Guides to mainstreaming gender in university teaching

Communication

Maria Forga Martel

Xarxa Vives
d'universitats

COMMUNICATION STUDIES
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THIS GUIDE SERIES IS PROMOTED BY THE VIVES UNIVERSITY NETWORK'S GENDER EQUALITY WORKING GROUP

Elena Villatoro Boan, chair of the Commission for Equality and Work-Life Balance, Universitat Abat Oliba CEU

M. José Rodríguez Jaume, vice president for Social Responsibility, Inclusion and Gender Equality, Universitat d'Alacant

Cristina Yáñez de Aldecoa, Rector's Office coordinator for Internationalisation and Institutional Relations, Universitat d'Andorra

Maria Prats Ferret, director of the Observatory for Equality, Universitat Autònoma de Barcelona

M. Pilar Rivas Vallejo, director of the Equality Unit, Universitat de Barcelona

Ruth María Abril Stoffels, head of the Equality Unit, Universitat Cardenal Herrera CEU

Ana M. Pla Boix, delegate of the rector for Gender Equality, Universitat de Girona

Esperança Bosch Fiol, director and coordinator of the Equal Opportunities Office, Universitat de les Illes Balears

Consuelo León Llorente, director of the Observatory on Family Policies, Universitat Internacional de Catalunya

Mercedes Alcañiz Moscardó, director of the Equality Unit, Universitat Jaume I

Anna Romero Burillo, director of the Dolors Piera Centre for Equal Opportunities and the Promotion of Women, Universitat de Lleida

M. José Alarcón García, director of the Equality Unit, Universitat Miguel Hernández d'Elx

Maria Olivella Quintana, director of the Equality Unit, Universitat Oberta de Catalunya

Dominique Sistach, head of the Equal Opportunities Commission, Universitat de Perpinyà Via Domitia

Sílvia Gómez Castán, equality officer in the Innovation and Community Office, Universitat Politècnica de Catalunya

M. Rosa Cerdà Hernández, head of the Equality Unit, Universitat Politècnica de València

Tània Verge Mestre, director of the Equality Unit, Universitat Pompeu Fabra

Maite Sala Rodríguez, international relations consultant, International Relations and Students Office, Universitat Ramon Llull

Inma Pastor Gosálvez, director of the Gender Equality Observatory, Universitat Rovira i Virgili

Amparo Mañés Barbé, director of the Equality Unit, Universitat de València

Anna Pérez i Quintana, director of the Equality Unit, Universitat de Vic – Universitat Central de Catalunya

SUMARY

PRESENTATION

What is the gender perspective and what relevance does it have in teaching undergraduate and graduate programmes? When applied to a university setting, the gender perspective or gender mainstreaming is a comprehensive policy to promote gender equality and diversity in research, teaching and university management—all areas affected by different gender biases. As a cross-cutting strategy, it involves all policies taking into account the characteristics, needs and interests of both women and men, and distinguishing biological aspects (sex) from culturally and historically constructed social representations (norms, roles, stereotypes) of femininity and masculinity (gender) based on sexual difference.

The Xarxa Vives d'Universitats (XVU) (Vives Network of Universities) encourages a cohesive university community and reinforces the projection and the impact of academe in society by promoting the definition of common strategies, especially in the gender perspective scope of action. It should be highlighted that policies that do not take into account these different roles and diverse needs and are, therefore, gender-blind do not help to transform the unequal structure of gender relations. This also applies to university teaching, where we offer students a compendium of knowledge to understand the world and intervene in their future professional practice, providing sources of reference and academic authority and seeking to promote critical thinking.

Knowledge transfer in the classroom that is sensitive to sex and gender offers different benefits, both for teachers and for students. On the one hand, deepening the understanding of the needs and behaviours of the population as a whole avoids partial or biased interpretations—both theoretically and empirically—that occur when using man as a universal reference or when not taking into account the diversity of the female or male subject. In this way, incorporating gender perspective improves teaching quality and the social relevance of (re)produced knowledge, technologies and innovations.

On the other, providing students with new tools to identify stereotypes, social norms and gender roles helps to develop their critical thinking and skill acquisition that will enable them to avoid gender blindness in their future professional practice. Furthermore, the gender perspective allows teachers to pay attention to gender dynamics that occur in the learning environment and to adopt measures that ensure that the diversity of their students is addressed.

The document you are holding is the result of the work plan of the XVU Gender Equality Working Group, focused on gender perspective in university teaching and research. The report entitled *La perspectiva de gènere en docència i recerca a les universitats de la Xarxa Vives: Situació actual i reptes de futur (2017) [Gender Perspective in Teaching and Research at Universities in the Vives Network: Current Status and Future Challenges]*, coordinated by Tània Verge Mestre (Pompeu Fabra University) and Teresa Cabruja Ubach (University of Girona), found that the effective incorporation of gender perspective in university teaching remained a pending challenge, despite the regulatory framework in force at European, national and regional levels of the XVU.

One of the main challenges identified in this report in order to overcome the lack of gender sensitivity in curricula on undergraduate and postgraduate programmes was the need to train teachers in this skill. In this vein, it pointed out the need for educational resources that help teachers provide gender-sensitive learning.

Consequently, XVU Gender Equality Working Group agreed to develop these guidelines for university teaching with a gender perspective, under the coordination of Teresa Cabruja Ubach (University of Girona), M. José Rodríguez Jaume (University of Alicante) and Tània Verge Mestre (Pompeu Fabra University) in a first stage and M. José Rodríguez and Maria Olivella in a second one.

Altogether, 17 guides have been developed so far, eleven in the first phase and six in the second by expert lecturers and professors from different universities in applying a gender perspective in their disciplines:

ARTS AND HUMANITIES:

ANTHROPOLOGY: Jordi Roca Girona (Universitat Rovira i Virgili)

HISTORY: Mónica Moreno Seco (Universitat d'Alacant)

HISTORY OF ART: M. Lluïsa Faxedas Brujats (Universitat de Girona)

PHILOLOGY AND LINGUISTICS: Montserrat Ribas Bisbal (Universitat Pompeu Fabra)

PHILOSOPHY: Sonia Reverter-Bañón (Universitat Jaume I)

SOCIAL AND LEGAL SCIENCES:

COMMUNICATION: Maria Forga Martel (Universitat de Vic – Universitat Central de Catalunya)

LAW AND CRIMINOLOGY: M. Concepción Torres Díaz (Universitat d'Alacant)

Sociology, Economics and Political Science: Rosa M. Ortiz Monera and Anna M. Morero Beltrán (Universitat de Barcelona)

Education and Pedagogy: Montserrat Rifà Valls (Universitat Autònoma de Barcelona)

SCIENCES:

Mathematics: Irene Epifanio López (Universitat Jaume I)

Physics: Encina Calvo Iglesias (Universidade de Santiago de Compostela)

LIFE SCIENCES:

Nursery: M. Assumpta Rigol Cuadra and Dolors Rodríguez Martín (Universitat de Barcelona)

Medicine: M. Teresa Ruiz Cantero (Universitat d'Alacant)

Psychology: Esperanza Bosch Fiol and Salud Mantero Heredia (Universitat de les Illes Balears)

ENGINEERING:

Architecture: María Elia Gutiérrez-Mozo, Ana Gilsanz-Díaz, Carlos Barberá-Pastor and José Parra-Martínez (Universitat d'Alacant)

Computer Science: Paloma Moreda Pozo (Universitat d'Alacant).

Industrial Engineering: Elisabet Mas de les Valls Ortiz and Marta Peña Carrera (Universitat Politècnica de Catalunya)

Learning to incorporate the gender perspective in subjects merely implies a reflection on the different elements that constitute the teaching-learning process based on sex and gender as key analytical variables. In order to review your subjects from this perspective, the guidelines for university teaching with a gender perspective provide recommendations and instructions that cover all the following elements: objectives; learning outcomes; content; examples and language used; selected sources; teaching methods and evaluation, and management of the learning environment. After all, incorporating the principle of gender equality is not just a matter of social justice but also teaching quality.

M. José Rodríguez Jaume and Maria Olivella, coordinators

01. INTRODUCTION

In this text, Maria Forga Martel (Universitat de Vic - Universitat Central de Catalunya) offers a detailed series of recommendations on how to include the gender perspective in Communication Studies university programs. The broader field of Communication Studies traditionally encompasses three sub-disciplines: journalism, audiovisual communication, and advertising and public relations. While these three branches of Communication Studies programs have much in common, each of them has its own highly distinct objectives. Forga Martel addresses the challenges that are common to the various branches of the field, and she also offers specific recommendations for each of the three sub-disciplines.

This guidebook begins with some introductory remarks about how one can view the Communication Studies discipline through a gender-based lens. As this quick review will make clear, gender-based analysis is currently thriving throughout the discipline, from academic publications and analysis, to the professional world, to political activism. This text covers issues such as the emergence of the #MeToo phenomenon in the world of cinema and the rise of *femvertising* (the commercial use of feminism), making the guide especially useful in this era when both feminism and anti-feminism seem to be ubiquitous in the media, on social networks and in pop culture. Despite the growing cultural prominence of these issues, this guide suggests that our shared reflection on communication's role in building (in)equality is only just beginning. This is especially clear if we consider that the discipline of Communications itself is in the throes of a radical transformation, largely due to the rise of digital communication and the spectacular expansion of the number of agents involved in transmitting messages. The next few sections of this text offer a roadmap for the transformation of teaching in these disciplines, a series of guidelines organized around the realization that "gender as a social category constructs identities, roles, preferences, behaviors, attitudes and practices that have communication as a common factor." This part of the guide also makes the case that "Communication Studies can no longer ignore this crucial perspective." Chapter 4 takes a deeper look at the transformation that is under way and suggests a series of practical exercises based on the analysis of real-life artefacts of communication, things like newspaper articles, TV series and advertising campaigns. The author lays out a series of objectives and learning outcomes, ideas that Communication Studies professors could implement in their classrooms, or at the very least proposals that could inspire them as they develop similar activities of their own. In Chapter 6, Forga Martel goes

on to discuss the role of research in the field, and she suggests seven different areas in which Communications research could include the gender perspective: contents, methodology, epistemology, bibliography, language, discourse and research team dynamics. Finally, the guidebook offers an extensive list of bibliographical, audiovisual and pedagogical resources (in Chapters 5 and 7) to support professionals in the Communication Studies field as they strive to include the gender perspective in their teaching activities.

02. GENDER BLINDNESS AND ITS IMPLICATIONS

Because the media play such a central role in shaping public opinion and in transmitting values, cultural and social models, and consumption habits, gender blindness in the field of Communications has an outsized impact on society. Contact with the mass media is nearly inevitable; one does not even have to seek them out actively to be exposed to them. TV, radio, movies, advertising and social networks envelop us in our everyday lives, and they are a constant influence on us.

Often, women are underrepresented in the media, and the media frequently perpetuate stereotypes and promote reductionist views of sex, gender, sexual orientation, social class, ethnicity or religion, rather than presenting a diverse, pluralistic vision of society. When this happens, the media are an obstacle to any potential evolution toward greater equality and justice.

In the 1980s, Gender Studies and Communication Studies researchers who looked at the representation of women in the media found that women were far from a priority for most media institutions. They were underrepresented both as presenters and as sources of information, and they were often ignored even as members of the audience (Fagoaga & Secanella, 1984). Subsequent studies showed how women were usually represented merely in terms of their relationships, depicted above all as wives, daughters or mothers, while men tended to be shown as more autonomous. The media tend to portray the feminist movement as a discredited, dissident minority (Menéndez, 2001). In recent years, a number of empirical studies have also analyzed women's unequal access to the journalism profession and looked at how they are consistently excluded from powerful positions (Gallego & Del Río, 1994; López Díez, 2004).

Whether it seeks to inform us (journalism), entertain us (audiovisual communication) or persuade us (advertising and public relations), communication has historically adopted a point of view that is markedly masculine, even though the perspective is presented as neutral and universal. This tendency continues to be reproduced both in the professional sphere and in academics. The world of communication is still ruled by male-dominated hierarchies, as the patriarchy retains control over the real levers of power in media institutions. The is evident in workplace routines that are less than friendly to the realities of women's lives, and in professional spheres that are far from achieving gender parity in staffing. We should hardly be surprised, then, by the persistence of the kinds of discourses that use sexist language and generalities to talk about women, or by media that

reduce the discussion of women's issues to the "traditionally feminine" terrain of personal care and aesthetics. When the media treat women in this way, they are trivializing and exploiting more than half (51%) of the population, relegating them to a role that is secondary to that of men.

The Global Media Monitoring Project 2015 (GMMP) evaluated the participation of women in the media in over 100 countries, finding that women appear as the subjects of only 24% of newspaper, television and radio news stories. However, the figure exceeds 51% when the media cover stories of crime and violence. Women make up only 9% of the experts consulted by news sources. Digital news and information sources have done little to remedy this lack of visibility, as women appear in only 26% of online news stories and tweets covering current affairs.

In Catalonia, the media watchdog #onsonlesdones (Where are the women?) monitors the presence of women's opinions in Catalan media. The group has decried the fact that on radio and TV opinion panels there tends to be a ratio of four men to every woman, if any women are present at all. Both in print media and online, the percentage of opinion pieces by women has hardly budged in recent years from the level of 25-30%.

Only 7% of films are helmed by women directors, and just 15% of them have screenplays penned by women. Feature films directed by women on average have budgets that are just half those of movies directed by men. When it comes awarding prizes, women make up just 33% of film festival juries, as denounced by director Rebeca Calle in her book *Mujeres invisibles del cine* (2015), a text that gives voice to some of the women in the field. Elsewhere, the film expert and gender scholar Professor Mar Binimelis has observed that "The way society thinks about gender issues is completely mediated by the models of behavior and the attitudes we see in films," (Binimelis, 2015). Films can sometimes reproduce and perpetuate existing inequalities, but they can also open up transformative new discourses with regard to gender relations. In light of how film and society influence one another, we can conclude that the way gender is depicted in the cinema has a certain degree of correlation with what happens off screen (2015).

When it comes to online publishing, Wikimedia Foundation, the organization that oversees Wikipedia, recognizes that most of the contributors to the world's largest open only encyclopedia are men from the Western world, saying that women make up only 9% of the editors of the entries. This might explain why Donna

Strickland, the woman who won the 2018 Nobel Prize for physics, did not even have a Wikipedia entry in her name until after she had received the award.

In advertising, we find that in the era of #MeToo and *femvertising* there are new rules about how to address women consumers, codes that take some cues from feminist ideals. While it may be true that feminism "sells," the feminist movement demands a certain amount of coherence from companies that seek to capitalize by displaying a sensitivity to women's issues. Many feminists want to ensure that the messages of this kind of advertising are not at odds with the companies' internal practices. For example, some businesses have had to review their alliances and address contradictions between brands from the same group, and others have had to reexamine issues such as corporate structure, labor relations and pay equity. In other words, there is a demand for companies' gender sensitivity to be both real and comprehensive, to be palpable both in the parts of a business that are in the public eye and those that are not. The public calls upon these companies to evince a process of evolution. There is a danger that "fake feminism" could deceive millions of consumers into believing what they see in commercials and erroneously thinking that true equality is close at hand. This can blind them to diversity and ultimately stand in the way of the very progress for which feminists are struggling (Antevenio, 2018).

A joint 2012 study by the Autonomous University of Barcelona, Marquette University in Wisconsin and the University of North Texas that featured a series of interviews with women creative directors of advertising agencies found that, in Spain, the final selections of ideas for advertising campaigns tend to be made by men. The same study also showed that women tend to solve problems more democratically, but that they are often marginalized during client presentations. Finally, it showed that the responsibilities for product campaigns tend to be determined along gender lines, and that women are less likely than men to be assigned to accounts with the potential to win awards. Meanwhile, campaigners in 2013 denounced the fact that the juries for the most prominent advertising industry prizes were dominated by men (Domínguez, 2014).

It is clear that the media bear a great deal of responsibility for reproducing stereotypes, bias and outmoded values. There is a potential, though, to reverse this harmful role by educating the professionals who make our media every day in a gender perspective. Educating professionals and future professionals in this way could act as a powerful, transformative tool to educate society as a whole and combat gender blindness.

03. GENERAL PROPOSALS FOR INCORPORATING THE GENDER PERSPECTIVE INTO TEACHING

In the field of Communication Studies, the supposedly universal knowledge produced via research and transmitted through teaching is in fact imbued with androcentrism (meaning that the male point of view is presented as neutral and universal) and with far-reaching gender bias. These concerns have been documented by the Catalan University Quality Assurance Agency (AQU) in a report entitled *Marco General para la Incorporación de la Perspectiva de Género a la Docencia Universitaria* (2018), and in a series of other documents issued by the Xarxa Vives d'Universitats under the names *La perspectiva de gènere* en *docència i recerca* (Verge & Cabruja, 2017) and *El biaix de gènere en el reclutament, la promoció i la retenció de personal a les universitats* (Pérez Quintana & Pastor, 2019).

Gender is a social category that constructs identities, roles, preferences, behaviors, attitudes and practices, all of them linked by communication. As such, Communication Studies programs can no longer continue to ignore the gender perspective, essential as it is to ensuring pluralistic and inclusive education.

A complex combination of factors are at work in reproducing gender inequality, as is the case with economic, ethnic and other forms of inequality. In the face of this complexity, the analysis of gender issues calls for a transdisciplinary approach. In order to effectively raise awareness and sensitivity to gender issues, there is a need for work that cuts across all areas of knowledge, that transcends individual disciplines and the specific subject areas in Communication Studies programs. Depending on the contents of a given subject or class, the gender perspective might manifest itself as a generalized *modus operandi* that permeates the dynamics of the classroom, or it might take its place as a specific part of the contents of the syllabus.

Including the gender perspective in classroom dynamics means detecting and becoming aware of the prejudices and stereotypes that persist in our own collective imaginary, obstacles that stand in the way of effective equality between men and women and lead to discrimination against LGBTIQ+ people. Classroom discussions that call into question how roles are assigned to men and women in the family, the workplace and the public sphere can help combat stereotypes and open students' eyes to forms of communication that are suited to a society advancing toward equality.

Raising awareness of men's and women's unequal access to resources and to positions of power in the media and in communications is another way to help students form a critical perspective. For example, empirical analyses of the gender makeup in the professional context associated with a given course focus students' attention on the effects of gender bias and on the challenges yet to be overcome.

Language and images are fundamental tools in the field of Communication Studies. That means it is necessary to encourage students to use non-sexist language. For instance, faculty should guide their students toward methods and forms of communication that do not dismiss or undervalue the feminine, helping them to build a discourse that does not exclude women. This guidance should also extend to language that respects the concerns of other minorities and groups that tend to be the targets of discrimination, including the LGTBIQ+ community, people with mental illnesses, immigrants and others.

It is also necessary to foster among future communications professionals a critical approach to visual media, as media images often give a privileged place to men and masculine values. Such visual representation either render women invisible or relegate them to the status of objects of desire, using a hypersexualized view of women's bodies as a marketing tool.

There is also an urgent need for specific but broadly applicable norms for the design of class syllabi. For example, faculty should seek to balance the number of male and female authors whose work they assign or discuss in class. Meanwhile, professors should ensure that the examples they use in class reflect both the masculine and feminine spheres, and that university classes do not reproduce or reinforce stereotypes or biases, instead questioning the androcentric points of view that remain hegemonic. Faculty members and university officials should be aware of parity concerns when it comes to inviting guest experts to the classroom or bringing professionals to the university for debates or to recount their experiences. It is also essential to sharpen students' awareness of and ability to perceive situations marked by false gender neutrality. When teachers help students situate themselves in the historical context by shedding light on the role that patriarchal power structures have traditionally played in creating knowledge, then students are more likely to become active contributors to the fight for equality.

An awareness of classroom dynamics can also help combat sexism, and when professors see evidence of questionable attitudes in class it can often be beneficial to discuss and redirect them. It is not a question of singling anyone out or of unleashing a "battle of the sexes" in the classroom, but rather of trying to create "sexism-free spaces" that invite reflection. University professors should make sure they give the floor to both women and men in classroom discussions, and they should attempt to ensure gender parity when it comes to participation in class. Teachers should also strive to create coeducational working groups and to cite examples of both men and women, and they should never fail to address any classroom episode that evince or perpetuate the sexism that still pervades our larger society. The aim is to create, within the university, spaces where women students feel empowered.

There are also a number of opportunities for faculty members to help students to access materials that have potential to reinforce gender awareness. For instance, professors can provide students with indicators and measures of gender imbalances, publications that trace the evolution of knowledge and emphasize women's contributions, statistical evidence of the persistence of gender bias, films and other audiovisual materials that celebrate women as role models and their achievements in different areas of knowledge, testimony and stories from women, and examples of non-sexist uses of images and language. Journalism professors can underline the importance of consulting women experts, in order to get out from under the symbolic weight of men as the ultimate authority. Worthy of special mention here is media treatment of gender-based violence. There are a number of guidelines and recommendations to help media professionals report on the dramatic social scourge of violence against women in ways that are sensitive yet forceful.

Just as important as giving students information is transmitting to them the idea that, as future communications professionals, they will have a degree of power that will allow them either to perpetuate the sexism that is so deeply rooted in our society, or to fight against it. Media and communications professionals exert an outsized influence on social values, and they are able to generate new patterns of behavior and to spark and lead social changes. This brings with it a degree of responsibility, and students should be aware of this, and of the need to act based upon in-depth knowledge of society, of existing gender biases, of the symbolic violence that can underlie communicative discourse, and of the corrective measures that professionals can take.

04. PROPOSALS FOR INTRODUCING THE GENDER PERSPECTIVE INTO COMMUNICATION STUDIES TEACHING

The core competencies listed in the academic curricula of Spanish degree programs in Journalism, Audiovisual Communication, and Advertising and Public Relations do not include any explicit or direct references to the gender perspective, although gender issues are mentioned in connection with some of the specific and transversal competencies these programs teach. In Spain, core competencies in education are defined by a Royal Decree that has been in force since 2007.

In Catalonia, the AQU (Catalan University Quality Assurance Agency) has established as a transversal competency for the Social Sciences in general, and for Communication Studies in particular, "to develop the capacity to assess inequality for reasons of sex and gender, in order to design solutions." This is in addition to other specific gender-related competencies that may be associated with individual classes or disciplines, each of which have their own corresponding learning outcomes.

In this guide, we offer a series of case studies and exercises intended to help Communications Studies undergraduate or graduate students (and others in related programs) to develop a gender perspective. This is by no means intended as an exhaustive collection of activities, but is instead meant to serve as a model for inspiration or as a starting point.

4.1 CASE STUDY 1 (Journalism and Audiovisual Communication)

4.1.1 Objectives

1) To raise awareness of the sexist discourse that is prevalent in biased media representations and reporting on cases of gender-based violence, and to reflect on the influence of the media on individuals and on the collective imaginary.

2) To analyze the ways in which language, images and sound are used to create a sexist discourse in reports on violence against women, and to reflect on possible strategies to move toward coverage that is more sensitive to gender issues.

3) To gain awareness of the importance of the gender perspective both in reporting and in academic research, and to learn how to conduct research in a way that is sensitive to gender concerns.

4.1.2 Case study presentation

The link below is to a report from Mèdia.cat (a Catalan media watchdog) by the journalist and Journalism professor Susana Pérez Soler of the Universidad Ramón Llull , dated June 12, 2018. The report analyzes how the three highest-rated morning news shows in Catalonia (*El programa de Ana Rosa* on Telecinco, *Els matins* on TV3 and *Espejo público* on Antena 3) covered the pivotal days of testimony in the first trial of the members of the so-called "manada" (wolf pack) in the criminal court of Navarre.

<https://www.media.cat/2018/06/12/cobertura-mediatica-la-manada/>

"First, [the report] studies the representations of the victim and the perpetrators, and then it analyzes the use of formal aspects of audiovisual language (file footage and music) and of infographics in the coverage of the case."

4.1.3 Suggested activity

1) How would you characterize the discourse of the news programs, and what changes would you suggest to redirect the sexist treatment of the information presented? You can use the Consell de l'Audiovisual de Catalunya's (Catalan Audiovisual Council) (CAC) recommendations for the coverage of gender-based violence. What effects do you think this sexist discourse might have on society?

2) Find examples of media coverage (written or audiovisual) of the story that you think are more sensitive to gender issues, and explain why you think this is the case. Analyze writing strategies, images, music and sound effects.

3) Assess the extent to which the article's methodology and the expert sources it cites are indicative of research carried out using a gender perspective.

4.1.4 Learning outcomes

1) Students are able to recognize gender bias in reporting on gender-based violence, and they are able to propose corrective measures to help ensure better treatment of this information. They are also able to reflect on the

effects of poor coverage of this issue on media consumers and on the individuals involved in the news stories.

2) Students are able to identify and analyze various communication tools (language, image and sound) and to recognize those that perpetuate sexist discourses, and propose alternatives that are more gender sensitive.

3) Students are familiar with and able to use resources to carry out gender-sensitive research.

4) Students can identify and analyze the structural causes and effects of both physical and symbolic violence against women.

5) Students know how to use inclusive, non-sexist language.

6) Students recognize the role of the media and of audiovisual production in the construction of gender relations and sexual and gender identity.

7) Students are able to treat information on sexist violence in a responsible manner and to avoid including elements with the potential to sensationalize or trivialize this violence.

4.2 CASE 2 (Journalism)

4.2.1 Objectives

1) To detect gender bias in news stories focusing on women, with a special emphasis on reporting that labels someone as "the first woman to…" and on how these women are covered.

2) To carry out an in-depth analysis of news stories whose protagonists are women who have reached positions of power that have previously only been held by men, and to reflect upon how to report such stories while avoiding gender stereotypes.

3) To direct a critical gaze at the treatment of gender issues, and to apply specific remedies.

4.2.2 Case study presentation

Featured in the Culture section on page 32 of the newspaper *La Vanguardia* on 23/09/2009 were two news items focusing on women. It happens that on this single page, two articles about two different topics both exemplified journalistic practices rooted in gender stereotypes. The first article is about the premiere at

the National Theatre of Catalonia (TNC) of the play *Una comedia española,* which was adapted and directed by Sílvia Munt. The second news item is about the election of Irina Bokova as the Director-General of UNESCO. Both news stories highlight "firsts" for women. The former is about the first women to direct a play at the TNC, and the latter reports on the first women to lead UNESCO. A close reading of the texts allows us to observe the systematic use of gender stereotypes. Link to the news stories:

<http://hemeroteca-paginas.lavanguardia.com/lve05/pub/2009/09/23/lv-G200909230321LB.pdf>

4.2.3 Suggested activity.

Discussion questions:

1) Both of the news items highlight the fact that the subject of the article is "the first women" to do something that has traditionally been done only by men. Is this piece of information relevant? Does it add anything to the story? What kind of contextual information do readers need to make sense of this fact? Did the newspaper ask the director Sílvia Munt why she had chosen a play by a woman playwright? Does either of the items emphasize what contributions the women can make by virtue of being "firsts"?

2) Do you think the headline of the first item, which translates as "Russian dolls at the TNC," is suitable? Does it correspond with the contents of the story's lede? Does it reinforce gender stereotypes?

3) The other news story contains a review of the experience and the merits of the protagonist of the article and of her main competitor for the post, a man. Do you think this account is balanced? Do you think the information would have been presented in the same way if the two competitors had been men?

4) Rewrite the two news items to correct the instances of gender bias you have identified.

4.2.4 Learning outcomes

1) Students can detect when news stories about women are reported differently than they would have been if they had featured men. The student is able to responsibly manage information linked to the phrase "first woman…"

2) Students are able to conduct an in-depth analysis of news items about women who reach positions of power traditionally dominated by men, and to avoid the pitfalls of gender stereotypes when drafting such stories.

3) Students can apply corrective measures to reporting that has been done with a sexist perspective and adopt a more inclusive, gender-sensitive discourse.

4) Students can identify and problematize biases, stereotypes and gender roles in their academic discipline and in the exercise of their profession.

5) Students know how to use inclusive, non-sexist language.

6) Students recognize the role of the media and of audiovisual production in the construction of gender relations and sexual and gender identity.

7) Students learn how to raise awareness of women's contributions in all spheres of society and to consider women's own experiences as a central documentary source.

4.3 CASE 3 (Audiovisual Communication)

4.3.1 Objectives

1) To reflect on and debate stereotypes in the narrative context of audiovisual fiction with regard to people's roles in the professional, relationship and family spheres, and to consider experiences of transgression or perpetuation of these stereotypes.

2) To think in-depth about issues such as how women are rendered invisible, and to contrast these practices with gender parity in the audiovisual products we consume while examining the relevance of these concerns for society as a whole and for women in particular.

3) To raise awareness of the importance of equality in the participation in audiovisual creation, as equal participation helps ensure that the resulting narratives are richer and fairer because they are sensitive to gender issues and free of sexist stereotypes and biases.

4.3.2 Case study presentation

The Danish TV series Börgen (2010- 13), created by Denmark's public television channel DR1, features as its main character a woman who, through a series of

post-electoral pacts, unexpectedly becomes the prime minister of the country. The protagonist is surrounded by a range of other characters who represent different gender roles and who allow the series to depict power relations as well as emotional and family relationships. The show raises issues about the roles of women and men in politics and the media, and it portrays some of the symbolic violence to which women are subjected when they occupy positions that are traditionally reserved for men.

The series was very popular and critically acclaimed, but it has generated a lively debate as to whether it really breaks with stereotypes and depicts an alternate way to exercise power from a woman's perspective, or whether in fact it reproduces stereotypes because of its focus on the difficulties that some of the women characters have in balancing work with their family lives. These issues, along with other elements of the series, make it ideally suited to a debate about gender representation.

4.3.3 Suggested activity.

1) Watch the first two episodes of the series *Börgen* (2010) and analyze how the series represents men and women with regard to how they exercise power, how they balance their professional and personal lives, and how they relate to others socially. Do you think the characters follow stereotypical gender patterns, or do they depict a diversity of roles associated with masculinity, femininity and other identities? Does the show portray feminine stereotypes as negative and masculine stereotypes as positive ideals (power, strength, status, authority…) that one must achieve in order to be successful?

2) Is there gender parity among the main and secondary characters in the series? What effect do you think this could have on the audience?

3) According to the show's credits, is there gender parity among the producers, directors and screenwriters of the episodes?

4.3.4 Learning outcomes

1) The student is able to consider, debate and question stereotypes with regard to gender roles in the professional and family spheres in the narratives of audiovisual fiction, and is aware of how to depict a range of roles associated with masculinity, femininity and other identities.

2) The student is aware of how audiovisual fiction sometimes renders women invisible, and can recognize counterexamples of gender parity and assess the implications of these examples for society in general and for women specifically.

3) The student is aware of the importance of gender parity in the creation of audiovisual products, as equal participation helps ensure that the resulting narratives are richer and fairer, because they are more likely to be sensitive to gender issues and free of sexist stereotypes and biases.

4) Students are able to create and apply quantitative and qualitative measurement tools to learn about gender inequality and the differences in the needs, conditions, values and aspirations of women and men.

5) Students are able to identify and problematize biases, stereotypes and gender roles in their academic discipline and in the exercise of their profession.

6) Students recognize the role of the media and of audiovisual production in the construction of gender relations and sexual and gender identity.

4.4 CASE 4 (Advertising and Public Relations)

4.4.1 Objectives

1) To identify the indicators of a sexist society and to reflect on the stereotypes that are still at work in people's everyday lives.

2) To value the important role that parity and diversity play in the formation of professional teams to ensure improved results. To value the contributions of those with differing points of view in the context of collaborative work.

3) To act to solve a specific problem by conceiving and proposing creative and imaginative solutions aimed at correcting gender bias.

4.4.2 Presentation of case study

In 2018, the pro-equality women's group Confederación Nacional de Mujeres en Igualdad (Naional Federation of Women in Equality) and the Asociación de Hombres por la Igualdad de Género (AHIGE), an association of men in favor of gender equality, in collaboration with the Tango advertising agency, launched a campaign to denounce the fact that digital virtual assistants, which over the course of that year had gained a great deal of popularity and acceptance, are

by default generally given female names and feminine voices, although some software allows users to change to a masculine voice. Some examples include Siri from Apple, Cortana from Windows, Irene from Renfe, Aura from Telefónica, Alexa from Amazon and Sara from the Spanish postal service.

The campaign filled the streets of Madrid with posters featuring a number of orders, such as, "Cortana, send an email," "Alexa, do my shopping,", "Irene, I want to change my ticket," "Siri, I want suchi for dinner," "Aura, turn on the soccer match,"… Below, there was a line of text that read "The virtual assistants that we tell what to do for use have women's voices/images."

The campaign can be found on social networks by searching for the hashtag #VocesEnIgualdad (voices in equality).

4.4.3 Suggested activity

1) Why do you think these companies have given their virtual assistants women's names and voices? What persisting gender stereotypes would you connect this to? Who do you think it is that continues to attribute the role of service mainly to women, male consumers, female consumers or the companies themselves?

2) Do you think this would have happened if the companies had had more gender-diverse, multidisciplinary teams on hand to create their virtual assistants?

3) Can you think of any kind of countermeasure such as a campaign, a way to improve these assistants…? Describe your idea in detail.

4.4.4 Learning outcomes

1) Students can identify and problematize biases, stereotypes and gender roles in their academic discipline and in the exercise of their profession.

2) Students value the importance of parity and diversity for professional teams, as they guarantee improved results. Students are able to value the contributions of other with distinct points of view when doing collaborative work.

3) Students are able to address problems of gender bias by proposing creative and imaginative solutions.

4) Students are able to use non-sexist language and images.

5) Students recognize the role of the media and of audiovisual production in the construction of gender relations and sexual and gender identity

4.5 CASE 5 (Advertising and Public Relations)

4.5.1 Objectives

1) To raise awareness of how advertisers abuse the idea of "girl power" in their efforts to connect with consumers, often with the effect of trivializing the importance of feminist issues.

2) To become familiar with contemporary issues in advertising such as *femvertising,* and to reflect on this kind of advertising's power to change reality, on its effects on the public and on the company using this strategy, and on the demands for coherence that emerge along with this kind of advertising.

3) To gain more in-depth knowledge of feminist perspectives and discourse with regard to advertising, gaining awareness of phenomena such as *pinkwashing* and their possible consequences.

4.5.2 Presentation of case study

The US website SheKnows (<https://www.sheknows.com>) conducted a study on consumption habits and advertising, and it came to some very clear conclusions. The report tells us that the treatment of women in advertising is one of the key factors that companies use to attract the attention and win the loyalty of potential female customers. More than half of the women in the survey reported having bought products from specific brands after having seen positive representations of women in their commercials. However, 25% of the women in the survey said they had continued to purchase brands or products they felt had offended women's dignity. Meanwhile, 94% of the respondents believed that using women as sex symbols in advertising was harmful to them.

Others, however, have argued that the use of feminist values in advertising cannot come at any price, and they highlight the need for coherence. "Advertisers need to do more than just offer an image. They need to set an example. That's why the companies that want to use "girl power" as a marketing tool should take a look at themselves in the mirror and ask themselves whether they really fulfill feminist ideals. Do they offer equal pay? Maternity and paternity benefits?

Work-life balance? Are there women in leadership roles? Is there racial diversity?" (López, P., 2019).

4.5.3 Suggested activity.

Choose an example of *femvertising* or of advertising that uses "girl power*"* to promote a company. Find out who is behind the advertisement, both the company offering the product or service and the agency responsible for the campaign.

1) Find out what you can about the companies with regard to the number of men and women they employ, the working conditions there, their commitment to concerns such as work-life balance, leadership roles held by women, racial diversity, other potentially conflicting advertisements for which they are responsible…

2) Based on the information you have gathered on the companies, assess the degree of coherence between the advertising campaign and the values the companies themselves display through organizational practices, hierarchies and attitudes.

4.5.4 Learning outcomes

1) Students are able to identify the abuse of the concept of "girl power" in advertising and the ways in which it can trivialize feminist issues.

2) Students can recognize and correctly use vocabulary from their professional field with relation to gender sensitivity.

3) By deepening their understanding of feminist perspectives and discourses on advertising, students can identify the pitfalls or potential problems with certain uses of feminist ideas for ends that are superficial or that lack coherence with these ideals.

4) Students can identify and problematize gender biases, stereotypes and roles in their academic discipline and in the exercise of their profession.

5) Students are able to identify the role of information and communication technology in the propagation of gender stereotypes and to apply measures to avoid reproducing stereotypes.

6) Students learn to boost the visibility of women's contributions to all spheres of society and to consider women's own experiences as

7) Students learn how to raise awareness of women's contributions in all spheres of society and to consider women's own experiences as a central documentary source.

05. SPECIFIC TEACHING RESOURCES FOR INCORPORATING THE GENDER PERSPECTIVE

In this section, we offer links to a series of resources that will be useful to those wishing to incorporate the gender perspective into their teaching activities in any of the branches of Communication Studies. Additionally, we provide some specific guidelines for reflection on gender issues and the exercise of a gender-sensitive perspective. Each of the sources provided here has practical elements, whether in the form of examples, good practices, questionnaires or checklists, and they all have the potential to be used in the classroom to address gender issues in a way that is active, understandable and conducive to dialogue.

5.1 Communication Studies in general

- **Eina** is a website created by the Observatori de les Dones en els Mitjans de Comunicació (Observatory of Women in the Media), an initiative of a number of city councils from around Catalonia. Among the most useful resources it offers are:

  - **A decalogue for better representation of women in communication**: <https://eina.observatoridelesdones.org/decaleg-de-recomanacions/>

  - **An interactive questionnaire to detect discriminatory and/or offensive situations in communication**, designed to be applicable to all kinds of communication, such that it is able to detect sexism in written and spoken language, in audiovisual language, on social networks, in public space (signage), in the media and in institutional campaigns: <https://eina.observatoridelesdones.org/questionari/caracteristiques/>

  - **List of good and bad practices**, as well as case studies based on denouncing sexism: <https://eina.observatoridelesdones.org/analisi-de-casos/>

5.2 Journalism and communication

- Handbook featuring examples, reflections, specific practices, tools, recommendations and good practices, applicable to all branches of Communication Studies:
Díez, Arantza (coord.) (2011). *Gènere i mitjans de comunicació. Eines per visibilitzar les aportacions de les dones*. Barcelona: Consell de l'Audiovisual de Catalunya (Catalan Audiovisual Association) - Institut Català de les

Dones (Catalan Women's Institute) – Colegio de Periodistas de Cataluña (Association of Catalan Journalists).

Retrieved from: <http://dones.gencat.cat/web/.contento/03_ambits/docs/mco_manual_herramientas.pdf

- **Recommendations for reporting on sexual violence:**
  Muntané, Isabel & García, Violeta (2018). *Guía para informar sobre las agresiones sexuales*. Barcelona: Máster de Género y Comunicación UAB, AADAS, ALMENA.
  Retrieved from: <http://www.mastergenerecomunicacio.org/wp-contento/uplo- ads/2019/02/Informe-MUJERES-VALIENTES_WEB.pdf>

- **Recommendations on the media coverage of violence against women** (2010). Published with the leadership of the Barcelona City Councilor's Office for Feminism and LGBTI Affairs, the Colegio de Periodistas de Cataluña (Association of Catalan Journalists), Institut Català de les Dones (Catalan Women's Institute), the Consell de l'Audiovisual de Catalunya (Catalan Audiovisual Council), the Consell de la Informació de Catalunya (Catalan News Council) and the Associació de Dones Periodistes de Catalunya (Catalan Association of Women Journalists).
  Retrieved from: <https://www.cac.cat/sites/default/files/migrate/actuacions/autor-regulacio/Recomendaciones_viol_ncia_machista_SE.pdf>

- **Trollbusters**: online tool where women journalists can get support in cases of cyberbullying or trolling.
  <https://yoursosteam.wordpress.com/about/>
  <http://www.troll-busters.com/form-report-an-incident.html>

- **On són les dones** (Where are the women?) (#Onsonlesdones) is a group that analyzes the presence of women in the spaces for opinion in Catalan media, denounces the underrepresentation of women and demands that more voices of women experts are included.

- **Who Makes the News** (WMTN) is an online resource with information and connections to other resources on media, gender and other kinds of discrimination. The website is home to the Global Media Monitoring Project (GMMP), the world's largest media watchdog dedicated to pursuing gender equality through the media. <http://whomakesthenews.org/>
  The website also offers other resources, including:

GPS: designed for media professionals who are responsible for creating content. The goal is to harness critical reflection on issues of gender and journalistic ethics. Via a series of questions, the tool locates the journalist on a conceptual map of gender ethics.
<http://gps.contactgps.ch/rungps/show>

- **La Independent**. The first Catalan news agency with a gender-sensitive perspective. <http://www.laindependent.cat>

5.3 Audiovisual communication

- **CIMA. Asociación de mujeres cineastas y de medios audiovisuales (Association of women filmmakers and audiovisual professionals)**. An association whose members are 400 women who are audiovisual professionals: film and television directors, screenwriters, producers, actors, editors, composers and other creative and technical professionals from the field.
<https://cimamujerescineastas.es/>

- **Cooperativa Drac Màgic (Magic Dragon Cooperative)**: founded in 1971, this group's work focuses on issues such as the representation of women in audiovisual media and in filmmaking, as well as on educating people on audiovisual language and promoting film culture.
The group offers personalized support and counseling for a range of academic purposes, including undergraduate and Master's dissertations. Counselling sessions can consist of individual interviews or the sharing of teaching materials or other bibliographic and film resources, depending on individual needs.
<https://www.dracmagic.cat/qui-som/>

- Scholz, Annette & Álvarez, Marta (eds.) (2018). *Cineastas emergentes: mujeres en el cine del siglo XXI*. Iberoamericana Editorial Vervuert Libros.
This publication deals with the work of female directors from the Iberian Peninsula and Latin America in the 21st century, detailing some of the characteristics, formats and trends associated with these emerging artists. The book also analyzes the current state of women in cinema in Spain, Argentina, Mexico, Chile, Colombia, Cuba and Paraguay.
The volume comes with a DVD featuring short films and educational materials for use in the classroom.

- **LA BONNE** (The Francesca Bonnemaison Women's Culture Center): La Bonne is a gathering space for exchange and creation of feminist cultural projects. The center works in three main spheres, one of them dealing with audiovisual projects. <http://labonne.org/>

5.4 Advertising

- **Observatorio de la Imagen de las Mujeres (The Women's Image Observatory) (OIM)**: The Women's Image Observatory, initially the Sexist Advertising Observatory, was founded in 1994 with a view to meeting legal commitments, both Spanish and European, promoting a balanced, non-stereotypical image of women.
  The Observatory is overseen by the Institute of Women and its aim is to analyze the representation of women in advertising and the media, see which are the most significant roles attributed to them and, if these representations are sexist, take action which will help to see an end to stereotypical images. <http://www.inmujer.gob.es/observatorios/observimg/home.htm> The Observatory offers a data base called "Women in Figures":
  <http://www.inmujer.gob.es/mujercifras/home.htm>

- **Guide for feminist advertising. Publicidad feminista: guía práctica para entender el** *femvertising* (2018). Antevenio. Retrieved from:
  <https://www.antevenio.com/blog/2018/09/publicidad-feminista-guía-practica-femvertising/>

- **Catalan Audiovisual Council report on gender stereotypes in toy advertising during the 2018-2019 Christmas season.** *La representación de los estereotipos de género en la publicidad de juguetes durante la campaña de Navidad 2018-2019* (2019). Consell de l'Audiovisual de Catalunya (Catalan Audiovisual Council).
  <https://www.cac.cat/sites/default/files/2019-02/acord%2011_19%20COMB.pdf>

- **Killing Us Softly 4: Advertising's Image of Women**. Video produced by the Media Education Foundation on the image of women in advertising. <http://www.killingussoftly4.orog/>

5.5 Use of inclusive language

- Lledó, Eulàlia. *Guías y manuales (para evitar el uso de un lenguaje sexista y androcéntrico)*. Retrieved from: <http://www.mujerpalabra.net/ pensamiento/ lenguaje/eulalialledocunill/manuales.htm>

- Lledó, Eulàlia; Alario, Carmen; Bengoechea, Mercedes; Vargas, Ana *et al.* (1995). *NOMBRA. En femenino y en masculino. La representación del femenino y el masculino en el lenguaje*. <http://www.mujerpalabra.net/ pensami- ento/lenguaje/eulalialledocunill/nombra.pdf>

- Guide for the use of non-sexist language from the Universidad Autónoma de Barcelona: <https://www.uab.cat/Document/177/832/Annex3_ LlenguatgeCASTweb.pdf>

- Inclusive communication guide. Barcelona city council: <https:// ajuntament.barcelona.cat/guia-comunicacio-inclusiva/es/>

- Recommendations for audiovisal treatment coverage of LGBTI people. Recomendaciones sobre el tratamiento de las personas lesbianas, gays, bisexuales, transgéneros e intersexuales (LGBTI) en los medios audiovisuales (2017). Barcelona. Consell de l'Audiovisual de Catalunya (Catalan Audiovisual Council). <https://www.cac.cat/sites/default/ files/2018-02/Recomanacions_LGBTI_ES.pdf>

5.6 Conducting research with a gender perspective

- **Tool for gender innovation in scientific research.** Includes tools to help us confirm that our research is gender-sensitive, as well as other useful information: *Manual. El género en la investigación* (2011). Madrid: Ministry of Science and Innovation and the European Commission Research & Innovation.
<http://www.ciencia.gob.es/stfls/micinn/investigacion/ficheros/el_ge- nero_en_la_investigacion.pdf>

5.7 Tools to search for experts

- **Search engine for experts** (tool to find experts) <https://expertes.dones. gencat.cat/>

- **Sí con mujeres (Yes, with women)** is a project aimed at correcting the underrepresentation of women experts at academic events in the social

sciences. The project's website features a long list of women scientists, experts and academics who are committed to gender equality. <https://sites.google.com/view/siconmujerse>

- **Wikidones** is a project whose aim is to address women's lack of participation on Wikipedia, encouraging women to edit the online encyclopedia and to generate gender-sensitive and feminist content. The project is based on a collaborative network of women from a range of fields (historians, scientists, artists, women from the feminist movement and others) who work together. <http://www.wikidones.labonne.org/>

06. TEACHING HOW TO CARRY OUT GENDER-SENSITIVE RESEARCH

Most students have their first contact with research as university undergraduates. For faculty members, this represents an opportunity to begin to inspire them to include a gender perspective in their work, ensuring that gender issues are a cross-cutting presence throughout students' undergraduate studies.

The European Union is committed to promoting gender equality in the fields of research and innovation. In fact, this issue is identified as a cross-cutting priority in the EU's new official research and innovation framework, Horizon 2020. Article 16 of this regulatory document is specifically devoted to gender equality, stating that it "shall ensure the effective promotion of gender equality and the integration of a gender dimension in research and innovation content." The text establishes three objectives, which students who are beginning to conduct research should make their own: gender balance on research teams at all levels, gender balance in decision making, and integration of a gender dimension in the contents of research and innovation.

In the context of Communication Studies research, this gender sensitivity can take a number of different forms, and it is the responsibility of Communications faculty to make students aware of this range of possibilities and to guide them as they develop their own views of the implications of sex and gender for research. When advising students in their undergraduate or Master's dissertations, the following issues are important to bear in mind:

Content perspective: promoting research on gender issues and on women to fill the historically existing void in this respect and to help raise students' awarness of this historic bias.

Methodological perspective: taking into account diversity and the relevance of sex and gender in selecting both universes of study and samples and in the design of quantitative and qualitative variables and indicators. At the same time, knowing how to analyze data and statistics while taking into account issues of segregation by sex and of gender diversity, and by seeking out parity in the corpus of interview to ensure that the nature of the research itself permits this. In short, the idea is to teach students how to produce, collect and interpret data in a gender-sensitive way, and to use qualitative and quantitative indicators that shed light on gender inequality and on the different needs, conditions and values of women and men.

Epistempological persperctive: consulting recent ideas on epistemology from feminist research. These researchers question the heteropatriarchal research methods that have historically rendered women and gender diversity invisible. Feminist epistemology attempts to go beyond traditional knowledge based on men as a unit of analysis, as this male-dominated, androcentric perspective has often led to questionable results.

Bibliographical perspective: helping students to discover bibliography by women writers who may have traditionally been rendered invisible. Going beyond traditional male-dominated research bibliography, which is often marked by gender bias. Encouraging students to seek out parity in the works they consult as an essential element of balanced, gender-sensitive research.

Language perspective: In the field of Communication Studies, using inclusive language and avoiding gender stereotypes are fundamental ways to fulfill the ethical requirements of a profession with a decisive influence on the collective imaginary and on public opinion. In research, this is even more crucial. Faculty members can provide students with any tools and guides on the use of non-androcentric language that may be suitable to the specific research field (see Resources section below).

Discourse perspective: encouraging students to focus some of their attention on the discourse that emerges within their research in order to avoid stereotypes based on gender and sex and to be aware of issues of intersectionality, to consider how certain groups, including women, are often underrepresented or discriminated against for reasons of gender, sexual orientation, economic class, ethnicity or religion.

Research team dynamics perspective: when students conduct research in teams, it is important to promote a view of gender that guarantees that division of roles and each group's working dynamics will be gender-sensitive. It is also desirable to strive for the greatest possible degree of gender parity in the composition of groups, as this enriches research.

There are also a number of tools that help us to examine whether our research meets the criteria for gender sensitivity (see Section 05: Specific teaching resources for including the gender perspective- Research with a gender perspective). The European Commission handbook entitled *Gender in Research – Toolkit and Training* (2009) includes a questionnaire to help researchers assess the extent to which their own work is gender sensitive. This publication also features specific guidelines for different disciplines. The questionnaire is divided into two sections,

the first measuring "Equality of Opportunity," by asking researchers to consider group dynamics and working conditions, and the second examining "Contents," via a review and analysis of the various phases of the research process: the search for ideas, proposals, the research itself and publication.

Because of the very nature of Communication Studies, there is no doubt as to the importance in the field of considering sex and gender bias, breaking down data by sex and gender, and taking into account the differing circumstances and opportunities afforded to men and women. These considerations are crucial both in terms of who is able to deliver messages in the field and of the messages themselves (discourses, language, images), and also, of course, in terms of the recipients of the messages.

The historical bias that continues to affect research means that there is an urgent need to revise the knowledge that has emerged in the past, and to go beyond it by including the half of the population that had traditionally been excluded from studies until recently.

This need for reexamination opens up a path for new research that goes beyond even the study of gender issues themselves. In fact, there is a need for a comprehensive, cross-cutting gender-sensitive approach to research in all fields, one that takes into account methodology and language and, at long last, includes women.

07. TEACHING RESOURCES (REFERENCE TOOLS)

7.1 Media

- Global Media Monitoring Project (GMMP) 2020 Reports: the world's biggest and most extensive research initiative on gender and the media. Since it started in 1995, the GMMP has issued a report every five years about changes in trends with regard to the representation of women in the news around the world.
<https://whomakesthenews.org/gmmp-reports/gmmp-2020-reports/>

- International Federation of Journalists (IFJ) (2009). *Getting the Balance Right: Gender Equality in Journalism*. Brussels: Unesdoc Biblioteca Digital. Retrieved from: < https://www.ifj.org/fileadmin/images/Gender/Gender_documents/IFJ_Gender_Booklet__Getting_the_Balance_Right_-_English_version.pdf >

- Mateos de Cabo, Ruth (coord.) (2007). *La presencia de estereotipos en los medios de comunicación: análisis de la prensa digital española*. Madrid: General Directorate on Women - Consejería de Empleo y Mujer, Comunidad de Madrid.

- "Screening Gender. Promoting good practice in gender portrayal in television" (2000). Handbook on television reporting with a gender perspective. A joint project of European Commission's Fourth Community Action Programme on Equal Opportunities for Women and Men, YLE, SVT, NRK, NOES, ZDF, DR.
<http://vintti.yle.fi/yle.fi/gender/>

- Onsonlesdones: blog that compiles newspaper articles.
<https://onsonlesdones.blogspot.com>

- Guía de comunicación inclusiva para construir un mundo más igualitario (2019). Barcelona City Council.
<https://ajuntament.barcelona.cat/guia-comunicacio-inclusiva/>

7.2 Advertising

- Gómez, Olga; Martín, Javier (2012). *Estudio de las campañas de prevención de drogas desde la perspectiva de género*. Madrid: Unión de Asociaciones y Entidades de Atención al Drogodependiente (Addiction Care Network) (UNAD).

Retrieved from: <https://unad.org/archivo/documentos/biblioteca/estudio_campanas_de_prevencion_desde_la_perspectiva_de_genero.pdf>

- «Recomendaciones para una publicidad igualitaria. Los beneficios de incluir la perspectiva de género en la comunicación publicitaria» (2019). Consell de l'Audiovisual de Catalunya (Catalan Audiovisual Council), Institut Català de les Dones (Catalan Women's Institute), Colegio de Publicitarios y Relaciones Públicas de Cataluña (Catalan Association of Advertising and Public Relations Professionals). Barcelona, 2019.
  <https://www.cac.cat/sites/default/files/2019-07/Recomanacions_publicitat_igualitaria_ES.pdf>

- *Los estereotipos sexistas a través de los anuncios publicitarios en el espacio mediterráneo. Informe de síntesis (2016). Andalucía, Cataluña, Croacia y Marruecos*. CAA (Andalusia), CAC (Catalonia), AEM (Croatia)and HACA (Morocco).
  <https://www.consejoaudiovisualdeandalucia.es/sites/default/files/informe/pdf/1607/informe_estereotipos_de_genero_en_publicidad.pdf >

7.3 Research

- Lobo Igartua, Constanza (2015). *Aplicación del Enfoque de Género en Proyectos TFG y TFM.* Bilbao: Ingeniería Sin Fronteras País Vasco y Grupo de Educación para el Desarrollo. Retrieved from: <https://euskadi.isf.es/wp-content/uploads/sites/31/2015/07/enfoque_gene- ro.pdf>

Articles and documents on gender and research. Compilation of articles on gender and research from the Equality Unit of the Universitat Pompeu Fabra (Barcelona). Retrieved from: <https://www.upf.edu/web/igualtat/recerca/articles>

7.4 Websites

- Equality program of the Xarxa Vives d'Universitats:
  <https://www.vives.org /programes/ igualtat-genere/#IGProto- cols468f-0872d7cf-338b>

- Equality Unit at the Universidad de Alicante :
  <https://web.ua.es/va/unidad-igualdad/>

- Observatory for Equality at the Universidad Autónoma de Barcelona:
  <https://www.uab.cat/web/l-observatorio-para-la-igualdad-de-la-uab-1345681954963.html>

- Equality Unit at the Universidad de Barcelona: <https://www.ub.edu/web/ub/ca/sites/genere/index.html>

- Equality Unit at the Universidad CEU Cardenal Herrera: <https://www.uchceu.es/conocenos/unidad-igualdad

- Commitment to Gender Equality of the Universidad de Girona: <https://www.udg. edu/can/compromis-social/Arees/Igualdad-de-Genere>

- Office for Equal Opportunities for Men and Women (OIO) at the Universidad de las Islas Baleares :
  <https://oficinaigualtat.uib.cat/>

- Equality Unit at the Universidad Jaume I :
  <https://www.uji.se/serveis/ui/>

- Dolors Piera Center for Equal Opportunity and the Promotion of Women at the Universidad de Lleida:
  <http://www.cdp.udl.cat/home/index.php/ca/>

- Unidad de Igualdad de la Universidad Miguel Hernández de Elche:
  <https://igualdad.umh.es/ca/>

- Equality Unit at the Universitat Oberta de Catalunya: <https://www.uoc.edu/portal/es/universitat/responsabilitat-social/igualtat/index.html>

- Gender Equaity Office at the Universidad Politécnica de Cataluña :
  <https://igualtat.upc.edu/ca>

- Equality Unit at the Politécnica de Valencia: <http://www.upv.es/entidades/VRSC/info/841231normalc.html>

- Equality Unit at the Universidad Pompeu Fabra: <https://www.upf.edu/web/igualtat/unitatigualtat>

- Equality Commission at the Universidad Ramón Llull: <https://www.url.edu/es/comunidad-universitaria/observatorio-de-igualdad-de-oportunidades/comision-de-igualdad-de-genero>

- Equality Observatory at the Universidad Rovira i Virgili: <https://www.urv.cat/es/vida-campus/universidad-responsable/observatorio-igualdad/>

- Equality Unit at the Universidad de Valencia: <https://www.uv.es/uvweb/unidad-igualdad/es/unidad-igualdad-1285869753878.html>

- Equality Unit at Vic - Universidad Central de Cataluña: <https://www.uvic.cat/es/uhub/servicios/unidadigualdad>

7.5 Glossary

Cisgender

Concept used in the field of gender studies to categorize people whose gender identity and gender assigned at birth coincide. Their behavior is also concordant with the gender they were assigned at birth.

Objectification

Visual and narrative strategy that consists of stripping a person, generally a woman, of free will and individual essence. Objectification involves presenting or treating a woman as a sex object, ignoring her qualities and intellectual and emotional abilities and reducing her to the status of a mere object or consumer good.

Femvertising

A type of advertising practice that attempts to appeal to women through discourses on empowerment, body positivity and self-esteem. Examples include many campaigns from companies and brands like Dove, Nike and Always.

Fragmentation

Visual strategy that consists of showing fragmented parts of bodies. This fragmented representation of women's bodies is often associated with objectification.

Fat shaming (or weight stigma)

Systematic and structural oppression of people considered "fat" in a given culture or society. Fat shaming consists of discriminating against, undervaluing or infantilizing these people, or of treating them in a paternalistic manner. This discrimination is mainly targeted at women. It is a result of the aesthetic pressure imposed by the normative canon of beauty that privileges and takes as its reference thin bodies. It is evident in audiovisual representations, as well as in the sizes of clothing, the width of cinema or subway seats, etc.

Inclusive language

Language that avoids gender bias. Inclusive language is intended to avoid any use of language that considers the masculine as universal and that tends to render women invisible or to hide their presence and actions. Inclusive language is an alternative to sexist language, and it can include the default use of the feminine or the use of plurals and gender-neutral words, among other strategies.

Manspreading

Action taken by men, consisting of sitting on a bench or public seat with their legs spread far apart, taking up more space than is needed for one person. This practice is evidence of the tendency to enlarge masculine space and shrink the space available for women.

Pinkwashing

A term used in the context of LGBTI+ rights that refers to the range of political and marketing strategies intended to promote institutions, countries, individuals, products or companies through claims to be friendly to LGBTI+ causes in an effort to be viewed as progressive, modern and tolerant.

Sexist violence

Violence against women that manifests discrimination and unequal power relations between men and women. This violence can be physical, economic and/or psychological, and it can include threats, intimidation and coercion, occurring in private or public and resulting in physical, sexual and/or psychological suffering.

Symbolic violence

Violence that is exerted through patterns of thought and cultural and social structures within a given group at a given time.

08. FURTHER READING

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  "Review of the implementation of the Pekin Platform for Action in the EU Member States: Women and the Media — Advancing gender equality in decision-making in media organisations" (2013). Luxembourg: European Institute for Gender Equality.
  <https://op.europa.eu/en/publication-detail/-/publication/0406d3e9-84ac-48f8-b939-7f549ba77650>

- Facts and figures on gender in the media – UNESCO (2011):
  "Global Report on the Status of Women in the News Media" (2011). International Women's Media Foundation & UNESCO.
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8.3.2 TV series

López, P. (producer) (2016). *Paquita Salas* (series). Spain: DMNTIA / Apache Films / Suma Latina. Recommended: Season 3 – Episode 8.

Atwood, M.; Moss, E. (producers) & Miller, B. (creator) (2017). *The Handmaid's Tale* (series). USA: MGM Television.

Carino, S.; Gilbert, D.; Palladino, D. & Sherman Palladino, A. (producers) (2017). *The Marvelous Mrs. Maisel* (series). USA: Pictures in a Row / Amazon Prime Video.

Dokoza, A.; Norsoph, E.; O'connell, R.; Spiewak T. & Parsons, J. (producers) (2019). *Special* (series). USA: Warner Bros Tv/ That's Wonderful Productions / Campfire Stage 13.

Jennings, J. (producer) (2019). *Sex Education* (series). United Kingdom: Eleven Film.

Burque, M.; Calleja, I.; Corral, D.; Maymó, O.; Trashorras, A. (producers) & Dolera, L. (creator) (2019). *Vida perfecta* (series). Spain: Corte y Confección de Películas / Movistar+

8.3.3 Documentaries and news reports

Siebel Niewsom, J.; Costanzo, J. (producers) & Siebel Niewsom, J. (director) (2011). *Miss representation* (documentary). USA: Girls' Club Entertainment.

Berge, R.; Dosa, S. (producer); Cohen, B. & Shenk, J. (directors) (2016). *Audrie & Daisy* (documentary). USA: Actual Films.

Domínguez, D. (producer); Rodríguez, E. & Sánchez, R. (directors) (2018). *Quan arribin els marcians: maig del 68, la moda del feminisme i Dorian* (TV program). Barcelona: TV3. Retrieved from: <https://www.ccma.cat/tv3/alacarta/quan-arribin-els-marcians/maig-del-68-la-moda-del-feminisme-i-dorian/video/5767848/>

Demetrakas, C.; Remington. L.; Landau, G.M; Jagoda, J. (producer) & Demetrakas, J. (director) (2018). *Feminists: what were they thinking?* (documentary). USA: Crazy Wisdom Productions.

Pavon, J. (producer); Oltra, A. & Pigrau, M. (director) (2018). *Mai més víctima* (documentary). A: Tarrés, M. (producer) *Sense Ficció*. TV3. Barcelona. TV3. Retrieved from: <http://www.retines.net/?p=3117>

West, B. & Cohen, J. (producer and director) (2018). *RBG* (documentary). USA: CNN Films / Participant Media.

Campos, R. (producer); León, E. (director) (2019). *El caso Alcàsser* (documentary series). España: Bambú Producciones.

Montaner, J. (producer) & Navarro, T. (image) (2019). *El sexe ignorat* (report). In: Fernández, C. (producer). *30 Minuts*. TV3. Barcelona: TV3: Retrieved from: <https://www.youtube.com/watch?v=pJq0MGiuZUQ&has_verified=1>

Peele, J.; Rosenfeld, W.; Rofé, J.; Berger, S.; Santoianni, J.; Lesinski, T. (producers) & Rofé J. (director) (2019). *Lorena* (documentary series). USA: Monkeypaw Productions / Sonar Entertainment.

Lears, R.; Blotnick, R. & Olson, S. (producers) (2019). *Knock down The House*. USA: Jubilee / Atlas / Artemis Rising.

Feminism and anti-feminism are daily present in media, social media and pop culture. Social changes are reflected in the field of communication and an analysis is needed on the role of communication in the construction of (dis) equalities.

The *Guide of Communication Studies to mainstreaming gender in university teaching* offers proposals, examples of good practices, teaching resources and consultation tools that allow to transform the teaching of this discipline.

Check out the guides from other disciplines at vives.org

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