

# Serial female fanatics. YouTube, participatory culture and TV series: A comparative gender study

Fanálicas en serie. YouTube, cultura participativa y series de televisión: estudio comparativo de género

Fãs em série. YouTube, a cultura participativa e séries de televisão: Estudo comparativo de gênero

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## ABSTRACT

The aim is to establish whether women are more involved than men in uploading videos related to television fictional programs. To that end, we analyzed the number of videos uploaded by men or women and the kind of narrative content shared by each gender. The methodology applied was a quantitative analysis, based on a selection of videos from YouTube regarding the 21 series premiered in 2013 in Spanish networks. The research suggests interesting results, mainly that men upload more videos than women do, and that they have more visits and reviews. However, the videos uploaded by women are more creative and more richly elaborated.

**Keywords:** Media convergence, participatory culture, TV series, gender, transmedia narrations, fanmade, YouTube.

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## RESUMEN

*El propósito es conocer si las mujeres son más activas que los hombres subiendo a YouTube videos relacionados con la ficción. Observamos qué videos generan más visualizaciones, y las diferencias entre los contenidos subidos en función del género. Metodológicamente, se trata de un análisis cuantitativo basado en una selección de los videos de YouTube relativos a las 21 series estrenadas en 2013 en las cadenas españolas. El estudio exploratorio permite concluir que los videos subidos por hombres son ligeramente superiores a los subidos por mujeres, y alcanzan más relevancia y visualizaciones. Sin embargo, ellas superan a los hombres en la creación de contenidos elaborados e inéditos (fanmade).*

**Palabras clave:** Convergencia mediática, cultura participativa, series de televisión, género; narraciones transmedia, YouTube, fanmade.

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## RESUMO

O objetivo é saber se as mulheres são mais ativas que os homens subindo vídeos ao YouTube relacionados à ficção. Observamos quais vídeos geram mais vistas, e as diferenças de conteúdo subido em função do gênero. Metodologicamente, é uma análise quantitativa com base a uma seleção de vídeos do YouTube relacionados a 21 séries estreadas em 2013 nas cadeias espanholas. O estudo exploratório permite concluir que os vídeos subidos pelos homens são ligeiramente superiores aos subidos por mulheres, e conseguem maior relevância e mais visualizações. No entanto, elas superam os homens na criação de conteúdo elaborado e inédito (fanmade).

**Palavras-chave:** Convergência das mídias, cultura participativa, séries de televisão, homens e mulheres, narrativas transmídia, YouTube, fanmade.

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•How to cite:

Hidalgo-Marí, T. y Sánchez-Olmos, C. (2016). Fanáticas en serie. YouTube, cultura participativa y series de televisión: estudio comparativo de género. *Cuadernos.info*, (38), 149-164. doi: 10.7764/cdi.38.733

## INTRODUCTION

The coexistence of television and digital platforms derived from the advancement of information and communication technologies, is generating new communication paradigms, a new posmedia phase in which the relations of the audience with the media in general, and television in particular, are changing: fragmentation is increasing and mediators different to the traditional are involved.

In a multimedia communicative context, multiscreen, delocalized and de-temporized, a fragmented, demanding, rigorous and, above all, active audience has emerged, with voice and vote, able to detect, analyze, criticize and also contribute –as if it were the best influencer in the world– to the virtual promotion of television products.

This media convergence is defined as “the flow of content across multiple media platforms, cooperation between multiple media industries and the migratory behavior of media audiences, willing to go almost anywhere in search of the desired type of entertainment experiences” (Jenkins, 2008, p. 14). Following Jenkins’ theses, the concept of media convergence not only refers to the interconnection between traditional media and new technology platforms, but also corresponds to a process of cultural transformation that has direct consequences on the uses of communication media. Thus, media convergence, mainly promoted by the digitization of the media, raises new possibilities of participation and multidirectional communication, and a participatory culture is derived from it, whose protagonists are virtual communities of users of digital media. In the words of the author: “The convergence represents a cultural change as it encourages consumers to seek new information and make connections among dispersed media content” (2008, p. 15).

The figure of the receiver has changed dramatically, far from the traditional linear models of communication. The ‘functionalist theory’ (Lasswell, 1948; McLuhan, 1964; Wright, 1960, among others) already spoke of persuasion as the goal of the communicative paradigm, able to wake up in the receiver that anxiety caused by the message, derived from it, away from the traditional paradigms of linear communication. But it was Wiener (1958), coinciding with the origins of cybernetics, who started talking

about feedback in the communication process as the receiver’s response to that persuasive stimulus. In a networked context in which the receiver has a voice and is able to intervene as an active subject of the message, the figure of the *prosumer*, a consumer who is also part of the production process the message, is recovered. The term, coined by Toffler in *The Third Wave* (2007 [1980]), following the suggestions of McLuhan and Nevitt (1972), and framed in studies of postindustrial society, suggests that in a mass market characterized by standardization (Horkheimer & Adorno, 1969), the survival strategy lies in involving the consumer in the design and creation of products through a “mass customization” (Davis, 1987).

The convergence between television and Web 2.0 therefore originates new relationships with the user/viewer, characterized by a “feedback between the production process and the receiving process, which are radically changing the paradigms of textuality and interpretation” (Lacalle, 2011, p. 87). In that vein, the work presented here is part of a wider investigation whose main objective is to examine the participation of communities of users of social networks through their contribution to fiction contents. We show the participation in the development of audiovisual content disseminated on the social network YouTube from a comparative perspective between genders, which aims to analyze the differences between men and women in contributing, by generating videos and materials uploaded to YouTube, the promotion of new transmedia narratives, new audiovisual texts around the fiction.

## THEORETICAL FRAMEWORK: TRANSMEDIA NARRATIVES AND 2.0 FICTION

Media convergence, as a trigger for new communication models, contributes to the generation of new texts and contents that cross through digital platforms, creating a specific corpus of media products. In particular, speaking of relations between fiction and digital media, it can be argued that the existence of audiovisual contents and texts that flow into existing platforms is growing and that these contents arise, in many cases, of the virtual communities of users. The uses of media change and the users implement a

participatory culture, revolutionizing the traditional paradigm of communication and actively involving themselves in the development and dissemination of new media content around fiction.

As Scolari (2009) explains in his descriptive analysis of the structure of multiplatform texts, the concept of transmedia storytelling (citing Jenkins, 2009), in an essential level, would be defined as stories told through different media. For Scolari, nowadays the concept has evolved and texts tend to flow across multiple platforms, so that the transmediality not only affects the text, but also includes changes in production and consumption.

Transmedia storytelling is a narrative that includes a series of stories expressed through different media. This narrative articulates an expression (TV serials, comics, video games, etc.) with a hierarchy of values that act as the content of the fictional world. These values are expressed in all the different texts that integrate the space of a certain transmedia storytelling experience. (Scolari, 2009, p. 600)

The theme around which this study revolves goes beyond transmedia storytelling in general and aims to deepen in the capacity of the prosumer to generate audiovisual contents and share them on the Internet, contributing to the generation of more and more content around the fiction. In this sense, it is a process of “transformation of the product” and, in turn, “transformation of consumption,” following Scolari’s statements. “Participatory culture” (Jenkins, 2008) encourages placing audiovisual content around fiction on the web, and that placement, which is the focus of this work, raises a whole tissue of new texts that confirm the existence of transmedia narratives, this time generated by communities of users. Users—according to Jenkins (2009), speaking of this new media convergence—“become hunters and collectors, gathering information from multiple sources to form a new synthesis” (p. 46).

When we talk about the transmedia narratives that shape the wide range of fiction transmedia storytelling, what matters is the content that accompanies audiovisual fiction, created by the user. This is why it is more consistent to speak of “transmedia engagement” (Evans, 2011; Lacalle, 2013, p. 174), since this concept includes relations with the program viewers through the various web resources.

We cannot overlook the fact that television fiction goes beyond the limits of television itself and nurtures on a multimedia and multiscreen conglomerate, thanks to technological developments and the generational predisposition of the users of the resources that the Internet makes available. In this sense, the receiver is no longer content with being a mere spectator, but wants to be part of the process, thus contributing to the feedback transmedia of the communication process (Gabelas, 2005; Guarínós, 2009, Lacalle, 2011).

Therefore, we find ourselves with a digital space in which television fiction “is revitalized through the many resources available on the web” (Lacalle 2013, p. 174), although this new configuration of the digital consumption space “does not lie that much in its functional capacity as in the media representation of the objectives of their institutions or companies (Victoria & Arjona, 2009, p. 70). But we should also note the opposite process, in which Internet feeds of audiovisual television narratives—in this case, fiction itself—, thus completing the flow of transmedia narratives (Jenkins, 2006).

## YOUTUBE

The social vocation of the Internet and new digital media are breaking the resonance effect of television on the Internet (Lacalle, 2011), to give rise to a new feedback phenomena on which the Internet in general, and social resources in particular, become new hubs of creation of narrative content. At this point, the figure of the prosumer sets aside the exclusivity of the television product to give rise to its own reaction, the most necessary element to consider as an active component in the encoding/decoding of the message:

From a semiotic perspective, we could say that Web 2.0 “de-massifies” the model of Information Theory, after its anthropomorphization, conducted by Jakobson in 1960. The functions attributed by Jakobson to the model of Shannon and Weaver help us understand the enormous impact of Web 2.0, by integrating into the structure the user’s reaction (who has become receiver of the communication from Jakobson’s formulation). (Lacalle, 2011, p. 88).

In this communication maelstrom, Web 2.0 “embodies the ideal of feedback and transforms monologues into dialogues, by incorporating the feedback of the receiver on the process of mass communication” (Lacalle, 2010, p. 65). The user, viewer or receiver of television content can configure and organize their own television consumption through new platforms and has also the ability to “design its own programming schedule and experiencing its new role as producer-distributor of its own Internet content” (Rosique, 2009, p. 147). This has two results: the revolution of social media –in which the user’s activity has a primary role– and the transformation of the Internet into a core business by the big television holdings (Guerrero, 2011, p. 100). However, there are studies that demonstrate “a divorce between institutional transmediality and user-generated content” on social networks (Tur-Viñes & Rodríguez, 2015, p. 126).

The discourse of Internet users increases television consumption by remotely spreading comments on TV shows between friends, family and strangers (Deloitte, 2012). Extrapolating this statement to YouTube means that the contribution to the network by uploading videos related to television fiction contributes to their promotion and improves their distribution, insofar as these videos remind, reinforce or even expand the narrative universe, creating a community of users not only affiliated but often actively engaged in that universe, which influence other viewers and Internet users (Hidalgo-Marí & Sánchez-Olmos, 2015, p. 234). In addition, we cannot ignore that the user’s response and contribution to fiction through audiovisual contents represents a factor of social empowerment (Borrelli, 2008, p. 15) for a viewer traditionally relegated to the role of mere recipient.

The interactive web represents the current phase of the constant evolutionary process of the network, characterized by the attention devoted to the social (Cason, 2007, p. 237). The community nature of the network allows all types of communication exchanges and provides the ideal environment in which foreshadow socio-cultural configurations based on synergy, as the “collective intelligence” (Lévy, 1997). The network becomes the scenario where the user negotiates its own identity (Cheung, 2000, p. 44).

In this sense, YouTube is an interesting object of study because of the diversity of the content it offers. Jenkins (2006) believes that YouTube allows users to represent identities, share contents and express opinions in the context of a participatory culture. The content platform has more than one billion users. The number of viewing hours per month on YouTube increases 50% year after year. People upload to this platform 300 hours of video per minute (YouTube, 2015). Sharing videos and photos has become one of the most important interactive experiences on the network, since 54% of the population uploads videos and photos, and 47% share them (Pew Research Center’s Internet Project, 2013). In Spain, according to the Interactive Advertising Bureau (IAB, 2015), YouTube is the most popular social network. Its penetration in the population is 66%, making it the second largest social network behind Facebook, which reaches 96%. Finally, YouTube is the second network, behind Facebook, used more often, with an average of 3.5 hours a week.

Research on YouTube and gender is still incipient. A content analysis on YouTube video blogs (vlogs) showed that women upload less posts to YouTube vlogs, although they are more active when interacting with other vlogs (Molyneaux, O’Donnell, Gibson & Singer, 2008). On the other hand, other research has criticized the underrepresentation of women on YouTube. In 2012, only nine of the 50 channels with more subscribers belonged to women and only one female channel was among the top ten (Wotanis & McMillan, 2014). Finally, exploratory studies conclude that despite women are the majority of series viewers, above men, the latter record more activity on YouTube regarding such series (Sánchez-Olmos & Hidalgo-Marí, 2016).

In July 2015, the Internet video audience in Spain surpassed the 23,141,000 million viewers, of which 19,358 million video viewings correspond to YouTube, according to comScore<sup>1</sup>. The examination of the profile of the YouTube audience segmented by gender leads to the conclusion that 51% is made up of men, while 49% are women. These data indicate that the video audience is balanced between men and women. The aim of this study was to determine whether this balance occurs when uploading content on YouTube related to Spanish fiction series. YouTube is not another media that extends the offer in the audiovisual landscape, but

a platform that acts as a mechanism that coordinates the collective creativity as meaning generator, and the discourses and ideologies disseminated by the fiction industry. This fact justifies the analysis of the contents uploaded to YouTube by an audience that feedbacks and gives new meaning to the fiction content of television. Otherwise, as indicated by Burgess and Green (2009, p. 37), “without a sense of how people use media in their everyday lives, any discussion of YouTube’s cultural or social impact is likely to be based on a series of fundamental misunderstandings”. For this reason, this research focused on the content uploaded to YouTube, with special emphasis on a gender comparative perspective.

### INVESTIGATION DESIGN

In the field of narrative transmediality, Scolari (2009, 2014) studies stand out, although many authors have analyzed this narrative phenomenon (Guerrero, 2012; Rodríguez, 2012; Rojas, 2013; Scolari, Jiménez & Guerrero, 2012; Tognazzi, 2012), both in fiction and outside it. The state of affairs regarding transmediality and feedback studies mainly covers issues related to audiences on the Internet, although recently research results have appeared that focus their interest on the productive activity of users on social networks and the Internet (Lacalle, 2011; 2013).

This work provides an innovative character to these fields of knowledge insofar as it analyzes the role of the receiving audience –who are also Internet and social networks users– with the transmedia character of their unpublished contributions<sup>2</sup>. In addition, the research design takes on a new original dimension since it is presented as a comparative gender study, in order to dig a little deeper into the content creation process from that perspective. Studies on the social construction of women has been a recurring theme from the eighties, at which time it was established that television discourse play a fundamental role in the representation and transmission of social roles (Antezana Barrios, 2011; Gerbner 1998; Gerbner, Ross & Zigler, 1980; Glascock, 2001; Lauzen, Dozier & Horan, 2008). Many studies have reflected on the social construction of women through television, although very few have focused on the role of women as a subject

capable of generating content that expands the fictional universe of the television series. This represents a plus for this work, which aims to provide a new vision of comparative gender studies on usability and the participation of Internet and social networks users.

### OBJECTIVES AND HYPOTHESES

This study is intended to describe, analyze and assess the traffic generated on YouTube around the Spanish television series from a comparative point of view between women and men, in order to establish the fundamental differences between the activity of some and others, as well as to detect differences in the type of content and textual genre that characterizes the contents uploaded into the social network. In addition, it intends to examine the relationship between the degree of activity of women and men and the traffic generated by these videos depending on the gender of who uploads the audiovisual content. The objectives of this work and its research questions are:

- **Objective 1:** To know the transmedia activity provided by the female users to the Spanish television fiction by contributing to the social network YouTube and describing it compared to male contribution.
  - Q1: Who are more active in uploading audiovisual content on YouTube related to the series: men or women?
  - Q2: Which get more relevance on YouTube, women or men’s videos?
  - Q3: Who are more creative when uploading unpublished content to YouTube related to series: men or women?
- **Objective 2:** Relate the gender of who uploads the contents to the web traffic generated around it.
  - Q1: Do the videos uploaded by men get more viewings than the ones uploaded by women?
  - Q2: Which is the contribution of videos of women and men, in terms of content, according to the series?

- **Objective 3:** Approaching to the kind of narrative content that characterizes transmedia contributions of men and women, and learning the fundamental differences their contributions.
- Q 1: What types of narrative contents (humorous, sexual, dramatic or romantic) have been uploaded to YouTube by gender of the owners of the channels?

#### METHODOLOGY

The sample is 21 series premiered on Spanish television during 2013 in Spain. The quantitative analysis sample emerges from table 1

The methodology for collecting the sample is based on the selection of short videos on YouTube (less than 4 minutes depending on the filtering possibilities offered by the social network) relating to Spanish series premiered in 2013, a total of 21 series of channels with national coverage. All series were subjected to searches during the same time (one week), and by applying the filter we intended to discard complete chapters or large sequences or scenes, irrelevant in terms of transmediality, since they are expanded access to the series (Askwith, 2007, pp. 56-57). This effective search is done by writing the full name of the series between quotation marks, discarding those results that do not refer to the series, but to other content tagged with the same item.

Table 1. Spanish series broadcasted in 2013

Title	Network	Premiere year	2013 season	Share (*) (average 2013)	Viewers (average 2013)
<i>Cuéntame cómo pasó</i>	TVE1	2001	14 <sup>a</sup>	20.49%	4,101,750
<i>Gran Reserva</i>	TVE1	2010 (ended)	3 <sup>a</sup>	13.46%	2,771,375
<i>Gran Reserva. El origen</i>	TVE1	2013 (ended)	1 <sup>a</sup>	7.53%	881,744
<i>Isabel</i>	TVE1	2012	2 <sup>a</sup>	16.80%	3,350,692
<i>Águila roja</i>	TVE1	2009	5 <sup>a</sup>	23.38%	4,469,333
<i>Amar es para siempre</i>	A3	2013	1 <sup>a</sup> -2 <sup>a</sup>	13.62%	1,686,609
<i>El barco</i>	A3	2011 (ended)	3 <sup>a</sup>	12.60%	2,264,333
<i>El secreto de Puente Viejo</i>	A3	2011	2 <sup>a</sup> -3 <sup>a</sup>	17.32%	1,959,011
<i>Fenómenos</i>	A3	2012 (ended)	1 <sup>a</sup>	12.74%	2,339,111
<i>Con el culo al aire</i>	A3	2012	2 <sup>a</sup>	17.02%	3,039,231
<i>Bandolera</i>	A3	2011 (ended)	2 <sup>a</sup>	12.83%	1,681,000
<i>Luna, el misterio de Calenda</i>	A3	2012 (ended)	2 <sup>a</sup>	12.87%	2,288,143
<i>Gran Hotel</i>	A3	2011 (ended)	3 <sup>a</sup>	13.98%	2,636,952
<i>Vive cantando</i>	A3	2013	1 <sup>a</sup>	15.19%	2,614,643
<i>El tiempo entre costuras</i>	A3	2013 (ended)	1 <sup>a</sup>	25.27%	4,828,556
<i>Aída</i>	T5	2005	10 <sup>a</sup>	14.41%	2,690,833
<i>La que se avecina</i>	T5	2007	6 <sup>a</sup> -7 <sup>a</sup>	21.79%	4,181,000
<i>Frágiles</i>	T5	2012 (ended)	2 <sup>a</sup>	10.03%	1,278,625
<i>Familia</i>	T5	2013 (ended)	1 <sup>a</sup>	11.93%	2,121,375
<i>Tierra de lobos</i>	T5	2010	3 <sup>a</sup>	12.40%	2,078,846
<i>El don de Alba</i>	T5	2013 (ended)	1 <sup>a</sup>	8.94%	1,571,917

(\*) Data regarding share and viewers are from own elaboration from the information of Formulativ.com

Source: Own elaboration from IMDb (Internet Movie Database) and Fórmula TV.

Data collection has three different samples, based on the following criteria: the first one, categorized as Absolute Ranking (RA), collects the top ten videos that YouTube offers after applying the filters. Second, whenever the RA has not provided five non-official amateur videos (fanmade), the search is extended beyond the ten initial positions to obtain them (RB); and, thirdly, if RA and RB do not provide five non-official amateur videos (fanmade), unpublished, the search is extended until five records with these categories (RD) appear.

The reason why we consider these three criteria is the need to obtain a sufficiently representative sample. In this study we only have considered those videos that identify the gender of the person who uploads it. Therefore, all videos are *unofficial*, as official videos uploaded by the networks or the producers of the series have no gender assignment. The gender identification of the videos of the sample was made considering the “user” name of the channel hosting the video. The starting point was to consider that the female and male owners of Gmail accounts identify with their gender role. YouTube channels are associated with a Gmail account whose opening has the following options regarding gender: man, woman and others. This field is required to open a Gmail account, but it does not mean that the selected option matches to the gender role. Therefore, and aware that this approach does not offer a full guarantee, it is considered a starting point to explore the phenomenon from a comparative gender perspective. In any case, there is evidence that may shed light on the gender identification of the channel: the information provided in the channel, how the person identifies itself, how other people address to him or her in the comments.

Table 2: Descriptive data

	RA	RB	RD	Total by gender
Women	21 (32%)	10 (50%)	25 (61%)	56 (44%)
Men	45 (68%)	10 (50%)	16 (39%)	71 (56%)
Total by ranking	66 (100%)	20 (100%)	41 (100%)	127 (100%)

Source: Own elaboration.

In addition, we made a special emphasis in collecting amateur and unpublished material, created by users, since those really demonstrate the contribution of users to the expansion of fiction. This exclusivity sought in data collection means, ultimately, working with truly transmedia contents, which provide innovative narrative developments, in the form of interstitial microstories, parallel stories, peripheral stories (Scolari, 2009).

## RESULTS

Following the application of the methodology, we obtained the data presented in table 2, which answers the first question:

- Q1: Who are more active in uploading audiovisual content on YouTube related to the series: men or women?

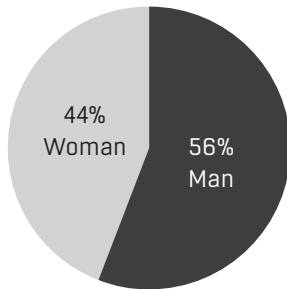
The application of the methodology to the collection of the sample resulted in 315 videos, 127 of which can be categorized by gender. Of this final sample of 127 videos, 44% were uploaded by women (56 videos) compared to 56% of the total uploaded by men (71 videos), as shown in table 2 and figure 1. Therefore, we can conclude that the activity of men on YouTube is greater than that of women. However, the difference is not extreme, as there is only 12% more content attributed to men compared to those attributed to women.

The above data correspond to an overall analysis of the collected sample. Now we delve into the differences according to the collection ranking.

- Q2: Which get more relevance on YouTube, women or men's videos?

Figure 1: Gender distribution of the videos uploaded to YouTube

**Género de quién ha subido el vídeo**



Source: Own elaboration.

Considering the absolute ranking (RA) –i.e., those videos initially collected after the application of filters discussed in the methodology (figure 2)–, there is a greater difference between the videos uploaded by men and those corresponding to women. In terms of relevance<sup>3</sup>, of the 66 cases with gender ascription, 21 have been uploaded by women and 45, by men. In relative terms (figure 3), men contribute 63.4% compared to 37.5% for women. This difference of 26% allows to say that, in relative terms, the contribution of content related to fiction is not only more abundant among men, but also gets more relevance. We must bear in mind that, after applying the filters, the results are sorted according to the YouTube criterion of relevance.

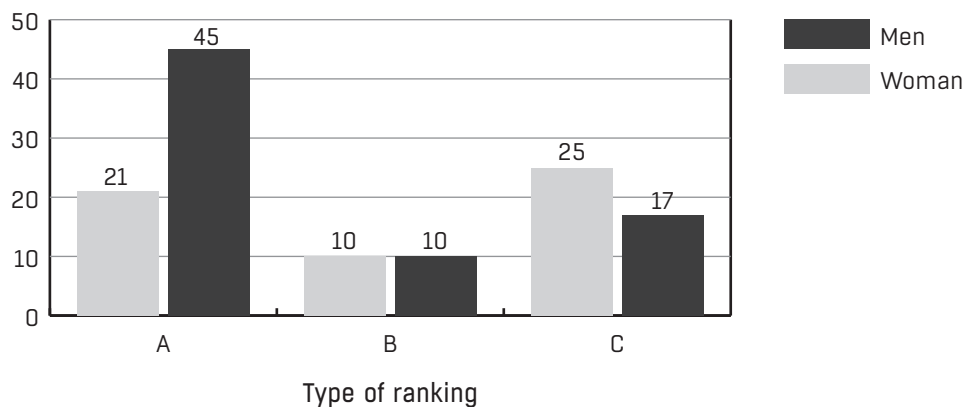
We now examine the third research question of objective 1:

- Q3: Who are more creative when uploading unpublished content to YouTube related to series: men or women?

When analyzing ranking B (RB), in which we searched for fanmade resources until completing five records, we observe that there are only 20 new cases with gender ascription, from which 50% are of men and 50%, of women (figure 2). These absolute data indicate that, despite the absolute differences between men and women, amateur contribution is balanced when uploading videos to YouTube to expand television fiction. However, in relative terms (figure 3) the percentages are 17.9% for women versus 14.1% for men, which means that women outnumber men in providing fanmade content.

Thirdly, the data from the third ranking (RD), which intended to broaden the sample search to obtain a sufficient analysis sample of unpublished contents, presented 41 new cases with gender identification, of which 25 have been contributed by women and 16, by men (figure 2). In relative terms (figure 3), these data means a 44.6% of women uploading videos characterized by the intervention and creativity of the person and a 22.5% of men. This relative information portends the possibility that the contribution with unpublished material to the narratives of fiction of women is 22% higher than that of men and, therefore, gives clues about their interest of uploading videos that contribute with something new to fiction.

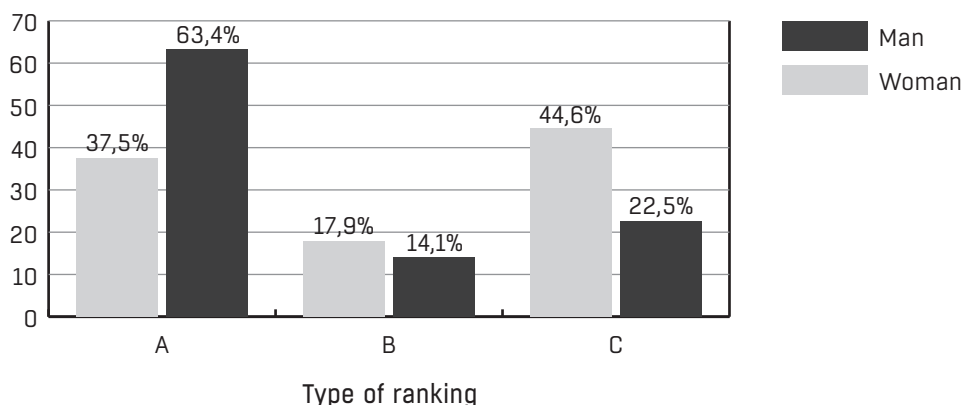
Figure 2: Gender comparison of who uploads the videos by ranking



Source: Own elaboration.



Figure 3: Percentage of who uploads the video by ranking



Source: Own elaboration.

These data, analyzed on a global basis, indicate that, while in absolute terms the contribution of men to the transmediality of fiction on YouTube is greater, it seems that women spend more effort to the creation of unpublished or new content, previously unseen on television or other support. These videos show the fanmade production and allow to affirm the interest of women to create new content, not seen previously, in an effort to by provide new micro-narrations to the fiction.

The second objective is to relate the gender of who uploads the contents with web traffic, in order to open the possibility of establishing a comparison by gender. To do this, we answer the following question:

- Q1: Do the videos uploaded by men get more viewings than the ones uploaded by women?

Table 3 shows the relationship between the gender of who uploaded the video with the average of visualizations it has generated. Of the 127 videos that form the sample, men get more visualizations: 41.559 vs. 30.147 viewings that women get in average.

Table 3: Number of visualizations by gender

	Gender	Number of videos	Media	Standard deviation
Number of visualizations	Women	56	30.146,95	70.951,12
	Men	71	41.559,00	115.733,78
	Total	127		

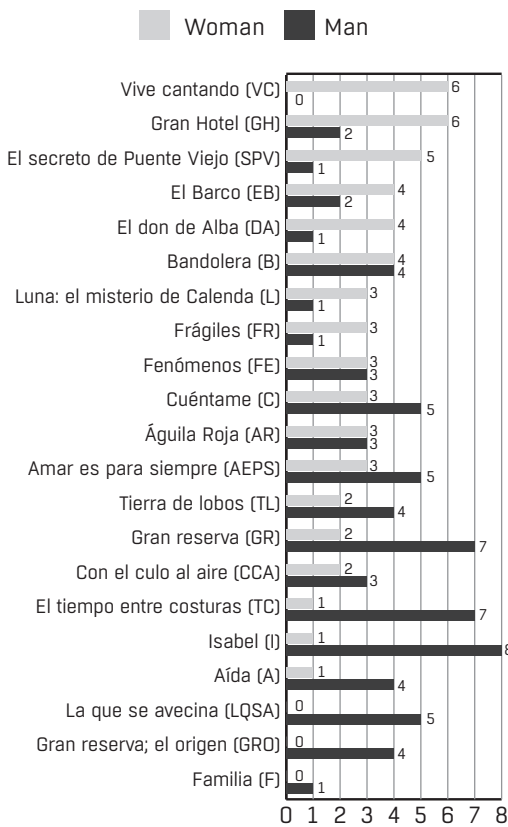
Fuente: Elaboración propia.

Since it is not feasible to assume normality or homogeneity of variances, the study used the non-parametric Mann-Whitney U test. This test contrasts if the medians of the number of displays are the same for men and women or, on the contrary, they are different. This way, it can be shown that the results obtained are not of random cause, but can be extrapolated to the entire population. Since we obtained a p-value (asymptotic significance) of 0.149 > 0.05 non-significant, it was not possible to determine, in statistical terms, that the videos uploaded by women have more views than those of men and vice versa.

- Q2: Which is the contribution of videos of women and men, in terms of content, according to the series?

Figure 4 reflects the relationship between the gender of who uploads the videos according to the series for the sample presented in this research. There are fictions whose interaction is primarily male, for example, *Isabel* (8 videos uploaded vs. one of a woman), *Gran Reserva*

Figure 4: Gender of who uploads the video vs. series



Fuente: Elaboración propia.

(7 to 2), *El Tiempo entre Costuras* (7 to 1) or *La que se acerca* (6-0). Regarding female contribution, highlights the series *Vive Cantando* (6 videos uploaded by women compared to none uploaded by men) and *Gran Hotel* (6 to 2). There are series that are even, as *Fenómenos*, *Bandolera*, or *Águila Roja*. After calculating Fisher's

exact test for each of the categories separately, the only significant category is the series VC (*Vive Cantando*). Therefore, it can be said that women are characterized mainly by uploading videos regarding VC content.

The third objective seeks the approximation to the kind of narrative content that characterizes transmedia contributions of men and women, to establish the fundamental differences between them. The question associated with the objective question what types of narrative contents (humorous, sexual, dramatic or romantic) are uploaded to the network by each gender. The results are as follows.

As it can be seen in the table, men uploaded 22 videos of dramatic content (73.3%), while women uploaded 8 (26.7%). Regarding humorous content, men uploaded 12 videos (70.6%), while women uploaded 5 (29.4%). On the other hand, men uploaded 3 videos of romantic content (17.6%), while women uploaded 14 (82.4%). Finally, men uploaded 3 videos of sexual content (75%), while women only uploaded 1 (25%).

The analysis indicates (figure 5) that videos of dramatic, humorous or sexual content are uploaded mostly by men, while romantic content correspond mainly to women. We then calculated the Chi-square test for table 4, in order to determine if there is association between the gender of who uploaded the video and the predominant content of the scenes. For these data does, Chi-square test is non-applicable, because there is more than 20% (25.0%) of squares with an expected frequency of less than 5. Therefore, the descriptive data of figure 5 cannot be extrapolated to the entire population. If we reduce and group the data into two categories this variable, which picks up the narrative content of the images, we obtain the results shown in Figure 6.

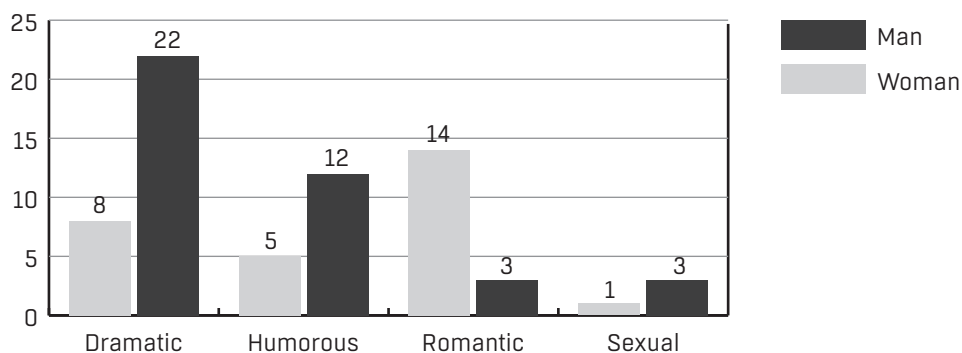
For this new grouping, the Pearson Chi-square test gives a p-value (asymptotic significance) of  $0.000 < 0.05$ ,

Table 4: Comparative narrative contents vs. gender

		Predominant content of the scenes								
		Dramatic		Humorous		Romantic		Sexual		Total
Gender	Women	8	26.7%	5	29.4%	14	82.4%	1	25.0%	28
	Men	22	73.3%	12	70.6%	3	17.6%	3	75.0%	40
Total		30	100.0%	17	100.0%	17	100.0%	4	100.0%	68

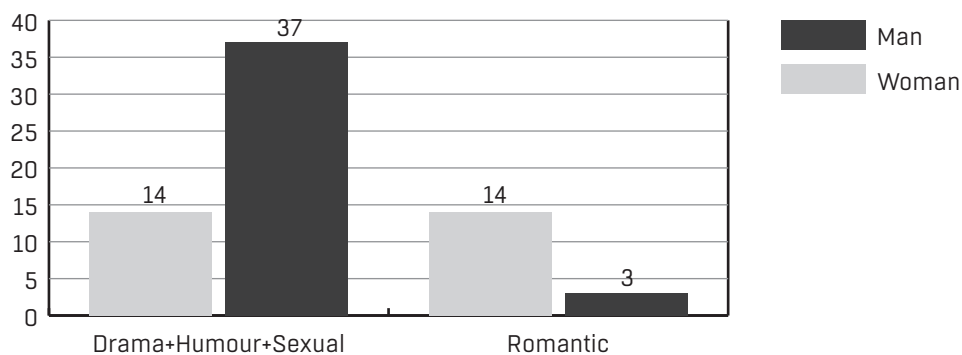
Source: Own elaboration.

Figure 5: Descriptive data: gender vs. type of content of the scenes



Source: Own elaboration.

Figure 6: Content of the video vs. gender



Source: Own elaboration.

that indicates an association between gender and the predominant content of the scenes if we group, on the one hand, the categories ‘dramatic’, ‘humorous’ and ‘sexual’; and, on the other, the ‘romantic’ category. Accordingly, the videos of dramatic, humorous or sexual content are uploaded mostly by men, while romantic are mostly added by women.

**CONCLUSIONS**

The work has confirmed the existence of a transmedia expansion of fiction on the Internet, which emerges from the contributory activity of users. This

crucial finding extends previous findings regarding the scope of transmedia activity around Spanish television fiction, according to which “soap operas in Spain (...) show significant transmedia promiscuity, but a very limited narrative transmedia expansion, at least since the initiative of corporate media” (Rodríguez, Ortiz and Sáez, 2014, p. 74). This circumstance results in the waste of engagement strategies by the channels that broadcast the series and the fans (Tur-Viñes & Rodríguez, 2015). However, this research suggests that the activity of female and male users about the series is significant on YouTube, regardless of the effort applied to this social network by the networks

that broadcast the series on television. It also shows fundamental quantitative and qualitative differences between the activity of men and women, both in the amount of activity and in the amount of the type of narrative content with which they contribute to the social network (Sánchez & Hidalgo, 2016).

According to the first objective, that aimed to know the transmedia activity that female users bring to television fiction and describe it compared to the male contribution, we can see that the activity of men in YouTube is greater than the one of women.

Of the 315 videos that constitute the sample, it was possible to assign gender identification to 127 unofficial videos: 71 were uploaded by men and 56, by women (56% vs. 44%), data that can be extrapolated to participation on YouTube by gender in Spanish television series. Although YouTube audience is balanced by gender (51% male vs. 49% female), men contribute with more videos to YouTube, and they are more active than women in posting Vlogs (Molyneaux et al., 2008).

Second, videos of men get more relevance (63.4% versus 37.5% of women), with a difference of 26%. Third, women are more active in providing fanmade content (17.9% vs. 14.1%) and, above all, the fans of the series stand out on YouTube for contributing twice as men in the category of unpublished videos recorded in the ranking D (RD). Women have contributed with 22% more unpublished videos than men. In short, while videos of men get more relevance, women have elaborate more creative content, thus helping to expand the narrative universe of the series.

The second objective was to link the gender of who uploads the contents with the web traffic generated around it. In the study, the question arose as to whether the videos uploaded by men get more viewings than those of women. The conclusion is that men get 41,559

views average, compared to 30,147 obtained by women. Therefore, men surpass visualizations in the sample, but from this conclusion, in statistical terms, we are unable to draw conclusive results, given the limited sample and the dispersion of results, which prevent the extrapolation to the entire population. As for the comparative video by gender and according to the series, it is only possible to say that the only series on which women upload more videos than men is *Vive Cantando* (Antena 3).

Finally, the third objective was to get an idea of the kind of narrative content that characterizes transmedia contributions and know the fundamental differences between male and female contribution: the conclusion was that men mostly upload up dramatic, humorous or sexual content, while women opt for romantic videos.

The comparative study between men and women has revealed preliminary findings, according to which the contribution of men to the expansion of Spanish television series is higher than that of women in absolute terms, and they get more relevance on their contents (Hidalgo Mari & Sánchez-Olmos, 2015, p. 234). This fundamental affirmation opposes findings in research on youth audience segmented by gender, which stated a participatory trend of men in sports television products versus women, who would prefer fiction (Sandoval, 2006; Guarínós, Gordillo & Ramírez, 2010).

In any case, the data presented, referring only to the viewing and analysis of audiovisual content uploaded to YouTube around the series and television serials, serves as argument to confirm the volume and importance of male activity against feminine, and the exclusiveness of women's contents versus the less elaborated from men. This raises a new research challenge: make a comparison between the audiences of television series segmented by gender and the activity generated on YouTube regarding this variable.

## FOOTNOTES

1. comScore is a company specialized in measuring the activity of Internet users to make reports of the digital world. The authors thank comScore Spain their cooperation to facilitate YouTube audiences' data. comScore measures the online video audience through Video Metrix, a tool that records video displays reproduced online of over three seconds.
2. By "unpublished" we mean content uploaded to the web that has not been previously broadcasted on television. The "unpublished" content are those that do not reflect a transposition of the content seen on television, but provide a new reality, a new processing, a new message and even a different, independent communicative axis, in many cases, of their own fiction.
3. We must clarify that the social network YouTube sorts the search results around the parameter of "relevance". Three fundamental aspects set this order: the number of views, the time been devoted to play the video and the source of the video, that is, if it comes from an experienced account with plenty of activity on YouTube or, on the contrary, it has its origin in an account newly created. This configuration of the search engine of YouTube is what justifies that in our work we have used the order of the page, since it provides a truly revealing fact, much more than the raw data on the number of visualizations.

## FINANCIAMIENTO

Este estudio se desarrolla en el marco del proyecto de investigación con referencia FEM2012-33411 de la convocatoria pública competitiva del Subprograma de Proyectos de Investigación Fundamental No Orientada, financiado por el Ministerio de Economía y Competitividad (España) y dirigido por la Dra. Rosario Lacalle Zalduendo.

## AGRADECIMIENTOS

Las autoras agradecen el apoyo a los investigadores Elpidio del Campo, Alicia de Lara, Kiko Mora, Victoria Tur-Viñes y Raúl Rodríguez-Ferrándiz.

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