



Adolescence, Media and Sexualities: Reimagining Affective- Sexual Education with the TRANSGELIT Project. White Paper

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Abstract

This White Paper has been created by the TRANSGELIT Project (Transmedia Gender and LGBTI+ Literacy), R+D+i Project / PID2020-115579RA-I00, funded by MICIU/AEI/10.13039/501100011033/.

TRANSGELIT has explored the **relationship between youth, media, gender and sexualities**, with the aim of **creating educational proposals to work on the affective-sexual education of adolescents and young people**, taking advantage of the potential of media literacy.

The White Paper collects the main results of TRANSGELIT, addressing issues such as the informal self-learning of adolescents and young people through the media and the peer learning, the role of pornography in learning about gender and sexualities, young people's attitudes towards the LGBTIQ+ community, the anti-feminist discourses and the manosphere, sexting and sexpredding, the relationship between social media and the mental health of adolescents and young people, and anti-hegemonic fictional representations.

In addition, it presents the TRANSGELIT EDUCATIONAL KIT and offers recommendations to implement respectful and effective affective-sexual education.

Therefore, the White Paper is aimed at educational agents from formal and non-formal environments, families, young people and society in general.

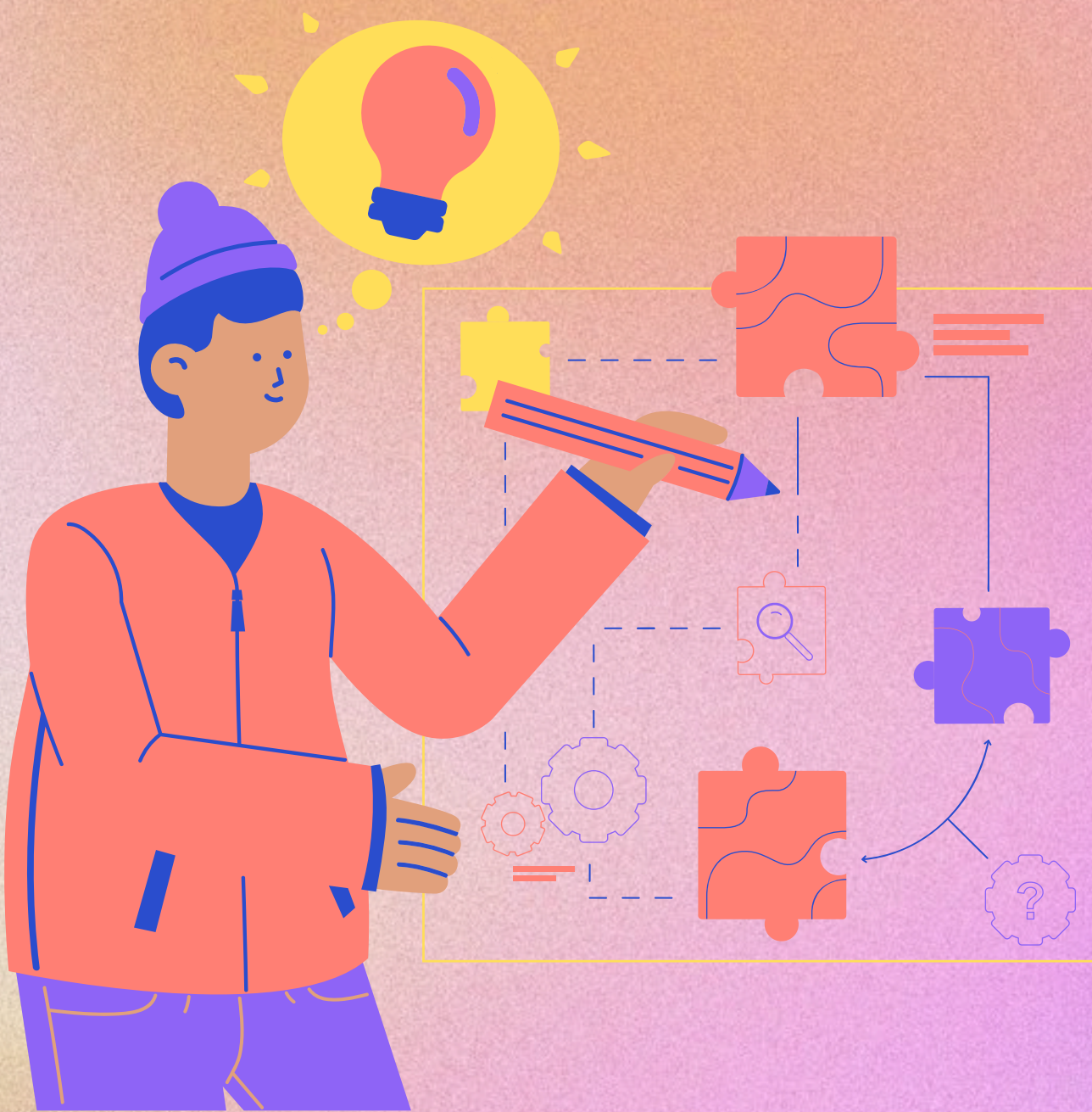
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Affective-sexual education; TRANSGELIT; gender; sexualities; adolescence; youth; Media literacy.

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01

GENDER AND SEXUALITIES SOCIALISATION AND THE MEDIA

Academic research has often highlighted the importance of **the media** in the socialisation process of children, adolescents and young people, which includes the learning of values and social roles. In fact, it has been recognised that **the media** are key in socialisation and **learning about gender and sexualities** among **adolescents and young people**.

Many studies have shown that **media content provides stereotypical representations of gender and sexualities** that are centred on the idea of romantic love as well as hegemonic and heteronormative femininity and masculinity. These representations can perpetuate and **promote gender inequality and discrimination**, for example, against the LGBTIQ+ community.

However, in contrast, recent studies highlight the **educational potential of the media** in the socialisation process concerning gender and sexualities, by considering adolescents and young people as active agents in the interaction with media products. Furthermore, these groups often consider the **media a more useful and accessible source than schools or families** for learning about intimate topics such as identity development, sex and romantic relationships.

Based on these premises, it is clear that **it is necessary to know what and how adolescents and young people learn** from the media about gender and sexualities, give them a voice, and determine their doubts, needs and desires. In this way, it is possible, firstly, to identify **the risks and opportunities in socialisation through the media**; and, secondly, **to provide** educational agents, families and the young people themselves **with educational proposals on gender and sexualities** that take into account both the potential of the media and those elements that adolescents and young people consider useful and necessary in their learning process and socialisation.

"Although young people claim to prefer non-stereotypical, more gender-equal characters, a majority chooses men that embody gender stereotypes and heteronormative and patriarchal values. Paradoxically, youth are cognitively capable of rejecting stereotyped beliefs when rating traits of characters in the abstract, without associating them with any specific character, but emotionally they prefer and defend fictional characters that embody these self-same beliefs"
(Fedele, Masanet and Ventura, 2019)

"Can online fan forums of this kind serve as a useful means for peer-to-peer sex and relationships education? Our answer is a qualified yes. [...] we would agree with the argument of McKee (2012) that entertainment media can be a valuable resource for sexual learning"
(Masanet and Buckingham, 2015)

"For new generations, YouTube can be an instrument in favour of raising awareness and preventing gender violence."
(Villacampa, Aran-Ramspott and Fedele, 2020)

02

THE TRANSGELIT PROJECT: TRANSMEDIA GENDER AND LGBTIQ+ LITERACY

TRANSGELIT is an **interdisciplinary project** in the fields of **Communication** and **Education** that explores the relationship between **youth, media, gender and sexualities**.

TRANSGELIT was created based on the following questions:

- What do adolescents and young people know about gender and sexualities?
- How do they learn about these issues through the media?
- How can we take advantage of these practices, learnings and experiences to create educational proposals that include the potential of transmedia literacy?

The project, therefore, sought to take advantage of the potential of **transmedia literacy** in learning about gender and sexualities of adolescents and young people, since its main objective was **to create educational proposals to work on issues related to sexualities and gender in formal and informal educational environments**.

"Transmedia Literacy is understood as a set of skills, practices, values, sensitivities, and learning and exchange strategies developed and applied in the context of the new collaborative cultures"; "[it] focuses on what young people are doing with the media, considering them prosumers (producers + consumers) able to generate and share media content of different types and levels of complexity"
(Scolari, 2018).

Furthermore, TRANSGELIT aimed to understand the **role that the media play in learning about sexualities and gender** among adolescents and young people as well as **analyse and understand the gender identities and sexualities present in the media spaces and products** identified as references by these groups.

To this end, a **qualitative study with an ethnographic approach** was carried out, based on short-term ethnography, in the city of Barcelona and its metropolitan area.

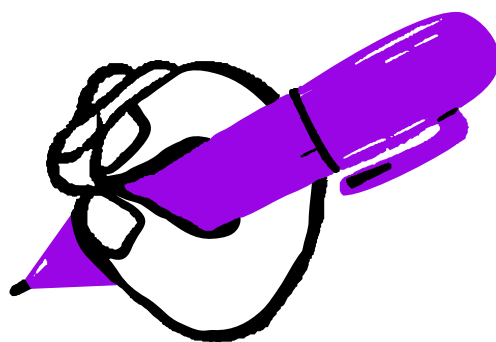


TRANSGELIT's Educational Kit in Spanish and English.

During the project, which lasted **from 1 September 2021 to 31 August 2024**, the research team carried out the following activities:

- Approval of ethical protocols, contacts and consent management;
- Participatory workshops on genders and sexualities and on media uses and practices with adolescents and young people;
- Co-viewing workshops with adolescents and young people;
- Media creation workshops with adolescents and young people;
- 47 in-depth interviews with adolescents and young people;
- Workshops for co-evaluation of educational proposals and a focus group with secondary school teachers;
- Data analysis;
- Dissemination of the results.

According to Pink and Morgan (2013), short-term ethnography, which like long-term ethnography serves to describe the lives of other people, has some specific qualities: intensity in the encounters themselves, focus on the details, close and constant dialogue with theory, collection of visual or audiovisual materials or evidence



A total of 64 hours of different kinds of workshops were held, which involved **more than 200 adolescents and young people** of various gender identities and sexual orientations, aged between 14 and 23, from four educational centres (a public university, a public school, a private school and an association), in addition to 11 university and secondary school teachers.

TRANSGELIT had an International Scientific Committee and the collaboration of three entities related to young people: the Youth Centre for Attention to Sexualities (CJAS) of the Association for Sexual and Reproductive Rights, the Barcelona Youth Council (CJB) and the National Youth Council of Catalonia (CNJC).

Finally, TRANSGELIT benefited from the collaboration with the project *Creation of feminist audiovisual content: promoting audiovisual culture with a gender perspective* (CAVGEN – Audiovisual Culture and Gender, 32-4ACT/2021), funded by the Women's Institute, Ministry of Equality.

03

WHAT AND HOW DO ADOLESCENTS AND YOUNG PEOPLE LEARN ABOUT GENDER AND SEXUALITIES?

Adolescents and young people are interested in topics related to sexual practices, such as masturbation, virginity and first experiences, and what these entail; topics on the dynamics of **affective-sexual relationships**, such as toxic relationships or consent; and topics concerning the **gender perspective and sexual orientation**.

They learn about gender and sexualities primarily in informal educational settings, mainly through the media and their peer group. Adolescents and young people search for the information that interests them most, quickly and on their own, through **self-learning** or **self-directed learning** on the Internet, via Google or social media (YouTube, Instagram, TikTok, etc.), in movies, series, (supposedly) informative videos or even pornography.

With the peer group, which they perceive as a safe and trustworthy space, they learn through **co-learning or peer learning**, between people with a similar level of (mis)knowledge. Furthermore, they learn through experimentation and their own experiences, through **learning by doing**, which mixes self-learning and co-learning between peers.

On the other hand, they consider the **affective-sexual education** that is provided to them in formal educational environments, that is, **in school, to be limited**, since it is usually based on a medical-health approach, gender binarism and heterosexual relationships, with the objective of avoiding diseases and unwanted pregnancies.

Furthermore, adolescents and young people show several needs, such as dealing with emotional aspects, having 'comfortable' and 'safe' spaces and times, and integrating active and playful learning methodologies. The teachers themselves highlight the need to have specific *ad hoc* training, and spaces and moments dedicated to affective-sexual education. **The family is in a secondary role**, in which the **mother** stands out as a figure to turn to for information or to solve problems.

In short, there is a **gap between hierarchical, directed or imposed learning in formal contexts and self-learning or co-learning between peers in informal contexts**, as well as **a dysfunction between what interests young people and what is offered to them at school.**

"I believe that the vast majority of learning I have had has been through porn. I mean, I think it was all because of porn. Well, I don't think anything else."

Dani, 16 years-old, cisgender man, heterosexual

"At school they've talked to us more about sexuality, but in a sexual way, not about... more about sex, about... about protection, yes, about how to take care of yourself, having sex and all that. They have not told us about how you feel, how, what it means to feel yourself."

Leo, 15 years-old, cisgender man, heterosexual

To address this, **new educational strategies and tools are necessary, including education on topics that are interesting** for adolescents and young people as well as topics that treat the **affective and emotional aspect**. **Safe and trustworthy spaces need to be provided**, and at the same time **peer counselling** and **transmedia literacy** need to be promoted in formal educational environments. In addition, **social policies and tools are needed to support families and young people** in their socialisation process outside formal environments.

The [**TRANSGELIT Educational Kit**](#) is proposed precisely as a tool for addressing these needs.

04

THE ROLE OF PORNOGRAPHY IN LEARNING ABOUT GENDER AND SEXUALITIES

Pornography continues to be a taboo topic in society, especially when talking about its consumption among young people. However, the reality is that many young people access it through the Internet and use it as a source of affective–sexual learning.

Most **boys first access pornography voluntarily** through a recommendation of a friend. A common experience is **group co-viewing of pornography among men**, both in person and in online environments through applications such as Discord. Humour is a central aspect, since many young people say they consume pornography **to laugh and make jokes** with their friends.

On the contrary, **girls' first contact with pornography tends to be involuntary** through exposure from a classmate, friend or partner. These encounters often take place at school, where content is shared via computers or phones and displayed without their consent. The fact that this exposure is carried out in an unwanted way can translate into an **unpleasant and even traumatic experience** for female adolescents.

Many **young people recognise the 'fictional' nature of pornography**, that is, they are aware that it does not represent reality, which can function as protection against its possible negative effects.

It is especially **girls** who go a step further and **reflect on representations** that they tend to perceive as **'unnatural', 'stereotypical'** or even **'violent'**. Some girls even express feminist criticism towards mainstream pornography.

"I remember being at my friend's birthday party at his family's bar. We all locked ourselves in a mini room. We were a bunch of guys. And there was a computer in the room, and we started watching porn to have a laugh, but like, 'Wow, look at this'."
Dani, 16 years-old, cisgender man, heterosexual

"I think you can watch it, that porn is fine, that it's a normal thing that can be watched, as long as you know that not all the things that happen in porn happen in real life."
Yessica, 14 years-old, cisgender woman, not defined sexual orientation

"And the woman doing postures too, I mean, is this woman in the Cirque du Soleil? And I see everything as... that's it, filmed and not very... that is, I see it as unnatural, and for me, if I watch it, it means putting more pressure on myself to be like the women I see. And no, it is not something that I personally like."
Anna, 21 years-old, cisgender woman, bisexual

Even so, **some young people consider that pornography can provide positive learning and other positive aspects**, such as the recognition of sexual and gender diversity, or the exploration of sexual practices beyond the cisheterosexual-centred norm.

However, the **lack of formal educational spaces** to discuss these issues is evident. Although introducing the debate about pornography in schools seems difficult, paradoxically it is an issue already present in the lives of young people and therefore should be treated in a structured and pedagogical way. To this end, educational proposals that include the **analysis of pornography from a feminist and LGBTIQ+ perspective** would be highly beneficial.

"I also watched videos, that is, porn videos, not tutorials, to learn how to have sex with a trans person, to get used to a trans body that I had never seen, like a man with a vagina, because, for me, I mean, I didn't want to... I was afraid to have sex and, and... I don't know, make a face or make a gesture that... that could make him feel uncomfortable because... but of course, whether I want it or not, it's something that I'm not used to, so I wanted to get used to it, and porn helped me with that."

Gerard, 19 years-old, cisgender man, bisexual

It is recommended to **introduce key aspects such as consent** (sexual consent and in the consumption of pornography) in the affective-sexual education of young people, and to critically address the characteristics of **pornography as an industry** dominated by the male, cisgender and heteronormative perspective.

05

ADOLESCENTS AND YOUNG PEOPLE'S MEDIA USES AND THEIR ATTITUDES TOWARDS THE LGBTIQ+ COMMUNITY

Through digital platforms, social networks and audiovisual content, young people access various narratives about gender and diversity, which can act as tools for raising awareness about diverse identities. However, **in a context of overinformation and misinformation, young people are also exposed to contradictory and biased messages** that, far from promoting informed understanding, can reinforce stereotypes and rejection towards the LGBTIQ+ community.

"Now it seems that all series have to have a LGBTIQ+ character. I don't think it's necessary, it's like they force it in."

Ferran, 17 years-old, cisgender man, heterosexual

In contrast, **media and social networks can also be used to challenge stereotypes and develop positive self-awareness**, as well as for information seeking and acceptance of the LGBTQ+ community. Some young LGBTQ+ people state that **the presence of references in the media helps to consolidate their identity** and strengthen their relationship with the environment.

Another important aspect is the '**media bubble**' **generated by algorithms in social networks**, which reinforces selective access to content and polarises young people in their positions on gender.

"On TikTok I follow people from the [LGBTIQ+] community. I recently found a trans girl who was talking about her transition process and I liked it because she talked about how people should be treated. [...] For example, I had no idea about pronouns until I saw a person on TikTok explaining it."

Paula, 15 years-old, cisgender woman, lesbian

Cisheterosexual boys, who have less exposure to LGBTQ+ content, tend to see these topics as something imposed. On the other hand, young LGBTQ+ people interact actively and critically with these same contents, showing that diverse exposure favours learning and acceptance of difference.

Given that formal education is still based on medical-preventive approaches, it is recommended **to integrate media literacy education that allows young people to critically evaluate the contents of the social networks**. It is therefore crucial to develop long-term school programmes, designed to promote progressive change in gender and sexuality attitudes. Collaborative tools, such as podcasts or content analysis, allow young people to express their opinions openly, and are a fundamental step for promoting respect for diversity.

06

ANTI-FEMINIST AND ANTI-LGBTIQ+ DISCOURSES AND THE MANOSPHERE

Many young people, especially **men**, find **anti-feminist and anti-LGBTIQ+ discourses on the internet**. The '**manosphere**', made up of online communities that **promote misogynistic discourses and hegemonic masculinity**, has permeated society, impacting the identity definitions of young men. In this context, YouTubers and TikTokers gain popularity by constructing narratives that present **men as victims of feminist movements**, fostering a perception of threat in the face of advances in equity and diversity.

The influence of these manosphere spaces not only **generates rejection of feminism and equality policies**, but also **produces polarisation** in the social and school environments. Some boys adopt critical and favourable positions towards diversity, while others feel attracted to confrontational discourses, resisting gender issues that they consider imposed.

This **feeling of saturation** is reinforced by influencers from the manosphere, who present the rights of women and LGBTIQ+ people as threats to male freedom.

This politicisation reflects the **intersection between the intimate and the political in the digital context**, where individual emotions intertwine with broad ideological discourses that produce anti-feminist gender knowledge. Topics such as feminism or equality are seen as exaggerated, while the **culture of male victimisation** is strengthened in 'safe' spaces for expressing conservative positions.

"When it's repeated over and over again, it becomes annoying. I already know that I always have to use protection [...] but they keep repeating it."

Jordi, 15 years-old, cisgender man, heterosexual

"Women are more protected, which is why Roma Gallardo and Naim Darrechi changed their names. Now they can't be condemned."

Bru, 17 years-old, cisgender man, heterosexual

Young people's **learning about gender relations, feminism and LGBTIQ+ struggles is fundamental** for equality and respect for diversity. It is crucial not only to study masculinity theoretically, but also **to address these aspects in educational settings**, generating critical materials and promoting affective-sexual education that acts as a counter-discourse. It is urgent to develop **media education programmes** that help young people to critically analyse the media content they consume, questioning anti-feminist and anti-LGBTIQ+ messages. The **promotion of egalitarian masculinities and spaces for dialogue** can counteract the influence of the manosphere, allowing boys and young men to reflect on gender and diversity and discuss social issues.

07

SEXTING AND SEXPREADING

Young people often interpret the terms sexting and sexpreading as synonyms, but the distinction between them is essential, so as not to confuse a **consensual sexual practice like sexting** with the **violation of privacy and gender violence that sexpreading represents**.

"Sexting is a digital exchange of content (generally images) of an affective-sexual nature; therefore it is, simply, a sexual practice (Flores, 2009)"
(EdPAC/CANDELA, 2020)

"We will talk about sexpreading when we want to refer to aggression and about sexting when we talk about the mentioned sexual practice"
(EdPAC/CANDELA, 2020).

The **consequences of sexpreading are serious and mainly affect women and girls**. In many cases, **the aggressors do not face consequences or social repercussions** for their actions, while **the victims tend to be the most judged and held responsible** for what happened, a heteropatriarchal attitude that reinforces patterns typical of gender violence.

In this sense, **boys and girls understand the practice of sexting and the aggression of sexpreading differently**. Boys, in general, **tend to give little importance** to the impact of sexpreading behaviour and often see it as **a 'joke' between friends**. This trivialisation is especially common in male spaces, such as WhatsApp groups where these types of photographs or stickers are shared and a culture of male complicity is encouraged, which, instead of condemning sexpreading, celebrates and normalises it.

On the contrary, **girls often adopt individual preventive measures**, such as not sharing photos with strangers or using applications with security options, for fear that their content or intimate images will be spread without consent.

Sexpreading must be understood as a form of digital sexual violence in which there is a **collective responsibility to intervene** to eradicate it. This intervention must **include prevention** and an approach that provides those attacked with **tools for self-defence and restoration of damage** once it has occurred.

It is essential **to incorporate** an open discussion about sexting and sexpreading **in educational contexts**. Educational proposals could take advantage of the media skills acquired autonomously by girls and young women and transfer them to **pedagogies of sexting and for the prevention of sexpreading**.

Differentiating sexting from sexpreading is essential to promote education that teaches young people to recognise their desires and limits, to negotiate consent in their sexual practices and to develop media skills that protect them in the digital world.

"(The sexpreading experience) affects you in the future and in the present as well. You go to school thinking, my friends have seen my body and I didn't want to show it, or... I have given my privacy to a person who has let me down. So I think this is hard."

Clara, 15 years-old, cisgender woman, heterosexual

"Obviously I would do it [(send photos with sexually explicit content] through WhatsApp because, I don't know if you know, but there is the tool that you only see it once, and WhatsApp doesn't let you download it or take a screenshot of the photo [...]. And if you try to make a screen recording, it comes out as a black screen, that is, you can't see anything, so if you send it like that it doesn't come out, so the person can only see it once."

Yes, if you have another device nearby, you can take a photo, but that would be overly complicated."
Aina, 15 years-old, cisgender woman, exploring her sexual orientation

"Yo creo que los colegios deberían tener un procedimiento, un procedimiento más dinámico para los problemas y deberían ser más rápidos, porque si no realmente se hace un desastre y se tarda (...) Y bueno... (suspira)"

Lucía, 15 años, mujer cisgénero, heterosexual

08

SOCIAL MEDIA AND MENTAL HEALTH OF ADOLESCENTS AND YOUNG PEOPLE

There are several factors that can contribute to the **harmful use of social networks** and **psychological distress** in adolescents and young people, such as **social pressure**, **sexual content**, and **algorithm design**.

Adolescents and young people may feel **strong pressure** to be present on social networks and maintain a specific image. They may also have a certain **need for acceptance**, which can affect their emotional wellbeing and influence their behaviours. Additionally, the **algorithms** of platforms like TikTok **are designed to engage**, displaying personalised content that encourages prolonged use of the platform. This excessive use can have negative consequences on the wellbeing of adolescents, affecting their self-esteem, generating bullying and causing physical and psychological symptoms.

Social comparison and **validation through metrics** such as followers and 'likes' can negatively affect their self-esteem, while **online harassment**, through offensive comments or the dissemination of private content without consent, can increase their anxiety and stress. **Intensive use** of social networks can also cause anxiety and lack of sleep.

"The TikTok algorithm is very addictive. It always shows me videos that interest me and I end up spending hours watching."
Camila, 17 years-old, Cisgender woman, heterosexual at the moment

"I try to control my mobile phone use during the day so as not to waste so much time."
Oriol, 16 years-old, cisgender man, heterosexual

To mitigate these possible effects, it is important for adolescents and young people to reflect on their media uses and experiences, something that, in many cases, they already do. However, in addition, it is necessary **to incorporate these reflections and discussions in formal educational contexts**, with the aim of carrying out a **joint reflection** that goes beyond moralizing and criminalizing perspectives. It is important to be able **to attend to the possible discomforts that media uses and practices can cause in adolescents and young people**, to make sense of them together and to be able to think of measures to avoid them. This could be done, for example, by helping those who need it to develop **time management strategies** and periodic digital detoxes, or by activating measures **to regulate the sexual content** they consume, with the aim of avoiding unrealistic expectations and negative gender roles. Moreover, **algorithms should be redesigned** to promote the healthy use of social networks and provide families with practical tools to implement **respectful parental control**.

Finally, **media literacy** should be incorporated into the school curriculum, so that adolescents and young people can critically analyse online content and make informed decisions about their participation in social networks. **'Digital education'**, should be promoted as it encourages an aware and balanced use of social networks, promoting the protection of the mental and emotional health of adolescents and young people in an increasingly digitalised environment.

09

FICTION AND ANTI-HEGEMONIC MEDIA REPRESENTATIONS

Fiction aimed at the adolescent audience, such as film sagas or teen series starring adolescent and young characters, is usually among the favourite media content for this audience, and it plays a very important role in their socialisation process.

Furthermore, these media products offer their audiences **aspirational models, that is, models of attraction and identification**, which, unfortunately, generally **perpetuate stereotypical representations of gender and sexualities**, through **heteropatriarchal and heteronormative patterns**.

"Teen series "represent the prototype of serialised fiction preferred by the adolescent audience, since they develop two types of social and socialising functions in this audience: sharing with the peer group, through the conversations that are generated from viewing youth serialised fiction, and identification with the age group, possible thanks to the situations and characters represented in it."
(Fedele, 2021).

"The first time people kind of have it very idealised. I include myself because I have it super, super, super idealised. But it's obviously not going to be perfect, like the movies where, well, the penetration, then they lie in bed, talk and fall asleep. It's not going to happen like that."

Aina, 15 years-old, cisgender woman, exploring her sexual orientation

"[On] Glee, a girl was very straight, but she was actually in the closet and then she was in love with her best friend. It shocked me because I thought: 'Wow, the same thing is happening to me'. And then I also got to see how that relationship evolved. And then I said to myself, 'Well, that means it's not that bad'. I think that this influence of the series made me free myself a little from the fear of showing my sexuality."

Paula, 15 years-old, cisgender woman, lesbian

Some **recent shows**, however, challenge classic patterns and **break traditional stereotypes**. This is the case of the youth series ***Euphoria***, which includes a protagonist called Jules, who is a **transsexual teenager**, a complex character with plots that transcend her gender identity. Or ***The 100***, which has among its protagonists three female characters – Clarke, Octavia and Raven – who embody **new groundbreaking adolescent stereotypes**: the **leader**, the **warrior** and the **geek**, respectively. Or, finally, the teen series ***Sex Education***, ***Elite*** and ***13 Reasons Why***, whose female protagonists Maeve, Marina and Hannah embody the stereotype of the **troubled rebel girl**, while the male protagonists Otis, Samuel and Clay represent the **boy-next-door**.

"[Clarke, Octavia and Raven] bring together and integrate throughout their narrative arcs characteristics of strength, action and leadership traditionally associated with the masculine and, at the same time, emotionality, care and family love, generally associated with the feminine"
(Fedele, Masanet y Carnicé, 2023)

However, **the new models do not end up being entirely positive.**

That of Jules in *Euphoria*, for example, is an **'imperfect' representation**, since the character has almost no voice of her own and her gender expression is situated in a cisnormative logic. In *The 100*, a series set in a post-apocalyptic future, these strong and independent young women go over to the 'dark side', commit atrocities and become **'monster women'**.

Although the three end up redeeming themselves, also thanks to an innovative narrative structure that is closer to the **heroine's journey**, a feminist model proposed by Maureen Murdock, than to the classic hero's journey, the apocalyptic genre itself makes the creation of a new world led by women impossible.

Finally, in *Sex Education*, *Elite* and *13 Reasons why* **the inversion of gender stereotypes** in the protagonist couples **leads to the failure of the love model** based on the argument of **redemptive love** (as in *Beauty and the Beast*). Although traditionally in this love model, a good and submissive girl manages to save her monstrous and violent lover through her love, in the aforementioned teen series, the three male protagonists, who integrate typically feminine characteristics, fail to save their loved ones, who integrate typically masculine characteristics, from themselves. Moreover, in the case of Marina and Hannah, they are both dead girls without their own voice (embodying the archetype of the **dead-but-not-gone girl**), since their stories are constructed through the storytelling of others.

10

THE TRANSGELIT EDUCATIONAL KIT

The TRANSGELIT project has created an **EDUCATIONAL KIT** that is aimed at educational agents from formal and non-formal environments, to work on **affective-sexual education** with adolescents and young people from 14 years old. It contains **audiovisual and/or educational resources and materials** to reflect and promote **inclusive and egalitarian gender identities**, through active participation in a reflective, creative and audiovisual production process. The KIT aims to serve as **support and self-learning material** for educational agents who work with adolescents and young people.

The KIT includes **6 activities** of different durations, which together add up to 11 hours:

- Activity 1. **X-rays of sexualities and educational references**: the objective of this activity is to analyse the conceptions and knowledge that the participants have about sexualities, as well as perceived risks and dangers, pleasures and associated emotions, through the use of active learning methodologies based on trust and freedom of expression, with the purpose of reflecting on the construction of their imaginary and their educational and sexual references.

- Activity 2. **Myths and stereotypes around sexualities and affective-sexual relationships**: this activity aims to analyse and reflect on the vision that adolescents and young people have about socially accepted myths and stereotypes, through participatory dynamics.
- Activity 3. **Myths and stereotypes in the media**: this activity aims to analyse the treatment that sexual and gender stereotypes receive in audiovisual media by viewing fragments of fiction series to generate critical attitudes and break pre-established myths.
- Activity 4. **Proposing counter-stereotypes: breaking myths and stereotypes**: this activity aims to make proposals for counter-stereotypes and alternative stories that break the stereotypes and myths around sexualities and gender, through active classroom methodologies as instruments for reflection and learning.
- Activity 5. **Creation of an audiovisual piece**: this activity consists of creating an audiovisual piece on a topic related to gender and sexualities, with the objectives of generating collaborative learning environments, delving into aspects related to sexualities and gender and discussing the audiovisual creations made by participants.
- Activity 6. **Closing and reflections**: this is designed to reflectively recover all the activities carried out and reflect on what has been learned, resolve possible conflicts that arose while doing the activities and think together about activities to be carried out in the future.

The activities can be done separately or together; they have been developed with **active learning methodologies** based on trust and freedom of practical expression, and have several **participatory actions**, such as games, debates, oral presentations, research and the creation of short audiovisual products. The KIT also has a series of recommendations to be able to apply all these activities in formal educational contexts and a glossary of key concepts about gender and sexualities that serve as support and self-training for educational agents.

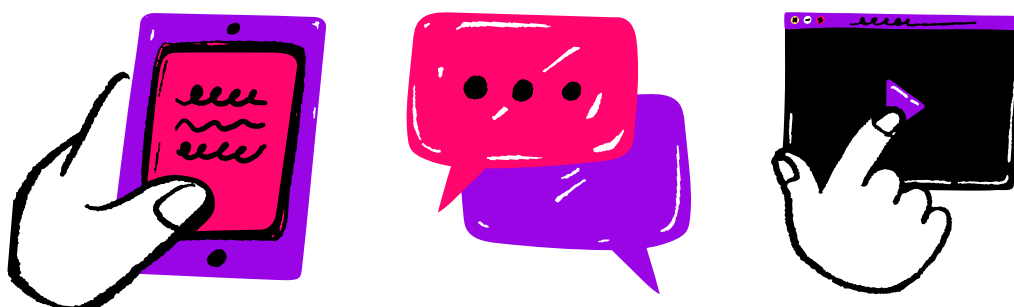


TRANSGELIT's Educational Kit in [Spanish](#) and [English](#).

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CONCLUSIONS

- Adolescents and young people learn about gender and sexualities mainly through self-learning in the media and co-learning among peers, with the role of the school and family being secondary. New educational strategies and tools are needed, which include topics of interest, such as different sexual practices, the treatment of the affective and emotional aspect and the creation of safe and trustworthy spaces, peer counselling and transmedia literacy in formal educational environments. Moreover, social policies and tools for supporting families and young people in their socialisation process outside formal environments are also necessary, including the treatment of new masculinities.
- Introducing media literacy, or even better, transmedia literacy, in formal education is essential to be able to accompany adolescents and young people in their critical exploration of media content, including pornography, as well as in understanding the functioning of the media, including the design of algorithms and 'media bubbles'.
- Various factors such as social pressure, sexual content and the design of algorithms can contribute to the harmful use of social networks and psychological distress in adolescents and young people. To mitigate these effects, several elements are necessary: educational strategies that bring together adolescents, reflection on media uses and the incorporation of (trans)media literacy in formal education.
- Although in recent audiovisual shows there have been efforts to go beyond traditional hegemonic and stereotypical representations of gender and sexualities, there is still some way to go. The industry should be offered practical tools to create more inclusive and diverse stories and characters.
- The TRANSGELIT educational KIT is presented as an instrument for working on issues related to gender and sexualities with adolescents and young people through active learning methodologies based on trust and freedom of practical expression. These methodologies have several participatory actions, such as games, debates, oral presentations, research and creation of short audiovisual products.



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TO GO DEEPER

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