

The Trans Issues on TV3. Analysis of the Representation of Gender Diversity in Television Documentaries and their reception

MARINA GARCÍA BLANES

Master's Degree in Media, Communication and Culture

Marina.garciabl@e-campus.uab.cat

ORCID Code: orcid.org/0000-0001-5041-7136

Article received on 18/02/19 and accepted on 24/04/19

Abstract

Trans identities today are part of the media agenda, but their coverage continues to generate conflicts. This article takes as a universe of study two documentaries broadcasted by the Catalan public television (TV3) in 2016 to analyze the representation of the trans issue in the television documentary and the reception by trans people of these contents in Catalonia. This research shows that there is an important distance between what is expressed in journalistic discourse and what is narrated in the testimonial discourse of trans-identities, and recommendations are offered to try to shorten it.

Keywords

Television documentary, diversity, gender, journalism, transsexuality.

Resum

Les identitats trans hui formen part de l'agenda mediàtica, però la seua cobertura continua generant conflictes. Aquest article pren com a univers d'estudi dos documentals emesos per la televisió pública catalana (TV3) l'any 2016 per analitzar la representació del fet trans en el documental televisiu i la recepció per les persones trans d'aquests continguts a Catalunya. Amb aquesta investigació es posa de manifest que existeix una distància important entre allò que expressa el discurs periodístic i allò que narra el discurs testimonial de les transidentitats, i s'ofereixen recomanacions per tractar d'acurtar-la.

Paraules clau

Documental televisiu, diversitat, gènere, periodisme, transsexualitat.

Introduction

In recent years, transsexuality has fully entered the political and media agenda in our country. However, gender diversity is still a poorly standardised issue in Spanish and Catalan society. In 2016, Catalonia was the autonomous community where most hate crimes due to sexual orientation or gender identity were recorded (MINISTRY OF THE INTERIOR 2016).

In this analysis, we understand gender as a cultural and social product co-constructed by the media and journalistic discourse, among other actors (BUTLER 2007).

The media, with their great symbolic significance, propose schemes and provide identity references in terms of gender. They are socializing agents insofar as they "facilitate the understanding of the outside world, and allow individuals and groups to contextualize themselves. Even so, they convey identity narratives, create media imagery and condition the memory and the cultural and communicative tradition shared by the members of a community" (SOLA 2012, 396). That is to say, they propose a possible vision of reality that can be assimilated and internalized by the consumers.

The media, and especially the publicly-owned media,

following criteria of journalistic ethics and social responsibility, would watch over the representation of social minorities and collaborate in eradicating any discrimination. Now, what is the vision that Catalan public television suggests about gender diversity? Is it broad and complex? Do transgender people identify themselves with it?

This article proposes to study the documentary discourse of Catalan public television regarding trans issues. Secondly, in order to be able to compare the two stories, it is absolutely necessary to ask trans people if they identify with this discourse or if, on the other hand, it constitutes an image far removed from their reality.

1. Investigation background

This text is based on the observations made in recent years by some researchers in Europe and shows a discontent on the part of the trans community towards their representation in media content. Karine Espineira's work reveals this discomfort since the mid-1990s in France (ESPINEIRA 2015). In the Spanish context, other works have also reflected the difficulties faced

by journalists when representing this community, mainly due to ignorance and lack of research.

As researcher Adolf Carratalá points out, journalists “incorporate hegemonic structures and ideologies into their own newsmaking routines, also affecting the role that, as socializing agents, they play in the creation of personal and cultural identities” (CARRATALÁ 2011, 188).

This article arises, on the one hand, from these lines of academic research. But, in addition, it is motivated by a series of demands of the community. Specifically, the choice of the analytical corpus is the result of a controversy that arose from the critiques of the Young Trans Community in Barcelona of the documentary *Tránsito, menores transsexuales*, broadcasted by TV3.

After the broadcast of this documentary, on Sunday 10 April 2016, the members of the Barcelona association published a communiqué on the platform YouTube, where they expressed their discomfort and accused TV3 of simplifying the trans reality and of offering only what fits the binary system of male/female gender, which they consider erroneous:

“[...] This program, like most of the programmes that are put on the air, only wants to show that part that could be assimilated by the system. The programme shows those experiences that are normative except the subject at hand (being trans), in order to be able to accept the latter. And people don't remember that there are trans people that don't want or can't take hormones, that some trans people aren't straight, that there are trans people that aren't men or women, that there are trans people that don't always identify themselves in the same way, that there are trans people that don't have the capacity and/or the desire to put up people telling them if they are trans or not, and so on. [...]”

2. Theoretical framework: correspondence between sex and gender, a false paradigm

Gender and *sex* are not synonymous. However, they are often confused both in informal conversations and in the media.

By way of example, a news story published on the website of the Catalan Audiovisual Media Corporation (CCMA) said: “There are more and more children who, already at a very young age, clearly dislike the gender with which they were born”.¹ Sex is a biological aspect and, therefore, you are born as a certain sex, not as a particular gender.

The sex presents, in biological terms, a male/female binary². The exception to this universal and historical pattern is presented by intersexual people, who, due to a discrepancy between the genetic sex, that of the gonad, and/or that of the genitals, they may have features of both sexes.

Even so, people with some kind of recognized intersexuality represent no more than 1% of the world population according to the World Health Organization (Avuso 2016). The fact that

the figures are low should not prevent us from reflecting. Some specialists such as biologist Anne Fausto-Sterling believe that sex must also be understood in its diversity (FAUSTO-STERLING 2006).

On the other hand, gender is a social and cultural construct that in its binary form works as a corset that tells us what attitudes are as acceptable for a woman and what is socially “appropriate” for a man. Although gender may be deconstructed, there are a whole series of political and economic factors that preserve this binary, since it bases the society's structure in areas as important as family or work (Coll-Planas and Vidal 2013).

In order to go further into the definitions, it is important to remember the classification of gender and sex made by post-structuralist philosopher Judith Butler in the essay “El género en disputa”. Butler explains that gender is learned through its performance, since “it is not the causal result of sex” (BUTLER 2007, 54).

However, the reading of sex in binary form also responds to a social construction. We understand our own body from the language and symbols that are framed within a given value system (BERGER and Luckman 1996; BEKERMAN 1996 a Coll-PLANAS 2012, 65). We assume, then, the role of masculine or feminine gender according to the reading that we make of our body.

It is precisely the belief that gender and sex must correspond that has placed trans experiences under the label of alterity or anomaly: “The people who alter the gender and sexuality standards endanger the social order, for this reason they are marked as other and, from this position, they are designated as marginalizable, aggressible and even exterminable” (Coll-Planas 2010, 85).

The inclusion of transsexuality in the “personality and behavioural disorders” chapter of the WHO International Classification of Diseases until 2018 is an example of how anything that does not demonstrate this so-called correspondence is pathologized. As sociologist Miquel Missé argues, all the information around transsexuality is impregnated with this speech that treats trans identities as an individual problem (MISSÉ 2012, 94).

Acting against this way of thinking, trans activists propose to show different gender possibilities. It is therefore argued that not taking into account the plurality in gender identity and expression means not understanding that non-binary positions are part of gender as well (BUTLER 2006, 70).

3. Methodology and justification of the corpus

To carry out our work we have established a methodology that combines analysis of content and its reception. This has allowed us to obtain more complete data than we could have with a single method.

3.1 Content analysis

The area of study on which the analysis of content has been carried out is composed of two television broadcasts by Catalan public television in 2016 in the programs *30 minuts* and *La gent normal*. The format of the first programme is based on the documentary and the TV report, while the second programme combines interviews, reports and space for debate. We analyse the contents of public television because we understand that, as it's a public service, it must have an indisputable commitment to minorities. In addition, the reach of TV3 is considerable, given that in 2016—the year analyzed—it had the largest audience in Catalonia (CCMA 2017).

Even though—with the objective of being able to analyze it in depth—the corpus is small, we can get an overall picture of the representation of transgenderism in the television documentary. The selection of the documentary genre responds to the fact that, unlike other short journalistic texts, the documentary allows a greater reflection on the angle and perspective we want to show of a reality, as well as a greater meticulousness when selecting sources and witnesses. On the other hand, the audience gives credibility to this format, since it is epistemophilic in its approach, that is, concerned with the search for knowledge (Nichols 2013).

We dealt with all the documentary content broadcasted by TV3 in the year prior to our research in 2016. Specifically,

the two contents are the *30 minuts* documentary “Transit, transsexual minors” and “Ser transsexual, com es viu?” by *La gent normal*.

From now on we will call the first programme *Document I* and the second *Document II*.

This work could be framed within the branch of Critical Discourse Analysis (CDA) as a perspective, since we study the text in relation to all that affects the meaning. CDA focuses on questions such as the transmission of social dominance how inequalities are practiced and reproduced; or even how they are sometimes fought by communicative action (VAN DIJK 1999).

We analyze the contents of these five categories: myths or themes, stereotypes, archetypes, sources and witnesses. First, from a thematic approach, we look at the mythopoetic elements that construct discourse: themes, archetypes and stereotypes (Chillón 2000).

The most popular story or myth about the trans issue is one that recreates the idea that the trans person lives in the wrong body (MISSÉ 2018). This point investigates if the studied documents repeat this dominant vision or if they offer different ones.

The symbolic narrative is reinforced by archetypes and stereotypes that form part of “the collective unconsciousness” (Jung quoted by DUCH and Chillón 2012, 202). As for the representation of transsexuality, Julia Serano explains how pop culture portrays trans women from two archetypal figures that

Figure 1. Document I

File	Informative
Format	Documentary
Program	<i>30 minuts</i>
Episode title	“Trànsit, menors transsexuals”
Episode number	957
Date of issue	10/04/2016
Duration	00:42:05

Source: Own elaboration from the data offered by the Documentation Department of TV3.

Figura 2. Documento II

File	Programs
Format	Report, interview and debate
Program	<i>La gent normal</i>
Episode title	“Ser transsexual, com es viu?”
Episode number	5
Date of issue	07/03/2016
Duration	00:28:04

Source: Own elaboration from the data offered by the Documentation Department of TV3

link with the idea that there is a body that does not fit: “La impostora” the one who “deceives” us with her feminine image, or the pathetic one, the one who can’t manage to look like a “real” woman no matter how much she tries (Serano in GALOFRE and Missé 2015, 223). In this paper we will look at which figures and stereotypes the documents present.

On the other hand, in a second level of analysis, we study who participates in this discourse from the study of quantity and a classification according to the typology of the sources of authority (according to whether they come from the field of medicine, mental health or activism). As the Recommendations on the Treatment of Lesbian, Gay, Bisexual, Transgender and Intersex (LGBTI) Persons in the audiovisual media advise, information on these issues should include both institutional sources of information, as well as qualified and specialised individuals and/or groups, and LGBTI associations and entities (CAC 2017).

In this same section, we also study the number and typology of witnesses according to the gender they express—male, female or non-binary—and the way they understand trans identity from the textual study of their narrations.

These two categories, sources and witnesses, will allow us to approach the context of production and what discourse it has been intended to (re)create. Thus, access to the media is key to directing or modifying the story (FAIRCLOUGH and Wodak 2000).

3.2 Reception analysis

In a second section we will focus on how the trans community in Catalonia is represented on television. In order to be able to answer this question, our methods relied on data from discussion groups. A questionnaire will be established with short-answer questions, which has been the same in all the groups, but which has been slightly adapted to follow the conversation and influence the topics introduced by the participants. The themes of this questionnaire could be briefly summarized in the following three items: how well the participants define the fact of being trans; what identities are visible on television and if these identities correspond to the reality of the collective, and what are the areas for improvement, if any.

The first question relates to the study of myths and topics, which, as we have seen above, is key in the construction of a concrete story. The second discussion point, on what identities the television documentary presents, is linked to the study of stereotypes and archetypes, and to the witnesses who present certain experiences and sources of authority that reinforce a specific vision. Finally, the third item gives us the possibility to record what are the visibility claims of the collective to improve their representation where it may be necessary.

The sessions, which lasted between forty-five and eighty-five minutes, were attended by thirteen people from the

Figure 3. Composition of Group I

Participant	Age	Expressed gender
A	28	Nonbinary
B	22	Woman
C	17	Woman
D	46	Man
E	29	Woman

Source: By the authors.

Figure 4. Composition of Group II

Participant	Age	Expressed gender
F	60	Woman
G	43	Woman
H	65	Woman
I	22	Woman
J	31	Woman
K	56	Woman

Source: By the authors.

Figure 5. Composition of Group III

Participant	Age	Expressed gender
L	18	Man
M	21	Man

Source: By the authors.

associations Espacio Trans de Terrassa, En Femme and Joves Trans de Barcelona. In order to design these discussion groups, and given the complexity of the terrain of identity³, we did not consider it necessary to define certain profiles ahead of time, since we wanted all those people who identify themselves as trans to be able to participate. The participants were distributed equally in the first two groups (five in the first and six in the second), but in the third there were two participants. Even so, we considered that keeping this last group was appropriate, since it balanced the balance of gender and age.

4. Results

4.1 Content analysis: figure catalogue

4.1.1 Document I

Myth or topic

In the documentary studied, the topic addressed talks about transsexuality as an error of nature. Transsexuality is narrated from the myth of imprisonment and liberation. This story resorts to one of the basic archetypes of human imagination: the rebellion against nature (CHILLÓN 2000, 152). The natural body imprisons the sexual and gender identity of the trans youth and medicine will succeed in releasing him/her through hormonal treatments, blockers or aesthetic surgeries of vaginoplasty or gynecomastia, among others.

For example, Marta, aged 23, describes the moment of waking up from the vaginoplasty operation as one of the best in her life: «For many days when I went to sleep, put my hands on it and thought: “I don’t need this, I don’t want it, this isn’t mine.»

Archetypal figures

In this story there are prisoners (boys and girls), a prison (the body) and some liberators (parents and medicine).

Here the narrative presents various figures such as the *prisoner* or the *hero* as the parents who have faced social stigma and their own prejudices and have joined their sons and daughters on the road to liberation [transition]. In fact, the documentary ends with an explicit statement that reinforces this whole mythological narrative. Estrella, a transgender girl concludes: “It was like being locked up in a prison [...]. They’ve helped me and I’ve managed to escape”

Gender stereotypes

As for the subjectivities reflected in the plot, two figures are the main character: strong masculinity and vain femininity.

Boys are presented in public through intense activities, such as playing drums or other sports that involve strength: working out in the gym, doing acrobatics in the pool, lifting heavy materials, etc.

On the other hand, girls reincarnate the figure of the “ultra-femme”, women that care about their appearance. They appear carrying out mostly tranquil activities: we see them at home, painting their nails or lips, combing their hair, showing their

dresses to the camera, discussing with their mothers what clothes to wear or explaining to us directly what they do to feel prettier, and so on.

Thus, the topic reinforces the dual and polarized gender standard that reproduces stereotypes in order to subvert them.

4.1.2 Document II

Myth or topic

The subject focuses on the social aspect on how trans people experience coming out, how society responds, how they are treated. In addition, historical background is provided, addressing social change in relation to transsexuality. One of the interviewees explains that “society is starting to have more and more empathy”.

However, the text repeats the idea of liberation In Document II, prison would not be our own body any more, but the idea of the prevailing binary gender in the imaginary community and the fear for social rejection.

Archetypal figures

If parents were the heroes before in Document I, now the roles have changed and the partners have become the new heroes. The wives of the two protagonists, whom they will marry before changing their gender, are represented as “saints”.

The documentary host also reinforces the idea of couple exaltation when she introduces a question in which she discusses the following: “It’s extremely important for a transsexual person to have an environment that accepts his/her condition and transition. You guys have been very lucky, haven’t you? Or is just me that thinks that?” When the two witnesses, transwomen, nod and explain that not all couples accept this decision, the journalist says: “It’s understandable, it’s the fear of the unknown.” It shows comprehensibility with discrimination in the sphere of the couple and does not encourage reflection on the rejection of the process.

Gender stereotypes

Trans people have often been criticized for reproducing the most stereotyped aesthetics and behaviours of each gender. The documentary is evidence of how this tendency still occurs. When one of the protagonists talks about her public appearance as a woman, she says that she did it with a dress: «We were chosen as presidents of the homeowner’s association [...] and here I arrived in my dress and then a neighbour came and said to me: “Hey you, how are you doing?”» The journalist here rapidly interjects: “all of a sudden, all eyes on her.” It’s a gender stereotype that women are seen more like women when they wear dresses.

In another case, another protagonist explains that she associates masculinity with aggressiveness, and masculine clothing with an “unpleasant masculine odour”: “Out on the street I showed what people and my family wanted to see: a man. I even exaggerated my masculinity, aggressiveness. However, when I got home, I acted like a woman. [...] Getting home, tak-

ing my clothes off and throwing it into the laundry basket... that disgusting masculine smell, I couldn't stand it anymore. It got worse and worse every time; it became traumatizing.

Although the social system of the classifying and stereotyped gender does not find a clear confrontation in this documentary, one of the interviewees, the mother of a trans child, does allude to the fact that gender is socially and culturally constructed, and concludes therefore: "Our son was born as Mia, but when he turned two and started to decide his clothes or started choosing his role in games, he started to express himself as what we understand today as a boy."

4.2 Content analysis: sources and witnesses

4.2.1 Document I: voices

Expert sources

In the video, the voice of four expert sources appears next to the children and their parents. They all belong to the field of medicine and mental health: endocrinology, surgery and psychology. Expert sources report on medical advances in making follow-ups to trans people who want to receive treatment, but they are also given a voice as an expert source to talk about trans people's experiences and their process. For example, one of the endocrinologists states that many transsexuals experience puberty "as if they were in hell".

In addition, in the statements we see that some clichés typical of the pathologizing discourse are repeated, such as the anomaly between brain and body, or the incongruence.

Testimonials

In this documentary three girls and two boys narrate their experiences in the first person. The witnesses that appear are all underage with the exception of one young woman who is 23 years old, who understands transgenderism as a process of migration towards the gender with which they are identified inside the male/female binary. Generally, they are also willing to undergo sex reassignment operations or hormonal treatments with blockers that stop development at puberty, etc. The new interviewed parents mostly agree with this description of what it means to be trans..

There are, however, two brief exceptions. Eva, the mother of one of the children, explains that her intention is to teach her son to esteem his body as it is: "He's not going to be more manly just because he's got a penis." At the end of the documentary, during approximately twenty-five according to us, we also heard Raquel, one of the minors, who explains that there are people who don't want to have surgery and that we don't have to judge anyone by how they decide to live their identity.

4.2.2 Document II: voices

The expert sources

In this case, the one expert source comes from the field of psychology. She speaks from her background as a specialist in

diverse gender identities and as a therapist at Transit, a public counselling service for transsexuals in Catalonia. She defines the trans matter in terms of social diversity. She contrasts with the previous psychologist's definition of Document I of transsexuality as an "anomaly", since in this second case, in Document II, the psychologist clarifies: "We have to be able to include reality and that's why we have to set aside those theories [binary sex-gender system] that prevent us from seeing the person as how or who they really are"

Testimonials

In this documentary the witnesses are four adult persons: two women who speak in first person and the parents of an under-aged trans youth. From participants we discover other realities, such as homosexual trans people. It is also explained that there are people with fluid genders, meaning that they fluctuate between the diverse possibilities of gender in time; or transvestism⁴, an expression of temporal identity. Thus, the documentary briefly presents these other gender identities and expressions.

4.3 Discussion groups

4.3.1 The narrative of the trans issue by the community

There are two great discourses from which trans identities are narrated. Trans are those gender identities that do not fit with the socially defined sex/gender system and trapped in two large cis groups⁵. And they do not fit in this group, according to those who express themselves in these terms, because the social and biological standards are rigid and hinder the recognition of the real identity of the person. That's what M. says: "Being trans is like the tip of the iceberg in the gender system. On the basis of many centuries, two very clear figures have been constructed: men and women. Being trans are all those identities that break with this; they either go from A to B, in a more dualistic way, or there is also a whole series of identities that do not want or cannot be contemplated in this framework". Therefore, those who participate in this discourse understand the trans fact as a symptom, we could say that the gender, opposite to what has been historically transmitted, is diverse.

Particularly remarkable is the case of I., who explains identity from the denial of the wrong body rhetoric: «I do not agree when people say, "it's a woman inside a man's body". No, my body is mine and there's nothing bad or wrong with it.»

In a smaller section (3/13) we find those who do explain that they were born in a wrong body and that their reality can be expressed in biological terms. There are those who feel this way and there are those who believe that it is the simplest way to make the rest of the population understand their identity. For example, K. explains the assumption of wrong body myth: "Sometimes telling someone that you were born in the body that wasn't yours, helps them understand what you're talking about. On the other hand, if we explained more in detail and more accurately what and how we feel, people don't seem to understand it."

4.3.2 Identities and representation: stereotypes, archetypes, sources and witnesses

The sessions gave rise to the idea that the media are in control of the standards, since by themselves they would recognize the two hegemonic genders, male and female, from the reproduction of the binary system of gender, sex and sexual orientation, which, moreover, they describe as sexist and hetero-centric.

Specifically, regarding the representation of trans identities, the participants pointed out that the pattern most reproduced in the documentary continues to be that of the medicated transsexual person who moves from one point to another, who wants to take hormones and undergo a sex change operation, and, as we have seen above, this experience only corresponds to one member of the community. A, who is a person with a non-binary gender identity, is of the opinion: "my reality doesn't come out in the media, the trans reality that appears on tv is just one of the many realities." D. supports it: "They only speak about a small section of the community, and it's the one that sells the most: operations, hormonation, etc..".

They criticize the fact that the representation of the trans issue often reproduces dualistic gender stereotypes. According to L., it would have been better to avoid placing witnesses in stereotyped environments or actions, as Document I does: "30 *minuts* explains it clearly. The girls play with bracelets, they have pink rooms, they put on dresses... the boys pretend to be at the gym...".

They feel represented in those contexts, such as Document II, where the sources of authority prioritized the voices of trans people. They consider that the use of the latter may imply a minority nullification strategy. G. commented: «In the same way that in the sixties women could not give their opinion without having a man next to them saying that they were right, with trans people something similar happens: this community needs a doctor or therapist next to them telling people that they're not crazy.»

Finally, they report the fact that there is a greater presence of trans women in television in comparison to men and that this does not reflect reality. This would be because of an obsession to ridicule and/or reify the trans woman. In addition, G. asserts that television represents trans women under paradigms of hyper-sexualization or fetishisation: "They'll try to bring a cis-looking, attractive woman with a noticeable bulge (*the impostor*), or the other way round, they'll choose a pathetic-looking woman, with lots of make up on". L. also made a very interesting reflection on this: «I think there are more trans men than trans women in society, but if they show a typical trans man on TV you'll think "he's a normal guy," because we go more unnoticed. On the other hand, approaching femininity is always punished.»

4.3.3 Recommendations to the media

The last point of the discussion groups is dedicated to debate on what improvements could the documentaries incorporate in terms of the representation of the trans issue.

In the first place, it is necessary to emphasize the fact that the participants consider that it is important to make the trans community visible on television.

The participants want the media to stop victimizing the trans experience and instead show it as something natural. That documentaries and information about trans people showed how they acted in their personal lives, but also in their professional life. The trans people the media could invite are, according to J.: "Anyone here who has a job, a life, a person with a normal life like anybody else" But, G. adds that we must be aware and try to avoid the exploitation of stereotypes: «We're going to see what they do in their everyday life, because the typical stereotype of I wake up, get dressed and put make up on is ridiculous and sexist. Not all trans women put on makeup.»

As for the visibility of the community, F. makes a brief summary of the trans identities that he considers should be claimed on television and that are also shared by the rest of the participants: "I would today focus more on the male trans, because along with intersexual people, they're mainly invisible to the rest of society". I would once again like to stand up for those people whose gender fluctuates with time, who can wake up in the morning feeling like a man, dress like a woman in the afternoon and return home feeling like a man again, or who simply don't see themselves inside the man-woman binary. Finally, trans people who are homosexual or who are asexual, for example. These three communities are the most invisible and also the most disbelieved, since, as K. concludes: "the problem is that if they don't see you, they automatically count you out."

5. Conclusions

The aim of our project was to reflect on the relationship between the documentary content of Catalan public television and the normalisation of gender diversity. For this reason, we established a double methodology that jointly studies the contents and reception of the discourse around the trans matter.

In the first place, we have observed that in the documentaries studied there is a major centring of trans binary identities, especially feminine ones. As for sources and subject matter, we can make certain comparisons, since Document I includes more sources from the field of medicine and the discourse focuses on the myth of the wrong body, while Paper II focuses on transphobia.

However, in neither case can we affirm that the discourse corresponds to the demands for visibility of the trans community.⁶ As we have already mentioned, the identities of those people who express themselves in binary terms are protagonists and other trans realities are marginalized. In short, both approach the trans fact as other, as the exception in the gender system, without explicitly questioning its rigidity.

Secondly, from the discussion groups we have seen that the participants are not able to see themselves projected in the images presented in the television documentary and that the

majority does not correspond to the myth of the wrong body that we see in depth in Document I.

If it is a matter of showing social reality as it is, making minorities and their experiences visible must be a priority, since, according to Gimeno: “Invisibility is one of the most frequent representative strategies when it comes to excluding everything that does not fit into the ideal of a coherently structured society” (GIMENO a Carratalá 2011, 197).

But how can we include gender diversity in journalism? First of all, we have to vary the identities we show: promote the appearance of trans men, trans people with diverse sexual orientations and non-hegemonic trans identities (non-binary positions, people with fluid gender or trans people who do not feel the need to modify their body).

We are living in a key moment in which all the media should take on the responsibility of pointing out the fallacies of what has long been portrayed as normal. However, TV3, as a public broadcaster in a community where the level of transphobia is higher, has the challenge of contributing to make society understand that what is normal and everyday is this: diversity.

Notes

1. This entry belongs to the description of the documentary *Transit, transsexual minors (version 52')*, 30 minutes. <<https://www.ccma.cat/tv3/alacarta/30-minuts/transit-menors-transsexuals/video/5613571/>> [Accessed: 18 April 2019]
2. According to the second edition of the *Diccionario de la llengua catalana* (DIEC2), sex is: Set of biochemical, physiological and organic peculiarities that divide the individuals of a species into males and females and make possible between them, through the appropriate conjugation or fertilization processes, a periodic modification of the genetic information'. (T.N.: Translation of the original text in Catalan)
3. In drawing up the tables for the composition of the discussion groups, the gender expressed by the participants was taken into account, depending on whether they presented themselves as a boy, a girl or a non-binary person and with which pronouns (he, she, *elle*) they referred to themselves.
4. According to the Termcat Terminology Centre, a transvestite person is a person who adopts the external manners and clothes and complements considered socially appropriate for the opposite sex. (T.N.: Translation of the original text in Catalan)
5. *Cis* or cisgender, according to the glossary prepared by the Trans*formalasalut platform, refers to that person in whom there is an equivalence between the diagnosed sexual identity at birth and the gender identity and expression: male person who identifies himself as a man and female person who identifies herself as a woman'. (T.N.: Translation of the original text in Catalan)
6. As a final note, it is important to record the fact that after the criticisms made by the association Jóvenes Trans de Barcelona, TV3 broadcast on July 31, 2016 a second extended version of the documentary *Transit*, transsexual minors of a duration of 52 minutes, which included a debate table with three members of the association. This second version may be consulted on the CCMA website.

References

Books, chapters and academic articles

BUTLER, J. *Deshacer el género*. Barcelona: Ediciones Paidós Ibérica, 2006.

BUTLER, J. *El género en disputa. El feminismo y la subversión de la identidad*. Barcelona: Ediciones Paidós Ibérica, 2007.

CARRATALÁ, A. “¿Smail o Cristina? Desigualdad e identidad transexual en el discurso periodístico”. *Zer*. Vol. 31 (2011), num. 16, 183-201. [Online] <<http://www.ehu.es/zer/hemeroteca/pdfs/zer31-10-carratala.pdf>> [Accessed: 2 April 2017]

CHILLÓN, A. “La urdimbre mitopoética de la cultura mediática”. *Anàlisi: Quaderns de comunicació i cultura*. Vol. 24 (2000), 121-159. [Online] <<http://www.raco.cat/index.php/analisi/article/viewFile/15017/14859>> [Accessed: 14 February 2017]

CHILLÓN, A.; DUCH, L. *Un ser de mediaciones*. Barcelona: Herder, 2012.

COLL-PLANAS, G. *La voluntad y el deseo. La construcción social del género y la sexualidad: el caso de lesbianas, gays y trans*. Barcelona: Egales, 2010.

COLL-PLANAS, G. *La carne y la metáfora: una reflexión sobre el cuerpo en la teoría queer*. Madrid: Egalas, 2012.

COLL-PLANAS, G.; VIDAL, M. *Dibujando el género*. Barcelona: Egales, 2013.

ESPINEIRA, K. *Médiacultures, la transidentité en télévision*. París: L'Harmattan, 2015.

FAUSTO-STERLING, A. “Duelo a los dualismos”. In: FAUSTO-STERLING, A. *Cuerpos sexuados*. Barcelona: Melusina, 2006, 15-46.

FAIRCLOUGH, N.; WODAK, R. “Análisis crítico del discurso”. In: VAN DIJK, T. (comp.). *El discurso como interacción social*. Barcelona: Gedisa, 2000, 367-404.

MISSÉ, M. *Transsexualitat, altres mirades possibles*. Barcelona: UOC, Textos del cuerpo, 2012.

