



Visual representations of university students in printed media in Puebla, Mexico

Representaciones visuales de estudiantes universitarias en medios impresos en Puebla, México

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Abstract

The objective of this article is to analyze the representations of university students presented on the front and back covers of three print media of the Benemérita Universidad Autónoma de Puebla, under the gaze of gender mainstreaming policies in higher education. Under a qualitative approach, the methodology included the search and selection of images in university archives, which were studied and from there three dimensions were extracted: representations that make the students visible through fashion, representations that refer to daily university life and representations for the promotion of university activities. The findings show a low representation of this sector of the population in the chosen media and changes in visual representations that go from highly stereotyped images to more inclusive proposals. In conclusion, the construction of imaginaries about the feminine in these publications from a binary conception of gender is evident. Studies of this nature in the field of higher education are scarce, so this article contributes to the understanding of the nature of visual representations of women in universities in Mexico.

Keywords: visual representations, university students, print media, higher education, corporality

Resumen

El objetivo del presente artículo es analizar las representaciones de estudiantes universitarias presentadas en portadas y contraportadas de tres medios impresos de la Benemérita Universidad Autónoma de Puebla, bajo la mirada de las políticas de transversalización de género en la educación superior. Bajo un enfoque cualitativo, la metodología incluyó la búsqueda y selección de imágenes en archivos de la universidad, las cuales se estudiaron y de ahí se extrajeron tres dimensiones: representaciones que visibilizan a las estudiantes mediante la moda, representaciones que refieren a la vida universitaria cotidiana y representaciones para la promoción de actividades universitarias. Los hallazgos dan cuenta de una baja representación de este sector de la población en los medios elegidos y de cambios en las representaciones visuales que van de imágenes altamente estereotipadas a propuestas más inclusivas. Como conclusión se hace evidente la construcción de imaginarios sobre lo femenino en estas publicaciones desde una concepción binaria de género. Los estudios de esta naturaleza en el ámbito de la educación superior son escasos, por lo que este artículo contribuye al entendimiento de la naturaleza de las representaciones visuales sobre las mujeres en las universidades en México.

Palabras clave: representaciones visuales, estudiantes universitarias, medios impresos, enseñanza superior, corporalidad

◆ Introduction

The university space has historically been unfavorable for women; their access to higher level studies was prohibited for several centuries. It was thanks to feminist struggles for gender equality that women were gradually incorporated into higher level studies in the 19th century until they reached parity with men in the new millennium. However, there are extensive studies that point to the inequalities that still persist for women (Bautista, 2012; National Commission to Prevent and Eradicate Violence Against Women [Conavim], 2018; Guzmán Acuña, 2016; Ordorika, 2015), primarily in access to material resources, evaluations, access by areas and key positions for decision-making, as well as in terms of recognition, discrimination and gender violence, this without taking into account the double responsibility of facing the academic environment and that of the home.

On the other hand, higher education institutions (HEIs), consistent with their commitment to society and as spaces for reflection and knowledge creation, face the responsibility of promoting equality among their members through compliance with policies and guidelines to in favor of gender mainstreaming. Thus, gender equality is a category present in the concerns of universities in Mexico, which, through various policies, have implemented programs and actions to contribute to equality.

It is important to note that the entry of feminism into academia and HEIs served as a watershed for the opening of spaces that sought to debate in relation to problems that had been institutionally ignored; For example, Palomar (2005) emphasizes the social dimension of gender as an important framework for reflecting on power relations in higher education that materialize "in various social practices, among which are specific gender discourses that crystallize the imaginary representations of men and women in a given community" (p. 8). Within these discourses we have the dissemination of representations about women objectified through visual images that have been made known in the different media.

In this sense, the visual image has acquired a leading role today both in research and in our daily lives (García, 2011; García Varas, 2017; Montero,

2017; Zamora, 2015), for which it is relevant to highlight I manifest the predominance of the image over other discourses, but also understand it as part of the representation processes that people use in the conformation of their universe.

The understanding of visual images transcends the formal aspects of creation; they are discourses that carry ideologies, visions of the world and meanings. The visual image produced by designers and disseminated in the various media has an undeniable influence on the intervention of public space, so its study is valuable to understand their influence on the establishment of the collective imagination of women.

Historically, the reiteration of representations of women is based on corporality (Berger, 2012; García Muñoz and Martínez García, 2008; Lovera, 2009; Muñiz, 2014); this vision accounts for a symbolic violence by presenting this sector of the population from stereotypes, which are based on the maintenance of an unequal order.

In the specialized literature there are studies that account for the presence of women on the covers of magazines or newspapers in commercial and/or advertising fields (Brito-Rhor, 2019; García Pereyra, Zetina and Murillo, 2020; Pérez-Lugo, Gabino- Campos and Baile, 2016) or also in spaces traditionally considered masculine, such as the sphere of sports (Gómez-Colell, Medina-Bravo and Xavier, 2017; Mayoral Sánchez and Mera Fernández, 2017; Salazar, 2022); however, the representations mediated by the visual image and expressed in the daily life of university students have not been studied despite their direct influence on the construction of collective imaginaries. For this reason, this article aims to analyze the representations of female university students presented on the front and back covers of three print media of the Benemérita Universidad Autónoma de Puebla (BUAP).

Gender mainstreaming policies in higher education

The public university in Mexico presents a vast and complex educational offer and focuses its efforts on serving a mostly young population. By 2017, only 17% of the population in the age range of 20-29 years attended a higher education institution (Secretaría de Educación Pública [SEP], 2020). This perspective is aggravated when the figures show a problem of labor insertion differentiated by gender. Despite the fact that women have more graduates than their male counterparts, the unemployment rate is 14 points below that of men, according to the Organization for Economic Cooperation and Development (OECD, 2020). In this context, various international organizations have made a series of recommendations to contribute to raising awareness of inequality issues that contribute to closing the gender gaps that affect a significant part of the student population.

Given the importance of public policies in the distribution of wealth and opportunities, governments and the United Nations System have reached various agreements to incorporate the principles of gender equality and equity in the development policies they implement.

In Mexico, the Law of the National Institute for Women was decreed in 2001 as part of the national policy regarding gender equality, under which federal public administrative agencies, such as educational ones, had the obligation to comply with this decree in the territory national. There are many observations that have been made about this mandate (García, 2005); however, it was a first step to put on the table the actions from the federal government in terms of gender equity for universities.

Regarding HEIs, it was the National Institute for Women (Inmujeres) that encouraged the debate on the incorporation of the gender perspective in 2002, which crystallized with the signing of agreements between the SEP and the National Association of Universities. And Higher Education Institutions (ANUIES).

The Conference of the United Nations Educational, Scientific and Cultural Organization (UNESCO) in 2009, "The new dynamics of higher education and research for social change and development", promotes gender equality from the point of view of the responsibility of universities in training citizens committed to human rights and equality.

In Mexico, in that year, ANUIES founded the National Network of Higher Education Institutions: Pathways for Gender Equity (Renies), of which BUAP is a part. This network sought attention to gender equality among its members.

Within this framework of international and national public policies related to gender equality, the BUAP was a pioneer by founding in 1995 the Center for Gender Studies, whose activities revolve around research and extension. Subsequently, the institution proposed its Gender Equality Model, which obtained its certification and distinction in 2009. In addition, in 2014, the university created the University Accompaniment Directorate (DAU), within whose organization chart was the Coordination of Equality and Inclusion by the Attention to Equality Program.

BUAP to publicize the Protocol for the prevention and care of discrimination and gender violence in BUAP in 2019, where the instances and procedures to address this problem are shown. A year later, the Institutional Directorate for Gender Equality was created to frame the work in favor of gender mainstreaming that internal instances of the BUAP had carried out with this objective. Although the analysis of these actions and institutional commitments go beyond the scope of this article, it is necessary to take into account the influence that public policies regarding gender mainstreaming at the international and national level have

had on the visual representations disseminated by institutional media inside the BUAP.

When dealing with gender equality and the construction of citizenship, Lozano (2015), in a study on gender violence in the BUAP, took as a reference public policies in terms of gender equity and specifically the Equity Model of Gender of the university and highlighted the importance of understanding university spaces as part of complex and broad social structures and of moving away from social imaginaries where universities are oblivious to conflicts and violence where hierarchical and unequal structures with respect to gender are produced and reproduced. HEIs are not neutral spaces, since the exercise of power fosters visible unequal relationships in its economic, political, resource distribution dimensions and, in addition, implies on the symbolic level particular forms of this exercise of power, affecting both the subjects and the to the institutions. There are inequalities with specific forms that need to be brought to the fore in order to reflect on the symbolic construction of university spaces, which is why here we present, in particular, elements on the representations of female university students objectified in visual images that BUAP has released in three media.

◆ The representations of women in images

Talking about female representation is talking about the body. It was art, cinema and advertising canons that influenced the production and circulation of representations about women, anchored to the production of the body and expressed in images, which have been traversed by forms of representation that have been socio-historically validated. (Aguilera Ruiz and Saa Espinoza, 2016).

Women's bodies have been assigned attributes that have historically been accepted as true, and that have changed little over time. The idea of linking the feminine with beauty, fragility and delicacy anchored in the body of women was established in the 19th century. Through a Eurocentric and androcentric vision, the aesthetic canons that prevail to this day were strengthened. In today's society, a young, slim and sensual body is required as a personal creation and it is these images that permeate the collective imagination. "Those images are teaching us how to see, they are creations, visual cyborgs that educate us in what we should expect from blood and flesh" (Muñiz, 2014, p. 425). In this sense, Butler (2002) raises the idea of the body not from the biological aspect, but as a consequence of its productive power. Therefore, body, beauty, gender and power are conceived as intertwined.

From feminist theory, Elsa Muñiz (2010) proposes moving from the body as an object of study to the analysis of bodily representations, specifically bodily practices based on individual and collective uses of the body. Bodily practices give us an account of how the subjects are produced, since we are materializing as such from these practices that

are voluntary, historical and performances (they are constituting us from makeup, the exercise of the body, eating habits, in other aspects).

Taking up Foucault's contributions on the body, the author understands it as the place to exercise and operate forms of disciplinary and productive power, in addition to the construction of subjectivities. In this vision she finds the notion of device that refers to a network of heterogeneous elements (discourses, practices, institutions, scientific postulates, architecture, images) with a strategic function always inscribed in a power relationship.

When we talk about the image, it is understood as a visual device that, through discourses and concrete practices related to the disciplining of bodies, has a strategic function in producing and presenting specific bodies. To demonstrate this process, Muñiz (2010) proposes five perspectives of analysis: disciplining the body (refers to the different discourses coming from diverse fields such as medicine, science, education, the media, among others, to control and discipline the bodies); aesthetic patterns (patterns of fashion, body transformation and practices that seek to achieve an imposed ideal of beauty); sexuality (reflection on the construction of gender identities, criticism of the dominant heterosexual framework and recognition of sexual diversity); violence (bodily, physical and/or symbolic), and subversion (practices carried out by the subjects for the re-appropriation of their bodies). Therefore, the image is a social and cultural practice, a symbolic element that contributes to understanding human manifestations (De Lauretis, 1992).

Visual images are representations that question people and affect their relationships, so it is urgent to become aware of their importance as reproducers of a social order among BUAP students.

Methodological design

To analyze the visual representations of university students presented in print media, a qualitative methodology was adopted. As a methodological strategy, content analysis was applied for the treatment of images because this technique combines data observation with analysis, overlapping both procedures in order to see beyond the textual and incorporate the contextual elements of the content with the purpose of establishing inferences about the communicative messages of the chosen media (Andréu, 2002).

As a first step, the media that questioned the university student community were identified, in this way the *Estudiantes* and *CHIDO BUAP* newspapers were obtained, as well as the *Gazette Universidad BUAP*. The images were located in the archives of this institution. Images from the years 2003 to 2019 were reviewed with the intention of observing the changes that the publications have made according to the

specific contexts experienced in five periods of rectorry. Table 1 shows the results of this first exploratory review.

Table 1. Images consulted in three university communication media in the period 2003-2019

Media	Total registered images	Covers or back covers where women appear in mixed groups	Covers or back covers where female students appear in a group	Covers or back covers where single female students appear
Gazette Universidad BUAP	196	63	9	23
CHIDO newspaper	151	43	3	11
Estudiantes newspaper	205	68	13	22
Total	772	174	25	56

Source: self-made.

With this first review, the images were ordered by date and means of communication and those front and back covers where female students appeared were separated. Given that the media visual representations of subjects are gendered and dominantly binary, that is, they define the "legitimately" masculine and its counterpart the feminine, but also the "normal" of the "abject" (Butler, 2002), it is retaken For this review, the concept of dominant visual narratives proposed by Melina Amao (2021), who intertwines the dimensions of image and gender, with the purpose of identifying the main discourses about students in the chosen media. The categories of analysis proposed by Elsa Muñiz (2010) with respect to bodily practices are also taken up again because these are an instrument present in contemporary narratives that allude to women; for this article the dimensions are taken up again: disciplining of the body, aesthetic patterns and violence.

From this process, three dominant narratives on the representations of women in the studied media were identified: students made visible through fashion on the feminine; students in university life activities and students promoting university activities. Table 2 shows the relationship of these covers and/or back covers published between the years 2003-2019.

Table 2. List of front and back covers assigned to the three categories identified on university students

Media	Students made visible through fashion on the feminine	Students in university life activities	Students promoting university activities
Gazette Universidad BUAP	Cover July-August 2006	Cover July 2005, back cover December-January 2011-2012, back cover June 2012, back cover August 2013, cover December 2013, cover February 2014, cover August 2014 and cover 2018	Back cover October 2004, back cover September 2005, back cover February 2007, back cover March 2008, back cover August 2008, back cover September 2012, back cover October 2012, back cover June 2013, back cover July 2013, back cover July 2014, back cover October 2015, back cover November 2015, back cover February 2017, back cover March 2018, back cover February 2019 and back cover March 2019
CHIDO newspaper	Cover March 2004	Cover September 2005, cover February 2006, cover April 2006, cover September 2006 (b), cover July 2007, cover April 2008, cover October 2009 and cover July 2014	Back cover September 2015, back cover October 2015, back cover December 2015, back cover November 2016, back cover February 2018 and back cover May 2018
Estudiantes newspaper	Cover March 2003	Cover April 2003, cover July 2003, cover August 2003, cover May 2004, cover September 2004, cover November 2004, cover April 2005, cover October 2005, cover October 2005, cover May 2006, cover March 2007, cover June 2008, cover August 2008, May 2009 cover, November 2009 cover, May 2011 cover, July 2012 cover, January 2014 cover, February 2014 cover, March 2014 cover, July 2014 cover, August 2014 cover, November 2014 cover, December 2014 cover, February 2016 cover, October 2017 cover, November-December 2017 cover, February 2018 cover and May 2018 cover	Back cover May 2016, back cover February 2018 and back cover May 2018

Source: self-made.

With respect to the first category, Students made visible through fashion on the feminine, it was found that these images are characterized by the use of photographs where female students appear in visual representations where aesthetic patterns of beauty and fashion are leading bodily practices. These images, both on covers and inside, can be found

in the last rectory period 2001-2005, and they continued to appear in the following periods 2005-2009, until they practically disappeared around the 2009-2013 period.

A second section presents women in daily activities of university life (such as reading, spending time with friends, walking through the corridors of academic units, among others). This group of images is present in all periods of the University Gazette and also abounds in the Estudiantes Newspaper.

A final group presents young women posing for the camera as models and promoting activities in the university context (the university course, the sports store, the nutrition club, among others); this last moment corresponds to the last years of the rectory period 2013-2017 and the last period 2017-2021. They are generally back cover images that appear as campaigns published in the three media outlets presented here. To show these three dominant narratives, some images were chosen that help exemplify these discourses.

Results Next, the analysis of the visual representations of university students in three BUAP media outlets is presented: the BUAP University Gazette, the Estudiantes Newspaper and the CHIDO Newspaper.

Representations of women that make them visible through fashion

One of the dominant narratives regarding women is the one that is anchored to their corporeality. The body of women has been hypersexualized and exhibited in different media as objects of pleasure for men (Amao, 2021; Muñoz, 2014). This group of representations is present in the three selected media. In all these images we can appreciate the prominence of perfect, healthy and beautiful bodies that respond to a Western beauty model and where bodies that do not meet these standards are excluded.



Figure 1. Cover of the Estudiantes newspaper (March 2003).
Source: Institutional Communication Department Archive.

Figure 1, the cover of the 2003 Estudiantes Newspaper, shows a group of students who are university cheerleaders and the headband invites us: "Meet our cheerleaders." Aesthetic standards of beauty, such as slim bodies, long straight hair and tight clothing, are elements that reproduce cultural standards associated with women, they are "body devices" that make a college cheerleader "eligible". In the context of graphic design, the color pink is a tone that is used in compositions that speak of the feminine. The image presents a monochrome and asymmetric composition that emphasizes the movement and youth of the protagonists.

For its part, the CHIDO Newspaper highlights the cover of March 2004 (see figure 2), one of the few publications of these years that touches on the issue of inequality suffered by women framed in the commemoration of March 8. The black and white photography does not detract from the expressiveness of the three leading women on the cover, who, through a medium shot, show a carefree attitude. We did not find a fund that provides us with information on whether they are university women. However, the phenotype of women's representations is mediated by Western aesthetic patterns of beauty, fashion, and thin bodies.



Figure 2. CHIDO newspaper, cover (March 2004) and interior (November 2005 and March 2009).

Source: Institutional Communication Department Archive.

By 2005, changes were made to the editorial policies of the CHIDO Newspaper and the covers became highly heterogeneous in form and content. An important precision to highlight are the interiors of this publication that are presented in figure 2, where young women can be seen participating as hostesses or in beauty contests. The photographs reflect the dimensions of bodily practices proposed by Elsa Muñiz (2010); following the aesthetic standards of beauty of the bodies to keep them slim and athletic and participate in the Señorita Deporte Contest or be chosen as an aide-de-camp in motorsport events; as well as following fashion standards to be seen wearing tight garments. These representations that make visible women with the aforementioned bodily characteristics reaffirm beauty as an attribute of the feminine and are a scheme that regulates the bodies of women to adjust to the accepted and promoted models, in this case, from this internal means of communication of the University. These representations have a reifying character on the bodies of women, where beauty is a normalized condition of being a woman.

Finally, the cover of number 96 of the year 2006 in the Gazette Universidad BUAP alludes to the admission process of that year, where female and male students were hired to work as "monitors" fulfilling operational and administrative functions. The image on this cover aims to show the process in which new students register at the Ciudad Universitaria facilities, being received by a smiling female student. In the foreground, we can see two university students sitting at their desks to attend to people, while in the background, in the background, a third student writes a welcome message, it is a faceless woman whose body stands out for her clothes tight she is wearing.



Figure 3. Gazette Universidad BUAP cover (July-August 2006).
Source: Institutional Communication Department Archive.

It should be noted that all the images linked to this dimension correspond to the years 2003-2009, in which policies and actions in favor of gender mainstreaming were still far away on the horizon of the federation and the university. Let us remember that Inmujeres created its Gender Equity Model in 2003 and by this date the BUAP had the Center for Gender Studies attached to the Faculty of Philosophy; however, its scope was linked to research, so efforts to mainstream gender policies within the university were still incipient.

Representations of women that refer to everyday university life

Both on the front and back covers of the Gazette Universidad BUAP, in the period 2003-2007 a predominance of women is observed as participants in university life, since they are included in photographs carrying out daily activities of being a university student. The scenarios are generally the facilities and the different places of the university campuses. The women appear alone or accompanied by their peers, both male and female. In figure 4 we can see a group of university students in one of the faculties posing for the camera, it is a group of five women, who stand out for following the aesthetic patterns established in the collective imagination: women mostly white, fashionably styled long hair, with makeup on her face and tight clothing; representations that in the image are a majority that seems to be established as a model in university daily life.

On the other hand, in 2018 photography and illustration were combined to occasionally present members of the university community. The example presented in number 230 of this medium is relevant, since

it presents narratives about female students in scientific fields, activities dominated by males. However, these narratives are the exception to the rule, their appearance is occasional.



Figure 4. BUAP UNIVERSITY Gazette covers (August 2014 and November 2018).
Source: Institutional Communication Department Archive.

The presentation of thin bodies as characteristic of women is a constant in the *Estudiantes* newspaper during the 2005-2009 period, in which the students seem to pose for the camera and are presented in a medium shot where their body shape and tight clothing stand out. You can see in the second photograph of figure 5 an allegory towards the apple as a symbol of sexuality and sin. In both images, university students are presented cut under the same scissors, leaving out those who do not fit the corporality model, thus promoting exclusion by presenting women with these characteristics as if it were obligatory and normalizing these bodies as referents for the university students' community.



Figure 5. *Estudiantes* Newspaper cover (1st and 2nd fortnight of October 2005).
Source: Institutional Communication Department Archive.

The same guidelines applied to the CHIDO Newspaper, which in that period also shows chosen women with physical characteristics that exacerbate thin, athletic and white bodies, and present beauty as an inherent condition of women, attributes that are all accepted and highly publicized by the media.



Figure 6. CHIDO newspaper covers (April 2006 and April 2008).

Source: Institutional Communication Department Archive.

In mid-2005, a change in the guidelines for the selection of covers in the Estudiantes Newspaper was evident: then students who have excelled in academic, cultural or sports fields are chosen. The women generally appear in photographs taken expressly for the occasion. Although they seem fresh and everyday shots, we can see in figure 7 coincidences in the images of these covers. Both show a couple who have excelled in the academic field where there is a peer relationship; however, the position they occupy in the shot shows both women in the background. In addition, the men appear in a natural pose within the image, while the women look “stuffy”.



Figure 7. Estudiantes Newspaper cover (May and November 2009).
Source: Institutional Communication Department Archive.

The last stage of the Estudiantes Newspaper was marked by its transition to the digital world (at the beginning of 2015) due to policies to care for the environment and save resources. So the format was scaled back and outstanding students continued to appear on covers. From the point of view of graphic design, there was a turn towards a presentation where the effects, the care of contrasts and the compositions were very close to commercial publications. Occasionally, photo sessions were held where the participants' wardrobe was even taken care of, for example, on the November 2017 cover (see figure 8), in which the students present themselves with outfits, poses, gestures and body features that allude to a fashion magazine. The cover is dedicated to the reconstruction of homes in the State of Puebla, where members of the university community participated, specifically students from the Faculty of Architecture, as part of the work to help Puebla society that suffered the ravages of the earthquake in the month of September 2017.



Figure 8. Estudiantes Newspaper covers (October and November-December 2017).
Source: Institutional Communication Department Archive.

If we focus on the women who appear on the cover, we can appreciate that they are a minority, when in the 2017 enrollment of the Bachelor of Architecture, according to data from the Statistical Yearbook 2020-2021 (BUAP, 2021), they were 1,304 women and 1,584 men registered, data that, in addition, refute the beliefs of Architecture as a masculine profession. The clothing of the women in the photograph is a fitted black dress with a neckline on the front, making their bodies stand out. In addition, it highlights that there are no references to the profession or activity related to the reconstruction of homes, as the headline states.

Representations of women who pose for the promotion of university activities

In this group we can find a change with respect to the previously mentioned representations. These transformations are framed by public policies regarding the mainstreaming of gender in higher education and permeate the images that are reproduced in the university media. For example, the Gazette UNIVERSIDAD BUAP turned around in the representations measured by images from the beginning of the school year in August 2015. Then the physical spaces take center stage: facades, interiors, newly created spaces are the ones that appear repeatedly on the covers and people practically disappear (see cover No. 201 in figure 9). The material elements of the university and architecture in particular are the dominant narratives in this period, a temporality that coincides with the certification of the BUAP Gender Equity Model and with the founding of programs and departments that address equality and inclusion within of the university organizational chart, so that gender mainstreaming policies are very present in the different administrative units of the BUAP. We must also remember that the BUAP UNIVERSITY Gazette is one of the rectory's communication bridges with the university community. Hence, the covers in this period are sober and institutional, far from any representation that could question the commitment to gender equality. Later, at the beginning of 2017, the abstract illustrations made their appearance (see cover No. 220 in figure 9).



Figure 9. Cover Gazette UNIVERSIDAD BUAP No. 201 (March 2016) and No. 220 (2017).

Source: Institutional Communication Department Archive.

The opposite occurs with the back covers; here we have a greater representativeness, as can be seen in table 2. In this space, women are protagonists and appear in promotional images of university activities. In some cases we find promotional posters using photographs, taking care of every detail, even from the aspect of graphic design. For example, in figure 10 (March 2019) we can appreciate a dark background that highlights the main character, a studio photograph where a young woman with delicate features appears, wearing a sports suit that appears in the background. In the foreground we read the slogan that promotes the sports activities carried out with the support of the BUAP.

The three women protagonists of these back covers appear out of context, they are cropped and placed on a background that makes them stand out as models in commercial publications. We observe athletic women whose bodies are the result of high-performance sports practices, such as athletics or soccer, and who at the same time reproduce aesthetic patterns of beauty, since even in the practice of sports, makeup is present. For example, the body of the woman in the night run image meets aesthetic ideals and, with nothing to hide, is shown in short, tight clothing.

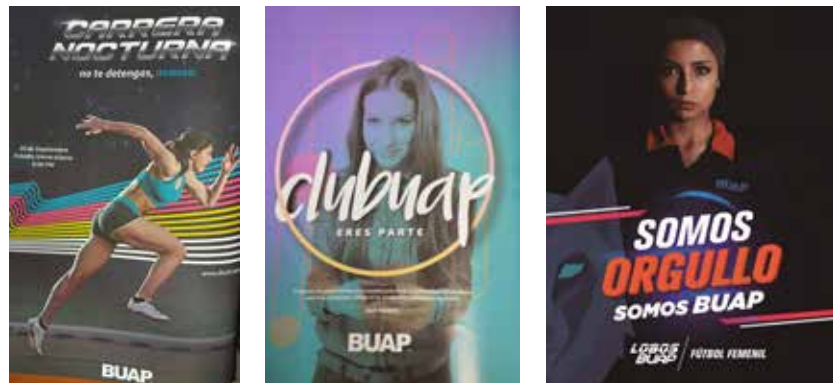


Figure 10. Back covers. CHIDO Newspaper (October 2015) and Gazette UNIVERSIDAD BUAP (November 2015 and March 2019).

Source: Institutional Communication Department Archive.

On the other hand, for the 2013-2017 period, the editorial line focused on art and culture of the CHIDO Newspaper returns progressively. In this period, pop culture is present by showing topics of interest to university students, such as series, cinema, music, literature, art, society, among others. The covers are visually very striking, taking care of every detail in its morphological and compositional aspects, but also semantic. There is only one cover that refers to women through the social movement of feminism. For that year (2017), the BUAP has the Committee for the Promotion of Substantive Equality in the BUAP (created in 2016) and, since 2014, with the Equality and Inclusion Coordination

in charge of the Equality Attention Program. Thus, the various coordinations, research groups and university departments promoted gender mainstreaming policies that contributed to the care of the representations of university students.



Figure 11. CHIDO newspaper, front page (December 2017). Source: Institutional Communication Department Archive.

Conclusion HEIS in Mexico have the responsibility of training students who are critical and committed to the deep problems facing the country. One of the concerns that has had the greatest emphasis in recent decades, thanks to the efforts of academics and civil society activists, is the fight for gender equality and, specifically, for women's equality in different areas, including that of the universities.

The images that circulate daily in the media permeate the collective imagination in the construction of women as social beings and contribute to the construction of a specific type of woman, leaving out those who deviate from this norm. The studies that analyze the covers of commercial magazines indicate this and in the scope of the magazines analyzed in this article it occurs in a similar way. It is of the first order to support the diversity of women that we can find in the BUAP student population and make them visible in the media.

One of the findings of this research shows a low representation of university students in the media presented here. In the analysis of the front and back covers we can find from images that present women in highly stereotyped body practices about the feminine to more inclusive proposals. The change in these narratives changes progressively over time and coincides with a context where gender mainstreaming policies at

BUAP have become present through agencies, research groups, and policies aimed at meeting this challenge for all HEIs.

It should be noted that, even though there has been a transformation thanks to gender mainstreaming policies in higher education, in the images that were consulted, the majority of women continue to present themselves from a binary conception of gender, that is, that associates the women to bodily practices dominated by the collective imagination of beauty, delicacy and corporeality, among other attributes. Although we can find some examples of images of women in other fields, such as science, these representations are still limited.

An area of opportunity to delve deeper into the way in which the university has represented female students is to broaden the study to other media (digital media have undoubtedly played a leading role in recent years), as well as to attend to the perception of the students. But it is also pertinent to ask ourselves what has happened to the visual representations of women in the academic and administrative sectors. Undoubtedly, these groups face other challenges in terms of equity and the right to a life free of violence, a reflection that continues to be valid in our society.

Studies of this nature in the field of higher education are scarce, so this article contributes to the reflection on the nature of the visual representations of women in universities, a discussion that gains importance as a result of the equity policies of gender and construction of citizenship that permeate higher education institutions in Mexico.

And although the study of the visual representations of women might seem of little importance in the face of problems of physical violence that this sector of the population faces; it is necessary to recognize that the images account for a symbolic violence that has been naturalized for centuries by normalizing certain bodily practices that present women from the plane of beauty. Therefore, it is important to reflect on the creation of images that are made from graphic design. Although the images seem innocent, they standardize and point to a particular "way of seeing" about women, disseminating a vision that leaves out the complexity and diversity of contexts that converge daily in university spaces and that have an impact on the conformation of both our imaginaries (individual and collective) as well as social relations. ●

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