

**“Girls who like girls”:
Using affordances for queer activism on TikTok**

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Media and Culture

2020-2021, second semester

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Date: 26-01-2021

Word count: 7257

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Abstract

TikTok, a social media platform for sharing short videos, has become an increasingly popular venue for queer online activism, as people use it to fight against discrimination and to normalize the existence of LGBTQ+ identities. In one such instance, a number of queer women protested against a trend they deemed problematic. This trend, referred to as the ‘‘girls who like girls’’ trend, consisted of men lip-syncing and dancing to a song about women who are attracted to women, which a lot of queer women considered to be perpetuating sexual objectification. This issue has negatively affected queer women for ages, as they have often been seen and presented by the media as merely objects to be looked at through the male gaze, and their attraction to women as only existing for heterosexual men’s pleasure. This case study provides a clear example of how queer women can actively speak up against sexual objectification, by using the affordances of the TikTok app – specifically the affordances of easy creation, direct interaction, sound choice and hashtags. In this thesis, twenty of the protest videos made in response to the controversial ‘‘girls who like girls’’ trend are examined through a qualitative content analysis – a form of textual analysis. I argue that queer women on TikTok use the affordances of the app to fight against sexual objectification by employing three strategies of queer activism: calling out problematic phenomena and behavior, connecting with community to create queer spaces, and producing representation through self-expression. These findings shed a light on the various ways in which social media can be used for the purposes of queer activism.

Keywords: affordances, sexual objectification, social media, TikTok, queer online activism, queer women

Introduction

Throughout the years, the internet has found its way into many facets of life, one of which being queer activism. Online activism can take many shapes, each with different conventions and effects, but what they all have in common is that they use the web to support their movement.¹ This is in large part because the affordances of the internet are quite effective at supporting activists in the organization of and the participation in protests.² The ways in which the internet enables users to perform their identity also contributes to the shaping of these online movements.³ This is particularly relevant in the case of online LGBTQ+ activism, as this concerns issues of gender and sexual identity. Activists can use the internet in a multitude of ways to fight for equal rights and for the normalization of queer identities, which is of great importance to many people around the world. These methods include remixing existing media, creating digital variations on established protest tactics, and carving out alternative media spaces.⁴ Such strategies are frequently applied on social media platforms like Instagram, Facebook, and TikTok, the latter of which is the focal point of this thesis.

Queer activism on TikTok – a popular video-sharing app – oftentimes forms in response to a popular trend.⁵ In June of 2020, TikTok content creator @nate_wyatt uploaded a video (see video A from attachment 2) which would start a new trend on the platform. In it, he lip-syncs to the lyrics “I like girls who like girls”, from a song called “I Like Girls”.⁶ The video only lasts for 8 seconds and not much happens in it, except for said creator lip-syncing while standing in a pool and another creator bumping him aside jokingly. But it was the beginning of a popular trend in which men gleefully sang along to the same sound.⁷ It would not take long before other users noticed this trend, and a number of them strongly disapproved of it. Many people saw the videos as problematic, because in their opinion these men were perpetuating

¹ Sandor Vegh, “Classifying forms of online activism,” in *Cyberactivism: Online activism in theory and practice*, ed. Martha McCaughey and Michael Ayers (New York: Routledge, 2003), 71.

² Jennifer Earl and Katrina Kimport, *Digitally enabled social change: Activism in the internet age* (Cambridge: MIT Press, 2011), 19.

³ Jesse Fox and Katie M. Warber, “Queer identity management and political self-expression on social networking sites: A co-cultural approach to the spiral of silence,” *Journal of Communication* 65, no. 1 (2015): 93-94.

⁴ Graham Meikle, “Intercreativity: Mapping online activism,” *International handbook of internet research* (Dordrecht: Springer, 2009), 364.

⁵ When a lot of content creators on TikTok are making very similar videos, this is considered to be a trend. These trends are usually dance challenges, lip-syncing videos and memes, and they tend to originate from one single video involving an audio excerpt like a few lyrics of a song or a short quote. It is common for a trend to be closely tied to that specific sound, which is used (either in its original form or in an altered form) in most of the videos taking part in that trend.

⁶ PnB Rock and Lil Skies, “I Like Girls,” *TrapStar Turnt PopStar (The PopStar)*, March 21, 2019.

⁷ <https://www.tiktok.com/music/original-sound-6834955535654128389>

sexual objectification – an issue which has long plagued women, and queer women in particular.⁸ The comment sections of these videos started to fill up with remarks like “hate to break it to you but they don’t like you”, “we aren’t here for you to objectify”, and “wlw⁹ aren’t for your entertainment”.¹⁰ A number of content creators – mainly women who identify as being on the LGBTQ+ spectrum – also made videos using the “I like girls who like girls” sound, in which they criticized the original trend by carrying on the same sentiment of the aforementioned comments. These protest videos constitute the case study that is analyzed in this thesis. They are a strong example of how LGBTQ+ activism functions on this particular platform, which has increasingly become a place where young people go for self-expression, political communication and online activism.¹¹

This thesis mainly aims to answer the following question: how do TikTok creators use the affordances of the app to stage an online protest against the objectification of queer women? In order to find the answer to this question, four smaller ones need to be addressed first. This analysis therefore starts by asking: what makes the original trend so controversial? Then it asks: what are the affordances of TikTok? This is followed by the question: how do queer women actually use those affordances to stage a protest against sexual objectification? Finally, this leads to the last sub-question: which main strategies do these queer women follow in their queer online activism? All of these inquiries are examined through a particular qualitative content analysis, a textual analysis method which enables one to analyze the audiovisual elements of videos to discern aspects like key themes, expressive choices, and use of platform affordances. Examining the role that these aspects play within this protest facilitates a better understanding of how queer online activism functions on this platform.

⁸ Renee Randazzo, Kaelin Farmer, and Sharon Lamb, “Queer Women's Perspectives on Sexualization of Women in Media,” *Journal of Bisexuality* 15, no. 1 (2015): 101-103.

⁹ WLW stands for either woman-loving-woman or women who love women. It is often used as a blanket term for lesbian, bisexual and pansexual women.

¹⁰ @cosplayhobo, “hate to break it to you but they don’t like you,” comment on TikTok video, June 12, 2020.

https://www.tiktok.com/@nate_wyatt/video/6834955535826029829; @_froge_, “we arent here for you to objectify,” comment on TikTok video, June 11, 2020,

https://www.tiktok.com/@nate_wyatt/video/6834955535826029829; @claireee_lm, “wlw aren’t for your entertainment,” comment on TikTok video, June 11, 2020,

https://www.tiktok.com/@nate_wyatt/video/6834955535826029829.

¹¹ Kelly Burns-Stanning, “Identity in communities and networks: TikTok social networking site empowering youth civic engagement,” *The 11th Debating Communities and Networks Conference* (27 April – 15 May 2020), 1-11.

Theoretical framework

This section focuses on three main concepts. First, it describes what sexual objectification is and how it affects queer women. Then it gives an overview of the theories of queer online activism, followed by the concept of affordances. The last part focuses on activism and affordances on TikTok specifically.

Sexual objectification of queer women

The sexual objectification of queer women is a complicated and multi-layered problem, but to truly understand it, one first requires knowledge of the objectification of women in general. Sandra Lee Bartky offers the following definition of sexual objectification: “a person is sexually objectified when her sexual parts or sexual functions are separated out from the rest of her personality and reduced to the status of mere instruments or else regarded as if they were capable of representing her”.¹² She further describes the phenomenon as involving two perspectives – the man who objectifies and the woman who is objectified – and as usually happening to women against their will.¹³ This theory was brought into the realm of media by feminist film critic Laura Mulvey, who built upon it by conceptualizing the term “male gaze” to describe the phenomenon of objectification in cinema.¹⁴ She makes the same type of distinction as Bartky, arguing that when it comes to the audio-visual medium of film, there is someone who actively spectates and someone who is passively the spectacle. Because of the sexual imbalance in our heteronormative and patriarchal society, the gaze is male and the gazed-upon is female.¹⁵ There are many issues that flow from the sexual objectification of women, like oversexualization and an increase in harmful gender norms and sexual harassment.¹⁶ On top of that, correlations have been found between sexual objectification, self-objectification and eating disorders.¹⁷

¹² Sandra Lee Bartky, “On Psychological Oppression,” in *Femininity and Domination* (New York: Routledge, 1990), 26.

¹³ Bartky, “On Psychological Oppression,” 27.

¹⁴ Laura Mulvey, *Visual and other pleasures* (London: Palgrave Macmillan, 1989), 57-68.

¹⁵ Mulvey, *Visual and other pleasures*, 62.

¹⁶ Silvia Galdi, Anne Maass, and Mara Cadinu, “Objectifying media: Their effect on gender role norms and sexual harassment of women,” *Psychology of Women Quarterly* 38, no. 3 (2014): 410.

¹⁷ Barbara L. Fredrickson and Tomi-Ann Roberts, “Objectification theory: Toward understanding women's lived experiences and mental health risks.” *Psychology of women quarterly* 21, no. 2 (1997).

Sexual objectification also affects women who fall outside of the heterosexual norm, such as lesbian and bisexual women, albeit in unique ways.¹⁸ Sue Jackson and Tamsyn Gilbertson address the representation of lesbians in media, claiming that even though it might seem like homosexual women would be more free of the constraints of the heterosexual male gaze, this is not the case.¹⁹ In fact, they argue that most mainstream representations of lesbians and girl-on-girl intimacy are designed to cater to male viewers' desires. Lesbians are often presented in a heterosexual package, as they are "designed within cultural norms of feminine attractiveness and stamped with sex appeal, commonly referred to as the 'luscious', 'hot' or 'lipstick' lesbian".²⁰ This theory, stating that the typical representation of a queer woman presents her as a commodity and an object of desire, is also applied to bisexual women by Christine Serpe *et al.*²¹ However, this particular group faces other unique challenges as well; "the media objectifies bisexual women by playing up the fantasy of bisexuality (i.e., threesomes, sexual acts) though removing any semblance of a woman's life from the mix".²² Serpe *et al.* argue that this kind of hypersexualized representation dehumanizes bisexual women by perpetuating assumptions and stereotypes that strip them of their sexual agency; this aims to reduce bisexual women to merely objects existing for male pleasure.²³

In order to more fully take the perspectives and experiences of queer women into account, researchers Renee Randazzo, Kaelin Farmer and Sharon Lamb asked queer women on their opinion about the sexualization of female characters in media.²⁴ As it turns out, sexualization in itself was not always perceived as something harmful. While a lot of the time these queer women did feel like sexualized representations of women reduced their value to purely physical or sexual attractiveness, in other cases they saw potential for empowerment in sexualization.²⁵ First of all because it creates more representation for butch lesbians, whose sexuality is often denied or ignored by the media because of their more masculine disposition.²⁶ And secondly, because it helps change the perception of who a woman is sexy for, since in reality it is not always for the benefit of men. One of the participants in this study stated, when

¹⁸ Randazzo, Farmer and Lamb, "Queer Women's Perspectives on Sexualization of Women in Media," 101-103.

¹⁹ Sue Jackson and Tamsyn Gilbertson, "'Hot lesbians': Young people's talk about representations of lesbianism," *Sexualities* 12, no. 2 (2009): 219.

²⁰ Jackson and Gilbertson, "'Hot lesbians'," 201.

²¹ Christine Serpe, Chris Brown, Shawnalee Criss, Kelly Lamkins, and Laurel Watson, "Bisexual Women: Experiencing and Coping with Objectification, Prejudice, and Erasure," *Journal of Bisexuality* (2020): 10-12.

²² Serpe *et al.*, "Bisexual Women," 23.

²³ Serpe *et al.*, "Bisexual Women," 24.

²⁴ Randazzo, Farmer and Lamb, "Queer Women's Perspectives on Sexualization of Women in Media."

²⁵ Randazzo, Farmer and Lamb, "Queer Women's Perspectives on Sexualization of Women in Media," 109.

²⁶ Randazzo, Farmer and Lamb, "Queer Women's Perspectives on Sexualization of Women in Media," 114.

talking about the glorification of lipstick lesbians; ‘‘But actually I like that because it kind of tells [...] people in general, [...] when you do see other images of sexualized women, you can’t just assume that they’re interested in men anymore, right? So I like that kind of exposure.’’²⁷ This observation also exposes a persistent flaw in much of the research, including Mulvey’s; the idea that portrayals of conventional femininity always exist solely for men’s pleasure.²⁸ While there is certainly an argument to be made on how femininity makes queer women more palatable for heterosexual men, the real existence of these feminine women should not be denied or ignored. Simply pushing aside any portrayal of feminine queer women would not solve the issue of sexual objectification.

Instead, we should begin by looking at how women try to resist and challenge the male gaze through their media viewing practices, as observed by Julie Scanlon and Ruth Lewis.²⁹ One of these acts of resistance is attempting to fix the limited portrayals of lesbians by fantasizing about them; this can be done by imagining that a character is a lesbian, or by picking parts of different characters to create a whole new character (while choosing to only include the kind of sexualization they agree with).³⁰ Another strategy Scanlon and Lewis propose is creating women-only cinema spaces; in these environments, women often find the opportunity to temporarily feel liberated from the male gaze and to become aware of the way they are usually affected by it.³¹ However, this largely passive approach might not be enough to effectively fight the main problem stated by Bartky, namely that women have very limited control over the production of their own image.³² So in recent years, more and more queer women have been trying to remedy this by actively speaking out against sexual objectification, often through online protests.

Queer online activism

The internet has made it possible for many forms of activism, including queer activism, to flourish – a phenomenon that has been observed by researchers such as Brady Robards *et al.*

²⁷ Randazzo, Farmer and Lamb, ‘‘Queer Women’s Perspectives on Sexualization of Women in Media,’’ 114-115.

²⁸ Mulvey, *Visual and other pleasures*, 62.

²⁹ Julie Scanlon and Ruth Lewis, ‘‘Whose sexuality is it anyway? Women’s experiences of viewing lesbians on screen,’’ *Feminist Media Studies* 17, no. 6 (2017).

³⁰ Scanlon and Lewis, ‘‘Whose sexuality is it anyway?’’ 1011-1013.

³¹ Scanlon and Lewis, ‘‘Whose sexuality is it anyway?’’ 1013-1016.

³² Bartky, ‘‘On Psychological Oppression,’’ 42.

and Vikki Fraser.³³ Jennifer Earl and Katrina Kimport argue that the possibilities and functionalities of the internet have had a huge impact on the organization of and the participation in protests.³⁴ Their approach considers practices which are firmly rooted in the digital world. A particularly prevalent example of this is flash activism; a form of activism which can mobilize rapidly and at a low cost, without the need for an ongoing allegiance to a specific movement or organization.³⁵ There are many different ways to participate in such digitally rooted forms of online activism. A few examples are the strategies that Graham Meikle distinguishes based on how internet users create things and solve problems together by making use of the interactive features of the web.³⁶ This is done by reworking and remixing existing media texts and images, creating new and digital variations on established protest tactics, creating alternative media spaces, and developing decentralized yet connected networks of influence.

Activists can use strategies like these to fight for a myriad of different issues, one of which being LGBTQ+ equality. The internet has been lauded as a place where queer people can come together as a community, give and receive advice on LGBTQ+-related experiences, and discuss the various societal issues affecting them.³⁷ This is partly possible because of some of the fundamental aspects of online activism that Earl and Kimport describe.³⁸ They claim that there are two main reasons for why the internet is so effective at facilitating activism: low costs of organizing and participating in protests, and the absence of the need for people to be physically together in order to work together. These features suit queer people well, as they allow them to easily and safely find each other and work together by combining their resources and capacities.³⁹ The queer online spaces that emerge because of this are ‘points of resistance against the dominant assumption of the normality of heterosexuality,’ as stated by sociologist Nina Wakeford, meaning that these spaces can be used to combat heteronormativity.⁴⁰ Jesse Fox and Katie M. Warber noticed that this is most often done by individuals who are already

³³ Brady Jay Robards, Brendan Churchill, Son Vivienne, Benjamin Hanckel, and Paul Byron, ‘Twenty years of ‘cyberqueer’: The enduring significance of the Internet for young LGBTIQ+ people,’ in *Youth, sexuality and sexual citizenship* (New York: Routledge, 2018), 151-153; Vikki Fraser, ‘Queer closets and rainbow hyperlinks: The construction and constraint of queer subjectivities online,’ *Sexuality research and social policy* 7, no. 1 (2010): 31.

³⁴ Earl and Kimport, *Digitally enabled social change*, 27-29.

³⁵ Earl and Kimport, *Digitally enabled social change*, 73-76.

³⁶ Meikle, ‘Intercreativity,’ 364.

³⁷ Fraser, ‘Queer closets and rainbow hyperlinks,’ 31.

³⁸ Earl and Kimport, *Digitally enabled social change*, 10.

³⁹ Cheryll Ruth Reyes Soriano, ‘Constructing collectivity in diversity: online political mobilization of a national LGBT political party,’ *Media, culture & society* 36, no. 1 (2014): 22.

⁴⁰ Nina Wakeford, ‘Cyberqueer,’ in *The Cybercultures Reader*, ed. Barbara M. Kennedy and David Bell (London and New York: Routledge, 2000), 408.

out of the closet, as they employ online platforms to educate people, to use their own gender or sexual identity to make statements, and to distance themselves from intolerant users.⁴¹ So, as Kelly Burns-Stanning argues, when people find a social networking site with affordances that enable them to comfortably express themselves, they can discover their identity, find a community, and start and join online protests in order to create social change.⁴²

Affordances

The origins of the term affordances can be traced back to 1979, when James Gibson came up with the idea that the affordances of an object or environment are ‘‘what it offers the animal, what it provides or furnishes, either for good or ill’’, meaning that things afford a multitude of possibilities of (inter)action to people.⁴³ This definition was later reshaped by Donald Norman, who appropriated the term to mean ‘‘the perceived and actual properties of the thing, primarily those fundamental properties that determine just how the thing could possibly be used’’.⁴⁴ According to Taina Bucher and Anne Helmond, this shifted the focus from all of the imaginable possibilities that an object could offer to just the few possibilities that are most accessible and most likely to be acted upon, and therefore the most relevant.⁴⁵ This has also been referred to as ‘‘perceived affordances’’, and because it is more precise, more focused on the designer and user, and thus in many cases more useful for applying in practice, it has been widely adopted in design studies and digital media and tech industries.⁴⁶ Bucher and Helmond noticed that in these fields the power is seen as being in the hands of the designers, as they are the people who have the ability to support or constrain the action possibilities of a platform through user experience design and interface design – and thus they decide which affordances are most likely to be perceived by the user.

Since Bucher and Helmond felt that affordances as a concept are usually not very clearly distinguished, especially when it comes to media studies, they set out to rectify this by

⁴¹ Fox and Warber, ‘‘Queer identity management and political self-expression on social networking sites,’’ 90-91.

⁴² Burns-Stanning, ‘‘Identity in communities and networks,’’ 6-8.

⁴³ James J. Gibson, *The Ecological Approach to Visual Perception* (Boston: Houghton Mifflin Harcourt, 1979), 127.

⁴⁴ Donald A. Norman, *The Psychology of Everyday Things* (New York: Basic Books, 1988), 9.

⁴⁵ Taina Bucher and Anne Helmond, ‘‘The Affordances of Social Media Platforms,’’ in *The SAGE Handbook of Social Media*, ed. Jean Burgess, Alice Marwick, and Thomas Poell (London and New York: SAGE Publications Ltd., 2017), 6.

⁴⁶ Bucher and Helmond, ‘‘The Affordances of Social Media Platforms,’’ 5-6.

proposing a platform-sensitive approach to the affordances of social media.⁴⁷ This entails not only looking at the features of a platform, but also taking into account that the affordances of platforms are relational and multi-layered.⁴⁸ One aspect of digital environments that differs drastically from natural environments is that they change depending on the behavior and the needs and wants of the user.⁴⁹ When Gibson envisioned the affordances of an environment, he was primarily thinking about features such as bodies of water, rocks and cliffs.⁵⁰ These afford possibilities of action to a person simply because of what they are, not by changing to fit the wishes of that person. Digital environments are an entirely different story, however. This is because social media platforms are algorithmically organized environments; “by clicking and liking end-users fuel the algorithms, which in their turn generate the information flows fed back to end-users”.⁵¹ Platforms thus do not merely offer possibilities of action to the user, it also works the other way around; the needs, likings and behaviors of the user play an important role in actually producing these offerings in the first place.⁵² This conception of affordances challenges the supposedly invariant nature that Gibson ascribed to them, which therefore calls for a different way of looking at affordances in relation to platforms. According to this platform-sensitive approach proposed by Bucher and Helmond, we need to consider how platforms afford different things to different users, how users afford things to platforms, and how these users are connected through a wide range of possibilities for action.⁵³

Online activism through the affordances of TikTok

TikTok, at a first glance, might seem like a messy and unorganized app, but in actuality its affordances make it quite suited for online activism.⁵⁴ This is argued by Burns-Stanning, who took notice of the platform’s particularly strong connection capabilities, which are built on features such as hashtags and the replicability of content. She claims that TikTok is a space where young people in particular can gather and speak openly about political issues that are affecting them, and that they can find not only a community there but also a chance to fight for

⁴⁷ Bucher and Helmond, “The Affordances of Social Media Platforms,” 3-4.

⁴⁸ Bucher and Helmond, “The Affordances of Social Media Platforms,” 16-18.

⁴⁹ Bucher and Helmond, “The Affordances of Social Media Platforms,” 26-28.

⁵⁰ James J. Gibson, *The Ecological Approach to Visual Perception: Classic Edition* (New York: Psychology Press, 2015), 31-36

⁵¹ Bucher and Helmond, “The Affordances of Social Media Platforms,” 29.

⁵² Bucher and Helmond, “The Affordances of Social Media Platforms,” 26-31.

⁵³ Bucher and Helmond, “The Affordances of Social Media Platforms,” 30-31.

⁵⁴ Burns-Stanning, “Identity in communities and networks,” 7-8.

social change.⁵⁵ Juan Serrano, Orestis Papakyriakopoulos and Simon Hegelich argue that a TikTok user can be “a performer who externalizes personal political opinion via an audiovisual act”, meaning they can make political statements by creating videos.⁵⁶ According to these researchers, this makes political communication quite an interactive experience on the app.⁵⁷ A similar conclusion is reached by Ioana Literat and Neta Kligler-Vilenchik in their article about political expression on social media.⁵⁸ They analyzed how users of social media – specifically *musical.ly*, the predecessor of TikTok – deploy a platform’s affordances for collective political expression, as they observed that *musical.ly* creators strategically use, reuse and transform shared media resources to make contrasting political statements.⁵⁹ They argue that this is possible because certain affordances, such as hashtags and sound choice, can be utilized in many different ways, which ultimately determines the ideological meaning of the created video. Literat and Kligler-Vilenchik conclude that social media can afford collective political expression to its users, since these platforms enable them to connect to an assumed audience with similar beliefs through the use of shared resources.⁶⁰ While the articles featured above are valuable in understanding activism on TikTok, academic research specifically about queer online activism on the app is still remarkably scarce.

Method

The case study in this thesis consists of twenty of the videos protesting against the original ‘girls who like girls’ trend. I selected these particular videos on the basis of their popularity, as well as on the queer female identity of the creators and the activism-oriented goal of the videos. I gathered the most popular videos by looking through the sound page; the in-app page containing all of the videos using the ‘I like girls’ sound, which are displayed there in descending order of popularity. These videos range from having around 40.000 to 300.000 likes, as of January 2021. An important thing to note is that the only videos that are included are the ones made by creators who openly self-identify as queer women, since the aim of this

⁵⁵ Burns-Stanning, ‘Identity in communities and networks,’ 4.

⁵⁶ Juan Carlos Medina Serrano, Orestis Papakyriakopoulos, and Simon Hegelich, ‘Dancing to the Partisan Beat: A First Analysis of Political Communication on TikTok,’ in *12th ACM Conference on Web Science* (2020), 264.

⁵⁷ Serrano, Papakyriakopoulos, and Hegelich, ‘Dancing to the Partisan Beat,’ 264-265.

⁵⁸ Ioana Literat and Neta Kligler-Vilenchik, ‘Youth collective political expression on social media: The role of affordances and memetic dimensions for voicing political views,’ *New Media & Society* 21, no. 9 (2019).

⁵⁹ Literat and Kligler-Vilenchik, ‘Youth collective political expression on social media,’ 1989.

⁶⁰ Literat and Kligler-Vilenchik, ‘Youth collective political expression on social media,’ 2002.

thesis is to observe how this group in particular practices activism on this app.⁶¹ They also have to explicitly state in some way that they disapprove of the original trend. This is because there are also a few unrelated videos on the sound page, and because this criterium negates the need for making (possibly false) assumptions about the goal of a video. The twenty videos in question are referred to as videos #1-#20, and they are all included in attachment 1, which contains details such as links, thumbnails, textual elements, audiovisual elements and the level of interaction between videos. This provides a clear overview of all of the aspects which are relevant when looking at this case study through the lens of my chosen method.

The method in question which I use to analyze the selected protest videos is a textual analysis. In particular, I follow a form of textual analysis known as the qualitative content analysis method, largely inspired by the way Literat and Kligler-Vilenchik used it.⁶² When they wrote about the *musical.ly* app, the predecessor of TikTok, they used a mixed-method approach, consisting of a quantitative content analysis and a qualitative content analysis. The quantitative analysis enabled them to gather a large number of videos and to deconstruct them into their distinct features. Meanwhile, the qualitative analysis allowed them to look at the videos as being intimately interconnected. In practice this latter method meant that they analyzed the audiovisual elements of the videos to discern the key themes, expressive choices, and the use of platform affordances – mainly hashtags and sound choice – within videos on *musical.ly*, in order to understand how collective political expression played out on this platform. Literat and Kligler-Vilenchik claim that this qualitative content analysis method translates quite well to TikTok, as this platform contains many of the same features as its predecessor and functions in a very similar way.⁶³ I therefore choose to use this method, although I modified it to fit this particular case study and the purposes of this thesis, by including a couple more affordances – direct interaction and easy creation – and by focusing more on how queer activism, rather than political expression, plays out on the platform.

The analysis consists of three parts, the third being the most important. The first two lay a solid base through a brief explanation on the original trend and a description of the affordances of TikTok. In the first part, I describe the original trend using five of its most popular videos (as featured in attachment 2, containing videos A-E), and explain why it can be seen as perpetuating the objectification of queer women. This is then followed in the second

⁶¹ Their identity is publicly displayed – either in the video itself, in a different video they made, or on their profile.

⁶² Literat and Kligler-Vilenchik, “Youth collective political expression on social media,” 1992-1994.

⁶³ Literat and Kligler-Vilenchik, “Youth collective political expression on social media,” 2004.

part by a brief description of the four main affordances of TikTok which I consider to be relevant to this case study – sound choice, hashtags, direct interaction and easy creation. I use Bucher and Helmond’s platform-sensitive definition of affordances, which states that platforms afford different things to different users, that users afford things to platforms, and that these users are interconnected through the affordances of a platform.⁶⁴ The first two affordances, sound choice and hashtags, are inspired by Literat and Kligler-Vilenchik, who named these as the key affordances that they found and analyzed on *musical.ly*.⁶⁵ The third one, direct interaction, is based on an article written by Serrano, Papakyriakopoulos and Hegelich.⁶⁶ In order to evaluate political communication on TikTok, they examined the forms of interaction on the app, focusing specifically on the duet feature.⁶⁷ While they do not explicitly refer to this as an affordance, they do speak of it as being a part of the platform’s design which can be used by creators in many different ways. This fits my working definition of affordances offered by Bucher and Helmond, and thus I consider it to be one. The fourth affordance, easy creation, is explored in an article written by Ethan Bresnick, in which he describes TikTok as a virtual playground that offers, among other things, quick video creation as a form of play.⁶⁸ He does not explicitly call this quality an affordance either, but his description of it as something that shapes its users and provides them with possibilities of action once again fits my working definition of affordances, and it is therefore considered to be one for the purposes of this thesis. I explain how these four aspects of the app function, which features facilitate them and the different ways in which they can be used.

The aforementioned parts build up to the third and most crucial part, where I argue that queer women have employed these affordances to stage a protest against the “girls who like girls” trend. I combine the patterns of the videos from the corpus material with the theories explored earlier in this thesis, which leads me to discern three strategies of queer online activism that are used in these protest videos on TikTok: calling out problematic phenomena and behavior, connecting to community to create queer spaces, and producing representation through self-expression.

⁶⁴ Bucher and Helmond, “The Affordances of Social Media Platforms,” 30-31.

⁶⁵ Literat and Kligler-Vilenchik, “Youth collective political expression on social media,” 1997; Literat and Kligler-Vilenchik, “Youth collective political expression on social media,” 1992.

⁶⁶ Serrano, Papakyriakopoulos, and Hegelich, “Dancing to the Partisan Beat.”

⁶⁷ Serrano, Papakyriakopoulos, and Hegelich, “Dancing to the Partisan Beat,” 265.

⁶⁸ Ethan Bresnick, “Intensified Play: Cinematic study of TikTok mobile app,”

www.researchgate.net/publication/335570557_Intensified_Play_Cinematic_study_of_TikTok_mobile_app (2019), 1-5.

Analysis

The controversial original trend

The original trend is simple in form, consisting of usually one or two men lip-syncing to the recurring lyrics ‘I like girls who like girls’ for a few seconds (see videos A-E from attachment 2). Some of these creators dance at the same time, as exemplified in videos B and C, or look into the camera flashing flirty grins, such as in videos D and E. They usually do not include any elaborate textual elements, at most simply tagging the creators they collaborated with. Overall, videos from the original trend do not seem to be made for the purpose of communicating any significant ideas. But even though the trend does not include an overt message, this does not mean it is not purporting one.

As many other creators noticed, the men participating in the original ‘girls who like girls’ trend can be seen as objectifying the group that the song refers to – queer women. The reason for this is that they act in a way that suggests that they view these women as a form of entertainment, who exist to be looked at by them for their own pleasure – a clear example of the male gaze as described by Mulvey in action.⁶⁹ This is in large part because of the lyrics of the song, which position the singer as the protagonist. By expressing ‘*I like* girls who like girls’, the main focus is not on what these girls may like or want, but on what the singer enjoys. And seeing as the singers in this trend are men, they can be seen as inserting themselves and their heterosexual norms in a situation in which neither of these are desired by the queer women in question. This exemplifies Bartky’s theory, which posits that in the case of sexual objectification, there is always someone who objectifies and someone who is objectified, and that this tends to happen to women against their will.⁷⁰ The trend also dismisses the lived experiences and desires of queer women, as it attempts to fit their queer sexuality into heterosexual norms – a harmful practice denoted by Jackson and Gilbertson.⁷¹ Taking all of this into account, it comes as no real surprise that there has been a significant amount of backlash against this trend.

⁶⁹ Mulvey, *Visual and other pleasures*, 57-68.

⁷⁰ Bartky, ‘On Psychological Oppression,’ 27.

⁷¹ Jackson and Gilbertson, ‘Hot lesbians,’ 219.

The affordances of TikTok

In order to expose and fight the objectification perpetuated by the original trend, queer women have turned to the possibilities of action that TikTok offers its users, in particular using the affordances of easy creation, sound choice, direct interaction and hashtags to stage a protest. The first affordance, easy creation, refers to the simple and quick video creation process. There are a few optional components making up TikTok videos: video, audio, text, filters and effects. It is possible to include one, multiple or all of these elements. TikTok offers its users the possibility to tell a story or make a point visually, since they can showcase gestures, facial expressions and identity markers in their videos. Users also have the possibility of adding text to their video, either as a caption, embedded in the video, or both. In addition to that, they can include original audio (in the form of talking, singing, and diegetic sounds) in their videos, even while they are including a commonly used sound as a base.

Sound choice is the second affordance, and – according to Literat and Kligler-Vilenchik – a very important one on a platform like this, since the app revolves so much around music.⁷² Trends on TikTok are often based on short music excerpts, sound bites, or a combination of both; these are then frequently repurposed and remixed by creators taking part in the trend, who tend to put their own spin on it.⁷³ Every sound also has its own page displaying all of the videos using that sound, which is known as a sound page.

The third affordance of TikTok is its strong facilitation of direct interaction between different users, as described by Serrano, Papakyriakopoulos and Hegelich.⁷⁴ This is most prominently seen in the frequently used duet feature. A duet is an audio-visual response in which the original video and the response video are displayed side by side within one single video, playing simultaneously (see videos #2, #3, #11, #13, and #16 from attachment 1). It is also possible to respond to a duet; this creates a video with three distinct videos embedded in it (see videos #10 and #18 from attachment 1). The duet feature enables TikTok creators to interact with other videos in many different ways, which can roughly be divided into three camps: there are duets which show support for the original video, duets which make counterarguments against the original video, and duets which answer questions posed in the original video.⁷⁵

⁷² Literat and Kligler-Vilenchik, ‘‘Youth collective political expression on social media,’’ 1997.

⁷³ Bresnick, ‘‘Intensified Play,’’ 5.

⁷⁴ Serrano, Papakyriakopoulos, and Hegelich, ‘‘Dancing to the Partisan Beat,’’ 257-258.

⁷⁵ Serrano, Papakyriakopoulos, and Hegelich, ‘‘Dancing to the Partisan Beat,’’ 264.

The final defining affordance of TikTok are its hashtags. These can be added to the caption of any video a user creates, simply by typing it in. If a viewer then taps on the added hashtag, they are redirected to the page containing the videos which have been tagged with it. Users can employ hashtags in a multitude of ways, entirely depending on their own goals.⁷⁶ They can be used to boost visibility in a specific group, to align a video with the ideologies of an assumed audience, or to mark and express one's own identity.⁷⁷

Using TikTok's affordances to protest against sexual objectification

Calling out problematic phenomena and behaviors

One of the strategies that creators employ in their protest against the original "girls who like girls" trend is calling out problematic aspects of that trend, mainly those related to the objectification of queer women and the heterosexual norms that this naturally perpetuates. They do so by using the affordances of easy creation and direct interaction.

The ability to add text and audio to a video, which is part of the easy creation affordance, enables creators to make explicit statements. All of the collected protest videos from this case study have a textual element, either embedded in the video or included in the caption. They usually read along the lines of the caption on video #7 from attachment 1: "this sound is filled with straight boys who like to fetishize wlw.. can we take this sound from them?". This sort of text makes the opinion of the creator abundantly clear to the viewer, who is in this way made aware of the controversial aspects of the original trend. The creators' opinion mirrors the sentiment found in multiple academic papers concerning sexual objectification. With statements such as "lesbian, bi, pan, etc. women DONT EXIST FOR YOUR ENTERTAINMENT", a text embedded in video #11 from attachment 1, they align themselves with the research done by academics such as Mulvey, Jackson and Gilbertson, and Serpe *et al.*, who argue that (queer) women are often used for entertainment designed to cater to heterosexual men.⁷⁸ To show how passionate the queer creators in this case study are about fighting this issue, they also employ another part of the easy creation affordance: seeing as TikTok is a visual medium, they can use gestures and facial expressions to lend strength to

⁷⁶ Literat and Kligler-Vilenchik, "Youth collective political expression on social media," 1992.

⁷⁷ Literat and Kligler-Vilenchik, "Youth collective political expression on social media," 2000.

⁷⁸ Mulvey, *Visual and other pleasures*, 62; Jackson and Gilbertson, "'Hot lesbians'", 201; Serpe *et al.*, "Bisexual Women", 24.

their statements. These gestures include the act of flipping off the camera as a sign of disagreement.⁷⁹ A few of the collected protest videos feature this gesture directed at the men participating in the trend (see videos #5 and #11 from attachment 1). A wide range of facial expressions also play a role. Some of the creators look unamused or angry, usually when they address the participants of the original trend (see videos #6 and #11 from attachment 1).

Direct interaction, another affordance of TikTok, is most often found in the protest videos duetting the original videos of the trend. The queer women replying to those videos use the duet function to show their disapproval of people's participation in the trend in a very direct way. This is mostly done verbally; in many of these duets, the creator expresses a point by either talking or singing. An example of the former is video #2 from attachment 1, in which the creator speaks in a sarcastic tone, saying: "Wow, I feel so valid. The only reason I like other girls is to get straight male approval, thank you so much". Video #3 from attachment 1 is an example of a creator singing in a duet – she sings in the same rhythm of the song but alters the lyrics to address the problem and to hurl a personal insult at the lip-syncing man: "Y'all are fetishizing us. I bet you've never made a girl come in your life".

By using these two affordances of TikTok in this way, queer women explicitly and directly address the creators who are perpetuating the issue of objectification. In doing so, they confront and educate people on queer-related topics, which is a prominent practice within queer activism.⁸⁰ This is how they work towards transforming the app into a space for resistance against patriarchal and heterosexual norms.⁸¹ Because people identifying as LGBTQ+ have long suffered from having others create their image and frame their issues – which tends to perpetuate stereotypes, misunderstandings and discrimination – they need platforms for properly communicating their issues.⁸² Social media apps such as TikTok are proving to be useful for this purpose, as exemplified in this case study. Through using the aforementioned affordances of the app, easy creation and direct interaction, queer women have taken on agency and are actively shaping the conversation around sexual objectification, resisting the narrative forced upon them by non-queer people.

⁷⁹ Literat and Kligler-Vilenchik, "Youth collective political expression on social media," 1996.

⁸⁰ Fox and Warber, "Queer identity management and political self-expression on social networking sites," 90.

⁸¹ Wakeford, "Cyberqueer," 408.

⁸² Soriano, "Constructing collectivity in diversity," 22.

Connecting with community to create queer spaces

Another strategy that these creators use is connecting with their community in order to create a queer space, as they express a desire to reclaim the “I like girls who like girls” sound page in collaboration with other queer women. In order to achieve this goal, they employ the affordances of sound choice, hashtags and easy creation.

First of all, they attempt to gain a high number of views, especially within the queer community on TikTok, by using the affordances of sound choice and hashtags. Using the “I like girls who like girls” sound grants videos more visibility, as they automatically appear to viewers who navigate to the sound page. Hashtags are perceived as another way of boosting views, and creators often use them to try to appeal to a certain audience whose ideologies they want to align their video with.⁸³ To do this, the queer women participating in this protest frequently include LGBTQ+-related hashtags like #lgbt and #pride in their captions (see videos #2 and #20 from attachment 1).

Secondly, a lot of these creators invite other queer women to make protest videos as well, by using textual elements – part of the easy creation affordance – to encourage them to take advantage of the sound choice affordance. They explicitly express a desire to change the dynamics of the sound page by filling it up with videos of queer female creators. This is exemplified in videos such as video #2 from attachment 1, which includes a text box saying “filling this tag with pretty bi girls instead of creepy guys who fetishize us 😊”. Messages like these are meant to encourage more queer women to make such videos, so that more of these videos end up in a high position on the popularity-sorted sound page. This would create a kind of “queer women-only space”, reminiscent of the women-only space that Scanlon and Lewis suggested as a tool to be used against the male gaze.⁸⁴ In their explanation of this tool, they write that watching films in a room with exclusively women can change their perspective on not only the film, but also on themselves and society in general. It makes women more aware of patriarchal norms, the gendering of space, and the male gaze, and it awakens a desire in them to fight these issues. However, this concept of women-only spaces only includes the relatively passive practice of watching movies, which does not inherently grant viewers a way of initiating and participating in social change.

⁸³ Literat and Kligler-Vilenchik, “Youth collective political expression on social media,” 1992.

⁸⁴ Scanlon and Lewis, “Whose sexuality is it anyway?” 1013-1016.

I argue that social media – and in particular TikTok – are much more effective than films at providing queer people with ways to actively fight issues such as the male gaze. This is supported by Fox and Warber, who found that individuals who are fully out to an online network often take active steps to make social media spaces LGBTQ+-friendly.⁸⁵ These openly queer people do this by using the affordances of the sites or apps, a practice which is also exemplified by the queer women in this thesis' case study. Their desire to take over the sound page is an example of the spiral of silencing – which is described by Fox and Warber as the practice of purging one's social media feed from homophobic content, for example by blocking users who create and spread this type of rhetoric.⁸⁶ While this is generally effective in creating queer spaces, one harmful unintended side-effect is that by doing this, LGBTQ+ individuals tend to decrease their visibility in circles outside of their own; since they do not see problematic content on their feed, they also cannot speak out against it.⁸⁷ Fortunately, that does not seem to be the case in the current case study. Because while these queer women advocate for transforming the sound page into a queer women-only space, a sense of activism remains unmistakably present in their videos, and these women stay entangled in a dialogue with the creators of the original trend through features such as duets. Their ‘silencing’ is thus not done mainly through blocking people, but instead through promoting queer voices rather than heterosexual ones.

Producing representation through self-expression

Lastly, the queer women participating in this protest deliberately express their gender and sexual identity, creating LGBTQ+ representation in the process. In making these videos on TikTok, they have full agency over the shaping of their own image. This ultimately gets to what Bartky described as the very heart of the issue of objectification: the lack of control that women typically have over the production of their image.⁸⁸ The creators of these protest videos make a valiant effort to rectify this issue, through the affordances of easy creation and hashtags.

The creators in question express their queer identity by using flags, gestures and textual elements, which are all enabled by the affordance of easy creation, as well as by using the affordance of hashtags. Some of these creators show their identity by using LGBTQ+ identity

⁸⁵ Fox and Warber, “Queer identity management and political self-expression on social networking sites,” 93.

⁸⁶ Fox and Warber, “Queer identity management and political self-expression on social networking sites,” 93.

⁸⁷ Fox and Warber, “Queer identity management and political self-expression on social networking sites,” 93.

⁸⁸ Bartky, “On Psychological Oppression,” 42.

markers, such as a bisexual pride flag or a shirt with a rainbow flag on it (see videos #20 and #2 respectively, from attachment 1). Others point at themselves when referring to “girls who like girls”, thereby identifying themselves as belonging to this group through a gesture (see videos #4, #9 and #12 from attachment 1). Creators can also simply add text which states their identity, such as “you’re watching an actual wlw use this sound instead of a straight boy” (see video #12 from attachment 1). Another way that some users mark their identity is by employing hashtags, a particularly common practice amongst LGBTQ+ individuals who engage with political content.⁸⁹ This phenomenon is widespread in this case study, as a majority of the protest videos have hashtags like #lgbt, #lesbian, #bi and #wlw (see videos #2, #3, #6, #8, #9, #11, #12, #13, #14, #15, #19, #20 from attachment 1).

Resisting the male gaze through these methods of self-expression effectively produces some much needed queer representation. The consistent lack of good media representation is documented by multiple academics, such as Jackson and Gilbertson, Serpe *et al.* and Randazzo *et al.*⁹⁰ They argue that although there has been an increase in LGBTQ+ portrayals in the mainstream, these portrayals cater heavily to the male gaze and are often riddled with stereotypes. Attraction and sexual acts between women are frequently presented as performances to please heterosexual men, instead of as genuine desires and connections between the queer women in question. But the queer women partaking in the “girls who like girls” protest create their own media representation through the affordances of TikTok, working to reclaim their sexuality from the tight grip that sexism and homophobia has historically had on it.⁹¹ By expressing their identity in the aforementioned ways, they actively embrace it and show a realistic portrayal of a queer woman. Even more crucially, they actively resist the male gaze by criticizing the original trend, which makes them less palatable as a source of pleasure for heterosexual men. These women present their sexuality not as a titillating performance, but as a genuine identity – which is sorely needed to improve the current state of media representation for queer women.

⁸⁹ Literat and Kligler-Vilenchik, “Youth collective political expression on social media,” 2000.

⁹⁰ Jackson and Gilbertson, “Hot lesbians”, 200-201; Serpe *et al.*, “Bisexual Women”, 23; Randazzo, Farmer, and Lamb, “Queer Women's Perspectives on Sexualization of Women in Media”, 106-113.

⁹¹ Randazzo, Farmer, and Lamb, “Queer Women's Perspectives on Sexualization of Women in Media,” 115.

Conclusion

As exemplified in the original ‘girls who like girls’ trend, societal and heteronormative standards still push queer women towards being perceived as objects meant for the viewing pleasure of men. However, there are ways in which these women can actively push back against this sexual objectification. This thesis has provided an answer to the following question: how do TikTok creators use the affordances of the app to stage an online protest against the objectification of queer women? It argues that the women protesting the original ‘girls who like girls’ TikTok trend perform queer activism through three main strategies – calling out problematic phenomena and behavior, connecting with community to create queer spaces, and producing representation through self-expression – using multiple affordances of the platform – easy creation, sound choice, direct interaction and hashtags. This conclusion has been reached by finding the answers to the four sub-questions posed earlier in this thesis. Through these answers, this analysis argues that the original ‘girls who like girls’ trend can be perceived as problematic because of its objectifying nature, and that queer women have fought back against it by employing the three strategies mentioned above. They did this by using four prominent affordances of the app in specific ways: such as by marking their identity with the hashtag affordance, adding critical text through the easy creation affordance, calling certain people out with the direct interaction affordance, and picking the ‘girls who like girls’ audio to take advantage of the sound choice affordance.

Evidently, there are many ways for activists to fight the issue of objectification through social media. A few of these have been observed and examined within this analysis, further building upon existing research on sexual objectification, queer online activism and affordances. This thesis naturally remains limited though, since it only uses one method to examine a single case study through the lens of a select few concepts. However, it does form a valuable addition to the relatively new academic interest in activism on TikTok. The particular qualitative content analysis method developed for the purposes of this thesis could also be of use in examining other instances of queer activism on this app, since it takes multiple things into account at once: four important affordances of the platform, the various elements of individual videos, and the common patterns amongst said videos. It is therefore a useful tool for navigating the scattered structure of TikTok and understanding the ways in which people use it for their own purposes.

Future research could also expand on the findings of this thesis using other methods. It would be particularly valuable if the ‘‘girls who like girls’’ trend and the subsequent protest were observed from a different perspective. One way of doing this would be to perform an ethnography or in-depth interview, taking the queer women involved in the protest as participants. This could provide more clarity on whether these women were consciously making use of affordances, and whether they believe they succeeded in their efforts. Researchers could also interview uninvolved users who passively witnessed the controversy, to ask them what their opinion on the original trend was and whether the protest changed that in any way, in order to find out how effective this kind of activism can be in raising awareness and educating people. There are undoubtedly a lot of different sides to the story of the ‘‘girls who like girls’’ trend, and taking as many of those as possible into account would not only create a deeper understanding of this particular case, but also form a valuable addition to the research field of queer online activism, specifically in relation to TikTok.

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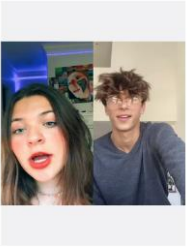
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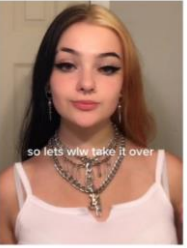


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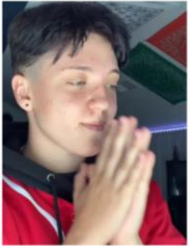

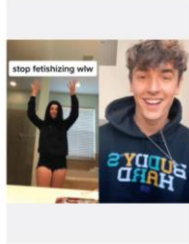

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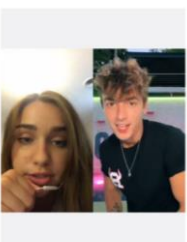
Appendix


Attachment 1:



Video #	URL	Thumbnail	Content	Embedded text in video	Caption	Direct interaction with other videos or creators
Video #1	https://www.tiktok.com/@maihua_lee/video/6841368654915931397		The creator lip-syncs to the sound, at first impersonating the men doing the trend and then impersonating the queer women reclaiming it.	“TikTok boys:” + “Lesbians taking back the sound:”	Mhm #foryou #featureme	N/A
Video #2	https://www.tiktok.com/@jessiepage/video/6855706792601685254		The creator talks over the sound in a sarcastic voice, saying: “Wow I feel so valid. The only reason I like other girls is to get straight male approval, thank you so much.”	N/A	this sound is a big no for me #foryou #lgbt #lgbtq #pride #gay	Duet with @joshrichards
Video #3	https://www.tiktok.com/@sapphicgirl/video/6842429502820257030		The creator sings different lyrics: “Y’all are fetishizing us. I bet you’ve never made a girl come in your life.”	N/A	@joshrichards i can’t wait for bryce to call this heterophobia 🤔 i do not hate straight men but u b making the rest of them look bad #lgbt #foryou	Duet with @joshrichards


<p>Video #4</p>	<p>https://www.tiktok.com/@baileyjones/video/6846198336651922693</p>		<p>The creator lip-syncs to the sound and points at herself.</p>	<p>“This video has a lot of likes because WLW are sick of straight men using this audio”</p>	<p>Tell me I’m not the only one who finds this to be repulsive.</p>	<p>N/A</p>
<p>Video #5</p>	<p>https://www.tiktok.com/@lilbitty livie/video/6840132927569874181</p>		<p>The creator lip-syncs to the sound, steps back from the camera and puts up her middle fingers before walking out of frame.</p>	<p>N/A</p>	<p>since I’ve only seen straight men use this sound how about a slightly alt queer lady for your timeline #foryou #foryou #foryoupage</p>	<p>N/A</p>
<p>Video #6</p>	<p>https://www.tiktok.com/@ashlyxnn/video/6841411134407363846</p>		<p>The creator adjusts her septum piercing and top, and lip-syncs to the sound.</p>	<p>“the videos under this sound are disgusting” + “so lets wlw take it over”</p>	<p>i’d much rather get the sound taken down but thats not likely to happen #lgbtq</p>	<p>N/A</p>
<p>Video #7</p>	<p>https://www.tiktok.com/@angelknives13/video/6841364216864132358</p>		<p>The creator lip-syncs to the sound.</p>	<p>N/A</p>	<p>this sound is filled with straight boys who like to fetishize wlw.. can we take this sound from them? LMAOO i hate it here.</p>	<p>N/A</p>
<p>Video #8</p>	<p>https://www.tiktok.com/@jumpof fabridge t/video/6836830207580671237</p>		<p>The camera is pointed at a picture of a woman in a dress. The creator picks it up, focuses it on herself, and then dances and lip-</p>	<p>“every person at the top of this audio are men who feti\$hize wlw”</p>	<p>happy pride! I hate it here #lgbt #menaretrash #wlw</p>	<p>N/A</p>

			syncs to the sound.			
Video #9	https://www.tiktok.com/@utdyke/video/6843913957896424710		The creator lip-syncs to the sound, using exaggerated hand gestures and pointing at herself.	“I’m gay so I like GIRLS WHO LIKE GIRLS.”	Wlw isn’t for men’s entertainment . #fyp #foryou #foryoupage #lgbt #CheckMeOutChallenge #LittleBitFancy	N/A
Video #10	https://www.tiktok.com/@fx.kiar/video/6842487745458359558		The creator sings different lyrics: “Let’s not fetishize girls. No. We don’t, we don’t like you back though.”	N/A	even though I can’t sing thought I’d add to this	Duet with @blackgayhorseman, who duetted @joshrichards
Video #11	https://www.tiktok.com/@katieisoverparty/video/6842795500924701957		The creator points at the in-video texts and puts up her middle fingers.	“lesbian, bi, pan, etc women DONT EXIST FOR YOUR ENTERTAINMENT” + “stop fetishizing wlw” + “SERIOUSLY, ITS GROSS”	someone had to say it #foryou #lgbt #bi #SNOOZZZ APALOOZA	Duet with @joshrichards
Video #12	https://www.tiktok.com/@sophiamoon/video/6839875630818004229		The creator lip-syncs to the song and point at herself.	N/A	#pov you’re watching an actual wlw use this sound instead of a straight boy 🐵👉 #roller skating #HowTo	N/A




					#wlw #lgbt #lesbian #bi #gay	
Video #13	https://www.tiktok.com/@nickiwildflower/video/6844980184916020486		The creator shakes her head, smirks, and says “we don’t like you though”.	N/A	stop fetishizing WLW #lesbian #gay #girlswholike girls #lesbiantiktok	Duet with @joshrichards
Video #14	https://www.tiktok.com/@emmilee/video/6846431331858074886		The creator lip-syncs and dances to the song.	“i actually do like girls who like girls now give me more clout than bruce hall”	what are the straight tiktok #’s i’m boutta infiltrate #viral #fyp #straight #imcomingout #charlidamelio #dance #LOL #jk #alt #alrtiktok #GAY	Referencing @brycehall’s video
Video #15	https://www.tiktok.com/@chinatowndarts/video/6837649581241617670		The creator lip-syncs to the song and lays down next to another girl who joins in. They lean in for a kiss as the camera pans away.	N/A	this deserves to do better than @brycehall’s version as two wlw RISE UP #fyp #foryou #lgbt #lesbian #pride #gay #femmelesbian	Referencing @brycehall’s video
Video #16	https://www.tiktok.com/@reganvanavery/video/6836447612179188998		The creator says: “Every single girl that likes girls hates your guts. This is coming from one. I would never date anyone who said this.”	N/A	stop fetishizing wlw. we actually all hate you. every single wlw hates your guts:)	Duet with @brycehall



<p>Video #17</p>	<p>https://www.tiktok.com/foryou?lang=en#@fx.kiara.fx/video/6838623240571686149</p>		<p>A screen recording appears, showing what the creator sees when she scrolls through the videos containing the sound; exclusively men lip-syncing and/or dancing to the song. Then the creator films herself as she says: ‘Please stop fucking fetishizing us. I even thought to myself: I should get ready or dressed before I make this video so I can- actually people listen to me. You know what, no. I’m not in it to make Bryce Hall impressed ‘cause the guy looks like a thumb anyway, sorry. I cannot describe how disgusting it is to fetishize people – especially to the young girls on this app. Women aren’t just used for sex, honey. And even though I didn’t wear make-up and even though I didn’t get dressed before I made this video, girls on this app still think I’m</p>	<p>N/A</p>	<p>No hate to these guys i don’t think they understand exactly how gross and fetishized this is. But for future this isn’t ok. #ilikegirlswholikegirls</p>	<p>Showing a screen-recording of other videos from the original trend.</p>
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			<p>pretty, and I could probably pull more girls than you. So. Quit being an ignorant dick. Yeah it's 'just an audio', but it's not cute and it's not thirst-trappy and it's actually kind of a little bit offensive. And if you're a straight girl who thinks it's okay and you're fine supporting this guy with half-decent abs – get better taste.</p>			
Video #18	https://www.tiktok.com/@enchanted_candle/video/6845551559951125765		<p>The creator sings along to the different lyrics added by another creator: "Let's not fetishize girls. Nooo. They don't like you back though."</p>	N/A	<p>i saw this and immediately wanted to add a harmony so here you go. straight boys pls stop using this audio thanks :))))))</p>	<p>Duet with @blackgayhorseman, who duetted @joshrichards</p>
Video #19	https://www.tiktok.com/@its.megsssss/video/6839479098037882118		<p>The creator lip-syncs to the sound, at first using a face-distorting filter to impersonate the men doing the trend, and then impersonating the queer women reclaiming it.</p>	<p>"straight men at the top of this sound" + "lesbian and bi girls coming to take it over"</p>	<p>we're taking over this sound b*tch, get in #obsessedwith hit #lgbt #lesbian #bigirls #lesbeans #fyp</p>	N/A

<p>Video #20</p>	<p>https://www.tiktok.com/@zootedisaster/video/6843830142020717830</p>		<p>The creator lip-syncs to the song. Halfway through there is a jump cut, after which she is wrapped up in a bisexual pride flag.</p>	<p>“filling this tag with pretty bi girls instead of creepy guys who fetishize us 😊”</p>	<p>happy pride month! #LittleBitFancy #bipride #pridemonth #pride2020</p>	<p>N/A</p>
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Attachment 2:

Video	URL	Thumbnail	Content	Embedded text in video	Caption	Direct interaction with other videos or creators
Video A	https://www.tiktok.com/@nate_wyatt/video/6834955535826029829		One creator starts lip-syncing to the sound, then another creator jokingly bumps him aside. The latter one throws up a peace sign while the first one feigns an unamused expression.	The thumbnail reads "Original" because this is the first video that used the "girls who like girls" sound.	thanks bro! @itstaylerholder	Collab with @itstaylerholder
Video B	https://www.tiktok.com/@joshricahards/video/6840984010546498821		One creator starts lip-syncing to the sound, then another creator jokingly bumps him aside. They continue lip-syncing and dancing together.	N/A	Tb to when Buddy stopped by to say hi. @brycehall	Collab with @brycehall
Video C	https://www.tiktok.com/@nickaustinn/video/6840252044754930950		Two creators dance and lip-sync to the sound. One of them eventually jumps closer to the camera and the other one puts his arm around his shoulders.	N/A	@itstaylerholder	Collab with @itstaylerholder

<p>Video D</p>	<p>https://www.tiktok.com/@emiliomartinez/video/6837554567882788101</p>		<p>The creator has placed a laptop in the frame so that you can see both him and the female creator he is in a videocall with. He lip-syncs to the sound, directing flirty expressions at both her and the camera. She starts of smiling but gradually starts frowning and looking around uncomfortably.</p>	<p>N/A</p>	<p>esto estaba en mis borradores :) @jimena.jimenezr [Translation: this was in my drafts :) @jimena.jimenezr]</p>	<p>Collab with @jimena.jimenezr</p>
<p>Video E</p>	<p>https://www.tiktok.com/@grantmarshall/video/6840262435602058502</p>		<p>The creator lowers himself into a pool, lip-syncing to the sound while looking flirtily into the camera.</p>	<p>N/A</p>	<p>moments after this my phone fell in... have no idea how its working 😞</p>	<p>N/A</p>



VERKLARING KENNISNEMING REGELS M.B.T. PLAGIAAT

Fraude en plagiaat

Wetenschappelijke integriteit vormt de basis van het academisch bedrijf. De Universiteit Utrecht vat iedere vorm van wetenschappelijke misleiding daarom op als een zeer ernstig vergrijp. De Universiteit Utrecht verwacht dat elke student de normen en waarden inzake wetenschappelijke integriteit kent en in acht neemt.

De belangrijkste vormen van misleiding die deze integriteit aantasten zijn fraude en plagiaat. Plagiaat is het overnemen van andermans werk zonder behoorlijke verwijzing en is een vorm van fraude. Hieronder volgt nadere uitleg wat er onder fraude en plagiaat wordt verstaan en een aantal concrete voorbeelden daarvan. Let wel: dit is geen uitputtende lijst!

Bij constatering van fraude of plagiaat kan de examencommissie van de opleiding sancties opleggen. De sterkste sanctie die de examencommissie kan opleggen is het indienen van een verzoek aan het College van Bestuur om een student van de opleiding te laten verwijderen.

Plagiaat

Plagiaat is het overnemen van stukken, gedachten, redeneringen van anderen en deze laten doorgaan voor eigen werk. Je moet altijd nauwkeurig aangeven aan wie ideeën en inzichten zijn ontleend, en voortdurend bedacht zijn op het verschil tussen citeren, parafraseren en plagiëren. Niet alleen bij het gebruik van gedrukte bronnen, maar zeker ook bij het gebruik van informatie die van het internet wordt gehaald, dien je zorgvuldig te werk te gaan bij het vermelden van de informatiebronnen.

De volgende zaken worden in elk geval als plagiaat aangemerkt:

- het knippen en plakken van tekst van digitale bronnen zoals encyclopedieën of digitale tijdschriften zonder aanhalingstekens en verwijzing;
- het knippen en plakken van teksten van het internet zonder aanhalingstekens en verwijzing;
- het overnemen van gedrukt materiaal zoals boeken, tijdschriften of encyclopedieën zonder aanhalingstekens en verwijzing;
- het opnemen van een vertaling van bovengenoemde teksten zonder aanhalingstekens en verwijzing;
- het parafraseren van bovengenoemde teksten zonder (deugdelijke) verwijzing: parafrasen moeten als zodanig gemarkeerd zijn (door de tekst uitdrukkelijk te verbinden met de oorspronkelijke auteur in tekst of noot), zodat niet de indruk wordt gewekt dat het gaat om eigen gedachtengoed van de student;
- het overnemen van beeld-, geluids- of testmateriaal van anderen zonder verwijzing en zodoende laten doorgaan voor eigen werk;
- het zonder bronvermelding opnieuw inleveren van eerder door de student gemaakt eigen werk en dit laten doorgaan voor in het kader van de cursus vervaardigd oorspronkelijk werk, tenzij dit in de cursus of door de docent uitdrukkelijk is toegestaan;
- het overnemen van werk van andere studenten en dit laten doorgaan voor eigen werk. Indien dit gebeurt met toestemming van de andere student is de laatste medeplichtig aan plagiaat;
- ook wanneer in een gezamenlijk werkstuk door een van de auteurs plagiaat wordt gepleegd, zijn de andere auteurs medeplichtig aan plagiaat, indien zij hadden kunnen of moeten weten dat de ander plagiaat pleegde;
- het indienen van werkstukken die verworven zijn van een commerciële instelling (zoals een internetsite met uittreksels of papers) of die al dan niet tegen betaling door iemand anders zijn geschreven.

De plagiaatregels gelden ook voor concepten van papers of (hoofdstukken van) scripties die voor feedback aan een docent worden toegezonden, voorzover de mogelijkheid voor het insturen van concepten en het krijgen van feedback in de cursushandleiding of scriptieregeling is vermeld.



In de Onderwijs- en Examenregeling (artikel 5.15) is vastgelegd wat de formele gang van zaken is als er een vermoeden van fraude/plagiaat is, en welke sancties er opgelegd kunnen worden.

Onwetendheid is geen excuus. Je bent verantwoordelijk voor je eigen gedrag. De Universiteit Utrecht gaat ervan uit dat je weet wat fraude en plagiaat zijn. Van haar kant zorgt de Universiteit Utrecht ervoor dat je zo vroeg mogelijk in je opleiding de principes van wetenschapsbeoefening bijgebracht krijgt en op de hoogte wordt gebracht van wat de instelling als fraude en plagiaat beschouwt, zodat je weet aan welke normen je je moeten houden.

Hierbij verklaar ik bovenstaande tekst gelezen en begrepen te hebben.

Naam:

Yael Cohen

Studentnummer:

6108946

Datum en handtekening:

26-01-2021

Dit formulier lever je bij je begeleider in als je start met je bacheloreindwerkstuk of je master scriptie.

Het niet indienen of ondertekenen van het formulier betekent overigens niet dat er geen sancties kunnen worden genomen als blijkt dat er sprake is van plagiaat in het werkstuk.