



**Online Media Literacy and Gender  
Representation: Analysis of  
prominent female media figures on  
Instagram Platform**



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**Abstract:**

Online media literacy plays a vital and significant role on our lives nowadays, it became a necessity, a need and not a want. The ability to critically analyze and evaluate the information we encounter on the online space on daily basis is playing a pivotal role in the impact of such media on people lives in general and the perspective towards gender roles in specific. Discerning the credibility of the sources, recognizing the subjective and biased information skills are now essential in formulating an informed decision towards any aspect in our media exposure and our online behaviors. Gender issues have always been one of the most tackled topics in mass media, where it always faced several obstacles varying from media channels infirmity or lack of freedom of expression. New media however introduced a free and accessible space for people to discuss all gender matters creatively and freely, either on their own social media platforms, or through designated online gender platforms.

The study examined the impact of new media literacy skills on gender representation across Instagram. The study measured new media literacy skills according to the following social management, individual management, content management, and production management. The study found that both social management and individual management were highly practiced by females, especially the chosen prominent figures, in discussing their viewpoints as well as creating and managing their cyber identity. They implemented these skills on the online space to resemble or create a replica for their offline space. Meanwhile, content management was practiced in quite a considerable manner, yet it resulted in a random measurement. In other words, their content is not organized and did not follow any kind of schedule in the form of posting, etc., yet the managed to eventually create content and avail it on their Instagram pages. Finally, production management, all the females' figures were able to create some creative content, using all forms off communication and designs, where they were able to acquire the skills required to perform such act, and use it critically and resourcefully to produce an intriguing content that increased their number of followers.

## Introduction

Media has always been and will always have a crucial role in societies, where it's the window for reporting contemporary events, providing interpretative frameworks, replicating predominant cultures as well as entertaining. Subsequently, media, and especially social media, has an irrefutable role in the promotion of many cultural issues like gender equality (Kate, 2018). Social media specifically is the most common used media worldwide and by all types of different societies, where it transcended the borders of geography, cultures and regions, thus acting as the connection between the global and local. The amount of time spent on the social media exposure has resulted a unending and constant significance of digital media (Polanco-Levicán & Salvo-Garrido, 2022).

The internet platform generally, differ from any other media type, where it is characterized by its mass use, creative content, interactive content, consuming and prosuming skills of the users, without necessarily acquiring any form of former knowledge regarding this new online space (Carr & Hayes, 2015). Additionally, age as a variable des not play a pivotal role in the online media usage, where children acquire the skills naturally when they spend considerable time of exposure online. In other words, the rates of social media usage differ variously according to the age, gender, socio-economic status, and needs, however, eventually the rates and percentages of social media usage are increasing vigorously (Polanco-Levicán & Salvo-Garrido, 2022).

The growth and the popularity of social media has changed the discourse of gender issues, since the online space offers a remarkable amount of information and knowledge at high speed and low cost, the women started to realize the demands of the feminist organizations and women's group and emasculate the old stereotypical perspectives and opinions. Consequently, the women are now able to protect their image, their rights, and their safeties through the use of the social media, thus empowering their sense of independency autonomy and gender equality. Nevertheless, the rising propaganda of feminism, public stigma and media stigma had a negative

impact on the principle of feminism in general, as the constant growth of the internet, its interactive usage, and the constant growth of feminist stigma issues accordingly, proved to have a pervasive impact than it had before (Shi, 2023).

### **New Media Literacy Skills**

Today, digital media has become the basic need for any human, as today's adolescents are already heavy digital media users, as they are bombarded by the digital media since birth. They recognized the significance of online space in their education, social, and work life, thus resulting a leverage in the need for new media literacy and transmedia literacy skills to explain the interactive behaviors and practices done online (Lenhart, 2015).

Usually, the concept of literacy is defined as the cognitive skills required for an efficacious communication process. Literacy is also viewed by some scholars as the practices that incorporates tools go beyond the normal text and language, as it required interpretation and interaction and not just the common receiving (Hovious, Shinas & Harper, 2021). According to NAMLE, National Association for Media Literacy Education, new media literacy is defined as encompassing the ability to access, analyze, evaluate, create and act in all means of mass communication online or offline on the one hand. Media education on the other hand, is defined as the practices required to adopt the previously mentioned skills (NAMLE, 2023).

Even though it is not possible to pin down the many current definitions of new media literacy, several researchers tried to classify into the following:

- Online media as well as mass media had the tendency to generate a potential negative impact on its users.
- The main aim of practicing new media literacy skills is to help the users in protecting themselves from the potential harm mentioned before.
- New media literacy is a scale where users take certain stand depending on their knowledge, education, experiences, and skills.



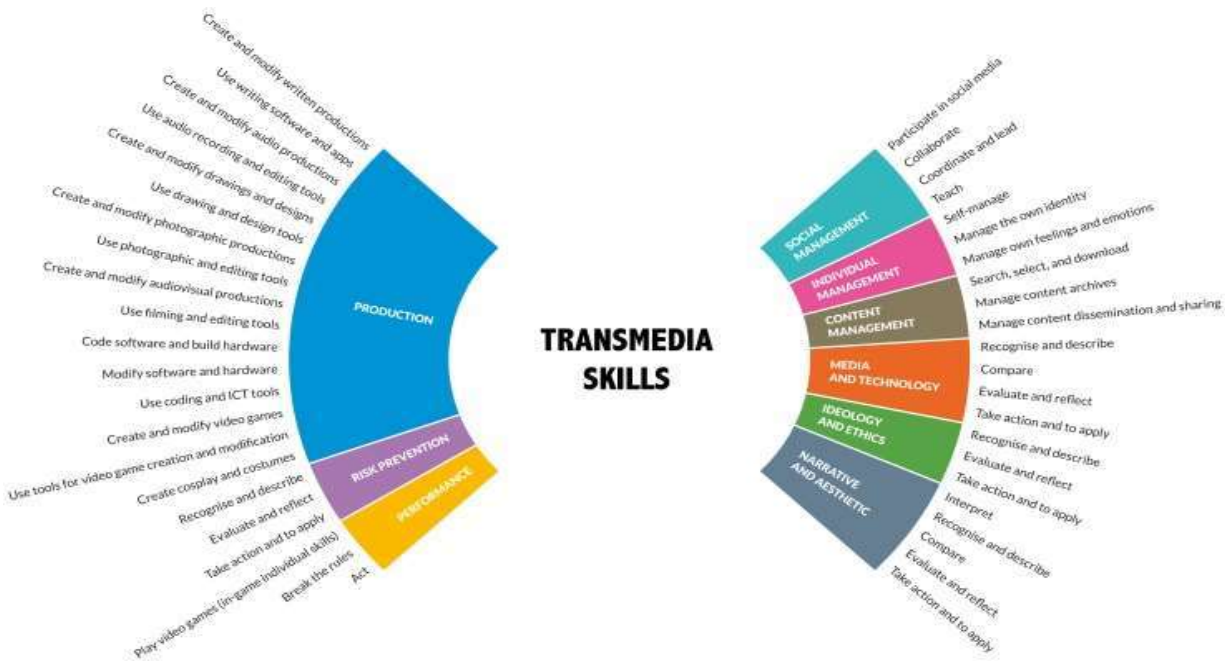
- Most importantly, new media literacy is a multidimensional space, where cognitive, emotional, aesthetic and moral domains are found and practiced (Scholari, 2018).

For some researchers the inoculation approach of new media literacy is important, however a production-centered approach is not a luxury, it is a necessity. Usually, new media literacy encompasses the terms like critical awareness, democratic participation, and enjoyment. Nevertheless, the constant development of the digital space still calls for new definitions of media literacy, resulting in the introduction of transmedia literacy (Scholrai, 2018).

### Theoretical Framework:

#### Transmedia Literacy Skills

Transmedia literacy is a notion that changed traditional media literacy to an interactive learning and participatory cultures. Transmedia generally refers to the skills practiced by the online users outside their formal institutions, where such skills encompass social management, content management, individual management, media and technology, ideology and ethics, narrative and aesthetics, risk- prevention, performance, and production (Scholrai, 2018).



(Trandmedialiteracy.org, 2018)

## Gender Representation and the Digital Space

Social media empowered users to control and monitor their online image as well as change impressions of others towards them. Another characteristic as well as opportunity developed by social media is empowering users to contribute to the self-representations of themselves and others, for instance, tagging, commenting, liking and sharing actions (Rui & Stefanone, 2013). According to Brunswik, online users use all the available online resources to build their impressions towards people as well as promote for their own impressions. Henceforth, the impressions generated by other users are more influential than the users' own post and stories (Hollenbaugh, 2021).

Societal discourses that are unfavorable to the progression of gender issues, especially women, manage to continue appearing in various online contexts. Consequently, feminist advocates used the online space to generate their micro blogs to freely express their own opinions in the feminist stigma that started to grow (Hollenbaugh, 2021). On a societal level, the popularity of feminism, stereotypes and the feminist stigma took some various shapes, thus increasing the need for the new media literacy on both levels, for females to use the social media platforms to promote for their cyber identity and gain equality failed to be gained in offline space on the one hand (Marrie, 2023). On the other hand, for social media users in general navigating the online pages and assessing its credibility through their critical and analytical skills (Mir & Parray, 2023).

Accordingly, media, especially social media, and transmedia skills introduced to the feminine groups the system of “gatekeeping”, where they started working and strengthening their gatekeeping skills to use the digital platforms in enhancing their gender equality issues and desired feminine image rather than the traditional agenda setting practiced over the traditional media. Additionally, the content management skills enabled them to navigate and monitor the neighboring digital pages, allowing them to develop a surveillance mechanism that is perceived as crucial as their own online production and participation (Shi, 2023). Consequently, feminine groups

fortified subjectivity, self-shaping, self-expression, and self-promotion as well as actively contributing to the change on of their own generated public discourse regarding gender equality with more factual perspective on the one hand (Marrie, 2023). On the other hand, they obliged the whole society, especially digital media users, to follow the same pattern, hence making social media as mentioned by one of the scholars “a platform for advocacy of the societal consensus of gender equality”, (Shi, 2023).

In a nutshell, the social media creation obliged the users to acquire analytical and critical skills, new media literacy skills, because of the technological advancement in the digital platform on the one hand. On the other hand, all societal issues, ranging from ill-representations to minorities, saw an opportunity in using the online space to promote for their ideologies that were not properly publicized for in the traditional media. The aim the of this research paper was to measure and examine how Egyptian prominent female figures were able to effectively use the online space (Instagram) to promote for their own feminine ideologies and perspectives. Accordingly, the following research questions were developed:

*RQ1: To what extant does Instagram mediate individual engagement, thus reflecting the ability of the females to practice their new media literacy skills?*

*RQ2: Does Instagram empower content management of females' prominent figures?*

*RQ3: Does Instagram encourage social management among the females' prominent figures?*

*RQ4: To what extent does Instagram ease the process of production, thus creating an interactive space for females?*

## Methodology

In this study, the researcher resorted to the qualitative content analysis for various reasons. First, to examine the behaviors and attitudes of the Egyptian female prominent figures in their own Instagram pages. Second, to measure the degree of transmedia literacy skills applied by the female figures while generating their own online content for their Instagram pages. Last, to examine the result of having these kinds of skills, and its impact on the quality of content produced and disseminated by those females in their online pages.

### Qualitative Content Analysis:

Qualitative content analysis is a type of analysis that does not count for the conceptual appearance of certain words, texts, or phrases. Instead of factual numeration of certain words, it examines interpretations and meanings in patterns and themes. On other words, it provides a deeper perspective for the author to interpret a certain social reality, nevertheless subjectively and intuitively but not scientifically (Elo & Kyngas, 2008). Additionally, some researches expand the definition of the qualitative content analysis to encompass the qualitative analyzed data, without any statistical measures (Hsieh & Shannon, 2005; Mayring, 2000; Patton, 2002 as cited by Forman & Damschroder, 2007). The research aim is to measure the degree of freedom and new media literacy skills as well as transmedia literacy skills applied by the users, especially female figures, when creating their own social media page and content on Instagram. The paper examined the capabilities and competencies of the female figures in using their new media literacy skills knowingly and unknowingly to discuss their gender issues freely, critically, analytically, and creatively.

The goal of the qualitative content analysis is to understand a specific experience rather than generalize. In other words, the aim of this analysis is to provide in-depth and detailed explanation to a certain phenomenon. In qualitative content analysis, data are derived and classified in categories produced inductively, and applied to the chosen data sample through close reading (Forman & Damschroder, 2007). This research paper applied the

qualitative content analysis as explained above, where it wanted to dig deep in the quality of the social media content produced by females reflecting their right to express their opinions in an uncensored manner in any topic they wish to tackle, and they use their own social media page and own media production to disseminate as well as propagate for these viewpoints.

### **Sampling:**

Nonprobability sampling was implemented in this study, where the probability of selecting a subject in the study is planned and to some degree subjective and biased (Acharya et al., 2013). This sampling type served the purpose of the study, as it aimed at specific Instagram pages of prominent female figure in Egypt. Meanwhile, purposive sampling, specifically, is implemented in this study as it better serves the aims and objectives of the current study. Additionally, purposive sampling is characterized by improving the meticulousness of the study as it provides reliability to the data and the results. Some scholars claimed that is characterized by four aspects, credibility, transferability, dependability, and confirmability (Campbell et al., 2020).

Purposive sampling is applied to this study, where Instagram pages were chosen to be analyzed for prominent Egyptian female figures encompassing specific attributes, for instance, the number of followers, number of posts, the degree of popularity and the nature of the social page. A total number of 15 Instagram pages were chosen to be analyzed according to a previously developed coding sheet. The 15 female figures were chosen based on their number of followers (minimum of 50k up to 2M followers), number of posts (minimum 1500 up to 4000 posts), and the nature of the page (politics, sexual education, lifestyle, fashion, life coach, motherhood, business development, and food blogging). Those categories were included in order for the researcher to have a broad overview on the female social pages content in diverse aspects, and how they practice and apply their transmedia literacy skills in diverse situations. In other words, the researcher measured and examined new media literacy skills of Egyptian females on different social issues to analyze the analytical and critical skills practiced among the



different nature of the issue tackled, from being a cultural taboo to being a normal everyday topic.

### **Content Categories:**

Category systems should be identified in any content analysis in order to organize the media systems examined (Wimmer & Dominic, 2013). The current study chose the highlights of 15 Instagram social media pages of female figures to be examined, thus acting as the content category. The study chose highlights in specific to analyzed based on the pre-planned code book, where they reflect the overall attitude and behavior of the female on her Instagram social media page. The first reason behind choosing the highlights only is the diversity of the topics that could be found in the highlight, thus reflecting the interests and attitudes of females in general. Secondly, it provides a wide range of time frame, that reflected the entire online manner of the Egyptian female figure from the moment she created her social media page, thus providing the qualitative depth required from the study.

### **Unit of Analysis:**

Generally, the unit of analysis establishes the entities or concepts around which the analysis will be employed (Forman & Damschroder, 2007). In this study, the pre-determined themes, thematic unit, acted as the unit of analysis, since it's a qualitative content analysis that aimed for deep understanding of the new media literacy skills practice in gender issues, rather than generalizing and counting the action itself. The study provided four main themes, based on the model of transmedia literacy, to be analyzed in the Egyptian females Instagram pages, which are *social management*, *content management*, *individual management*, and *production management*. Those latter themes examined the capability of the Egyptian female figures in managing their own Instagram pages through the practice of new media literacy skills, and by extension, transmedia literacy skills on the one hand. On the other hand, to examine the unequal distribution of those skills, as well as identifying the marginal presence of some of them.



**Sample Demographics:**

	Name	Number of Followers	Number of Posts	Number of Highlights	Verified	Nature of the Page
1.	Malak's food Journey	223 K	620	133	*	Personal food Blog
2.	Ola Roshdy	2M	1319	12	*	Actress-producer-motherhood
3.	Malak Boghdady	85.4K	5183	43	*	Feminist self-blog harassment issues- social equality, etc.
4.	Nada Hedia	53.9K	964	20	*	Personal Blog-Fashion
5.	Nourhane Kandil	2.1M	3149	51	*	Health and Beauty-Motherhood
6.	Rawan Badry	82.4K	1581	54	*	Health Coach – nutrition
7.	Sarah Mohsen	237K	1074	37	*	Nutritionist – Body Image
8.	Luli Akram	106K	357	14	*	Children's rights-adoption and inclusion advocate
9.	Mirna El Hilbawi	769K	2547	52	*	Author
10.	Hadia Ghaled	2.5M	4141	103	*	Public Figure-Business/Fashion/Lifestyle
11.	Dina Ghalwash	78.5K	1168	23	*	Curly/Natural Hair Advocate
12.	Nevin El Gendy	137K	3478	123	*	Life Coach-Entrepreneurship
13.	Rahma Zein	877K	868	28	*	Political Self-blog
14.	Alaa Al Attar	85.4K	205	9	*	Feminist self-blog- sexual harassment, etc.
15.	Mother Being	641K	773	4	*	Women sexual well-being

### **Operational Definitions:**

Social Management: is a set of skills that examine the degree to which the female figure participates in social media platforms, where she shares other's content on her own page. Also, the degree of collaboration the female figures have with other users, advertisers, institutions (Scolari, 2018).

Individual Management: is a set of skills that explains the females' abilities to self-manage and control the online means, resources and time in contrast with their own identity, feelings, emotions. The key skills examined here are self-manage, manage own identity, and manage own feelings (Scolari, 2018).

Content Management: it signifies the females' abilities and capabilities in managing the content of their Instagram social media pages. Those skills are identified in the ability to select, download, broadcast, and organize, in addition to the frequency of doing so (Scolari, 2018).

Production Skills: is a set of skills signified by the females while using and posting their content on their own social media pages. It reflects their ability to create and modify audio productions, written productions, photographic productions, to use recording and editing tools and to create and amend designs and drawings (Scolari, 2018).

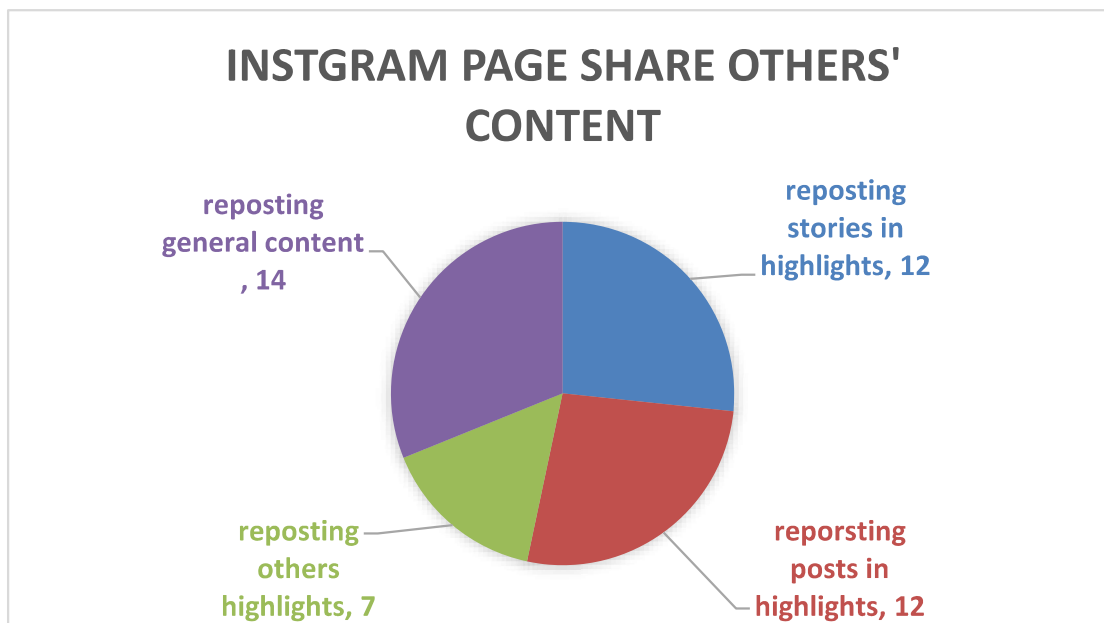
## Data Analysis

### Results of the study:

As mentioned above, the study was based on conducting a qualitative content analysis, and a thematic coding sheet was created and applied accordingly, the examined themes go as follows:

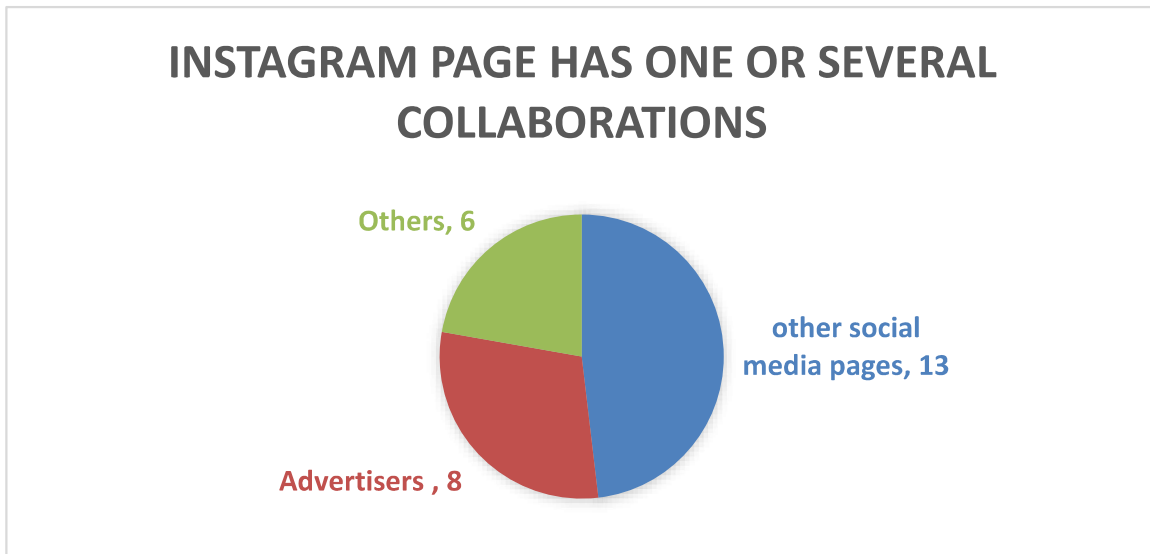
#### 1. Social Management

Social management was measured by the examination of two sub-variables which are *participate in social media* and *collaborate*. Participate in social media was measured by four actions and results are presented below,



**Figure 1:** the above figure illustrates the high degree of social media participation reflected by Egyptian females, where 93% of the females are reposting the general content, and 80% are reposting stories and posts, which reflects high degree of participation.

Collaborate:



**Figure 2:** the above-mentioned figure shows the degree of collaboration done Egyptian female figures on their Instagram pages with other pages, advertisers, or institutions. The degree found is considerably high ranging from 40% to 87%, depending on the type of collaboration, yet the skill itself is highly practiced.

## 2. Individual Management

Individual management is measured by three sub-variables which are self-manage, manage own identity, and manage own feelings and emotions. The results of the content analysis showed the following,

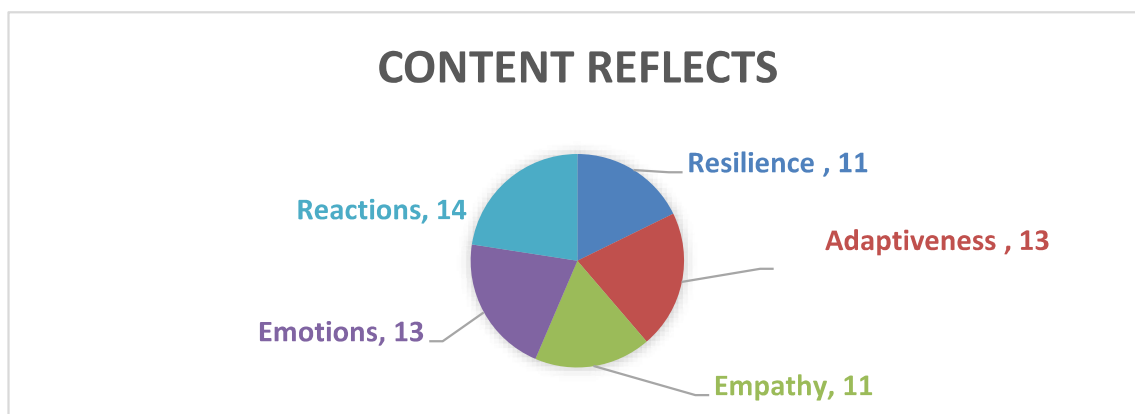
### **Self- Manage:**

Self-manage skill was examined by the use and collaboration of the available online resources in terms of text, visuals, and videos. All 15 female figures found to be using all the three resources collaboratively and separately when they create and produce their online content to reflect their viewpoints and perspectives that they created the page to disseminate in the first place.

### Manage the own identity:

Such skills were examined by viewing the females' Instagram pages stories, posts, content and specifically highlights and how they are reflecting the identity and the ideology of the pages' female owners. Most of the females tackled lifestyle, nutrition, health, beauty, and fitness, where 13 Instagram female pages reflected these ideologies correspondingly. Meanwhile, some of the females tackled some cultural taboos, feminism, and sexual issues, 6, 5, and 3 Instagram pages respectively. Some females added other beliefs for instance, food blogging, motherhood, politics, pre-marriage counseling, life coach, social inclusion, children's' rights, and hygiene products congruently. Thus, females were able to use their skills reflecting all their identity aspects and perspectives towards their role on life and society.

### Manage own Feelings and Emotions:



**Figure 3:** the above figures illustrate the degree of emotions and feelings reflected by the female figures when disseminating their media messages through their social media pages. As shown above, the percentages of emotions are quite high ranging from 74% to 94% depending on the type of emotion, whether reaction or empathy. Nevertheless, all females chose to reflect their emotions and feelings freely on their own Instagram pages, thus empowering the individual management.

### 3. Content Management

Content management is measured in this paper through the examination of the frequency of the posting highlights, stories, and promoting trending hashtags. The study found that all 15 females figures post their highlights randomly, yet they post their stories daily. Meanwhile, 12 of the female figures showed their support in adopting all trending hashtags that are related to their identity or ideology.

### 4. Production

Production skills were measured by the examination of the following, first the ability of the females to create and modify their own productions and content based on their perspective and opinion. All 15 females were found to be practicing such skills effortlessly and relentlessly, where they wanted their online social media space to replicate their offline identity. Second, production was examined by the measurement of the use of digital software, designing told and application to generate Instagram content. All 15 were found to be using filming and editing tools in their posted highlights, 10 of them actually used and professionally applied photoshop to their highlights as well, and 9 used Tik Tok, another social media application that allowed them to create videos and edits easily. They not only managed the skills of creating online content, but also, they managed to cross-use the online applications to generate a better content quality.

Third, the paper scrutinized the content of the highlights in general, where 15 females were found to be posting about their latest media, especially when they were a guest in another media show or a media channel. They made certain to post on their page any kind of publicity that occurred in any other media either traditional or non-traditional media. Meanwhile, 7 of them posted their cultural products, especially the females' figure who represented food and lifestyle, as they are always associated with producing their own local product that would enrich the social identity, they try to create on their Instagram pages. Additionally, 11 of the females shared their events and events' announcements on their highlights, where they wanted their social



contribution to be remembered and never be deleted from their online page. All 15 females were strongly supporting all social trends and hashtags that tackled any feminist or social inclusion issue. And only the minority, 5 of the sample, cared about posting general products and real-life experiences on their highlight, thus showing how prioritizing certain events and topics are planned.

Last, the production skill was assessed by the recognition and reaction to advertisers and advertising strategies by the females, where much of the sample, 9 females, were found to heavily recognize and positively react to advertisers. Nevertheless, 4 females were found to be non-reactant and 2 of them were found to light reactors.

## **Discussion**

The purpose of the research was to measure the degree of new media literacy and transmedia literacy skills practiced by the Egyptian female prominent figures on their social media pages, Instagram on the one hand. On the other hand, to examine the flexibility of the social media space in allowing the females to actually apply all the transmedia skills they acquired and learned knowingly and unknowingly.

It is said that social media embody limitless opportunities for significant self-representations in general (Hollenbaugh, 2021), that why the current study dug deep in such matter through the meticulous scrutinization of 15 Egyptian female prominent figures social media pages, to examine the above claim and see if social media empowered them to represent their viewpoints and opinions more freely than the traditional offline space. Consequently, this research paper studied those four variables, social management, individual management, content management, and production, to examine the relation between the interactivity nature of social media and the female's transmedia literacy skills, and the results go as follows.

Social management variable was found to be highly practiced by the Egyptian females, where many of the females were found to be using their own social media pages content and repost them on their highlights, thus reflecting their

highly ability of content and sharing and participation in social media. In other words, females used their social management skills in the permanent promotion of their viewpoint and saved in the highlights to ensure their constant social identity is being represented (Mir & Parray, 2023). Additionally, the majority of the females were found to be collaborating with other social media pages and advertisers, therefore practicing the collaboration skill in a persistent manner and in various shapes. The study also found that some females used the social media pages to support and adapt any of the social trends that ensemble their viewpoint and cyber identity, for instance, social inclusion, being brand ambassadors, collaborations with feminine summits, book stores, and any other social stigma that calls for behavioral change. On the contrary, the collaboration findings contradict with another research done to measure transmedia literacy among adolescents, where there is need for more innovative tools and practices to produce more collaborative behaviors among adolescents in their social media pages (Hovious, Shinas & Harper, 2020).

Congruently, individual management was found to be highly practiced as well by the Egyptian female figures, where all the female sample was found to easily apply self-manage variable through the use and collaboration of the all-available online sources which are text, visuals, and videos. They used all these resources to create as well as easily disseminate their social media content, thus reflecting their desired opinions and viewpoints. Another variable that was profoundly practiced was manage the own identity, where all of the females used their cyber identity and Instagram pages to reflect their own ideology regarding various matters, for instance, sexual issues, feminism, cultural taboos, children's rights, social inclusion, nutrition, lifestyle, food blogging, pre-marriage counseling, feminine hygiene products and health, character development, life coaching, politics, fashion, self-acceptance, and motherhood. In other words, they used the online space to express their free opinion about the social issues that were rarely discussed offline or in traditional media and bringing all gender sensitive disputes to public attention (Kumari, 2020).

Individual management was measured by managing own feelings and emotions as a sub-variable, which contributed to the high degree of variable practice as well, where all females were found to be expressing feeling or emotion, but the practice degree ranges according to the emotion type itself. For instance, much of the female sample were found to be reflecting reactions, adaptiveness, resilience, and empathy. Thus, personalizing their own social media pages, Instagram in this study, and withdrawing the mainstream objective behavior that should be reflected in any media channel. On the contrary, they subjectivized social media channels and normalized it to become not only acceptable, but also becoming distinctive quality and trait of the social media channels in general. Similar findings were concluded by the study done by Shai, where Chinese females were found to be using their social media pages in promoting for their feminine perspectives and applying their new media literacy skills while generating their content (Shai, 2023).

Meanwhile content management variable was found to be highly practiced and to come extent resembling individual management, where all females were found to be posting highlights regularly but randomly, thus reflecting an organized and unsteady pattern shown by the Egyptian females. Such tottering behavior usually does not reflect the clear viewpoint of the user, but rather reflects the inability to apply new media literacy skills knowingly. In other words, the random posting and online behavior might reflect that females are not aware in their practice of transmedia literacy skills, they have acquired the skill because of constant usage and not a persistent learning and development. Nevertheless, there is another aspect that showed different results in content management, which the promoting trending hashtags. The study found that much of the sample adopted all the social media trending hashtags if the hashtag supports and strengthens their ideology and their cyber-identity. These findings are found to be quite like the findings of and Tamuli and Mishra, where they proved that new media literacy skills empowered women using trends (Tamuli & Mishra, 2022).

Finally, is the production variable was found to be highly practiced by many of the females, where all the females create and modify their content to reflect opinions on their Instagram page. All of them used editing filming tools in generating their content, therefore, they are highly skilled in creating creative and comprehensive social media content. Moreover, most of the sample used other designing tools like photoshop and illustrator, thus reflecting meticulousness and perfection in the messages generated and posted through their online profiles. Accordingly, the females are using the online page to resemble their offline identity and they are using all the available online tools and skills that would aid them in succeeding.

Furthermore, some of the females used other social media application in their production process like Tik Tok, as it promotes more interactive and creative videos. Therefore, females can produce the most achievable as well as creative content possible if it reflects their ideology and opinions. Likewise, it was found that all the females post their latest media, trends, events, and some minority shared their cultural products to enrich their social media pages with their personality, dogma, and philosophy. Having mentioned all the above, it is reflected that females are trying to use all the skills they can acquire, and not necessarily master, in enriching and inspiring their social media pages to imitate, as in some cases substitute, their real space, or discuss what was hardly mentioned offline. In other words, social media empowered females to advocate for their desired ideologies and identities (Bhargava & Gupta, 2016)

Lastly, some of the females' sample were able to recognize and react with advertisers and advertising strategies. Consequently, applying transmedia skills on a higher level. Recognizing advertisers is a basic skill and can be manipulated by the female page owners in their own favor if they wish to advocate such image on their Instagram page. The study not only found recognition, but also found reaction with advertisers, and that reflected a high degree of awareness, knowledge and acquaintance of media channels and personal brand management. In other words, some of the females did acquire

and practice such skill on a more profound level, rather than the basic comprehension and acknowledgement. In other words, higher levels of skills are required to each digital platform and can be cross-sectional on diverse social media platforms (Polanco-Levican & Salvo-Garrido, 2022).

### **Conclusion:**

The current study examined the impact of new transmedia media literacy skills on prominent female's social media platforms, where it investigated the quality of content provided on their social media pages and its relation to the transmedia literacy model skills. The incessant blind dependence and reliance on social media was the main drive for such study, where social media became the main source of information for all people; and the audience became the content creators. Having stated that, such dependence obliged the audience to acquire new media literacy skills intentionally or inadvertently, as they became the senders and the receivers concurrently. Additionally, social media acted as a free space for females to express their viewpoints and beliefs on different levels, as they failed to do so offline. Consequently, the need for such study was instigated, where the relation between gender, new media literacy skills and social media platforms needed further analysis and scrutiny.

The current study found that both social management and individual management were highly practiced by females, especially the chosen prominent figures, in discussing their viewpoints as well as creating and managing their cyber identity. They implemented these skills on the online space to resemble or create a replica for their offline space. Meanwhile, content management was practiced in quite a considerable manner, yet it resulted in a random measurement. In other words, their content is not organized and did not follow any kind of schedule in the form of posting, etc., yet the managed to eventually create content and avail it on their Instagram pages. Finally, production management, all the females' figures were able to create some creative content, using all forms off communication and designs, where they were able to acquire the skills required to perform such act, and

use it critically and resourcefully to produce an intriguing content that increased their number of followers. Finally, its recommended for future studies to do intensive interviews or focus groups with the prominent female figures to acquire more in-depth and insightful analysis regarding the reasons of their online choices and strategies, since they are the ones creating and generating their online content.



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## Appendix

### Coding Sheet/ Codebook:

- Number of followers:
- Number of highlights:
- Number of posts:
- Nature of the page:

### Social Management:

#### *Participate in social media*

The page share others' content in the form of

- Reposting stories in highlights
- Reposting posts in highlights
- Reposting others highlights
- Reposting in the context of the content in general (for instance articles)

#### *Collaborate*

The page has one or several collaborations with

- other social media pages
- advertisers
- others:

### Individual Management:

#### *Self-manage*

The content is created by collaborating all the available online resources,

- Text
- Visuals
- Videos

*Manage the own identity*

The page's media stories, posts and content reflect the identity and ideology of the page's owner

- Religion
- Sexual Issues
- Feminism
- Culture taboos
- Other:

*Manage own Feelings and Emotions*

The content reflects,

- Resilience
- Adaptiveness
- Empathy
- Emotions
- Reactions

Content Management:

- The frequency of highlights:
  - Daily
  - Weekly
  - Bi-weekly
  - Monthly
  - Randomly

- The frequency of stories:
  - Daily
  - Weekly
  - Bi-weekly
  - Monthly
  - Randomly
- Promoting trending hashtags:
  - High
  - Medium
  - low

#### Production Management

- The page creates and modifies its own productions and content based on the female figure's perspective and opinion.
  - Yes
  - No
- The use of other digital software, designing tools, and apps, like Tik Tok, to generate Instagram content.
  - Tik Tok
  - Photoshop
  - Filming and editing tools
  - Others:
    - The page reflects the
      - Latest media
      - Cultural products
      - Events
      - Trends
      - Others:
    - The page recognizes and reacts to advertising strategies.
      - Heavily
      - Lightly
      - None