COMMUNICATION & SOCIETY

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Post-truth, gender issues and sports entertainment: the setting in Ibero-America's main digital media for the Super Bowl halftime show 2020

Abstract

The subject of this research topic is the frameworks and the media representation of the role of women in mass sports events. The case study corresponds to the participation for the first time in the halftime show of the "Super Bowl 2020" of two of the main Latin pop artists: Shakira and Jennifer López. The objective of the study is to characterize the treatment of the event given by the media (both generalist and sports-themed) of the 22 countries that make up Ibero-America together with that on social networks. The assumptions that have guided the research seek to determine whether an objectification of women in the image that is built from the media and on social networks really exists; and whether the frames that occur in both are identical or different. The methodological design includes a content analysis and impact measurement with Big Data technology. The main results and conclusions include the objectification of women in all the generalist media; and 50% in sports-themed media. Similarly, it should be noted that social media reflect the impact of conventional media more than tenfold and most importantly, a change in trend and progress is foreseen in media frameworks with a gender perspective.

Keywords
Disinformation, Post-truth, gender, critical thinking, sport, frame, Super Bowl.

1. Introduction

Today sport is an extremely important form of mass entertainment worldwide, which is becoming a topic of special relevance in modern society. The media dedicates ample space to sports content. In turn, gender inequality is a hot topic in the social landscape, with news, virtually on a daily basis, related to sexist behavior and attitudes surfacing in very diverse areas (politics, culture and education). Sport is another area where sexism has been detected over the years, in both the treatment and the space granted to women's sport. Thus, as Fink (2013) states, there is clear evidence that the media portrays women's sport and female athletes differently from that of their male counterparts, reinforcing traditional gender ideologies. The author emphasizes that differential media coverage has a negative impact on audience perceptions of women's sport and adds that many of the images featured in the

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media are images of highly sexualized athletes (Fink, 2013, p. 332). Kane (2013) also points to the gender difference in media coverage.

The World Economic Forum reported a tragic figure in 2019: that it had taken 257 years to achieve women-male pay equality. The gender gap is undoubtedly an endemic evil of humanity, as one of the 17 Sustainable Development Goals (SDGs) of the 2030 Agenda (2020) that the 193 UN Member States committed to adopt and whose main objective is to ensure the protection of people, the planet and prosperity. In particular, this is Objective 5 on Gender Equality: "Achieving gender equality and empowering all women and girls."

Unfortunately, today, in the context of COVID-19, according to UN WOMEN reports (2020), the limited progress is not encouraging, *as* it shows that existing inequalities for women and girls around the world continue to worsen.

Among its goals, SDG No. 5 proposes that the global community make efforts to "improve the use of instrumental technology, in particular information and communications technology, to promote women's empowerment." Indeed, the social media are a platform for the visibility and hierarchy of public affairs, able to shape interpretative frameworks on events that move to audiences; and, therefore, that play a key role in gender struggles for equity, non-violence and equal opportunities. However, while more and more voices are raised criticizing sexist behavior that has been regarded as normal for many years and is an increasingly relevant subject in public discussions, political and media agendas, and in the debates and studies of academia, stereotyped practices of high media and social impact still persist that diminish immeasurable efforts to reduce the gap.

For the case and subject of this research, we can mention the 2020 edition of one of the most important sports events and media shows in the United States and the world, the Super Bowl, understood by Real (1985) as "a community celebration and an indoctrination of dominant emotions, lifestyles and values." According to this author, this event has a high degree of scientific interest for the Social Sciences. The mediatic treatment given to both the Super Bowl and the Olympic Games categorizes them as an element of cultural importance (Real, 2013).

The Super Bowl as a sports megaevent and its importance at the cultural and communicational level has been addressed by several authors in academic studies (Apostolopoulou, Clark &Gladden, 2006; Hatzithomas, Boutsauki & Ziamou, 2016; Wenner & Billings, 2017; Serazio, 2019; Ramírez & Williams, 2021).

In the Super Bowl edition being analyzed (2020), the "unreleased" participation of two "famous Latin women artists" was presented as a novelty in the half-time show: Shakira and Jennifer López. A priori, it seemed like the "conquest" of one of the most popular stages and "glass windows" in North America, and even more of an "achievement" for being women, especially Latinas, in a men's sport. However, preliminary research into post-event media treatment found an exacerbation of biases and discriminatory stereotypes. In view of this, we conducted this research not only to analyze and describe the treatment given by the main generalist and sports digital portals of Ibero-America of women from the event under study (beyond the existing studies on women athletes) but also to focus the study on the press treatment of women as guest artists at a major sports event. We thus try to explain the influence of the predominant media framework and its reproduction in the different media in the region.

1.1. *Framing, post-truth and gender stereotypes*

There are countless theoretical contributions and research projects that have delved into the topics on which this study pivots and which explore the setting agenda (McCombs, Shaw & Weaver, 2014), in framing (Chong & Druckman, 2007; Ardevol-Abreu, 2015), in social representations (Moscovici, 1963; 1979; Jodelet, 1984; Cervi, 2019), in stereotypes (Tajfel, 1982; Lippmann, 2003; Costa, 1977; Aeker & Myers, 1984; Gamarnik, 2009; Fernández-Torres &

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Almansa-Martínez, 2012), in the genre (Fink, 2013; Kane, 2013; Fernández-Torres, 2006; Sáez, Valor-Segura & Expósito, 2012; Birrell & Cole, 1994; Cooky, Dycus & Dworkin, 2012; Hall, 2000) and research on post-truth, fake news and misinformation (Cervi & Carrillo-Andrade, 2019; Fernández-Torres, Almansa-Martínez & Chamizo-Sánchez, 2021; Keyes, 2004; Tandoc Jr, Wei Lim & Ling, 2017; Allcott & Gentzkow, 2017), among others.

Times change, as does the agenda setting. As McCombs, Shaw & Weaver (2014) point out, the vertical media of the 1920s and 1930s did not have the same level of horizontal media competence as we have today, where we find a lack of consensus and where social media provide information, coordination, recruitment and social support routes. Thus, as authors, the vertical agenda allows for an axis around which citizens meet, whether or not citizens agree (McCombs, Shaw & Weaver, 2014, p. 799).

Both Framing Theory and Agenda Setting Theory, from the 1970s but still in development, have been key to understanding the relationship between the media and public opinion. An example is Carbadillo's doctoral thesis (2010), which goes deeper into both theories applied to the construction of the concept of violence against women in the press.

The main premise of framing theory, as Chong points out (Chong & Druckman, 2007), is that a topic can be viewed from a variety of perspectives and interpreted with very different considerations. For his part, Ardevol-Abreu (2015) states that framing theory has been rapidly evolving since the 1960s, becoming a multidisciplinary paradigm that allows the study of the effects of the media to be addressed globally. According to this author, framing is located in four elements of the communication process, namely: broadcaster, receiver, text and culture (Ardevol-Abreu, 2015).

Framing therefore refers to the process by which people develop a concept on a subject or reorient that conception on that issue. It is a fact that audiences perceive reality from the way the media present it. The realities of a given event are presented in the media after undergoing a particular "framing" process, in which some aspects are included and others discarded.

Therefore, the media now play a vital role in the process of building reality and in the formation of public opinion in the face of any event. The emergence of the Internet transformed the media landscape, with the emergence of new avenues of communication that have changed information consumption, giving immediacy to the process. Traditional media have had to adapt to these circumstances and take advantage of the opportunities that the digital revolution has offered them. Thus, journalism in general, far from being left out, has used this context and, today, the media have an online version in addition to their standard version, offering their audiences all the information required immediately.

We are now faced with the era of post-truth and so-called fake news, terms that highlight the importance acquired by information obtained through the Internet and social networks, which are a growing danger on account of the information disorder they produce.

Cervi & Carrillo-Andrade (2019) point out that the Oxford dictionaries honored the word "post-truth" as the 2016 word for the United States presidential election and the Brexit referendum. The Royal Academy of the Spanish Language (2021) defines "post-truth" as "the deliberate distortion of a reality, which manipulates beliefs and emotions in order to influence public opinion and social attitudes."

As Fernández-Torres, Almansa-Martínez and Chamizo-Sánchez (2021) state, there has always been fake news but in cyber society there has been a double phenomenon that causes deceptions to circulate faster: on the one hand, virtually global access to new technologies and, on the other, the fact that the number of senders is increasing. This, as the authors claim, has highly positive consequences in terms of citizen participation, crucial to democracy, but also negative consequences arising from the distribution of fake news (Fernández-Torres, Almansa-Martínez & Chamizo-Sánchez, 2021, p. 1).

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There are therefore risks in the social networks already reflected in official studies like the one conducted at UNESCO by Hope and Grizzle (2017) which, apart from revealing youths' concerns about such risks, expound the need to address the issue of privacy in educational programs since, although schools, teachers and professors are responding so that youths understand the importance of privacy, this need to be applied to a greater extent.

Cervi & Carrillo-Andrade (2019) thus describe a complex environment that generates post-truth and fake news in which three main actors participate: citizens, the media and politicians.

However, in post-truth contexts, what may be most relevant is the concept of "social representation" introduced by social psychologist Moscovici (1963) as the idea of highlighting the new aspects that everyday knowledge captures in modern societies. These are communicative and discursive processes of collective distribution generated within the groups, which characterize their members' ways of thinking. This is how social representations are constituted in a specific type of everyday knowledge indispensable to living in a society. This knowledge has three particular characteristics: it is socially constructed and originates from the activities of social groups and the people who compose them; it is broadly homogenous and stands as a mastery of consensual knowledge; it is a social and inseparable knowledge of thought processes and content. In agreement with Moscovici (1963) and communicative and discursive processes, Marín (2020) addresses the importance in journalistic language of the lexical-semantic plane to which the sensationalism of the image is added. He states that the fierce struggle for audiences and the changes in their consumption habits has made the transformation of information spaces no longer a tendency but something definitively consolidated.

Preserving the maintenance of a representation requires a functional consensus "necessary to maintain the group as a reflective social unit and to maintain the life of the group in an organized direction, standardizing the social identity and interactions of a qualified majority by the members of the group" (Wagner & Elejabarrieta, 1994, p. 819). For this reason, social representations act as "shock absorbers" in the face of changes. However, this does not mean that they are static and immovable constructions to which they must be subjected.

What should be emphasized is the importance of media systems that vary depending on the regions and that lead to the behavior of the regions being very different, according to Cervi (2019), on the disparate treatment of women in the media of different countries.

Within the groups, there is a social identity that arises as a product of collective thinking and reflexivity. This identity implies both the knowledge of the group to which it belongs and the background of knowledge, common sense and models of justification that originate within it; they are identifying and allow members to be placed within a common discursive space (Wagner & Elejabarrieta, 1994).

For Jodelet (1984), social representations are presented in varied, more or less complex forms, images that condense a set of meanings; reference systems that allow us to interpret what happens to us, and even give meaning to the unexpected, categories that serve to classify the circumstances, phenomena and individuals with whom we do interact. Also, as the author explains (Jodelet, 1984), representing is replacing, being in the place of; that is, representation is the mental representative of something: an object, person, event, idea. For this reason, the representation is related to the symbol and the sign.

One of the most common forms of social representation is stereotypes that are defined as mental images, generally very simplified, which are shared by a large number of people in their essential characteristics (Tajfel, 1982). Tajfel states that social representation is more than the stereotype, but that it in turn constitutes an important part of social representation (1982). That is, they are complementary terms. Lippmann (2003) speaks of the stereotype as preconceived ideas that come from the culture in which the individual is located, which

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implies that the facts are subject to interpretation. Costa (1977) includes the stereotype in defining what the image is since it considers it as "the mental representation in the collective memory of a stereotype or significant set of attributes, capable of influencing and modifying behavior" (Costa, 1977, p. 19).

For Gamarnik (2009, p. 1). a stereotype is a reductionist process that usually distorts what it represents because it depends on a process of selection, categorization and generalization where, by definition, some attributes must be emphasized to the detriment of others. Simplifying and shortening the real. It has an automatic, trivial, reducing character. Stereotypes are concepts of one group, what one group thinks of another or yet another. It necessarily has a consensus in place.

For Fernández-Torres and Almansa-Martínez (2012), the stereotype does not understand individuality and represents an image built on a group of people that results from the selection of a few symbols among a high number of possibilities to represent the group.

The media make use of different stereotypes to achieve their goals faster and more easily. Usually, it is the female stereotype that appears in these media, either in the content of the news or in the advertising they insert; advertising, which excels when female stereotypes are used to increase the sale of products or make a certain brand known.

As Fernández-Torres states (2006), it is a fact that women have long been considered a backward sector, intended for the reproduction of the species and the care of the home and the family; however, there have been many social movements that have fought for gender equality for years. Thus, over the past 60 years, thanks to the work carried out by women's and feminist movements around the world, so-called violence against women, sexist violence, or gender-based violence has been progressively understood as a social problem that undermines women's human rights on a global scale and has increasingly become an issue of public debate on political and media agendas.

It is a problem historically delegated to the realm of the private that can only be understood in all its complexity within the framework of a patriarchal culture that engenders it by underpinning the social structure of an unequal distribution of power between genders, where women are subordinated to men, hidden, stereotyped or subdued.

Sáez, Valor-Segura & Expósito (2012) explain that feminist theories emphasize above all the importance that social construction exerts in the image that women build of themselves. For this reason, we consider that the media hold a fundamental role because they intervene in the process from which society weighs certain issues as more relevant than others, and in their character as privileged social actors in perpetuating, reproducing, or combating beliefs based on stereotypes about male-female relationships.

In 2007, the regional government of Madrid (Spain) funded research to determine the presence of stereotypes in the Spanish media (Mateos de Cabo, 2007) and the conclusions suggest a number of recommendations to present a more pluralistic and diverse reality. Numerous initiatives in recent decades have been in this line, seeking balance or evidence of it, as is the case of the Global Media Monitoring Project 2010 (Gallagher *et al.*, 2010).

Attempting to take a greater step, the "UN Women Media Pact" (2020) emerged within the framework of the SDGs as a partnership aimed at promoting women's empowerment with and through the media.

In this sense, this research work focuses on a key aspect of this multidimensional problem: the relationship between media and representation of women. The so-called gender perspective, the focus of this study, involves examining the fabric of power relations between women and males. This study also focuses on gender in sports media. There is plentiful research that contributes to understanding the symbiotic relationship between the media and hegemonic masculinity (Fink, 2013; Kane, 2013; Birrell & Cole, 1994; Cooky, Dycus & Dworkin, 2012; Hall, 2000). Media coverage, and more specifically messages mediated within that coverage, never constitute an objective account of "what happened" during a sports event

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(Birrell & Cole, 1994; Cooky, Dycus & Dworkin, 2012) because, as Hall (2000) claims, the media builds and frames their own interpretations of what is of journalistic interest and what is not.

In 2019, the Mexican medium "El Míster" (2019) sparked an interesting controversy. It proposed a decalogue, not to "generate specialized sections of women for women, to simply count deficiencies and romanticize inequality, or to put women to lead sports sections to meet a gender quota, or just to stop sexualizing or encoding them with photographs," but rather a transformation based on training and ethics to change the way the media and the content they produce are managed.

This research thus has as its main objectives to know, on the one hand, the information treatment granted in digital press to the Super Bowl 2020, an event held at the Hard Rock Stadium in Miami (in the State of Florida) on February 2, 2020, in the 22 countries of Ibero-America and, on the other hand, to analyze the image of this sports event on social networks, in particular with regard to the representation of women in their participation as guest artists. This edition had the peculiarity of including in the half-time show the intervention, for the first time, of two Latin pop artists: Shakira and Jennifer López.

So, we start from the following research questions: does the Super Bowl have a specific framing' Is this framing common regardless of the country where it is addressed? Does the participation of two Latin pop artists in this event reinforce discriminatory and/or sexist stereotypes?

Based on these main objectives, we set ourselves two specific objectives:

O1. To know the framing of the Super Bowl in the main generalist and sports newspapers of Ibero-America, to examine the treatment that the Ibero-American press gave to this sports event, particularly for the representation of women through their participation as artists invited to the show.

O2. To determine the impact the Super Bowl has had on both Facebook and Twitter social networks and traditional Latin American media by analyzing the protagonists of the event comparatively, focusing on women's participation in the show.

2. Materials and Methods

Following Sampieri *et al.* (1998), we have used a mixed-type approach to fulfill our objectives through the systematic integration of quantitative and qualitative methods into this study to have a more complete X-ray of the phenomenon. Based on the dense theoretical review on the subject, we have sought to address the research problem from the general to the particular through the designed analysis tools.

While we have proposed starting hypotheses, they have not finally yielded their statistical findings, but have constituted a set of supposed guidelines for the formulation of research at the epistemological moment of the research.

This allows us to handle errors, starting with a number of assertions that are supported or not in the text. In turn, this method can lead to finding unknown principles from those already known.

Regarding the levels of significance (chi-square test) and concordance (Kappa de Cohen), we should initially explain that for this research it was proposed that we consider the independence of the Media and Objectification variables (holder, photo and caption) received by the singers Shakira and López. The results shown indicate that there is independence between variables supporting the null hypothesis. That is, there is no significant association between the type of media (generalist and sports) and any type of objectification. Conversely, we have used Cohen's Kappa, a specific estimate designed to determine the magnitude of the match between indicators to observe the coincidences or concordances between the objectification forms of the structures of newspapers or digital news portals (holder, photo and caption). First, observe that the variables are associated (chi-square test, $p \leq 0.05$).

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Subsequently we can see that there is a good degree of objectification concordance between the holder and the caption (Table 1).

Table 1. Significance levels (chi-square test) and match (Cohen Kappa) of the main study variables.

	Significance Level (x2)	x2 analysis	Kappa de Cohen	Strength of concordance
Cross table Objectify-photo *Objectify-Holder	0.020	Significant association (chi-square test, p ≤ 0.05).	0.352	Weak
Cross table Objectify-photo *Objectify-Holder	0.001	Highly significant association (chi-square test, p ≤ 0.01).	0.694	Good
Cross table Objectify-photo *Objectify-caption	0.027	Significant association (chi-square test, p ≤ 0.05).	0.364	Weak

Source: Own elaboration.

To characterize the informational treatment and representation of women given by the Ibero-American press to the 2020 Super Bowl half-time show, in which for the first time in the last 20 years two female stars of the Latin pop show participated simultaneously, we have used content analysis as a methodology (Krippendorff, 1990).

Through content analysis, we have analyzed how the main Ibero-American newspapers carried out the informative treatment of a sports event such as the Super Bowl, more specifically, their representation of women as artists invited to the event. This content analysis, based on a template that will subsequently be developed, has allowed us to formulate, as Krippendorff (1990, p. 28) pointed out, from certain data, reproducible and valid inferences that may be applied to the context.

In addition, seeking to complement the analysis by scaling the impact that the event has had on the public in Latin America, we include data obtained from secondary sources by analyzing Big Data applied to social media listening. The use of this type of data is increasingly common to help traditional statistical methods potentially capture and analyze information that makes for a broader understanding of the phenomenon. In 2017, the United Nations conducted an interesting systematization on experiences and tools of innovation in Big Data, in particular applied to the SDG study, which has served as a reference for us to support the calculation of SDG indicators and the achievement of SDG targets.

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Table 2. Analysis units: selected Iberian media.

Generalist media	
Country	*Media*
Argentina	La Nación (https://www.lanacion.com.ar)
Bolivia	La Razón (https://www.la-razon.com)
Brazil	O Globo (https://oglobo.globo.com)
Chile	El Mercurio (elmercurio.com)
Colombia	El Tiempo (https://www.eltiempo.com)
Costa Rica	La Nación (https://www.nacion.com)
Cuba	Granma (http://www.granma.cu)
Ecuador	El Comercio (https://www.elcomercio.com)
El Salvador	La Prensa Gráfica (https://www.laprensagrafica.com)
Spain	El País (elpais.com)
Guatemala	Prensa Libre (www.prensalibre.com)
Honduras	La Tribuna (www.latribuna.hn)
Mexico	El Universal (https://www.eluniversal.com)
Nicaragua	La Prensa (www.laprensa.com.ni)
Panama	Prensa (www.prensa.com)
Paraguay	ABC Color (https://www.abc.com.py)
Peru	El Comercio (https://elcomercio.pe)
Portugal	Correio da Manhã (https://www.cmjornal.pt)
Puerto Rico	El Nuevo Día (https://www.elnuevodia.com)
Dominican Republic	Listín Diario (https://listindiario.com)
Uruguay	El País (https://www.tvshow.com.uy)
Venezuela	El Nacional (https://www.elnacional.com)

Sport media	
Argentina	Olé (https://www.ole.com.ar)
Bolivia	Diez (https://diez.com.bo)
Brazil	Lance (https://www.lance.com.br)
Chile	El Gráfico (https://www.publimetro.cl)
Colombia	El periódico deportivo (https://elperiodicodeportivo.com.co)
Costa Rica	Tico Deporte (https://www.ticodeporte.com)
Cuba	Jit (http://www.jit.cu/)
Ecuador	El Deportivo (http://eldeportivo.com.ec)
El Salvador	El Gráfico (https://www.elgrafico.com)
Spain	Marca (https://www.marca.com)
Guatemala	Antorcha Deportiva (https://antorchadeportiva.com)
Honduras	Diez (https://www.diez.hn)
Mexico	Record (https://www.record.com.mx)
Nicaragua	Futbol Nica (https://futbolnica.net)
Panama	Tv Max (https://www.tvmax-9.com)
Paraguay	Tigo Sports (http://www.tigosports.com.py)
Peru	Todo Sport (https://todosport.pe)
Portugal	Record (https://www.record.pt)
Puerto Rico	Tab Deportes (http://tabdeportes.new)
Dominican Republic	El Clásico Deportivo (https://clasicodeportivo.com)
Uruguay	Ovación Digital (https://www.ovaciondigital.com.uy)
Venezuela	Líder en Deporte (http://www.liderendeportes.com)

Source: Own elaboration.

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Big Data is a term that refers to large volumes of data generated and stored on servers and available online, the complexity of which requires computer tools to process them for proper handling. It is a fact that, as Joyanes-Aguilar (2013) states, data analysis has evolved as large volumes of data grew and, therefore, Big Data analytics excels as the data avalanche grows. Other reference studies such as *Cloud Security Alliance* (2014) with applications to various sectors and activities (Mogaji & Erkan, 2019; Mogaji, Balakrishnan & Kieu, 2020) account for the importance of linking variables and indicators arising from sophisticated AI-applying services through Big Data approaches to capturing evidence in large volumes of data and understanding the behavior of customers, users or audiences in general (Kunz *et al.*, 2017).

While it is not the largest research effort of this study, the option of incorporating context data from sources from a study on the activity that users have left in their interaction in networks has enabled us to expand the analysis of their behavior (Ardévol, 2016).

For the analysis of the content at hand, a sample has been determined consisting of the generalist and sports media of the digital press of all the countries in Ibero-America. The analysis is based on the day of the event (in the hours following the event) or the day after its celebration. The period under review therefore focuses on February 2 and 3, 2020.

Search criteria were determined for which the following were specified:
- Keywords were: Super Bowl, Lopez, Shakira.
- First news story of February 2nd and 3rd, 2020 including a photo of the event.

A total of 32 valid records and 22 caption records were obtained. The performance of the guest artists was analyzed in three elements of the news, namely: headline, main photo, and caption.

In order to achieve the first objective, a content analysis was made of 44 Ibero-American newspapers, i.e., two newspapers (generalist and sports) from each of the 22 countries, as shown in Table 2. A combination of criteria was used to select the sample:

1. The media included in the network "Grupo de Diarios América" http://gda.com
2. The media that signed the UN Women Media Pact (https://www.unwomen.org/es/partnerships/media-collaboration/media-compact/partners)
3. And lastly, the professional advice of Laura García, President of FIBEP (https://www.fibep.info) and director of the specialized consultant Global News, with whom we established a collaboration agreement in the project (https://www.globalnewsgroup.com/es/)

The chosen journals are the most widely read in each of the countries shown.

The analysis template is structured into a set of operationalized variables and indicators from four observation units. While this template was created ad hoc for this research (Table 3), contributions from different authors have been examined for the first three observation units (Barhes, 1971; Durand, 1972; Ricarte, 1998; Villafañe, 2006; Acal, 2015). The field of visual semiotics and models carried out by Barthes (1971), Durand (1972) and Ricarte (1998) to analyze visual rhetoric and the study of image analysis carried out by Villafañe (2006) has brought rigor to the content analysis. Also added to the template is a fourth observational unit based on constructs to explain the behavior of the media representing the subjects analyzed. The variables contemplated in this unit of analysis have been related to female empowerment and the sexual objectification of women, to determine whether the power over the situation represented is that of the woman under study, or those who represent it.

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Table 3. Operationalization of study variables.

1. Digital information portal, headline and authorship of the news
    1.1. Country
    1.2. Media Name
    1.3. Web address
    1.4. Date of articl.
    1.5. Headline: main keywords used.
    1.6. Authorship of the news: gender of signer where a signature is available
2. Photography (Image)
    2.1. Authorship: an agency, a man, a woman or has no signature
    2.2. Protagonist: analyzes how the protagonists of the image are mentioned, whether directly, by nickname or associating them with another person)
    2.3. Format: vertical or horizontal
    2.4. Shot: large general, general, whole, medium long, medium, short middle, foreground, initial foreground or detailed
    2.5. Angle: normal, high angle, low angle, bird's eye, nadir or Dutch angle
    2.6. Image Features
        - Originality/Redundancy
        - Iconicity/Abstraction
        - Monosemia/Polysemia
        - Simplicity/Complexity
        - Denotation/Connotation
3. Caption
    3.1. Analysis and keywords: analyze the text that makes up the caption, as well as the main keywords
    3.2. Qualifying adjectives: explanatory or specific
    3.3. Adjective grade: positive, comparative, superlative or absent
    3.4. Text functions: anchoring, relaying or opposition
4. Representation of women in the sporting show
    4.1. Shows the subject with sensual or seductive pose. It details whether the pose of the protagonist of the photograph is sensual or seductive
    4.2. Sexual objectification of the woman in the headline, in the photo and in the caption. This is what is noted when the woman is converted into a sexual object. Objectification occurs based on an isolation or importance of specific areas of the body (breasts, legs, mouth...), based on the posture of the subject, the objects held...

Source: Own elaboration from the theoretical background analyzed (Barhes, 1971; Durand, 1972; Ricarte, 1998; Villafañe, 2006; Acal, 2015).

The results obtained from applying the analysis sheet have been treated statistically. To achieve the second objective of this research, the technique associated with Big Data has been used to visualize and analyze the data released on the event by the social networks Facebook and Twitter, and the traditional media of Latin America between January 28 and February 3, 2020. For this, more than one million publications (1,100,000) and 6,500 articles were analyzed in traditional media (6,674) using Global News' Media Control Tool and Big Data Analysis. The purpose is to contrast the number of publications issued on social networks with the number of publications on traditional media. The protagonists of these publications are also analyzed along with references to brands, teams and artists.

Values are expressed in the *"Share of Voice"* index (Hansen & Christensen, 2005) which represents the level of participation of an actor (a brand, a company, a user, etc.) as a percentage in a given channel, medium, platform, or format.

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3. Results

3.1. *Sample characteristics*

Research was carried out on the 44 most widely read newspapers, one generalist and one sports, from 22 Ibero-American countries.

The first news story on February 2 or 3, 2020, was chosen from each of the newspapers analyzed, including a photo of the event. A total of 32 news reports were found.

Of the news items analyzed, 88% (28 items) correspond to February 3 and 12% to February 2.

Regarding the authorship of the news analyzed, most of these correspond to the media themselves (34%) or agencies (28%). Of these, 13% are signed by men, 12% by women and 13% are unsigned.

Regarding the headlines, all the generalist newspapers discussed the theme of the Super Bowl halftime show, except those of Bolivia and Cuba. However, 50% of the sports newspapers analyzed made no mention in their headline of the subject, as can been seen in Table 2, these are the main sports newspapers in Costa Rica, Cuba, Ecuador, Mexico, Nicaragua, Paraguay, Peru, Puerto Rico, Dominican Republic, and Uruguay.

With regard to the keywords of the headlines, the event and the artists are the most named. Other words such as "Miami," "pride," "Latino," "power," "feminine" and "dance" appeared. All the words related to the place and the event, and to the two leading artists, their profession and power as Latin women and the pride of being so.

3.2. *Photography*

Most photographs, 56%, belong to agencies. A total of 13 of the 32 items sampled (41%) are signature-free. The remaining 3% are signed by men.

The protagonists of the photographs are directly referenced in most of the images analyzed (Table 4). The selection in Table 4 corresponds to the most representative results. Thus, 97% of the news refers to artists by their names. Only 3% refer to the protagonists of the images alluding to rhetorical figures.

Regarding the ratio between the height and width of images, the horizontal framing format predominates. Thus, 94% have this type of framing format versus only 6% of vertically formatted images.

Regarding the proportion that the protagonists of the photograph have within the frame, the shot that stands out is that which cuts the subject approximately at the height of the knee. Thus, 31% have the American shot, followed by shots that show the General overview of a certain environment (22%). Third, the Medium Long shots (19%) those that encompass the human figure including below the waist. The full shot encompasses the entire figure in 13%. 9% use shots that frame the protagonists from head to waist (Medium Shot) and the remaining 6% capture the body up to the middle of the chest (Short Medium Shot).

Table 4. Photographic treatment of the artists.

Country	Means	Access to Photography
Guatemala	Prensa Libre	https://www.prensalibre.com/wp-content/uploads/2020/02/20200203-637162935433714074.jpg?quality=82&w=760&h=430&crop=1
Argentina	La Nación	https://bucket3.glanacion.com/anexos/fotos/49/3188549w1033.jpg
Guatemala	Antorcha Deportiva	https://i0.wp.com/antorchadeportiva.com/wp-content/uploads/2020/02/EP0GoqKWAAA03ev.jpg?w=680&ssl=1

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Honduras	Diez	https://drive.google.com/file/d/1ef3MMj4wypEEUaTyZAOe1efJEH81EZ04/view?pli=1
Portugal	Record	https://cdn.record.pt/images/2020-02/img_920x519$2020_02_03_07_52_38_1659145.jpg

Source: Own elaboration.

Regarding the inclination or position of the camera with respect to the subjects of the photographs, the low angle, appears in 59% of the cases. Thus, the protagonists are shown from the bottom up, which transmits power, greatness, security and control on their part. 22% have a normal angulation, that is, on the same level as the protagonists of the photo, describing the scene naturally or objectively and transmitting a sense of stability.

Only 19% were taken at a high angle, that is, taking the image at a height higher than that of the protagonists of the scene, which tends to decrease their visual weight and transmit a sense of weakness or vulnerability of the protagonists.

There are several features attributable to an image. Most photographs repeat already known elements, enhancing the image of the protagonists' body. Thus, 63% are redundant compared to 37% that present the protagonists and the event in a novel way. 88% of photographs have a single interpretable meaning versus 12% that are polysemic, that is, they can give rise to various meanings.

Of the photos, 91% have few visual elements with simple decoding. Only 9% are complex, requiring a higher level of attention since they contain many visual elements that make them more difficult to decode. We find 50% of the images denote and 50% connote. In other words, we are witnessing the same percentage of what is objective and what is expression and subjective that is added to the images.

3.3. *Caption*

With regard to the texts that accompany the photographs, in 32 images analyzed, 22 have a caption.

Regarding the keywords, the event and the artists are named the most. Other words such as "show," "encourage," "presentation," "performance," "Latin," "Colombian" and "red" appear. Words related to the event, the artists, invited and related also to indicate their origin, performance, costumes, and show given during their interval in the Super Bowl.

Regarding the qualifying adjectives in the caption, it should be emphasized that 55% of them do not contain an adjective, while 45% do using specific adjectives, that is, those that point to qualities of a noun to differentiate it from a group or delimiting the meaning of that noun.

Most captions (53%) do not use an adjective. Of the remaining 47%, 22% are positive, i.e., the quality appears without comparing it; 18% use an adjective with a superlative degree or expressing the characteristics of the elements of the photograph to its maximum degree, emphasizing its superior or lower quality. 7% of the captions that include a comparative adjective, that is, linking the quality between elements, either with superiority, with inferiority or with equality.

Most of the captions analyzed, 77%, have a relay function, i.e., they add information that is not present in the image shown. The anchor function is used by 23% of captions, relating the text to the photo without including additional information.

3.4. *The representation of women and the sports spectacle*

In relation to the position in which the protagonists of the photographs are portrayed, 63% (a total of 20 photographs out of 32) show the artists in a sensual or seductive pose versus 37% which do not.

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By objectification, we mean reducing the condition of a thing to a person. If objectification is sexual, it refers to seeing a subject as a sexual object. To check whether or not the image analyzed has sexual objectification, the headline accompanying the news was studied as well as the photograph itself and the accompanying caption.

For the headline, we find a majority of female objectifying headlines (78%) compared to 22% of news headlines that do not objectify.

Regarding images, 53% objectify women versus 47% which do not.

As for the captions, in most cases they do not reduce women to mere instruments of sexual pleasure. Thus, 82% of the captions do not objectify compared with 18% that do.

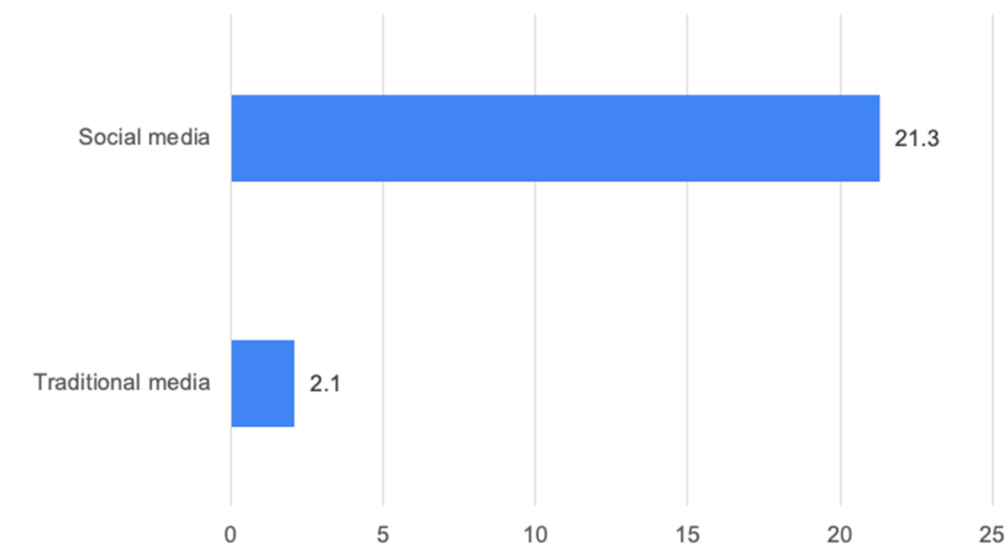### 3.5. *Social media analysis and Big Data*

To visualize and analyze the data published, more specifically on Facebook and Twitter and the traditional media of Latin American countries between January 28 and February 3, 2020, we decided to investigate these social networks and the analysis of Big Data by Global News.

Results from more than 1,100,000 publications and 6,674 articles in traditional media are listed below.

3.5.1. Social media posts

- Number of publications: the number of social media posts related to the Super Bowl were highlighted as of January 31, 2020, when it began its progression, reaching nearly 100,000 posts on February 1, 2020. During that day growth was exponential reaching more than 600,000 publications on February 2, 2020. From that day on, social media posts about the sports event began to decline.
- Comparison of impact between social networks and traditional media: As can be seen in Figure 1, there is a clear difference between the audience impacted on social media and the audience impacted on traditional media. Thus, social media reflects more than ten times the impact of conventional media.

Figure 1. Comparison of impacts on social and traditional media (billons).

Source: Own elaboration based on Secondary Global News Data.

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3.5.2. Protagonists

The protagonists of the event were the teams that participated in the Super Bowl *San Francisco 49ers* (champion of the National Conference) *and Kansas City Chiefs* (champions of the American Conference); the brands associated with the event and the artists who participated in the event: Demi Lovato, who performed the American national anthem, as well as Shakira and Jennifer Lopez who headlined the interval.

- Team mentions: The team most closely mentioned on social media was *the Kansas City Chiefs,* winner of the studio edition (54th Super Bowl), with 61% of the total mentions versus 38% allusions to its opponent, *the San Francisco 49ers.*
- References to brands: mainly three are worth noting. The American brand of detergent and clothing care products, Tide. Secondly, we have South Korean car manufacturer Hyundai and, first and with a marked difference from the previous ones, with the highest number of mentions, the California-based company, Google.
- References to artists: the largest number of mentions referred to Colombian artist Shakira, with a total of 353,000 allusions. Followed by New Yorker Jennifer Lopez, 195,000 mentions. Colombian singer J. Balvin ranks third, with 34,000 mentions.

4. Discussion and Conclusions

This study provides novel contributions in relation to the representation of women in the Ibero-American media regarding the framing that is carried out in them in a context, that of sport, in which male hegemony prevails. Large sports events reflect several cultural aspects such as beliefs, values, and behaviors in a world – that of sport – created and made mainly for men. That is why studies of this kind are needed to broaden the scientific framework and add greater rigor to how gender, media coverage and sport are approached. This contribution adds to existing current trends in the literature concerning women's representation in mass media and the evolution towards equality that is gradually being achieved, though much is yet to be done.

The information consumed on a daily basis contains, in most cases, stereotypes that perpetuate gender inequality and that offer an image of women with a marked sexual character, especially with regard to entertainment-related news. They are unfair stereotypes because they are inaccurate and have negative effects on the stereotypical group (Sáez, Valor-Segura & Expósito, 2012). In the field of sport, the media continue to suffer from an androcentric perspective, which leads to the portrayal of women disparately in relation to men. The findings reflect that, although much remains to be done, there is still a glimpse of progress in the right direction in the light of a detailed analysis of the results obtained in the research. From a single and underrepresented perspective, this contributes to strengthen existing studies on the subject, which have been addressed mostly in Western Europe, Canada and the United States.

With respect to the limitations of the study (which will be taken into consideration for future studies), three main ones can be mentioned: not having worked on the content of the articles analyzed, due to having focused mainly on aspects related to the images accompanying them. On the other hand, having focused only on the 22 countries that make up Ibero-America, where in future other regions can be analyzed in order to draw comparisons. And lastly, also on account of having focused the study on images, other aspects of the news were not investigated, such as not analyzing how the event was dealt with on social networks of as important as Facebook and Twitter.

By referring to the research questions and hypotheses raised, we can conclude the following:

It is apparent from the analysis of the headlines of the 44 Ibero-American newspapers analyzed that all the generalist newspapers and half of the sports media treated the theme of the half-time of the Super Bowl as a spectacle (with the exception of Bolivia and Cuba).

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However, the other half of the sports newspapers approached the Super Bowl as a sports event and not as a show (this is the case of the main sports newspapers in Costa Rica, Cuba, Ecuador, Mexico, Nicaragua, Paraguay, Peru, Puerto Rico, Dominican Republic and Uruguay). This shows that the main trend in the focus of the main Ibero-American newspapers continues to be to approach the event as a show, focusing on the role of the guest artists, moving away from the purely informative nature of the event (78% of the headlines objectify women).

The treatment of the Super Bowl in the main Ibero-American newspapers focuses mainly on the show, focusing on the role of the guest artists away from the purely informative nature of the event. Accordingly, research carried out by Marín (2020) focusing on the importance given to it in the current information offer to attract attention using different methods, such as the morphosyntactic plane, thus giving opinion to its information and closing the circle that encompasses, in short, morbidity, sensationalism and ideology. We agree with Marín (2020) that maintaining the attention of the audience entails sacrificing much of the information that is purely journalistic and of general interest to favor sensationalism and the spectacular.

The second hypothesis can be confirmed as most of the comments made about the Super Bowl mention and, above all, focus on two of the guest artists, Shakira and Jennifer López. Also to be noted is the fact that the impact of new digital media is greater than that of traditional media. Although both the teams that took part in the Super Bowl (*San Francisco 49ers* and *Kansas City Chiefs*) and the brands (Tide, Hyundai and Google) were the artists who recorded the most mentions, the participation of two Latin pop artists in the Super Bowl reinforces discriminatory and/or sexist stereotypes.

From study of the images accompanying the published information, we can extract the third of the conclusions, which demonstrates that connotation prevails over denotation in the informative treatment of the Super Bowl. Thus, all the elements studied and analyzed such as authorship of the photographs (media or agencies), whether they are signed, their framing, angulation, characteristics of the image and caption, lead us to the same conclusion. Interestingly, most of the indicators studied measure the representation of women in the media as an objectified object, reflected by a large number of indicators that demonstrate the objectified representation of women in the media (headlines and photographs, poses, shots, framing, angles). Nevertheless, there are other aspects, like the image captions or references to the protagonists of the images, which might be pointing to a gradual change of trend in the representation of women in the media.

The fact that the percentage of news produced directly from the media is higher (34%) than that arriving through agencies (28%) may reveal a possible change in the trend, also in the authorship and provenance of journalistic production, especially in sports events with a sports-social-cultural-economic transcendence on a global level such as the Super Bowl. Also, that the percentage of signed news (25%) is higher reaffirms this possible shift-focus on the informative coverage of certain types of phenomena at the international level. The media that are aware of the socio-political-cultural significance of these types of macro shows understand that it is important to have their own production processes, rather than delegate to external agents such as news agencies, to achieve a journalistic production with its own seal, hence the percentage of signed against unsigned news is also higher. Similarly, the fact that of the 25% of signed news articles, the percentages written by men and women are equal, may be highlighting a professional reality in the communication sector, that the percentage of women working in the journalistic sector is increasing, and that women are gaining prominence in the production of content from the general media and sports specialists, a fact that may be contributing to a more unbiased and less sexist approach or objectifier of women, which could lead us to conclude that we may be facing a possible change in trend in the approach to production from the media; media that are beginning to become more aware of

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the need to take on new communication challenges that prevent gender-related information bias and begin to act as true drivers of sociological change.

Following the interpretation of the data obtained in the research, we could conclude that, in the press, the Super Bowl does have a specific frame (all the generalist newspapers dealt with the theme of the half-time show of the sports event, except those of Bolivia and Cuba). However, this framing varies depending on the country and the type of publication (generalist or thematic). 50% of the sports newspapers analyzed made no mention of the subject in their headline.

Another proven research question is that the participation of two Latin pop artists in the Super Bowl reinforces discriminatory and/or sexist stereotypes.

Something that the results obtained in the research do make clear is that the impact of new digital media is greater than that of traditional media. This fact has already been revealed in recent decades: social media reflect more than ten times the impact of conventional media, a worrying indicator in the sense that it represents a booming trend that can call into question the main function and new communication challenges as well as the formative-educational-literacy work that the media should play. As Marín & Pérez (2020) indicate, we find ourselves before a "new mediatic panoptic," that is, different from that of television, but also with a permanent observer, that of the global public, with the gift of omniscience.

It is a fact that, as Sáez, Valor-Segura & Expósito (2012) claim, the phenomenon of self-objectification is still present as continued exposure to situations in which women are sexually objectified causes them to perceive themselves as objects. Therefore, although even today, as De los Ríos & Martínez-Almería (1997) stated, the media continue to extract women's social roles by framing them in a context of inequality that needs to be overcome, it is worth noting that some important progress can be observed since the Beijing Conference. The commitment promoted by the Beijing +20 Media Pact for gender equality begins to see its fruits with the inclusion of women as a source of the articles being prepared. It is clear that much remains to be done and many stereotypes are yet to be overcome, but we are beginning to observe a change of trend in the right direction, towards the path of respect and gender perspective.

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