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Gender and minor international youtubers in content creation. Challenges outside of regulation

Género y menores youtubers internacionales en la creación de contenidos. Desafíos más allá de la normativa

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Abstract

Considering how much time minors spend on social networks, there is an evident need to know and control the content of these networks as much as possible. Networks have a great impact on children and adolescents, hence the content they create and perceive plays a major role in their construction of meanings and critical sense. This study seeks to discover the gender representation displayed by boys and girls on their YouTube channels. To this end, the five most internationally successful minor youtubers were selected in order to analyse, using the content analysis method, the format, stereotypes, types of product, etc. to determine whether the creativity constructed by boys and girls differs by gender, thus promoting gender inequalities in their channels. We were able to confirm that the creation of content does not represent equality, it does not always occur, and it is not regulated or regarded as relevant.

Resumen

Si pensamos en el tiempo que pasan los menores frente a las redes sociales, somos conscientes de la necesidad de conocer y controlar al máximo los contenidos que estas redes presentan. Las redes tienen un gran éxito sobre los niños y adolescentes y por ello los contenidos que crean y perciben ejercen un gran poder en su construcción de significados y sentido crítico. En este estudio intentaremos conocer la representación de género que muestran niños y niñas en sus canales de YouTube. Para ello hemos seleccionado a las cinco personas menores youtubers que gozan de mayor éxito internacional, con el fin de analizar mediante el método de análisis de contenido: el formato, los estereotipos, tipos de producto, ... buscando en ello determinar si la creatividad que construyen niños y niñas es diferente entre sí, fomentando así en sus canales desigualdades de género. Pudiendo comprobar que efectivamente, la creación de contenidos no representa la igualdad, no siempre se da y no se regula ni cuida como relevante.

Keywords

Minors; youtubers; gender; advertising, stereotypes; normative

Palabras clave

Menores; youtubers; género; publicidad; estereotipos; normativa

1. Introduction

1.1 Minors before social networks

If we look at the current media scenario, we can say that we are witnessing a moment of great change, we could speak of a "communicative revolution", where traditional media lose audiences and new media and digital platforms take over the leading role, mainly with young audiences, and new media consumption habits. The medium no longer invades the viewer. The viewer chooses the medium and support.

In this moment of change, new types of content or new ways of publishing them have emerged. We can consider that the media environment is subject to very strong evolutionary pressures (Scolari, 2012; Scolari, 2013). These new forms, given how quickly they appear, could be said to be out of control.

New technologies, social networks and digital marketing in general are revolutionizing the way we reach our clients (Kotler, 2018), our listeners or receivers and free access to creation.

For teenagers, technologies do not represent anything new: they are part of various stimuli that have always surrounded their daily lives... If we see how they use them, we observe that they usually play, socialize, search for information, surf on social networks, all with great ease to connect or to enter and exit certain sites. Adolescence is a stage full of opportunities for the growth and consolidation of the personality. The value of social relationships and the pleasure they generate are very important in the life of a teenager. Electronic devices have become the most chosen medium for adolescents for one of the most important activities of this stage: socializing... But none of this should confuse us and make us think that we can leave them alone, ... we adults need to educate, guide and be with them (UNICEF, 2019).

"Cultural industries produce symbolic material that is the basis of other powers, since they teach us to arrange the world in a certain way" (Bernárdez, 2018: 16). The networks are part of that industry, or at least that symbolic social culture that we receive.

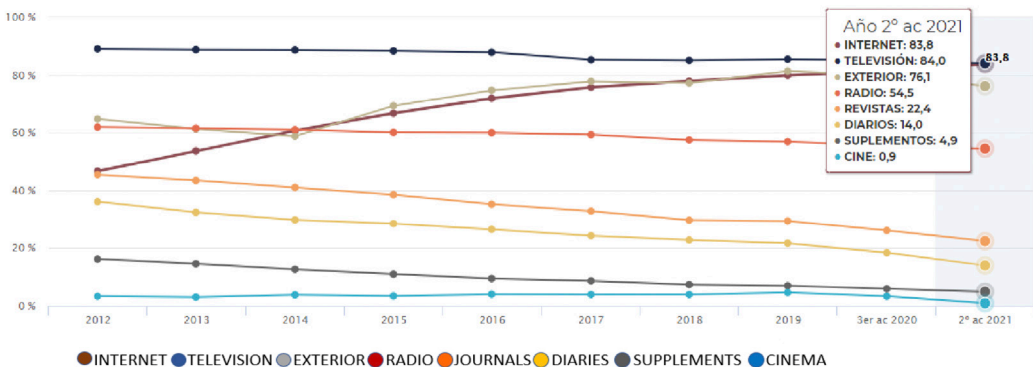
New technologies have, as means of communication, educational power, but educational systems have never been characterized by their ability to quickly adapt to social and cultural changes, although they have been incorporating new terms into their language, which in many cases have been applied, without further thought, to what already existed under another name. (Gutiérrez, 2008) It is necessary to educate young people, minors, so that they create appropriate contents and detect those which are not.

"The great principles of media education are still valid for the new literacy models (be it digital, audio-visual multimedia, informational or...) and perhaps the time has come to stop putting exclusionary adjectives on literacy, which is neither more nor less than preparation for life" (Gutiérrez, 2008: 4).

Having a critical sense and not taking as valid everything that a channel shows us must be crucial in minors.

We will see the data that allows us to understand the importance of Internet use in general and for young people and minors in particular.

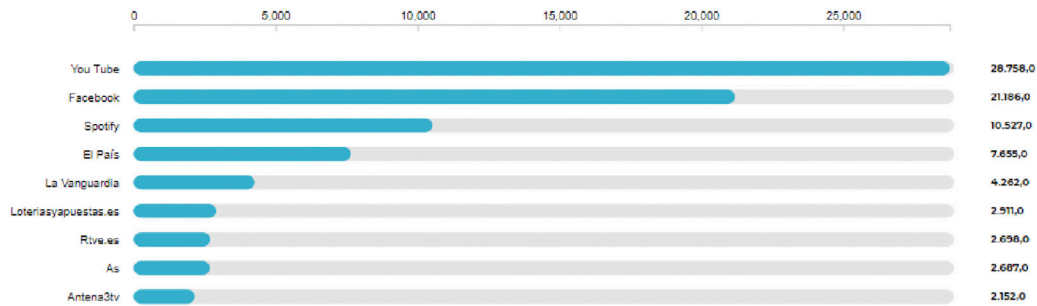
Graphic 1. General media audience, evolution up to 202



Source: AIMC. Data 2nd Wave of 2021.

We observe how the Internet is the second most used medium, almost at the same level as the leader, television. If we look at the data of the most viewed media on the internet (graph 2), we see that YouTube occupies the first place, which makes it a relevant object of study. Analysed in this case for minors who hold the ranking according to data from Social Blade (2021).

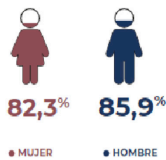
Graphic 2. Typology data of online media



Source: AIMC. Data 2nd Wave of 2021

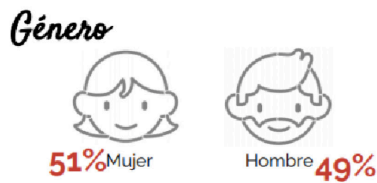
As users, men outnumber women with 85.9% compared to 82.3% (AIMC, 2021) (image 1). Currently, the lack of access to technology supposes, in a certain way, social exclusion, since it acts as a factor of social inclusion.

Image 1. Internet use, gender, variable



Source: AIMC. Data 2nd Wave of 2021

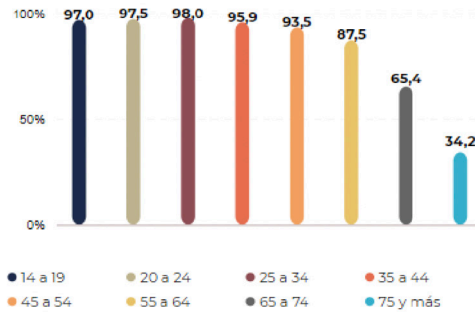
Image 2. Percentage of network use by gender variable



Source: IAB, 2020

We can verify that the females don not lead Internet access, but they are the main user of social networks. In quantitative terms, the differences are not highly significant (51% vs. 49%). As can be seen in the use of the internet by age range (graph 3), it is decisive.

Graphic 3. Percentage of internet use, age range



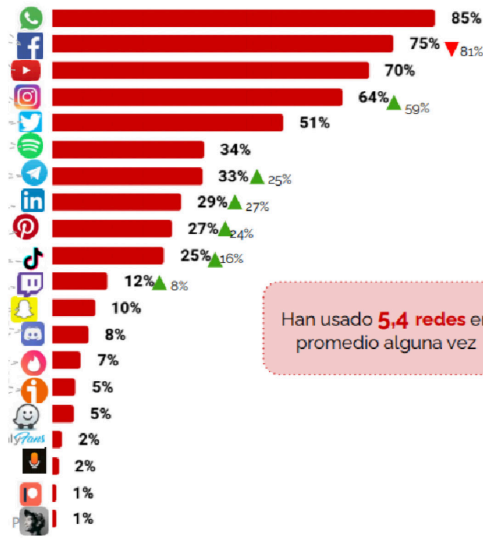
Source: AIMC. Data 2nd Wave of 2021

"Traditional media, due to the rigidity of its format, do not enjoy success among young people. They are discovering new spaces for entertainment on the Internet that do connect with their interests" (Herreros, Ramos and N6; 2016: 93).

Although our target audience is up to 14 years old, this data gives us information on that age, which indicates the high degree of access of social networks, also in minors.

As we can see, young children and teenagers have one of the greatest percentages of access to the internet, which makes it relevant to study the content that this medium offers as a player in their lives, their social relations and their main information channel, their connection with "their own world". According to data from the IAB (2021), who they follow the most are people from their environment, followed by influencers and brands. For this reason, we insist, in this article, although not exclusively, on the need to: regulate content, train and educate properly, to generate appropriate, respectful, non-sexist messages, as the only way to control a generation that is a natural-born creator of content."

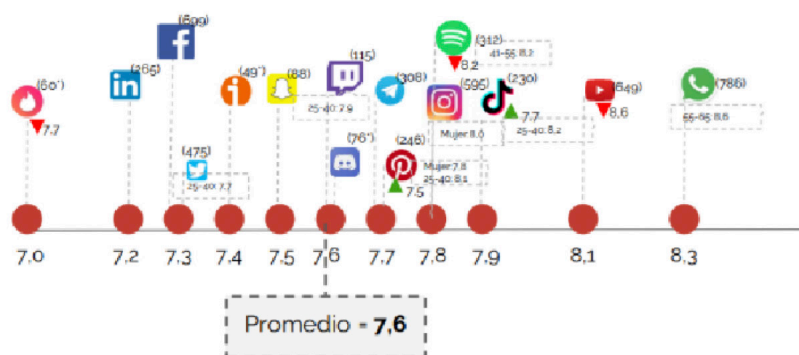
Graphic 4. Use of networks in 2021



Han usado **5,4 redes** en promedio alguna vez

Source: IAB, 2021

Graphic 5. Rating of networks by users



Source. IAB, 2021

We verified how YouTube occupies a prominent place among the public, and young people, for which critical media literacy is necessary (Buckingham, 2007; Gutiérrez, 2008; Jenkins, 2008; Jenkins, Ford and Green, 2015) as an important competence for the 21st century together with greater legal control. YouTube is in turn, (image 3), the network perceived as the ideal audiovisual, the video. Substitute network for the television medium in that format.

Image 3. Perception of the social network



Source: IAB, 2021

"The new consumer, user of media and social networks, shares their experiences in them, spends hours in front of the media and new platforms, turning social networks into an important part of their life, so that they do not understand their life without them. They are an essential part of their connection with the environment and their personal relationships" (Martín-Casado, 2018: 201).

We start from the deep transformation that the ecosystem is undergoing, leaving "traces" in the text, the content of the media, such that any analysis must begin with the text of the media and move towards knowledge of the medium itself (Scolari and Fraticelli, 2017). For this reason, in this work we will analyze the content that allows us to understand the creation capacity of minors and their power in the construction of gender equality through their channels.

1.2 Minors, influencers, youtubers and their power in the face of equality

We could define an influencer as a person who has a certain credibility on a specific topic, and due to their presence and influence on social networks, they can become a brand prescriber, or even create their own brand, which is what mainly gives them value, using their fame for it. To be an influencer "the power is found in the capacity for creativity to be seen on social networks. In surprising them and continuing to maintain that capacity day by day" (Martín-Casado, 2019: 241).

"The phenomenon of minor youtubers (Influencers on the YouTube channel) is fascinating as a prolific source of content innovation and a space for testing new and fresh communicative styles, not always identified as advertising, although almost always persuasive. YouTube has allowed the little ones to become creators, producers and broadcasters of content from their devices" (Tur-Viñes, Núñez-Gómez and González-Río, 2018). Minors who easily become famous people in the digital environment, influencers, with their own brand, usually based on their person and exposing themselves to the public.

Data protection on the Internet is essential to protect the dignity of minors. In fact, the school and youth population is surely the group most exposed to the risks derived from the misuse of social networks (Martínez-Pastor, Vizcaino-Laorga, Nicolás, Serrano and García, 2018; Serrano, 2013).

We must keep in mind that technology is not naive or neutral, the media are structured in a way that impacts gender power relations. It represents power relations, ways of acting in life, stereotyped or not, based on their gender, which we must observe based on the power of the media as an educational agent and creator of gender image, especially at early ages, minors, When they are more vulnerable.

Boys and girls begin as amateurs to create content and upload videos with the help of their parents, as mere entertainment and a way of expressing themselves with more minors. As they gain followers, they professionalize and acquire interest for the brands (Lange, 2014: 18; Turiel and Bonaga, 2016). An environment in which they will grow up without detecting the dangers, perceiving an image that is not neutral. Already the authors: Linares-Bahillo, Aristegui-Fradua and Beloki-Marañón in 2018 indicated that on YouTube "there is a gender bias due to the preference of men for games, as well as for beauty and fashion on the part of women " (Villacampa, Sue and Fedele, 2020: 290).

From all perspectives, it is essential to provide a favorable and safe social and digital environment for minors, enhance their abilities and prevent risks to their well-being, guaranteeing respect for all their rights (IAB and URJC, 2018).

Beyond the legal, in this case, the impact of the screen society must be analyzed in light of the role played by different mediators and education (Ortiz, Marta and Gabelas, 2019). It will also be the elders who will watch over the minors, beyond the regulations.

It would be necessary to legislate in order to guarantee the protection of minors. "It could be interesting for each country to establish control over the children who are its citizens. Although, this may lead to their being "exiled" to other more permissive countries, as is the case with those who register in Andorra" (García Gajate, 2020). This, undoubtedly allows us to glimpse the vulnerability of the minor in networks, as a content creator, without being aware of his power in the construction of meanings.

If we are concerned in this case about the construction of sexist messages, we must take into account data such as "The annual report of the Audiovisual Council of Catalonia" (CAC, 2020) on toy advertisements broadcast during the Christmas campaign, which shows that 77, 2% of the videos of children's youtubers that advertise toys include gender stereotypes.

1.3 Normative approach to gender and advertising

When we talk about gender equality we are talking about one of the fundamental goals of the UN for its 2030 agenda: Goal 5: "Achieve gender equality and empower all women and girls" (UN, 2021). This was already set out in the "Fourth World Conference on Women", held in Beijing in 1995, (UN, 1995), considering the constant projection of negative and degrading images of women in their media representation to be of concern" (Martín-Casado, 2010: 163)

1.3.1 In Spain

Spain is one of the countries that has a broad specific regulation in gender perspective (Martín-Casado, 2016)

In the field of Advertising, it has Law 34/1988 of November 11 General Advertising Law. (General Law of Advertising, 1988) In its title II: "Illegal advertising and actions to stop it", it refers to it in Article 3 a) as:

Advertising that threatens the dignity of the person or violates the values and rights recognized in the Constitution, especially those referred to in articles 14, 18 and 20, section 4.

Ads that present women in a humiliating or discriminatory manner, either using their body or parts of it directly as a mere object unrelated to the product that is intended to be promoted, or their image associated with stereotyped behaviors that violate the foundations of our legal system by helping to generate the violence referred to in Organic Law 1/2004, of December 28, on Comprehensive Protection Measures against Gender Violence.

This law against Gender Violence, in its chapter II limits media treatment: "In the field of advertising and the media" in article 10 and following. Article 10 Illicit advertising: "In accordance with the provisions of Law 34/1988, of November 11, General Advertising, advertising that uses the image of women in a humiliating or discriminatory manner will be considered illegal" (Martín Casado, 2016: 196).

1.3.2 Mexico

In Mexico we find the General Law for Equality between Women and Men of 2006. (InMujeres, 2007) Article 6 provides that: "Equality between women and men implies the elimination of all forms of discrimination in any of the areas of life, which is generated by belonging to either sex". Article 42 addresses the elimination of stereotypes based on sex:

- Promote actions that contribute to eradicate all discrimination based on gender stereotypes;
- Ensure that the media transmit a plural and non-stereotyped egalitarian image of women and men in society, promote knowledge and dissemination of the principle of equality between women and men and avoid the sexist use of language, and
- Monitor that the content of government or institutional advertising through which the campaigns referred to in this Law are disseminated is devoid of established stereotypes based on the sex of the people.

1.3.3 United States

According to Truffello (2017). The United States does not regulate or prohibit discrimination against women, they do not contemplate an express regulation on the matter due to the important protection that these countries grant to freedom of expression.

The United States is not joining 187 other countries in ratifying the United Nations Convention on the Elimination of All Forms of Discrimination Against Women. (EFE, 2019)

Although it is not currently recognised, there is a proposal to amend the Equal Rights (ERA), a legislative project designed to repeal in that country more than a thousand state laws that protect gender inequality, which has been trying to be passed for almost a century. (Salvá, 2020)

The government monitors compliance with advertising and marketing laws through the Federal Trade Commission (FTC, 2021).

1.3.4 United Kingdom

The UK Government Office for Equality leads policy work on women, sexual orientation and transgender equality, as well as the overall equality framework across government. It deals with the international obligations of the Government with respect to gender equality and is the "national mechanism for the advancement of women" (ONU, 2017).

The United Kingdom has a self-regulatory body. The ASA (Advertising Standards Authority), which sets the guidelines that regulate the industry and good advertising practice, which drafted a guide that sets the rules on stereotypes. On June 14, 2019, attention to stereotypes in advertising came into force through the guide: "offense: use of stereotypes", which in this case regulates "harmful gender stereotypes" or those that are likely to cause "serious crimes", or generalized" It does not define them exactly, considering it something subjective that must be analyzed in each case individually. (ASA, 2019).

A country with a track record in reporting gender stereotypes. On numerous occasions, the sexual representation of women in advertising has been considered an infraction. (Truffello, 2017).

1.3.5 Canada

The status of women in Canada is regulated by government institutions and civil society. (Justice Law Website, 2021).

The Canadian federal agency in charge of defending the rights of women and ensuring compliance with the Law is the "Status of Women Canada", which channels its action in three areas: the improvement of economic autonomy and the well-being of women, the elimination of systematic violence against women and children and the advancement of women's rights. (Government of Canada, 2021).

The Canadian Code of Advertising Standards ("Code") was developed to promote the professional practice of advertising and was first published in 1963. It is periodically reviewed to keep it current.

The Code establishes criteria for acceptable advertising in response to consumer and advertiser complaints. The authority of the Code applies only to the content of advertisements. Regarding consumer complaints, it addresses, among others, the Gender Representation Guidelines regarding the representations of women and men in advertisements (Ad Standards, 2021).

1.4 Hypotheses and objectives

Taking as a reference in the study the data of minors of an age equal to or less than 14 years who achieve international success, (data from Social Blade, 2021) successful youtubers, we highlight the following hypothesis and objectives.

We start from the hypothesis that the channels of minor youtubers create sexist content on most occasions.

That youtuber boys and girls build messages and advertise products in different ways.

That gender roles and stereotypes in childhood and adolescence are perpetuated on YouTube.

That this way of doing creativity, marked by gender, is not controlled or limited, since it is perceived as normal and is successful.

Our objectives regarding minor youtubers will be the following:

- Demonstrate whether the world's most followed youtubers create stereotyped content, to show that they spread this image among their public (minors).
- Check if the aesthetic used perpetuates the differences between boys and girls
- Define which stereotypes predominate in each case (creations of girls versus boys) and if it is possible to find non-stereotyped content.
- Know if gender determines different ways of creating and appearing on YouTube.
- Determine if gender defines different ways of advertising, and advertising different types of products on YouTube.
- Determine the need for regulation and education that contributes to gender equality in minors' channels.

2. Study methodology

The study that we refer to will take as a sample the minor youtubers, age 14 years or under, who enjoy a large number of followers and international recognition. The first 5 have been taken, with a high success rate (A and B according to Social Blade, 2021) since this sample allowed us to observe a variety of countries and, in turn, contains boys and girls.

Table 1 shows who makes up our sample and the data that indicates their origin and level of success.

Chart 1. International younger youtubers that make up the sample

Chanel	Cualification	Followers	Videos	Views	Country	Started	Starting Age
Ryan's world	A	30,4M	2047	48,564,754,874	US	2015	3
Las ratitas	A-	23,6M	205	8,791,507,483	Spain	2015	3 y 4
SIS vr Bro	A-	14,4 M	365	6,631,006,307	Canada	2016	8 y 9
TV Ana Emilia	A-	12,4M	369	3,819,349,369	Mexico	2014	8
EthanGamer	B+	2.88M	976	2,625,946,088	United Kingdom	2013	7

Source: Own elaboration from Social Blade,2021 (<https://socialblade.com/>)

For the analysis of these influencers, videos from 2020 and 2021 until August 6 have been taken as a sample, in order to analyze current content in their creation. 50 videos have been analyzed, with a total of 1,014 minutes of viewing, 10 videos from each YouTube channel, similar to the sample of studies with similar characteristics, with which we have also consolidated the variables under study, as be seen below. The selected videos have been: the last one, the one with the highest number of visits in this period, and the rest taken at random, as a random sample.

For each video on the channel, data has been taken regarding 20 variables, some of which have up to 32 items to select from, as is the case of stereotypes. In the following point of exposition of the method we specify these aspects.

2.1 Method: content analysis

Content analysis arose, according to Smith, already in Switzerland during the eighteenth century, "when a group of the clergy and the academy jointly analyzed ninety hymns entitled Song of Zion. At the end of the 19th century it began to be used in the United States for the analysis of the contents of some newspapers" (Smith, 1988) and from then until now it has been used in studies in the field of communication: journalistic, visual or audiovisual message, which it also leads it to be the most used method to discover the content of social networks.

This method has been used frequently in studies of similar characteristics in the analysis of the virtual environment in minors and also regarding stereotypes (Martínez-Pastor, Núñez, & Cherigny, 2021; Martínez-Pastor, Ongkruaksa, & Vizcaíno-Laorga, 2020; Vizcaíno-Laorga, Martínez-Pastor and Serrano-Maíllo, 2019; Tur-Viñes, Núñez-Gómez, and González-Río, 2018; Nicoll and Nansen, 2017; Craig and Cunningham, 2017; Martínez-Pastor and Nicolás-Ojeda, 2016 ; Martín-Casado, 2012; 2016; 2019).

The content analysis of this study has been carried out using a file where the information on the main analysis variables is collected: Appearance of the content creator; the presence of trademarks in the video; the category of products present; types of advertising formats and other resources; the identification of advertising content; stereotypes that are transmitted from the character or the type of products offered; (following Vizcaíno-Laorga, Martínez-Pastor, and SerranoMaíllo, 2019; Tur-Viñes, Núñez-Gómez, and González-Río, 2018; Nicoll and Nansen, 2017; Craig and Cunningham, 2017; Martínez-Pastor and Nicolás-Ojeda; 2016; Martín-Casado 2012; 2016; 2019).

We present below the variables of this study.

Chart 2. Variables under study

- Video number
- Youtuber
- Video date
- Person Brand/carácter
- Country
- Number of views
- People's name
- Sex/gender
- themes (socialblade and more)
- products offers (advertising)
- Dress
- Make-up
- Colors
- Private life
- main action developed
- advertising action
- stereotype in character 1
- stereotype on another character 2
- stereotype on another character 3
- Other comments

Source: own elaboration

Below are the aspects taken in each of these variables.

Chart 3. Items analyzed in each variable object of study. (A)

Brand person/ character	Sex	Products offers (advertising)	Dressing	Make up	Private life	Principal action
1 Person	1 Male	1 Games	1 Featured, show	1 Yes	1 Yes	1 product sale
2 Character	2 Female	2 Travels	2 Street Appearance	2 No	2 No	2 shows
	3 Both	3 Clothing, accessories	3 Other/doubtful	3 Not clear		3 show humor
	4 Other	4 Videogames				4 Scene of life
		5 Technology				5 video game comment
		6 Books				6 Explanation trips
		7 Music				7 Cook
		8 Make up				8 tell stories
		9 Drinks/Food				9 Show games
		10 Others				10 Show Challenges
		11 None				11 Others

Source: own elaboration.

- Person/character brand: We understand that the person who creates a channel, and becomes famous with it, in turn creates a brand (example: Ryan, S world), which can be of two types, a brand based on the person, their physique, their appearance, their reality, ... "person brand" or those channels or networks that do not support their brand image in the real person, but it is a fictitious image, this would be the "character brand", the advantage of this, the latter, is that it is not ephemeral,... (Martín-Casado, 2019). In this case, the people who make up the sample are "person brand", so their brand will "expire" shortly as they have their real face as a reference, supported by their childhood.

- Gender variable: We contemplate the reference to the main character of the channel, if it is clear. In case of the main character being a boy or a girl, we contemplate the option both, and in case of not belonging to these we will put another. (Martín-Casado, 2010; Vizcaino, Martínez and Serrano, 2019).

- Number of times the content has been viewed, will refer to the number of views of each video under study. (Tur-Viñes, Núñez-Gómez and González-Río, 2018; Martín-Casado, 2016).

- Topics: they have been extracted from those marked by Social Blade as such, together with the authors that we have previously cited because they are taken as a reference in the variables. (Social Blade, 2021).

- Products offers: main action and advertising, have been obtained from the aforementioned authors (Vizcaino-Laorga, Martínez and Serrano, 2019).

- Clothing, makeup, colors. They have been included of free creation, as they are observed as relevant, for providing pertinent information, with respect to differences in the gender variable.

- The variable private life associated with the feminine and public and professional life with the masculine was already determined by Rousseau, and remains rooted today (Puleo, 2000; Amorós, 2000; De Miguel, 2021).

- Others: we take note of aspects that could be relevant such as: "the entire video is an advertising campaign", or "highly sexist" for everything observed.

Below are the items of the rest of the variables.

Chart 3. Items analyzed in each variable. (B)

Advertising action	Themes (socialblade and more)	Colors	Others
1 set with product	1 Automobiles	1 Blue	
2 unboxing	2 Mood	2 Red	
3 reviews	3 Education	3 black	
4 Explanation and character	4 Entertainment	4 white	
5 challenges	5 Cinema	5 Yellow	
6 Show mark	6 Games	6 pink	
7 Others	7 Fashion and style	7 Green	
8 not	8 Music	8 Others	
	9 News and politics		
	10 activism		
	11 People and blogs		
	12 Animals, pets		
	13 Science, technology		
	14Shows		
	15 sports		
	16 trips		
	17 video games		
	18 Private life (scene)		
	19 Others		

Source: own elaboration.

Image 4. Data collection of sample and items in variables

VIDEO	Date	Youtuber	Brand/ Character	Country	Name/ Character	Sex	N. visits	Topics (socialblade and more)
video 1	06-ago	Ryan,S world.	1 person	USA	Ryan	1 Male	848.608	4 Entertainment
video 2	07/07/2020	Ryan,S world.	1 person	USA	Ryan	1 male	10.454.223	4 Entertainment
video 3	03/07/2021	Ryan,S world.	1 person	USA	Ryan	1 Male	3.328.694	13 Science, technology
video 4	14/04/2021	Ryan,S world.	1 person	USA	Emma Kate	2 Female	3.023.764	19 Others
video 5	28/08/2020	Ryan,S world.	1 person	USA	Ryan	1 Male	8.686.857	13 Science, technology
video 6	23/07/2020	Ryan,S world.	1 person	USA	Ryan	1 Male	14.000.820	13 Science, technology
video 7	20/07/2021	las ratitas	1 person	Spain	Claudia y Gisele	2 Female	1.208.989	4 Entertainment
video 8	07/01/2021	las ratitas	1 person	Spain	Claudia y Gisele	2 Female	20.559.765	4 Entertainment
video 9	20/03/2021	las ratitas	1 person	Spain	Claudia y Gisele	2 Female	3.708.783	7 Fashion and style

VIDEO	Date	Youtuber	Brand/ Character	Country	Name/ Character	Sex	N. visits	Topics (socialblade and more)
video 10	17/12/2020	las ratitas	1 person	Spain	Claudia Gisele	y 2 Female	9.330.987	6 Games
video 11	03/10/2020	las ratitas	1 person	Spain	Claudia Gisele	y 2 Female	18.494.772	6 Games
video 12	04/9/2020	las ratitas	1 person	Spain	Claudia Gisele	y 2 Female	2.318.337	6 Games
video 13	13/03/2021	SIS vr Bro	1 person	Canada	Karina Ronald	y 3 other	6.639.230	6 Games

Source: own elaboration.

• We show the stereotypes variable with the 32 items that allow us to study it, offering us exhaustive information on the attitude and image transmitted by the person who is presented in the content. We have taken the stereotypes below, without discerning in their observation between female and male, but all are presented without classification in the study, without differentiating sex, to only take note of what was observed; but, we have shown the initial table of "typical" stereotypes of the male or female in case we can verify that there is some coincidence in the results and, therefore, differentiated treatment by gender in boys compared to girls. The 5 most prominent stereotypes are taken from each character, as a maximum, clearly observed in each person, up to a maximum of 3 participants in the content. (chart 5)

Chart 5. Stereotypes under study

Male stereotype	Female stereotype
1. Emotional stability	2. Emotional instability
3. Self-control	4. Lack of control
5. Dynamism	6. Passivity
7. Aggressiveness	8. Tenderness
9. Tendency to dominance	10. Submission
11. Affirmation of self	12. Dependency
13. Intellectual qualities and aptitudes	14. Little intellectual development
15. Poorly defined affective aspect	16. Very marked affective aspect
17. Rationality	18. Irrationality
19. Frankness	20. Frivolity
21.Bravery	22. Fear
23. Risk love	24. Weakness
25. Efficiency	26. Incoherence
27. Objectivity	28. Subjectivity
29. Public and professional space	30. Domestic and family space
31. Sex object. strong and muscular	32. Sex object. Beauty and body.

Source: own elaboration from Martín-Casado, 2012; 2016 and Vietna, 2003.

3. Results

3.1 Profile of each channel, summary

All five channels are for entertainment. Although on occasions they are an advertising campaign, without announcing it as such.

The channels analyzed are five, therefore the brands built as youtubers are five as well. Two of these channels are run by boys, two by girls and the one that remains is by a pair of siblings: a boy and a girl, as we have indicated in the sample. These international Influencers, Spanish or English speaking, are, as we can see, those who occupy the ranking of success according to Social Blade.

Thus, the results will refer to the channels: Ryan, S world, whose main character is Ryan, an American boy who opened his channel at the age of 3 in 2015, in which animated characters and his sisters also appear: Emma and Kate . He does not stand out for a particularly sexist profile, but his sisters, when they appear, usually do so dressed as princesses, although his actions are usually challenges, related to cooking and home. Challenges in which the three participate.

The channel, due to its international character, also creates videos in Spanish, dubbing the voices. The presentation image and its color allow us to observe the more or less neutral or sexist profile of each channel. Ryan has a colorful profile, with a predominance of light and soft colors, coinciding with the girls' channels, breaking with the expected masculine.

Image 5. Presentation image, YouTube channel: "Ryan'S world"



Source: Ryan,S Worls (YouTube)

Las ratitas. Two Spanish sisters who started when they were 3 and 4 years old: Claudia and Gisele, respectively, in 2015, who always star in their entertainment and toy videos, in predominantly pink and glittery settings, offering products and toys for girls, also showing baby care and cooking attitudes, above other more neutral ones. Its contents have a sexist and advertising profile with its toys. Its presentation is colorful with a predominance of roses and hearts, very characteristic of girls, thus being sexist in this sense. A children's and women's channel.

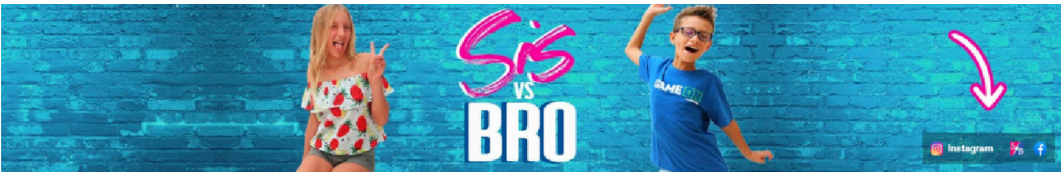
Image 6. Presentation image, YouTube channel: "Las ratitas"



Source: Las Ratitas. (YouTube)

Sis vr Bro. It is a channel of two Canadian siblings who started with 8 and 9 years in 2016. Ronald and Karina. Normally they do challenges together and she is the one who takes the initiative and the leading role, breaking the stereotypes of what is masculine. A video stands out in which Karina "already a teenager" disguises herself with the help of her brother and as required by her character "Kelye Jenner", putting on makeup and dressing as a young "object of beauty", pigeonholing herself in the stereotype feminine. In the other videos, she appears natural or with light makeup, highlighting her decisive character and leadership. They show videos whose content is brand advertising, in its entirety, simulating entertainment. These are mainly presented by Karina or her father, as leaders. His videos are also subtitled in Spanish, which gives them more international prestige. We see the predominance of blue, a color associated with the masculine, where Karina breaks wearing soft and strawberries, while her brother, a boy, maintains the blue of a boy's clothes.

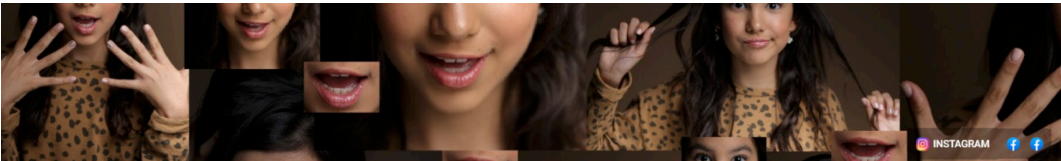
Image 7. Presentation image, YouTube channel: "Sis vr Bro"



Source: Sis vr Bro (YouTube)

TV Ana Emilia. In January 2016, Ana Emilia, an 8-year-old Mexican girl who became the Child Queen of the Mazatlan Carnival with 55,120 votes, at which point she decided she wanted to be a successful youtuber, currently has three channels: TV Ana Emilia, Ana Emilia Vida and AnaNanaToys. (Urbaneja, 2020) Her channel in 2020 shows a childish girl, who does challenges and tells things about the school, without a sexist profile, but in 2021 it becomes a channel that shows love life scenes, similar to the format of a soap opera, where the gallant is "highly domineering and truhan" whereas she is submissive and delicate. We can say that adolescence has made her change the contents of the channel to a different and sexist format. This teen "beauty object" and private life content is different from previous videos and other channels.

Image 8. Presentation image, YouTube channel: "TV Ana Emilia"



Source: TV Ana Emilia (YouTube)

EtahnGamer. Little Ethan, Scottish, began uploading a video on September 29, 2013. The first videos that dealt with gameplays in video games for mobile devices. Its content is related to video games. He is a gamer (video game commentator while playing). He begins, on occasions, showing advertisements for games, video games, or magazines related to the sector. It usually indicates that it is sponsored content. Its contents are typical of channels for boys and not girls, where the male sex clearly stands out above the female. Red and simplicity predominate in the designs, with an aggressive, typical masculine color and a cheerful face typical of childhood, predominant in all channels.

Imagen 9. Presentation image, YouTube channel: "Ethangamer"



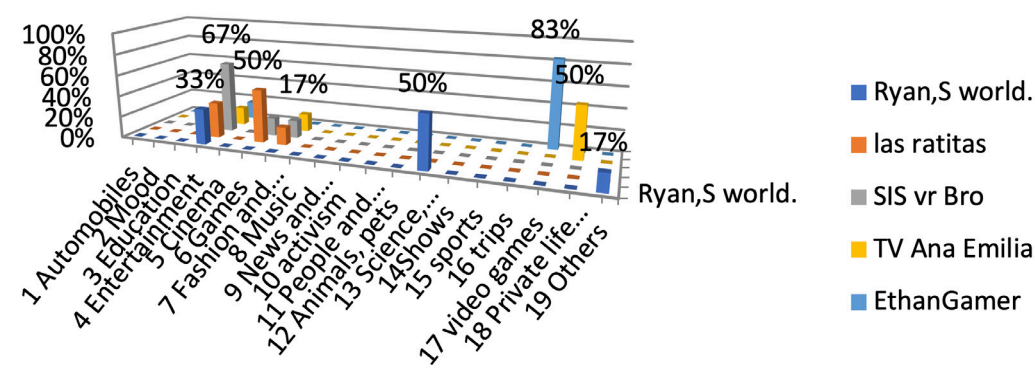
Source: Etangamer (Youtube)

3.2 Result of the variables under study

We will see the results of the variables under study trying to respond to the objectives set. Checking if there is an equal treatment regarding gender in each variable and if a non-sexist use of advertising is carried out.

- Channel Topics. We first show the results regarding the content topics of each YouTube channel, (graphic 7).

Graphic 7. YouTube channel themes



Source: own elaboration

We observe how on Ryan's channel, a male channel, the themes of entertainment and science predominate. While in Las ratitas, feminine, predominates: entertainment, games, fashion and style. In the other comment, regarding games, the rats show "from girl to girl" dolls, kitchens and makeup.

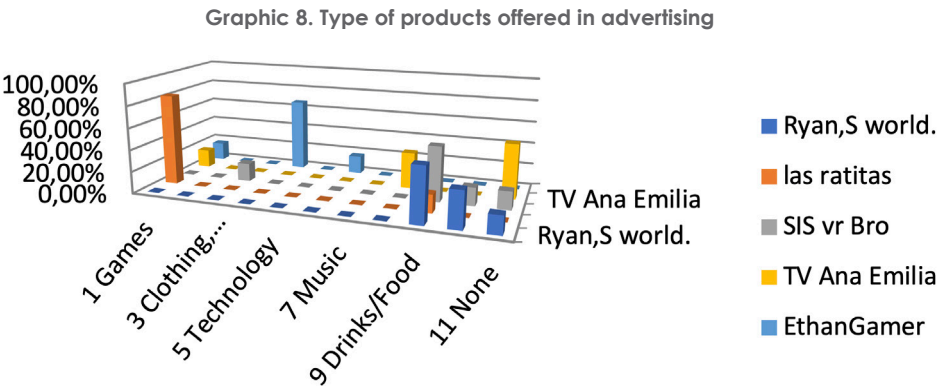
On the Sis vr Pro channel, entertainment stands out, although it also offers: games, fashion and style, highlighting the video in which Karina dresses up as Kelye Jenner entering into "feminine" themes.

On TV, Ana Emilia builds entertainment on her channel with the theme of private life, along with fashion and style.

EthanGamer focuses mainly on video games and some entertainment, as we see girls differently.

We observe, as well as private life, fashion and style, they are topics that the girls' channels deal with, or Karina in the mixed channel. While science and video games are topics that appear exclusively on children's channels.

Products offered: in this variable we analyze the type of products offered through advertising, whether legal or illegal. We intend to observe whether or not the products offered by girls' channels are different from those of boys (graph 8).



Source: own elaboration.

In Ryan's channel, predominant themes are: food, drinks and others, which are usually household items. Their advertising is rarely seen. While Las ratitas offer girls' toy brands, sometimes appropriately: "sponsored by", as is the case of the famous dolls (image 4) in terms of commercial regulations, but not appropriate in terms of equality, as their products focus on girls and are loaded with sexist stereotypes as we will see.

We clearly see that it is necessary to regulate not only the existence of advertising, but also its content. They usually display the advertisement as part of the content without clearly announcing it. It is the most clearly sexist channel in terms of the type of products it offers.

Image 10. Image taken from "las ratitas"



Source: las Ratitas (20/7/2021)

In the Sis Vr Bro channel, the advertising of drinks and food stands out: We find entire videos sponsored by brands such as: starbunks or subway, where the sponsorship is not always clearly indicated. Only one video shows clothes and accessories, others are self-promotional for their channels, or opening, starring their one-year-old little sister. Its advertising content does not stand out as sexist.

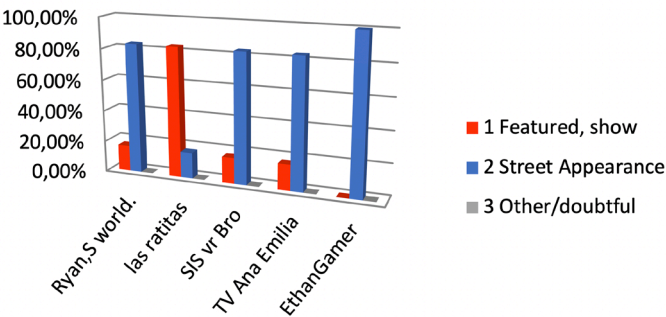
Tv Ana Emilia is the one that offers least advertising content. It presents advertising for make-up and, above all, for professionals who collaborate in the production of its channel.

EthanGamer promotes videogames, games (such as Ruby's cube) or magazines that deal with videogames, in a clear way. The rest advertise video games by playing them, without recognizing the advertising content.

We check as well as in makeup, clothes and games, the girls' channels stand out ("girls' games" in the little rats) While in the boys' channels the following stand out: video games, drinks and food, books, or others. Thus, the "product offer" is an indicator of sexism.

- Clothing (graph 9). Data that is relevant when observing that it is the girls who exclusively use clothes with a show appearance and with bright colors, while the boys do not. Thus the use of costumes, or special accesories marks a different appearance of boys compared to girls.

Graphic 9. Variable clothing of the characters on stage



Source: own elaboration

We observe that all channels, except for EthanGamer, have a percentage of show appearance, and, as we indicate, this data is always provided by female characters. Ryan's sisters are the ones who appear dressed up on the channel, the little rats do it in 80% of their videos and Karina is the one who dresses "as a show" in Sis vs Bro, while Ana Emilia also does it in 20% of her videos. Therefore, it is a very relevant and differentiating fact between the contents of girls and boys, 100% gender decisive in this case. We can see how Karina does it in image 11.

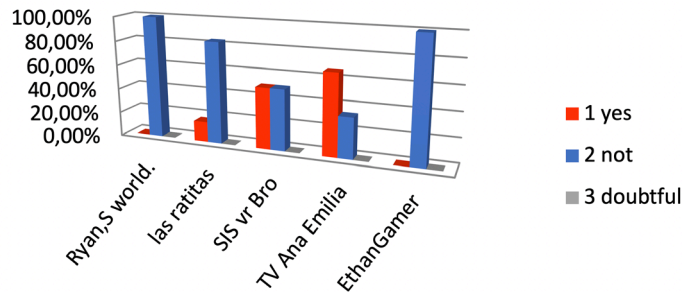
Image 11. Karina, Sis vr Bro, with show clothing



Source: Chanel; Sis vr Bro (YouTube) (21/12/20)

• Make-up: Variable that also allows us to verify the difference between channels of boys and girls. 100% of the characters that use makeup have been girls. They appear with a natural appearance and if they wear makeup it is looking for a normal appearance (graph 10).

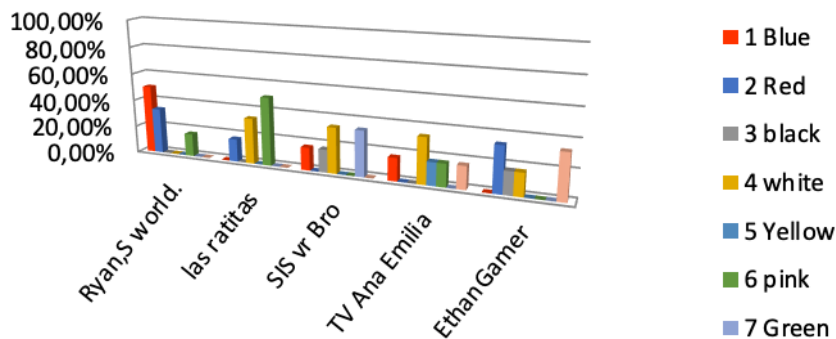
Graphic 10. Variable use of makeup by the characters of each YouTube channel



Source: own elaboration.

• Variable colors. This variable has been taken into account since it is also observed in culture how the use of color has been different for boys and girls, for their toys or clothes, for this reason we want to check if this sexist or differentiated use of color by sex, appears on boys and girls channels. We take as reference the appearance of the relevant characters in their clothes and outfits (graph 11).

Graphic 11. Variable colors in the clothing of the characters.



Source: own elaboration.

We see how the colors: blue, red and black predominate in the videos of boys, while in the videos of girls white, pink, or even yellow predominate (image 12). Observing each other, just as colors continue to mark sex differences and associate more with one sex or another. The item "Others" in Ethan refers to the gray color, so it was taken as a reference in the grade data.

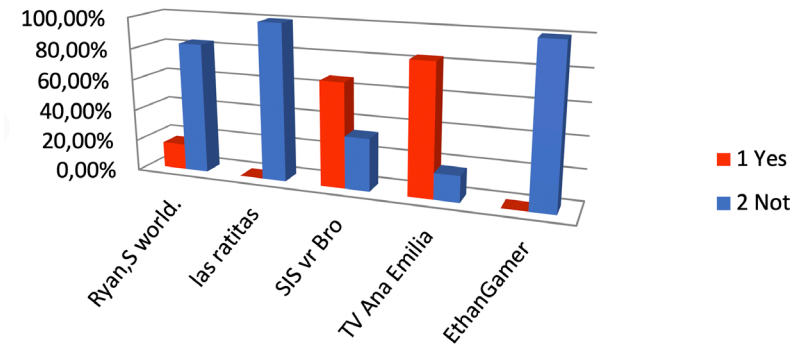
Image 12: SiS vs Bro stage clothing



Source: Sis Vr Bro Youtube chanel (26/08/20)

- Private life: This variable is taken into account since women are normally more associated with private life and care; man has always been relegated to the public sphere (indicated in variables). We check how this variable is determined by gender (graph 12). Being the "yes" referred to showing private life in the video and "no" to showing only public life.

Graphic 12. Variable private life on stage

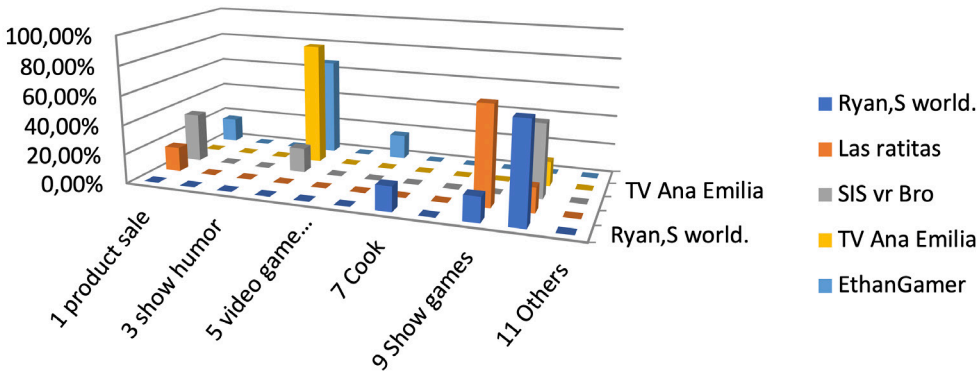


Source: own elaboration

The topic "scenes of private life" shows the following: Ana Emilia, Sis vs Bro and sometimes Ryan. Ryan shows us games and family scenes thanks to his sisters: Emma and Kate. Karina shows us her house with her brother, or other rooms in her home or room. Ana Emilia, in the videos of 2021, shows situations of apparent reality with her partner. We observe, as well as the highest percentage of appearances in private scene is given by female characters. She highlights how the rats, being rats, do not show her private life, which is positive and not sexist, in this case.

- Variable "main action". We intend to observe the action that takes place in the video, in order to determine if the actions presented to us by boys and girls are differentiated by sex, or on the contrary, this is a factor of little relevance (graph 13).

Graphic 13. Main action in each youtuber



Source. Own elaboration

We observe how Ryan's world and Sis vs Bro, fundamentally base their content on challenges and games. The rats in games. Ana Emilia in private life and challenges. Ethan in video games and games. This variable does not indicate new relevant data by gender in the channels.

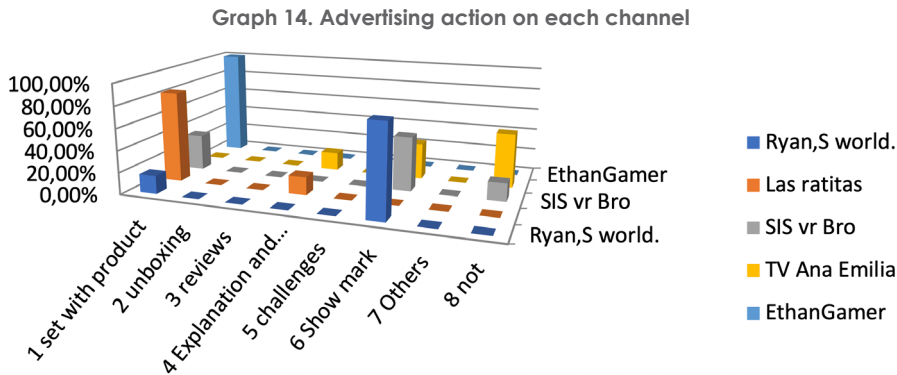
- Variables advertising action: Advertising action developed in the video to determine if boys and girls are "used" equally by advertising brands and if they indicate it. In that sense, only 25% of the videos announced their advertising nature. Image 13 is a clear campaign, not recognized as such. Which determines the incomppliance with the regulations of control of advertising in children's channels and also of ethical measures against gender equality (graph 14).

Image 13. Image of Las Ratitas in a clear McDonalds campaign



Source: Las Ratitas (YouTube, 17/01/2021)

We can observe the data in graph 14.

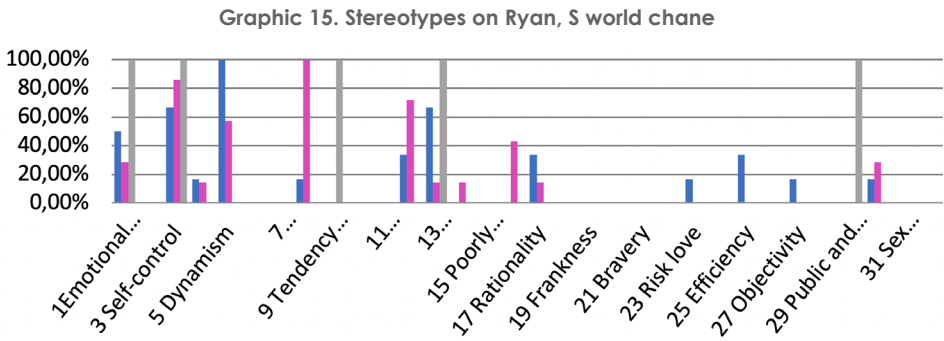


Source: own elaboration

The ratitas are the channel that presents the most advertising, with the characters appearing frequently, 80% of the cases, with the toys of the brand they advertise, either overtly or covertly. EthanGamer does the same, normally announcing it. The Rian's World channel normally shows the brand image only when it appears in a scene. It is Tv Ana Emilia who makes less use of advertising in the express content of the channel. No differentiation is observed in the legitimacy of brand use related to gender. If we observe that it is not regulated and this should be necessary, especially in minor channels. The little rats stand out with a high level of publicity without being announced and sexist.

- We thus arrive at one of the most important variables in this study, and which normally yields a greater degree of difference between the sexes, the stereotypes variable, where those observed in each channel are taken in the main character, the second character, and the third relevant character, if there is one.

We show the graphs concerning the stereotypes observed in each channel. We start with the number one influencer: Ryan, S worl (graph 15).

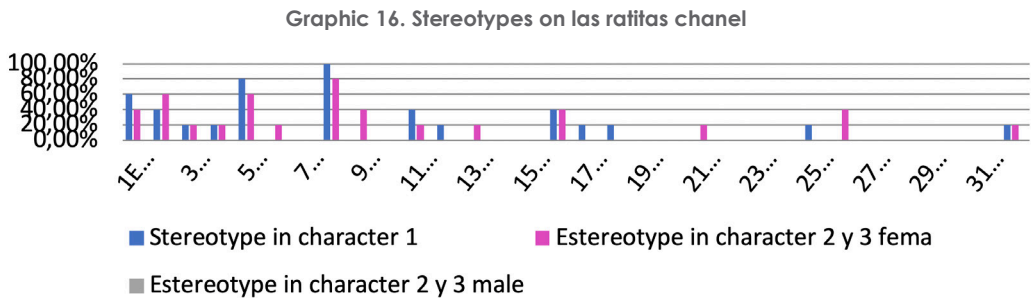


Source: own elaboration

Character one is Ryan, who we observe is represented in stereotypes of: stability, self-control, dynamism, little tenderness, intellectual qualities, rational, efficient, and public space. As we can see, it predominates in old stereotypes, those that were initially typical of the masculine gender, those that are transmitted to those who watch the channel through his person.

The stereotypes that represent the female characters, his sisters Kate and Emma, stand out in: tenderness, dependency, affective aspect, and domestic space, different from Ryan, which places them in a stereotyped image of the feminine (paired stereotypes), as we see in the painting, in turn a reflection of the culture. Consequently, the image is transmitting sexist stereotypes. The male character that appears in second and third place also represents stereotypes associated with leadership and power. We see, just as in this channel the girls and boys that appear transmit a differentiated image to their public, boys and girls, who take them as references. For this reason, it is important to insist on the creation of an egalitarian image when dealing with influencers, influential in those who follow them.

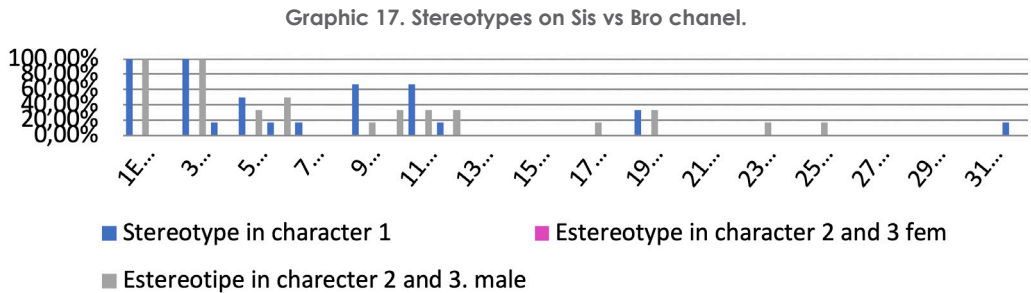
Graph 16, referring to the stereotypes concerning the rat channel. They will be represented by Claudia and Gisele, the girls who are the main charecters of the channel.



Source: own elaboration

We observe how the stereotypes in the first ratita, Claudia, are: stability and instability, dynamism and affirmation of the self; tenderness in 100% of cases, affective aspect, efficiency and beauty in 20% of cases. Thus, stereotypes of the masculine gender are given, but tenderness predominates. They are strong and determined girls, but without losing the affective aspect, the tenderness and the importance and value of "being beautiful", a very feminine claim in advertising culture, and reflected in these girls. Stereotypes that practically coincide with her sister Gisele, who is somewhat less tender, but more incoherent and unstable, also giving importance to beauty, presenting herself even more in paired stereotypes, typical of the feminine, as we can see. This is how these girls, a reference for those who see them, show a brave and loving image at the same time. They show "boyish" stereotypes, without losing "girlish ones", very prominent in physical appearance rather than in behavior.

Below is the data referring to the stereotypes observed in the channel of the Sis vs Bro brothers. Boy and girl (graph 17).



Source: Own elaboration

In this case, character one is Karina, the girl represented in: emotional stability and self-control (in 100% of the videos), dynamic, dominant and frank. She only slightly stands out in feminine stereotypes in 20% of the cases, in which she is represented as an "object of beauty". Videos in which she puts on makeup and gives relevance to her appearance. She presents, in general, an empowered and strong image as a reference for other girls. Her brother stands out in: emotional stability and self-control, but he is a reference to passivity, dependence and submission in some cases, which places him in a less relevant

image than that of his sister. In this case, this channel inverts the stereotypes. Although beauty is still linked to women.

Next we see one of the most stereotyped images of Karina, wearing makeup and taking care of her sister (image 14).

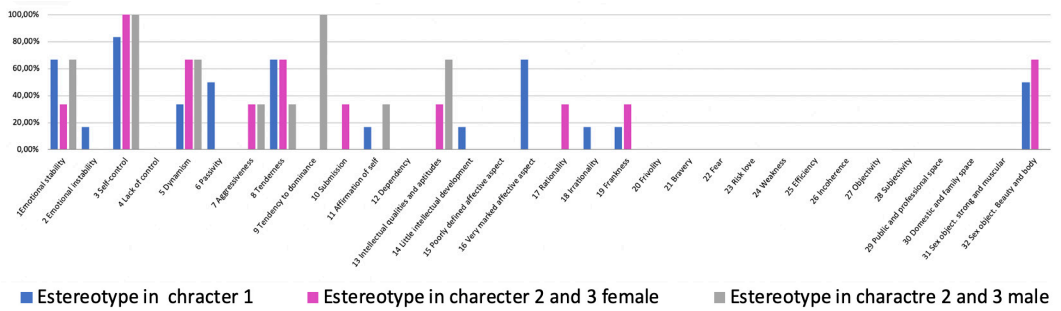
Image 14. Karina with her little sister and makeup



Source: Sis vr Bro, Youtube chanel (21/12/2020).

The following channel is the one that indicates the stereotypes of the youtuber Ana Emilia, Tv Ana Emilia. We will see what stereotypes it represents and in what percentage in graph 18.

Graphic 18. Stereotypes on TV Ana Emilia chanel

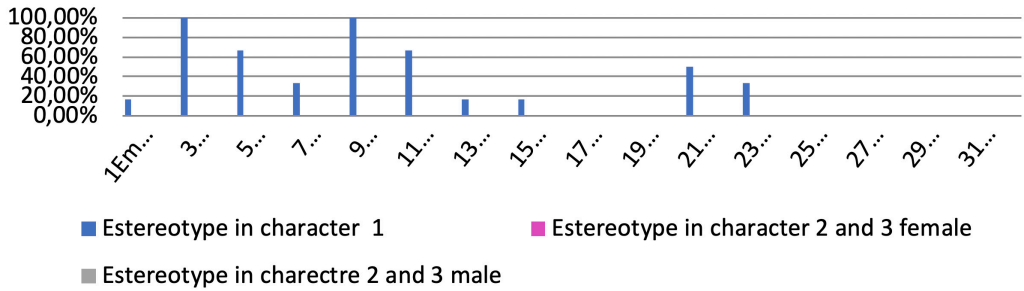


Source: own elaboration

Ana Emilia is represented as having: emotional stability and self-control mainly, followed by: dynamism, tenderness, sexual object and marked affective aspect, in 65% of the cases. The latter are stereotypes of the female gender. She shows an image of a girl with feelings and emotions, prevailing against toughness and bravery. Character 2 is Claudia, her friend; she shows: self-control, dynamism, but also: tenderness, rationality, and in more than 60% of the cases, she gives importance to aspects of beauty and sexual object. The contents of these videos (observed in the other data variable) are of a sexist nature, where the image of women, in the private life format, is not very brave, but, rather, submissive, relegated to the background of power. It does not show an image of an empowered girl. As for the male character, her boyfriend, he is shown with masculine stereotypes, he appears with control and dominance in the scene (stability, self-control, dynamism, tendency to dominate, intellectual qualities and aptitudes), clearly as "the smart one" compared to the good and "almost dumb".

The last channel we've looked at for stereotypes is Ethan Gamer. A boy who appears alone in his channel, without other characters (graph 19).

Graphic 19. Stereotypes on Ethan Gamer channel

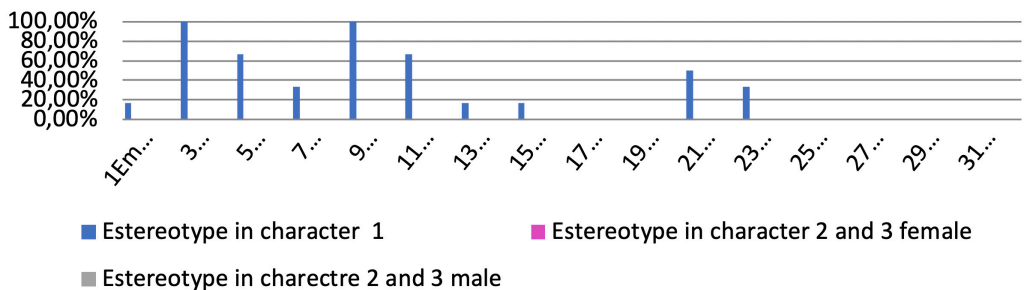


Source: own elaboration.

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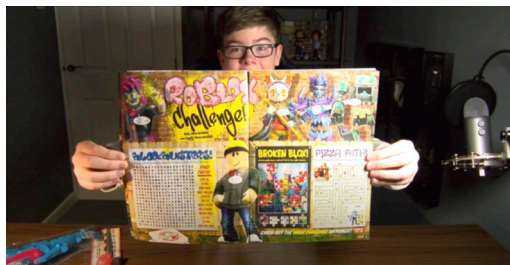
Graphic 19. Stereotypes on Ethan Gamer channel



Source: own elaboration

Ethan is represented in stereotypes such as: self-control and tendency to dominate in his way of playing in 100% of the videos, also with emotional stability, dynamism, little marked affective aspect, brave and a daredevil. He is shown "playing to win" in the video game, which transmits stereotypes of power, typical of the male sex, (as we saw in the variable), which predominate in this type of channels and characters, gamers. We show image 15, in which Ethan shows a promoted product.

Image 15. Ethan on his YouTube channel



Source: EthanGamer channel on YouTube 26/09/2020

We observe in the results how effectively boys and girls show differences in their representations of stereotypes. They have entered the masculine realm, but boys do not seem to enter the realm of privacy and feelings in the same way. Thus, boys and girls show a stereotyped image in their representations, as we have seen in each of the variables analyzed in results.

4. Discussion

This work has allowed us to determine the existing sexism in the content creations of boys and girls. That makes us think that, from their childhood, they have rooted different roles and stereotypes depending on gender, as we can see in their representations; which implies that they cannot communicate equality on their channels if they represent inequality of content. Thus, from their childhood they are representatives of sexism and educators in sexism.

It is urgent to supervise the creation of contents of minors in view of equality. Both senders and receivers must be educated against this because of the enormous power which senders and receivers have over the construction of the meaning of gender and equality in minors.

We can ask ourselves: is the minor prepared in terms of equality to create content as an influencer? Does this work have so much power in the receiver that the minor should not be allowed to generate content? Are not the parents guarantors of the "good" of the minor? Should fathers and mothers be trained?

Training is necessary for parents in the commercial field, but also in relation to their training in equality, as a guarantee of proper supervision of social networks and the virtual environment, essential for the education of the minor as a communicator or receiver of messages.

If society accepts these contents as normal and appropriate, much remains to be done to achieve equality.

5. Conclusions

The hypotheses raised have been shown to be true and the intended objectives as well. We can thus say that minors have a sexist creation on their channels, using sexist stereotypes in their content and advertising.

Sexist creations occur in all channels, -despite the international and national regulations exposed in the countries of influencers taken in the study-, which supposedly ensure equality in advertising and gender (except the US, which does not deal with equality of gender directly, because freedom of expression prevails).

The equality and the image that these minors transmit as references, to others, may not be adequate, but the power of the market prevails over the power of ethics and care of children.

Boys and girls do not create their content in the same way. In this creation, meanings differentiated by gender are given, and these meanings are transmitted from their childhood, thus making the channels of influencers run by minors a space of creation that represents, in many cases, gender inequality and thus emphasizes it.

The products shown by boys and girls are differentiated, as is the way in which they are presented. The girls appear in more different colors and outfits on the channels than the boys do. In the former pink and show clothes predominate, while in the latter street clothes.

They do not show their private life, they are only relegated to the public space. The girls are the ones who show scenes from their private space. Creations that are successful in the audience. This fact corroborates that the culture that is shown for boys and girls, although it is different, is perceived as normal, not with a critical eye. Boys, girls, fathers and mothers admit it, "it triumphs". He does not renounce this way of creating and representing.

The stereotypes observed show a representation of girls associated with: care, tenderness, the value of beauty and the sexual object, to a greater extent than boys; who in no case showed any interest in their physical appearance, perhaps also because their age is younger and body care interests them at older ages. The truth is that receiving girls perceive these stereotypes as references, taking these examples as references from their childhood, just like boys, who perceive other meanings.

It would be necessary to train minors as great consumers and creators of content. They must have a critical sense when creating and receiving messages. Not everything is valid. It is thus necessary to educate boys and girls in the face of the messages they receive through their "idols", since they are not more important or relevant than the other.

It will be interesting to be able to legislate on gender equality with respect to minors. Not being aware of the need for regulation and ethics of the channels created and watched by children is a risk that can have consequences for their future, our future. Training and regulating it could be very beneficial not only for each person, boy or girl, but for society as a whole and its advancement in the face of equality and other ethical values. Without intervention, a fair and egalitarian society will not be achieved, nor will the defense of minors.

6. Acknowledgement

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