la Mujer en el Liderazgo y la Participación Empresarial

Además, la aceleración repentina de los modelos de negocio es consecuencia de la potencia alcanzada por las máquinas, la informática y la capacidad de internet. El último iPhone tiene casi seis mil veces más transistores que el chip i486 que alimentaba las PC a finales de los años ochenta. En 2017, el tráfico global de internet ascendió a casi 47.000 gigabytes por segundo, un aumento de 40 millones de veces respecto a principios de 1992 (Cisco, 2019). "No tenemos otra opción que aprender a adaptarnos a esta nueva velocidad de cambio. Será más difícil y exigirá más automotivación, y esta realidad es sin duda una de las cosas que agitan la política en todo el mundo; las aceleraciones han abierto una gran brecha entre la velocidad del cambio tecnológico, la globalización y los estragos medioambientales, y la capacidad de las personas y los sistemas de gobierno para adaptarse a todo ello y gestionarlo" (Friedman, 2018, pág. 252). Sin embargo, las mujeres no se benefician por igual del avance tecnológico.

Las mujeres tienen clara desventaja en los sectores centrales de innovación, incluidos la ciencia, la tecnología, la ingeniería y la matemática; pero, también, la tecnología (como la inteligencia artificial, por ejemplo) tiene riesgo de sesgo y posibilidades de uso no adecuado. Reconociendo las oportunidades sin precedentes, así como los desafíos de la rápida innovación y el desarrollo tecnológico para la igualdad de género y el empoderamiento de las mujeres, y la importancia de la innovación para beneficiar a mujeres y hombres por igual, ONU Mujeres ha incluido la innovación como uno de los "motores del cambio" en su Plan Estratégico (ONU Women, 2019, pág. 1). Aunque para las mujeres siempre existe un "techo de cristal" por tener un tipo de inteligencia diferente y porque invaden "naturalmente" áreas tradicionalmente reservadas para los hombres, se las utiliza para quedar bien, se las hace a un lado, o se las presenta como un problema a neutralizar (Rampont, 2022, pág. 131).

Rampont (2022, págs. 132-133) explica lo incorrecto de la afirmación anterior de la siguiente forma: "La matemática Dorothy Johnson Vaughan se incorporó a una división exclusivamente femenina de un centro investigación del que asumió su dirección en 1949. Consciente de que la siguiente etapa de las matemáticas exigía el cálculo informático, Dorothy modificó radicalmente su profesión, se formó en programación y se la enseñó a sus colegas. Todas ellas participaron en el proyecto Mercury, el primer programa espacial norteamericano que envió a un estadounidense al espacio. Antes, los ingenieros eran todos hombres blancos con la misma formación. Aquellas mujeres pensaron diferente, y desafiaron las certezas y creencias del colectivo de hombres. La NASA acababa de lograr lo imposible gracias a la integración de mujeres con altas capacidades en sus equipos". Y Dorothy era, adicionalmente, una mujer de raza negra.

No deberían existir estereotipos en las empresas, pero existen. Los estereotipos son representaciones de diferentes grupos sociales, generalmente difundidas por los medios de masas y asumidas por la mayoría de las personas, que arrastran y refuerzan juicios morales del pasado limitando las posibilidades y el relacionamiento con otros (Domínguez, 2021, pág. 73). El estereotipo en el caso de una mujer negra en la NASA, estaba asociado a que una mujer, primero, no podía trabajar en una profesión para hombres blancos, y luego, en una organización dominada por hombres blancos. O, simplemente, las mujeres sufren del fenómeno de "tokenización"; es decir, se convierten en figuras decorativas para que la organización sufra un alivio emocional de tener una mujer en un puesto directivo y "cumplir con la cuota". Algo peor es que este fenómeno también incluya a mujeres pensando y actuando con los vicios empresariales de los hombres (Haro, 2023).

Figura 3: Dorothy Johson Vaughan en la NASA
Nota. McFadden, C. (2021).

El comienzo y el fin inicia con los seres humanos (independientemente de su condición de sexo o raza), como se mostró en el caso de Dorothy Johnson Vaugman. Las emociones, la ingenuidad y la colaboración de las personas básicamente ponen a la humanidad en el centro de gravedad de la futura sociedad que se quiere crear (Moreira & Fergusson, 2019, pág. 171).

4. Resultados y discusión

En los 146 países estudiados, la brecha de género en salud y supervivencia se ha cerrado en un 95,8%, que significa que las mujeres tienen una brecha en acceso a servicios de salud de 4,2%. El logro educativo en un 94,4 %, donde las mujeres tienen un gap de acceso al logro educativo mayor al 5%. En participación económica y las oportunidades en un 60,3 % (con una brecha cercana al 40% con los hombres); y, en empoderamiento político en un 22 %, que establece una brecha del 68% en protagonismo político de las mujeres con relación a los hombres (World Economic Forum, 2022). Estas cifras permiten tener una visión general de la diferencia en varios tópicos entre hombre y mujeres.

Específicamente en el papel de la mujeres en la empresa y en la cultura organizacional centrada en personas, no se puede generalizar si a las mujeres les motiva más lo afectivo, el reconocimiento o los beneficios materiales. Cada una está influenciada por diferentes factores personales, culturales, sociales y económicos. Pero, si se trata de definir brechas salariales dentro de la motivación extrínseca, en Estados Unidos las mujeres reciben en promedio el 83% de lo que ganan los hombres (U.S. Bureau of Labor Statistics, 2022). En 28 países investigados de la Unión Europea la diferencia es del 12,7%, llegando en Estonia al 20,5% y en Luxemburgo a la equidad absoluta (Eurostat, 2023). En América Latina la diferencia del ingreso laboral medio entre los dos sexos es del 17,2%, siendo en Brasil el 20%, México el 26% (CEPAL Naciones Unidas, 2021) y en Ecuador 14%. En 37 países de África alcanza casi el 30% en promedio (PNUD, 2020); y, en el mundo la brecha llega al 16,2% (World Economic Forum, 2021). Los datos se muestran en la siguiente figura:
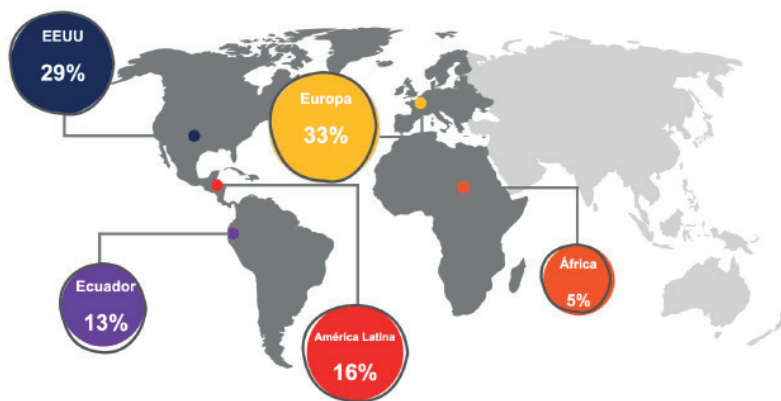

Figura 4: Brecha salarial de género en el mundo y continentes (motivación extrínseca).
Nota. Varias fuentes. Elaboración propia.

Mirando específicamente el liderazgo corporativo como el principal driver para impulsar una cultura soportada en las personas, el 43% dice que las mujeres son mejores para crear un lugar de trabajo seguro y respetuoso y el 52% menciona que no hay diferencia; mientras que solo el 5% dice que los hombres son mejores en el desarrollo de este aspecto (Horowitz, Igielnik, & Parker, 2018). Y aunque la mayoría afirma que no hay diferencia entre líderes masculinos y femeninos cuando se trata de valorar a las personas de diferentes procedencias, considerar el impacto social de las decisiones de negocio, dedicar tiempo para la mentoría para los colaboradores jóvenes, y brindar un salario justo,

aquellos que perciben una diferencia tienden a dar a las mujeres una clara ventaja sobre los hombres. Los datos completos se muestran en la tabla 5:
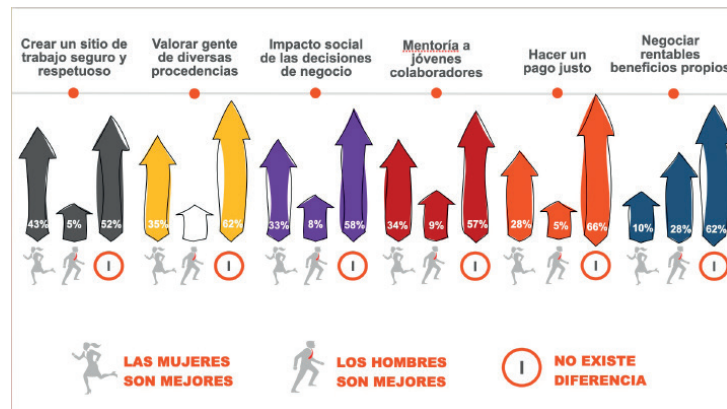

Figura 5. En varios aspectos del liderazgo corporativo, muchos le dan a la mujer una ventaja
Fuente: Horowitz, Igielnik, & Parker (2018). Elaboración propia.

En general, los colaboradores ven mayores beneficios en el liderazgo femenino. La mayoría dice que tener más mujeres en los puestos más altos en los negocios y el gobierno mejoraría la calidad de vida al menos un poco para todos los estadounidenses (69%) y específicamente para las mujeres (77%) y los hombres (57%). Las mujeres son mucho más propensas que los hombres a decir que sería beneficioso contar con más mujeres en puestos de liderazgo. Dos tercios de las mujeres afirman que tener más mujeres líderes mejoraría la calidad de vida de los hombres al menos en una pequeña cantidad, en comparación con el 47% de los hombres. Y aunque la mayoría en ambos grupos menciona que esto mejoraría la calidad de vida de todos, las mujeres (78% frente a 59% de los hombres), las mujeres son mucho más propensas a consentir sobre este tema (Horowitz, Igielnik, & Parker, 2018).

Adicionalmente, según el World Economic Forum (2021), la participación de mujeres en puestos de liderazgo en las organizaciones es del 27%; para la Organización Mundial de Trabajo (2022) fue del 28% en 2019. En Estados Unidos, las mujeres ocupan el 29% de las funciones de liderazgo empresarial en 2021 en organizaciones privadas (Grant Thornton, 2022) un 2% más que en 2020. En Europa, las mujeres están liderando el 33% de empresas, un incremento del 3% comparado con 2020; los países con mayor porcentaje son Noruega (42%) e Islandia (41%), Turquía solamente tiene el 20% (Grant Thornton, 2022); y España cuenta con el 26,4% (Montenegro D. I., 2022). En el continente africano el 25% de los cargos ejecutivos son ocupados por mujeres y solamente el 5% de la posición de CEO (The African Report, 2020). En América Latina la presencia de mujeres al frente de empresas fue del 16% en 2019, 7% más que en 2016 (CEPAL, 2020); en Ecuador 49% de las empresas encuestadas afirman tener hasta un 10% de mujeres en posiciones de liderazgo, pero que el indicador promedio está entre el 13% (Montenegro D. I., 2023). Los resultados se presentan en la siguiente figura:

Figura 6: Mujeres en posiciones de liderazgo empresarial a nivel global.
Nota. Varias fuentes. Elaboración propia.

En definitiva, los líderes tienen como reto fundamental la creación de un propósito. El 79% de los directivos considera que tener un propósito es relevante para la durabilidad de la empresa en el largo plazo (Deloitte, 2020). Aunque en ocasiones se confunde el propósito con los objetivos, es importante mencionar que el propósito debe ser virtuoso e ir más allá de los resultados económicos; por esto, no puede estar "divorciado" de los valores compartidos, las normas, la moral y la ética. En Ecuador, por ejemplo, el 42% de las organizaciones dicen tener un propósito, pero solamente el 10% más allá de la última línea del estado de pérdidas y ganancias (Montenegro D. I., 2023).

No están claras las cifras respecto a que valores tienen mayor relevancia para la mujer en posiciones directivas. No obstante, las siguientes son considerados por ellas de manera especial: habilidades interpersonales, capacidad de influir y persuadir, motivar a los equipos de trabajo, toma de decisiones informadas y la inteligencia emocional (Catalyst, 2019). La consultora Ernest & Young (2019) descubrió que las mujeres en cargos directivos en la industria tecnológica valoran la capacidad de liderazgo, empatía, colaboración, escucha y aprendizaje, creatividad y la disposición para resolver problemas.

La relación entre innovación y adopción tecnológica es muy cercana, casi como de "hermanos siameses". La tecnología es el habilitador clave de la innovación y funcionan en conjunto para el crecimiento económico y social (Organization for Economic Cooperation and Development, 2021). A pesar de lo anterior, el acceso para las mujeres a la creación de nuevos productos ha sido limitado. Un reporte de la Oficina Europea de Patentes (OEP) encontró que la solicitud de patentes presentada por mujeres en Europa ha tenido un incremento, aunque existe una brecha de género significativa en este ámbito porque solo el 6,4% de patentes fueron presentadas por mujeres en el año 2018 (Oficina Europea de Patentes, 2019).

El lento progreso observado en el cierre de la brecha de oportunidades y participación económica es el resultado de dos tendencias opuestas. Por un lado, la proporción de mujeres entre los profesionales calificados continúa aumentando, al igual que los avances hacia la igualdad salarial, aunque a un ritmo más lento. Aunque, por otro lado, las disparidades generales de ingresos todavía están a medio camino de superarse y existe una falta persistente de mujeres en puestos de liderazgo, con mujeres que representan solo el 27 % de todos los puestos de dirección. Además, los datos disponibles para la edición 2021 del informe aún no reflejan completamente el impacto de la pandemia. Las proyecciones para un número selecto de países muestran que las brechas de género en la participación laboral son más amplias desde el estallido de la pandemia. A nivel mundial, la brecha económica de género puede ser entre un 1% y un 4 % más amplia de lo que se informa.

Las brechas de género son más probables en sectores que requieren habilidades técnicas disruptivas. Por ejemplo, en 2020 en Cloud Computing, las mujeres constituían el 14% de la fuerza laboral; en Ingeniería, 20%; y en Datos e Inteligencia Artificial, 32%. A pesar que la cifra puede resultar esperanzadora, existe un estancamiento. En 2021, la proporción de mujeres en Cloud Computing fue del 14,2 % y solo mejorando en 0,2%; la proporción de mujeres en roles de datos e inteligencia artificial es del 32,4% a nivel mundial, y este resultado ha experimentado una leve disminución de 0,1% desde febrero de 2018. Este informe en colaboración con LinkedIn Economic Graph, captura la diferencia entre la probabilidad de que hombres y mujeres hagan un cambio de trabajo ambicioso. El indicador señala que las mujeres experimentan una mayor brecha de género en las transiciones laborales basadas en el potencial de los campos laborales en los que actualmente están subrepresentadas como la Cloud Computing, donde la brecha de cambio de trabajo es del 58 %, Ingeniería, con el 42% y Desarrollo de Producto con el 19% (World Economic Forum, 2021). "Un enfoque sensible de género significa ir más allá de reconocer y crear conciencia sobre las brechas, para asegurarse de que las preocupaciones y experiencias de mujeres y hombres se integren por igual en el diseño de productos o servicios innovadores y que se preste la debida consideración a las normas, roles y relaciones" (UN Women, 2019).

A pesar de existir un avance, las mujeres siguen estando infrarrepresentadas como fuerza laboral en el campo tecnológico. Según la Eurostat, solo el 17% de las mujeres que trabajan en funciones STEM

(Ciencia, Tecnología, Ingeniería y Matemática) en toda Europa son mujeres; y, solamente el 5% de los puestos directivos o de liderazgo son femeninos (Women in Tech, 2020). Una tabla comparativa de mujeres estudiando carreras STEM se muestra a continuación:

MUJERES GRADUADAS DE CARRERA STEM A NIVEL GLOBAL: 27%	EEUU	EUROPA	LATAM	ECUADOR	ÁFRICA (Sudáfrica)
CIENCIAS DURAS	41,7%	38,4%	40%	25%	26,7%
TECNOLOGÍA (ICT)	21,5%	20,8%	Información no suficiente	25%	49,7%
INGENIERÍA	21,3%	32,1%	Información no suficiente	24%	39,6%
MATEMÁTICA	47,9%	32,5%	Información no suficiente	40%	38,3%
PROMEDIO	33,1%	31%	23%	28,5%	33,6%

Tabla 1: Mujeres graduadas de carreras STEM a nivel global.
Nota. Varias fuentes. Elaboración propia.

Las cifras presentadas en la tabla anterior indican claramente una brecha de género en estudiantes graduadas de carreras STEM. A nivel global son solamente el 27% (World Economic Forum, 2021); Estados Unidos está sobre la media mundial, pero la matemática predomina con casi el 48% de mujeres (U.S. Bureau of Labor Statistics, 2021); Europa sorprende porque solamente el 20,8% de mujeres estudian carreras ICT (European Commision, 2021); en África se consideró exclusivamente al país Sudáfrica (Statista.com, 2019); y, Ecuador está sobre la media de América Latina que es el 23% (Banco Interamericano de Desarrollo, 2020), considerando que el 40% de mujeres se gradúan en matemática y estadística (SENESCYT, 2022).

Un asunto pendiente es la responsabilidad social que tienen las organizaciones sobre las mujeres. Aquí algunos datos que demuestran la presión a las que son sometidas las mujeres en altos puestos de responsabilidad en las organizaciones: (1) 56% de las mujeres ejecutivas han temido que quienes las rodean no crean que son tan capaces como se espera que sean; (2) 81% de las mujeres directivas creen que se presionan más a sí mismas para no fracasar ante los hombres; (3) 57% de las mujeres se sintieron como impostoras cuando asumieron un nuevo rol de liderazgo; (4) 72% de las mujeres directivas confiaron en el consejo de un mentor de confianza cuando dudaron de sus habilidades para asumir nuevos retos; (5) 47% de las mujeres ejecutivas citan tener un jefe que las apoye como el factor número uno para reducir el "síndrome del impostor" en el trabajo; (6) 28% de las mujeres líderes identificaron sentirse valoradas y recompensadas de manera justa como parte integral de un ambiente de trabajo positivo; y, (7) 25% de las mujeres ejecutivas mencionan que ser parte de un equipo colaborativo ayuda a crear un sentido de pertenencia que contrarresta el "síndrome del impostor" (KMPG Women Leadership Summit, 2020). Para Roedel (2021, pág. 68) el síndrome del impostor es una forma de pensar que minimiza las habilidades de las mujeres y las hace sentir como un fraude, como si no pertenecieran y no merecieran estar donde están. A menudo las obliga a concentrarte en lo que podría salir mal, que no son capaces, y les hace creer que en cualquier momento podrían ser expuestas, por un jefe, un colega o de alguna otra forma.

Por último, si se considera dentro del modelo al driver Buen Gobierno Corporativo (BGC), se debe nombrar que, por ejemplo, en las empresas que cotizan en la bolsa de la Unión Europea tienen un 34,4% de mujeres en los Consejos de Administración (CdA); en Francia y España la participación es mayor al 40% (European Union, 2021). En Estados Unidos según la ONG de defensa de la diversidad DirectWoman (2019) las mujeres ocupan el 27,4% de los puestos en los CdA en empresas Fortune 500.

En América Latina la presencia de mujeres en el directorio varía entre el 3% y el 50% dependiendo el país (BID; Red de Pacto Global de las Naciones Unidas, 2021); por ejemplo, en Ecuador esta presencia es menor al 10% (Montenegro D. I., 2020-2023).

Conclusiones

Amelia Earhart fue una famosa aviadora estadounidense que estableció varios récords en vuelos aéreos a lo largo de su carrera. Nació el 24 de julio de 1897 en Atchison, Kansas y desapareció en julio de 1937 mientras intentaba dar la vuelta al mundo en avión junto con su copiloto, Fred Noonan. Earhart fue la primera mujer en cruzar el Océano Atlántico en solitario y también fue la primera persona en cruzar este océano dos veces; pero, sobre todo, abogó por la igualdad de género y el empoderamiento de las mujeres en la aviación. Al respecto dijo: "Espero que hombres y mujeres puedan en igualdad de condiciones, alcanzar cualquier objetivo que se propongan" (Weber, 2019).

Figura 7. La aviadora estadounidense Amelia Earhart recibida tras su viaje trasatlántico desde Terranova en 1932. **Nota**. Fotografía de keystone-france/gamma-rapho, getty images.

Si Amelia estuviera viva más de 80 años después de su desaparición, encontraría que lastimosamente su más grande deseo no ha sido cumplido, y todavía menos en las empresas a nivel global. En Latinoamérica se calcula que el Producto Interno Bruto (PIB) aumentaría en un 34% si se incorporara masivamente a las mujeres en el mundo laboral (Banco de Desarrollo de América Latina (CAF), 2021).

Sin embargo, lo anterior no sucede porque según los resultados obtenidos en esta investigación, las brechas entre mujeres y hombres en liderazgo, motivaciones afectivas, valores compartidos, innovación y tecnología, responsabilidad social y buen gobierno, todavía son muy grandes en el mundo. Lo demuestran de forma clara las cifras recopiladas en este estudio. Si se incorpora plenamente a las mujeres a las decisiones dentro de los drivers de la cultura organizacional explicada en el apartado 3, que hacer referencia al liderazgo (virtudes, habilidades e inteligencia emocional), búsqueda de participar en un propósito más allá de los beneficios económicos, ser parte de una visión de crecimiento compartido en las empresas, tener mayor acceso a la tecnología de última generación y ser parte de las nuevas creaciones, no ocupar uno de los peores puestos en el ODS relacionado con la igualdad de género y una mayor participación en los directorios donde se toman las decisiones estratégicas, la competitividad mejoraría al realizarse las elecciones estratégicas futuros que se encuentran en la parte superior de la siguiente figura:

Figura 8. Modelo drivers de la cultura inclusiva para toma de decisiones estratégicas.

Nota. Montenegro, D. I. (2023).

La lógica del modelo nos dice que, si se fortalecen los drivers de la cultura organizacional explicados reduciendo las brechas existentes, las decisiones estratégicas o elecciones a futuro tendrán menor sesgo y una perspectiva más inclusiva en cualquier tipo de empresa. Las limitaciones de este trabajo es que no se puede saber, por el momento, sobre si la reducción de las brechas culturales en las mujeres, pueden mejorar el diseño de la estrategia (propuesta de valor, segmentación o tribalización, relación con clientes, canales, etc.) que podría convertirse en una futura línea de investigación relacionada.

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Feminismos en las aulas de la FADU: políticas de género y diseño textil en Argentina[1]

Feminist Perspectives in FADU Classrooms: Gender Policies and the Landscape of Textile Design in Argentina

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Resumen

Desde el ámbito de los estudios de género y la historia de los textiles, se han examinado numerosos ejemplos que destacan el papel del textil como vehículo y herramienta en la lucha feminista. Este fenómeno ha cobrado particular relevancia en los últimos años, desempeñando un papel fundamental en los movimientos latinoamericanos, especialmente en Argentina, que ha liderado la región en lo que respecta a la legalización del aborto. En este contexto, la presente ponencia se centra en analizar el impacto de estos discursos en el programa de diseño textil de la Universidad de Buenos Aires. Esta carrera es única en su tipo en el territorio argentino y, por ende, ha sido un semillero para la gestación de proyectos innovadores con una perspectiva socialmente avanzada. Por lo tanto, se examinarán los trabajos desarrollados en este ámbito académico a partir de 2015, fecha de la primera marcha Ni Una Menos. Se prestará atención a sus atributos materiales, funcionales y discursivos con el propósito de identificar y registrar estrategias de enfoque feminista en su concepción y desarrollo. El objetivo último, es descubrir cómo las futuras diseñadoras han respondido al panorama político feminista y cómo han integrado estas perspectivas en sus proyectos.

Palabras clave: textil; diseño; Argentina; movimientos feministas; Marcha Ni Una Menos

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Helga Mariel Soto: Feminismos en las aulas de la FADU: políticas de género y diseño textil en Argentina

Abstract

In the realms of gender studies and textile history, numerous instances have been scrutinized, underscoring the pivotal role of textiles as both a medium and instrument in the feminist movement. This phenomenon has gained pronounced significance in recent times, emerging as a cornerstone in Latin American activism, notably in Argentina, at the forefront of regional strides in abortion legalization. Against this backdrop, this paper delves into an analysis of the repercussions of these discourses on the textile design program at the University of Buenos Aires. As the sole program of its kind in Argentina, it has been a fertile ground for cultivating innovative projects imbued with a socially progressive perspective. The study scrutinizes work produced in this academic domain since 2015, the inception of the inaugural Ni Una Menos march. Emphasis will be placed on its material, functional, and discursive attributes to discern and document strategies steeped in feminist principles in both conception and execution. The overarching objective is to unveil how upcoming designers have navigated the feminist sociopolitical landscape and seamlessly integrated these perspectives into their projects.

Keywords: textile; design; Argentina; feminist movements; Ni Una Menos march

1.Introducción

Esta presentación forma parte de mi investigación doctoral "Cuestión de escala: el desarrollo profesional del diseño textil en Argentina desde una perspectiva de género (2012-2022)", en el que abordo la importancia de la escala en la feminización del rubro textil contemporáneo. Según Dondis (2016) la escala es el proceso que los elementos visuales tienen para modificarse y definirse unos a otros. Esto no aplica sólo al tamaño sino también a los tonos o luminancia de los colores. La escala no sólo se establece mediante el tamaño relativo de las claves visuales, si no también mediante las relaciones con el entorno.

Estas variables de tamaño son clave en todo proceso proyectual, ya que responden a las necesidades y especificaciones que va a tener el objeto final. El diseño textil no es la excepción a esta noción y su importancia en la disciplina ha sido motivo de análisis tanto en los orígenes de la disciplina (Hervás y Heras, 2015) como en textos más contemporáneos (Russell, 2013) Esta ponencia se propone echar luz sobre algunos ejemplos de trabajos prácticos realizados dentro de la carrera de diseño textil de la Universidad de Buenos Aires y su vinculación con temáticas feministas.Históricamente, las tareas relacionadas con la fabricación de textiles estaban asociadas con el ámbito femenino, específicamente vinculadas a las responsabilidades y actividades que tenían lugar en el entorno doméstico (Parker, 1983). A lo largo de los siglos, los métodos de enseñanza de las diversas técnicas textiles han evolucionado en sintonía con los cambios en la sociedad y la tecnología.

Esta intersección entre textiles y género ha sido abordada desde diversas disciplinas en diferentes momentos de la historia. Uno de los trabajos más destacados para esta investigación se centra en la contribución de Rosizka Parker (1983), quien resume la feminización histórica de las técnicas textiles, en particular el arte del bordado. Los textiles también fueron aliados de las diferentes oleadas del feminismo como herramienta de lucha y de denuncia. Tanto en los textiles realizados por las primeras sufragistas como en el arte textil de las feministas de los años 60 y 70, que rescataron esta disciplina feminizada para llevarla al ámbito del arte (Parker, 1983).

En el ámbito local, varias autoras han abordado la relación entre las disciplinas de la indumentaria y los textiles desde una perspectiva de género. Laura Zambrini, por ejemplo, ha desarrollado trabajos sociológicos desde una mirada posestructuralista (2011, 2015 y 2019). Desde una perspectiva histórica, Rosana Leonardi (2021) se ha enfocado principalmente en la indumentaria y su relación con los cánones de belleza, mientras que Gabriela Mitidieri (2018) se ha centrado en los trabajos de costura realizados por mujeres en el siglo XIX. Por otro lado, Verónica Joly (2007, 2021) ha investigado específicamente la creación de la carrera en primer lugar.

Además, historiadoras del arte como Andrea Giunta (2013), Georgina Gluzman (2019) y María Laura Rosa (2014) han destacado la presencia recurrente de lo textil en el arte producido por mujeres y en el arte feminista.

2.Estado del arte

Desde sus inicios como disciplina, el diseño de indumentaria y textil ha sido tradicionalmente un territorio dominado por mujeres. Incluso desde los primeros días de la icónica escuela Bauhaus, las mujeres se dirigían principalmente hacia el taller textil, lo que dificultaba su acceso a campos tradicionalmente considerados masculinos, como la carpintería o la metalurgia (Torrent, 1995). En este contexto, las mujeres de la Bauhaus contribuyeron de manera significativa al desarrollo del diseño textil. Josefina Heras y Hervás (2015) ha investigado profundamente en múltiples fuentes primarias para arrojar luz sobre la disciplina en la escuela alemana.

Un ejemplo paradigmático en este contexto es el taller de textiles de la Bauhaus. Esto se debe no solo a las creaciones que surgieron en la institución, sino también a la discriminación de género que prevaleció al elegir las áreas de estudio. Torrent (1995) y Hervás y Heras (2015) han señalado cómo las alumnas de la Bauhaus fueron direccionadas hacia el taller textil, una esfera tradicionalmente considerada femenina, lo que las alejó en su mayoría de la arquitectura y el diseño industrial.

La historia de la Bauhaus es relevante para este trabajo no solo por las creaciones textiles producidas en la institución, sino también por las dinámicas sociales entre los estudiantes. La discriminación de género ha sido un tema de estudio extensivo, Hervás y Heras (2015) explica que esta segregación se manifestó desde los inicios de la institución, ya que Walter Gropius, el fundador de la Bauhaus, no quería que la escuela se convirtiera en un centro de artes y oficios frecuentado por mujeres, y no deseaba una feminización de la escuela. Por lo tanto, consideraba incompatible la creación de una sección de moda.

Este ejemplo histórico también sirve como precedente para las carreras universitarias en Argentina. En este sentido, es importante recordar que gran parte de la formación proyectual se basa en fundamentos teóricos derivados de la Bauhaus, como el racionalismo, el constructivismo y otras corrientes que enfatizan el principio de "la forma sigue a la función". Actualmente las carreras de diseño de indumentaria y textil son tramos académicos completamente separados, pero fueron fundadas conjuntamente y hasta 2017 compartieron casi la totalidad de sus materias.

En el ámbito académico argentino, los estudios relacionados con el diseño, especialmente el diseño textil, todavía están en proceso de desarrollo. Debido a que la currícula en este campo es considerablemente más reducida que la de diseño de indumentaria, el interés en la investigación en el diseño textil es menor, lo que ha dejado numerosas cuestiones teóricas sin resolver.

Marisa Camargo (2021) señala que esta disciplina siempre ha tenido un papel menos destacado que la indumentaria, incluso dentro de las carreras universitarias, debido a la "falta de una disciplina propia" (Camargo, 2021, pp. 47). En este sentido, los análisis del campo textil con una perspectiva de género son aún más escasos. La profesionalización de los campos del diseño textil y de indumentaria en Argentina es un fenómeno relativamente reciente y producto de la vuelta de la democracia. En 1983 y al término de la última dictadura militar, se destaparon los espacios artísticos y creativos, previamente reprimidos por el estado, en palabras de Verónica Joly: "la emergencia del Diseño de Indumentaria a fines de los '80, como campo profesional instituido por la universidad [fundada en 1988], se liga al advenimiento de la democracia y al renacimiento de las disciplinas artísticas y humanísticas vinculadas a la cultura joven (Joly, 2007, pp.7)" Esta característica fundacional marcaría el resto de la historia de las carreras, ya que siempre se verían profundamente atravesadas por el contexto social y económico del país. Los años siguientes fueron una época conflictiva para el área del diseño en Argentina. El sector sufrió una profunda crisis para luego repuntar brevemente luego de la crisis del 2001,

apoyada sobre todo por los nuevos diseñadores "de autor" que provenían de las aulas de la universidad y construyeron circuitos de diseño en barrios como Palermo (Iracet, 2012).

Por lo tanto, no es sorpresivo que los movimientos feministas de los últimos años hayan impactado en los trabajos realizados dentro de las aulas de la FADU. Vale la pena destacar también que esta facultad añade al "Protocolo de acción institucional para la prevención e intervención ante situaciones de violencia o discriminación de género u orientación sexual" establecido para toda la Universidad de Buenos Aires (sancionado en 2015 y modificado en 2019) y cuenta con una Unidad de Género creada en 2017 y dedicada a abordar las posibles problemáticas que surjan dentro de la institución. Además, la facultad cuenta con una materia de carácter optativo llamada "Diseño y estudios de género" Es decir, que esta casa de estudios no es para nada ajena a las problemáticas feministas que atraviesan la sociedad argentina.

El año 2015 marcó un hito importante con la primera manifestación de "Ni Una Menos", un movimiento que desencadenó un crecimiento significativo del feminismo en Argentina. "Ni una menos" es una marcha (y una organización) que nuclea múltiples organizaciones feministas de diversas inclinaciones políticas, pero también miles de participantes independientes. Si bien el feminismo argentino posee una larga historia, esta marcha supuso un hito social, que disparó el crecimiento del feminismo de masas en el país.

A partir de entonces, surgieron distintos espacios y debates sobre los roles de género. En este contexto, también se produjo una reevaluación de lo textil como una herramienta de lucha, como ya había ocurrido en las llamadas primera y segunda ola del feminismo.

3.Metodología

Como se mencionó previamente, este trabajo forma parte de un proyecto doctoral con objetivos e hipótesis ya planteados. La hipótesis de esa investigación es "La escala tiene un lugar significativo en la feminización del campo del diseño textil" y sus objetivos generales "Comprender los vínculos entre la escala y la generización del campo del diseño textil en Argentina en los últimos diez años" e "Indagar cómo la formación universitaria ha marcado la práctica profesional de las diseñadoras textiles egresadas en los últimos diez años" que serán abordados desde una metodología cualitativa y aplicada. El proyecto implica un enfoque tanto teórico como práctico con una investigación participativa y crítica.

El enfoque propuesto se desarrolló a partir de teorías y debates relacionados con las actividades textiles, el diseño y la cuestión de género, que se inscriben en lo que Sautu (2005) identifica como "conceptos sensibilizadores" característicos de la metodología cualitativa. Por lo tanto, la principal técnica empleada para este escrito será el análisis de casos. Como se mencionó previamente, el foco de esta investigación está en la carrera de Diseño Textil, que si bien desde su creación en 1989 estuvo ligada al Diseño de Indumentaria por formar parte del mismo tramo académico (denominado "Diseño de Indumentaria y Textil") en 2017 se separaron logrando mayor autonomía.

En este sentido, es importante recordar que Diseño Textil tiene una cantidad de egresadas mucho menor que Diseño de Indumentaria, representando solo el 0,3% de toda la facultad a la que pertenece (la Facultad de Arquitectura, Diseño y Urbanismo) en 2020 y contando con tan solo 34 nuevos ingresantes en 2022. Además, esta carrera de la Universidad de Buenos Aires presenta la particularidad de ser la única en el territorio argentino en dedicarse exclusivamente a la disciplina del diseño textil, a diferencia de otros proyectos académicos que mantienen una obligada vinculación con la indumentaria, como tenía originalmente la carrera en sus inicios. Si bien dentro de la UBA ambas carreras tienen algunas materias en común, son trayectos académicos diferentes. Por todas estas características tan peculiares, resulta interesante poner el foco en su desarrollo académico. Para este recorte en particular se relevaron trabajos prácticos realizados entre 2016 y 2022 en las materias de la carrera de Diseño Textil de la Universidad de Buenos Aires.

Se puso especial atención en aquellos ejemplos destacados por las mismas cátedras de la carrera o por la universidad misma. Se examinaron dos cátedras en particular, Cátedra Nirino y Cátedra Camargo y se tomó nota de los proyectos publicados en sus redes sociales (Facebook e Instagram) y de los destacados en el anuario de la Bienal de Diseño 2019 organizada por la misma Facultad.

A partir de esa serie de ejemplos se eligieron casos que tocaran problemáticas de género para analizarlos en profundidad, dando un total de cuatro casos de estudio. En la segunda fase del proyecto principal, se llevarán a cabo entrevistas en profundidad siguiendo el método propuesto por Sautu et al. (2005) para explorar la perspectiva de las diseñadoras sobre la escala en el diseño textil. Se seleccionarán egresadas de los últimos diez años de la carrera de diseño textil en la Universidad de Buenos Aires utilizando la técnica de la bola de nieve para la selección. Las entrevistas semiestructuradas abordarán temas relacionados con su desempeño académico, trayectorias laborales, enfoques profesionales en el diseño textil y cómo abordan la escala en sus proyectos. También se les preguntará sobre los lugares de trabajo en los que ejercen su profesión, proyectos independientes que involucren el conocimiento textil y otros aspectos de interés para el estudio.

Sin embargo, para esta presentación se hizo foco en las docentes de las materias seleccionadas para análisis, y se entrevistó a una docente de Cátedra Nirino y una de Cátedra Camargo, para examinar el contexto en el que estas producciones tuvieron lugar.

La información relevada de ambas entrevistadas fue: edad, año de egreso de la carrera, años de actividad como docente de Diseño Textil, ocupación laboral actual. Mientras que las preguntas empleadas para las entrevistas fueron algunas de las siguientes: Como docente de diseño, ¿Observabas en el aula preocupación por problemáticas de género y/o sociales? Sí es así, cómo se materializaban? Algunas de estas preocupaciones, ¿Se trasladaron a los trabajos prácticos?;¿Cómo fue la respuesta de las alumnas frente al trabajo práctico propuesto?; ¿Considerás que se sigue pensando en textiles binarios, es decir en femenino y masculino a la hora de diseñar en el aula? A la vez, como se trataron de entrevistas semi estructuradas, se fueron generando más preguntas a partir de las respuestas dadas.

Para esta investigación se analizaron las características de los objetos textiles presentados, su materialidad, paleta de color, elecciones técnicas, funcionalidad final y otros elementos propios del textil (Russell, 2013). Son importantes para este análisis no solo las temáticas feministas, sino también indagar acerca de las decisiones estéticas y proyectuales que se toman para transmitir estas ideas.

Desde una perspectiva de género postestructuralista, el diseño textil y de indumentaria se consideran disciplinas que contribuyen a la construcción social de la categoría de género. En este contexto, prestamos una atención especial al concepto de "tecnología de género" acuñado por De Lauretis (1989), que sugiere que la representación del género es el resultado de diversas tecnologías sociales y prácticas en la vida cotidiana. Si bien De Lauretis (1989) se centra en el cine como una tecnología de género, según su propia definición, el diseño podría ser considerado como otra de estas prácticas que influyen en la construcción del género en los cuerpos, y que no es algo intrínseco a la naturaleza humana.

Además, De Lauretis (1989) plantea la cuestión no solo de cómo se construye esta tecnología, sino también "cómo es asimilada subjetivamente por cada individuo al que esa tecnología se dirige". En este contexto, se trata de tanto las creadoras de estos objetos textiles, como los y las potenciales usuarios finales.

4.Resultados

Dos ejemplos seleccionados fueron realizados dentro de Cátedra Nirino (ahora ex-Nirino), en el marco de un trabajo práctico dedicado al bordado, que como se mencionó previamente, se caracteriza por haber sido una técnica utilizada por los movimientos sufragistas.

Según Julia Feldman, docente de Cátedra Nirino del 2014 al 2019 señala que este trabajo era inicialmente "más libre" ya que "la idea era explorar la técnica del bordado sobre todo de manera

ndustrial y podían diseñar lo que quisieran (...) entonces hubo TPs [Trabajos Prácticos] de bordado para cocina, decoración, todo tipo de productos" pero que "Cerca de 2016 reformulamos el TP para que sean libros textiles, tenían que elegir una poesía o canción y una de esas era el [poema] de Maria Elena Walsh."

Este poema seleccionado era "Las que cantan" que comienza de la siguiente manera:
Vengo a decir que en los rincones
más difíciles del planeta
están cantando las mujeres
con voz de pueblo escarmentado.
Se supone que vociferan
para morir un poco menos.

Aquí, la elección del poema es crucial como el puntapié para realizar el objeto final. Maria Elena Walsh fue una escritora, poeta y música argentina que se involucró en el feminismo desde la década del 70 y por lo tanto es potencial fuente de inspiración para realizar. En este sentido, Feldman añade que la respuesta de las alumnas siempre fue muy buena, aunque no siempre explotaran completamente las posibilidades ideológicas de la propuesta. Explica:

> En un momento fui la que me encargué [de la materia que contiene este trabajo práctico] y me interesaba que exploraran la idea del bordado como algo político pero no pasó siem pre, de cinco grupos uno hacia algo más controversial o con un trasfondo más político, y después los otros iban por una cuestión más estética digamos (...) (Feldman, comunica ción personal)

A pesar de esto, en los pocos proyectos seleccionados no sólo se observa un gran nivel de congruencia a nivel proyectual, sino también una fuerte postura con respecto a temas de género.

En el primer ejemplo de 2016 se observa que las alumnas Castañeda, Martinez y Palacio, han tomado estas líneas para reapropiarlas y generar bordados con iconografía feminista en accesorios de cuero. Según las palabras de Feldman, para el desarrollo de estos productos se definió un usuario con características muy puntuales: una mujer joven que le gustaba tocar la guitarra e ir a marchas. Por lo tanto las alumnas diseñaron tres objetos que respondían directamente a estas premisas: un bolso, una correa para guitarra y un cuaderno para guardar partituras.

En el bolso se ve en la solapa un diseño de útero con líneas negras acompañado de un puño en alto en color rojo. Por otro lado, se observa en la correa dibujos de varias mujeres entrelazadas con el torso descubierto, con el mismo estilo de línea negra y detalles de plenos rojos en los pañuelos que cubren parcialmente sus rostros. Finalmente, en la tapa del cuaderno se leen unas líneas del poema "Cantan las mujeres, vociferan para morir un poco menos". De manera que la elección de los objetos finales y los motivos de bordado no podrían ser más adecuados para un poema de esta autora y cantante.

Es importante notar que este trabajo, tan enfocado en una identidad feminista y combativa fue creado a sólo un año de la primera marcha de Ni Una Menos en Buenos Aires. Por un lado el dibujo del útero con el puño en alto hace alusión a la iconografía tradicional de la Segunda Ola feminista, cuyo foco estuvo puesto en la autonomía corporal y por lo tanto en la legalización del aborto, algo que también buscaba el feminismo argentino en ese momento. En la Argentina, la ley de Interrupción Voluntaria del Embarazo fue aprobada en 2020, gracias a los esfuerzos del movimiento feminista de esos años.

Otro punto importante de este proyecto es el diseño realizado en la correa, que hace alusión a la idea de sororidad, retratando a varias mujeres entrelazadas. Este es otro concepto recuperado del feminismo de los años 70, al que Maria Elena Walsh también perteneció. Los pañuelos que cubren los rostros femeninos hacen alusión a una larga tradición de este accesorio en movimientos sociales argentinos: desde el pañuelo de las Madres de Plaza de Mayo hasta el pañuelo verde de la lucha por el aborto legal.

Por último, el cuaderno con las palabras del poema hace referencia directa a la

consigna principal del Ni Una Menos, que era parar con los femicidios que se cometen año a año en el país. La estética de las palabras a la vez contiene inspiración de graffitis, haciendo alusión a las pintadas callejeras con aerosol realizadas en las movilizaciones.

En otro ejemplo de 2019 que responde a esta consigna, las alumnas Acevedo, Correa y Diaz realizaron un libro bordado tomando las líneas del mismo poema como inspiración. Con puntadas que conservan una gestualidad mucho más manual que el ejemplo anterior, se bordaron palabras y rostros en un libro textil. Las palabras bordadas también hacen alusión a diferentes frases que simbolizan la violencia de género. En este proyecto se incorpora además la técnica de aplique textil, para ilustrar a las mujeres de diferentes culturas que aparecen mencionadas en el poema original.

Fadistas de Portugal,
enlutadísimas de España,
(...)

Coyas, princesas miserables
de una América de arpillera,
queman ancestro alcoholizado
en lamentos como cuchilladas
(...)

En este punto se deben destacar las palabras de la docente, que aclara que había un estímulo específico a indagar este tipo de temas

A mi cuando daba las teóricas del tema me gustaba incluir artistas o diseñadores que tuvieran algo de controversia o que tomaran el bordado como una técnica para deformar lo bello de alguna manera y mostrar otro punto de vista y me hubiera gustado que se copen más con esa idea pero no sucedió tanto (Feldman, comunicación personal)

Para este trabajo las alumnas contaban con textiles que habían obtenido en un viaje al Noroeste Argentino que tenían "estampados o colores que remitían a elementos y del norte y a Bolivia. Tenían unas telas así muy rústicas así que querían que eso fuera parte del libro" (Feldman, comunicación personal). Ya que el artículo final era un libro textil había más espacio para trabajar con este tipo de herramientas. Según las palabras de la docente:

[Tenían que]plantear un usuario pero más general, si bien la idea era que se pudieran reproducir y comercializar de alguna manera, ya no estaba tan implícita la idea de que sea un producto 100% industrial. Plantearon que se venda como objeto libro en librerías independientes, [y la usuaria] era una mujer que estuviese interesada por el tema, que fuera a marchas.

Como en el ejemplo anterior, el usuario modelo también es una mujer feminista, por lo tanto se contempla que va a ser capaz de comprender las diferentes capas de sentido en el proyecto de diseño. Se entiende que esta usuaria comprende y aprecia la presencia de los textiles representativos de diversas culturas. Esto está apoyado en la propia postura feminista de las alumnas, que Feldman reconoce como tales: "recuerdo que para este momento la marcha del Ni Una Menos o por el aborto legal, no algo de todos los días pero sí estaba mucho más instaurado el tema, de hecho a todas estas alumnes me las he cruzado en marchas" Como se mencionó, también se incorporaron al libro frases machistas bordadas en globos de diálogo y adjudicadas a siluetas desiguales y de color negro. De esta manera este trabajo suma un tono de denuncia, señalando la violencia verbal que sufren las mujeres y los sujetos feminizados.

Más adelante, este mismo proyecto fue enviado a participar del 3er Salón del Mes de la Mujer arte textil del Centro Argentino de Arte Textil, en homenaje a Maria Elena Walsh,

resultando ganador del primer puesto.

Un tercer ejemplo a mencionar, fue realizado dentro de la cátedra Camargo, para el trabajo práctico de identidad nacional. En esta consigna se abordan las múltiples interpretaciones en torno al "ser argentino" utilizando la figura del Martín Fierro como disparador, que concluye en el diseño de un patrón para tejido Jacquard. Esta actividad está a su vez vinculada con el Museo Nacional de Arte Popular José Hernández.

En este sentido, la docente de la cátedra Camargo Florencia Argentini señala que en este trabajo:

Siempre se levantan temas sociales, raciales y demás. Cuando yo era alumna no era así, nos quedábamos mucho con el Martin Fierro, con el gaucho y fue después, que empezaron a tomar temáticas tan interesantes aunque recuerdo muy pocas de género. En base a lo que van viendo y leyendo se disparan hacia otro tema con el que medio hacen un paralelismo entre la vivencia del Martin Fierro como persona marginal y ahí van levantando otros temas pero siempre los traen los alumnos y se desarrollan en clase (Argentini, comunicación personal)

La pregunta por la identidad nacional argentina ha sido estudiada por el diseño argentino desde su concepción. La figura misma del Martín Fierro ha sido repetidamente analizada, reivindicada y también rechazada, por lo cual su utilización como punto de inspiración provoca múltiples interpretaciones. De este trabajo práctico, se destaca un ejemplo de 2018, de las alumnas Santander y García donde se utilizaron como referencia imágenes de mujeres en marchas. En el diseño terminado se pueden ver rostros y cuerpos con carteles en alto que rezan "nos quitaron tanto que nos quitaron el miedo". El patrón está trabajado con una combinación de líneas y plenos que aportan profundidad y variedad al diseño textil.

Es clave recordar que el 2018 fue un año fundamental para el feminismo argentino. Las movilizaciones se hicieron masivas en diversos puntos del territorio y la Campaña Nacional por el Aborto Legal creció en apoyo y visibilidad. Estos factores contribuyeron a que el proyecto de legalización del aborto obtuviera una media sanción en la Cámara Baja del Congreso Nacional.

Es por eso que los motivos de este tejido parecen salir directamente de una de las marchas de ese período. Los rostros de las personas representadas aparentan gritar o cantar, al mismo tiempo que llevan remeras con slogans o carteles. El color principal de las líneas es el violeta, que es históricamente símbolo del feminismo, pero también se encuentran acentos en rosados y rojizos. Otro de los textiles de esta colección presenta motivos más abstractos, pero con una paleta similar, sumando algunos verdes (color argentino de la lucha por el aborto legal) y con la frase "Nosotras dirigimos". Aquí no hay referencia directa al Martín Fierro pero sí hay una conceptualización del sujeto históricamente marginado que toma el protagonismo.

Por último, nos encontramos con un caso de 2022 realizado bajo la misma consigna por la alumna Grandinetti. En esta ocasión también se tomó el Martín Fierro sólo como disparador y se utilizaron como referencias imágenes del Archivo de la memoria Trans, organismo argentino que recupera las fotografías y documentos de la comunidad trans local desde principios del siglo XX hasta los años 90. Según la página web del Archivo "La visión es constituirse como un referente/organismo documental y de memoria colectiva de las identidades trans. La política documental del AMT adhiere a la lucha contra la transfobia: el trabajo para la formación educativa y la inserción social-laboral de las persones trans, así como la denuncia de todo tipo de transfobia institucional o social."

El diseño textil resultante combina líneas y áreas de color con gradaciones de color, dando un efecto como acuarelado. La consigna principal de este trabajo es "El archivo contado por nosotrxs mismos. Siempre estuvimos ahí" trabajando la identidad nacional a través de sujetos históricamente segregados y trayéndolos a la memoria colectiva argentina. El uso de la técnica de jacquard si bien no posee ninguna asociación especificamente feminista, permite una reproducción de imágenes con mucho más detalle que otras técnicas de tejido,

por lo cual es más que adecuada la elección de las fotografías como inspiración.

Las imágenes de referencia, en su mayoría a color, fueron sintetizadas en el textil con un estilo gráfico rápido y esquemático, algunas de manera literal y otras fueron fragmentadas tomando elementos como rostros o palabras para generar los motivos.La gama de colores se mantiene entre los desaturados, algunos más claros y otros más oscuros, utilizando tonos rojizos y anaranjados. Esta paleta suele estar vinculada a la noción de la "tierra" y por lo tanto también a lo autóctono.

En resumen, todos los trabajos aquí analizados abordaron congruentemente las temáticas de género, no sólo en su iconografía sino también en las elecciones técnicas y de colorimetría.

En ambas experiencias podemos notar que hubo una profundización y un interés por temáticas sociales y de género aunque estén restringidas a ciertos proyectos o grupos específicos. A pesar de esto, ambas docentes entrevistadas señalan que los textiles producidos en clase siguen respondiendo a una matriz binaria:

Desde el 2019 que no estoy en el aula pero lo que recuerdo es que había una fuerte tendencia en definir un usuario que sea o masculino o femenino, no recuerdo haber corregido algún tp que se corriera mucho de esa lógica (Feldman, comunicación personal)

Sigue estando la división entre lo femenino y lo masculino. Considero que generalmente lo que se termina haciendo en el aula ya sea textiles para indumentaria o para decoración en el 90% de los casos está planteado para un público femenino desde una visión femenina, ya sea indumentaria o decoración de una casa de una mujer o gestionada por una mujer. Las excepciones suelen ser los trabajos para las infancias que sí se piensan como "género no binario" y están muy acostumbradas ya a no pensar los textiles como para nena o varón. Y algunos otros ejemplos contados (Argentini, comunicación personal)

5. Discusión

El diseño textil tiene la particularidad de poder estar relacionado o no con un cuerpo humano, en contraste con la indumentaria o el diseño industrial que suelen estar directamente vinculados. Esta característica le permite tener una mayor amplitud con respecto a sus productos finales, sus funcionalidades y especificaciones técnicas. Además, la variedad de productos finales que se trabajan en las aulas de la Universidad de Buenos Aires nos muestra que el diseño textil atraviesa gran parte de las actividades cotidianas de la sociedad y que, por lo tanto, sus propiedades afectan directamente estas interacciones.

Los casos aquí discutidos son muy diferentes entre sí y con una gran variedad de tipologías: textiles, objetos, accesorios. Elementos que a la vez poseen sus propios discursos sociales y que podrían llegar a interactuar de manera cercana con los sujetos.

En este sentido, es importante volver al marco teórico de género de esta investigación. Por ejemplo, De Lauretis (1989) reflexiona sobre la definición de género, y trabajando en términos de Foucault, señala que "el género no es una propiedad de los cuerpos o algo originalmente existente en los seres humanos, sino el conjunto de efectos producidos en los cuerpos, los comportamientos y las relaciones sociales" (De Lauretis, 1989:8). Se puede pensar entonces que el diseño textil es claramente causa y consecuencia de estos efectos producidos en los cuerpos y en las relaciones sociales.

El textil es el mediador entre los sujetos en muchas instancias de la vida social, incluyendo vestirse, trabajar, estar en el hogar, por mencionar algunas. Aún más, los discursos imbuidos en estas telas denotan un interés por dar a conocer las vivencias y subjetividades de sujetos tradicionalmente subalternos, utilizando técnicas y materialidades feminizadas pero que ahora ponen a circular nuevas narrativas sobre experiencias no normativas.

El entorno educativo es además un espacio de intercambio social pero también

de reproducción de estereotipos y de modelos tradicionales de género dentro de la disciplina del diseño textil. En ese marco, se pueden destacar las palabras de De Lauretis (1989) que explica que la construcción del género continúa como en épocas anteriores y que sucede también en las instituciones educativas públicas y privadas.

No obstante, las dos docentes entrevistadas también dan cuenta de los cambios que fueron sufriendo los trabajos prácticos, y cómo las problemáticas de género fueron convocando a las alumnas a transformar las consignas y generar nuevos sentidos en los objetos textiles.

Siguiendo entonces la línea de De Lauretis (1989), se puede decir que el género en términos reales es también lo que fuga del discurso, lo que puede desestabilizar cualquier representación. Y así como estas representaciones sociales pueden afectar su construcción subjetiva lo mismo puede hacer el diseño textil dentro de su entorno. Ya que, como señala De Lauretis (1989), "la representación subjetiva del género -o auto- representación- afecta a su construcción social, deja abierta una posibilidad de agencia y de auto-determinación en el nivel subjetivo e individual de las prácticas cotidianas y micropolíticas" (De Lauretis, 1989:15)

En resumen, este estudio arroja luz sobre la relación entre el diseño textil y la cuestión de género en el contexto académico argentino, destacando el potencial de la disciplina para contribuir a la construcción social de la categoría de género. El diseño textil se revela como una tecnología de género que influye en la representación del género en los cuerpos y en la sociedad en general. A medida que el feminismo continúa su crecimiento en Argentina, es probable que los trabajos en esta área sigan evolucionando y desafiando las divisiones tradicionales de género en el diseño textil.

Conclusiones

La vinculación entre el textil y el género es larga y compleja, como nos ha demostrado la historia, pero también el presente. En esta investigación, se analizó la influencia de los movimientos feministas y las temáticas de género en la cursada de diseño textil de la Universidad de Buenos Aires, Argentina. A medida que los movimientos feministas cobraron impulso en el país, algunas futuras diseñadoras respondieron a este contexto político y social en sus proyectos académicos. Aunque sean discursos minoritarios, evidencian que hay un interés por poner sobre la mesa estas cuestiones a la hora de diseñar. En este breve estudio se observaron sólo algunos ejemplos de las posibilidades del textil dentro del aula, pero demuestran que hay espacios y consignas desde la facultad que las alumnas han interpretado para generar discursos de diseño que respondan a las problemáticas de género actuales. El diseño textil siempre estuvo interpelado por los cambios sociales y específicamente por las temáticas feministas, y Argentina no es la excepción. A partir de aquí, podemos preguntarnos hacia dónde va el diseño textil en el país, qué puede aportar como disciplina proyectual en el campo de las luchas de género y el activismo feminista y qué configuraciones estéticas tendrán lugar en estas narrativas feministas

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