



Final press and media review

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AUTHORS & CONTRIBUTORS

Contributor name	Institution	Contributed Sections
Kim Toft Hansen	AAU	Entire document

REVIEWS

Reviewers	Institution	Reviewed Sections
Marica Spalletta and Sarah Arnold	LCU and MU	Entire Document

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Executive summary

This report covers three aspects of GEMINI communication activities: 1) website performance, 2) press coverage, and 3) social media performance.

The report evaluates the performance of GEMINI's digital communication strategy, with a primary focus on the project website and associated social media platforms. The GEMINI website has served as the central hub for all dissemination activities, offering open access to research findings, teaching materials, and news updates. The site effectively targeted diverse user groups – mainly educators, researchers, and the general public – through a segmented and accessible design. A key component, the e-learning platform, has supported educational student engagement with media and gender representation.

The website significantly outperformed initial projections. With over 6,000 unique visitors and 11,000 page views – double the expected figures – GEMINI has demonstrated strong visibility and reach. Traffic peaked during the release of major reports and the launch of the final conference, underlining the site's effectiveness in promoting project outcomes. Beyond numbers, the site successfully integrated social media content and employed a transmedia strategy that allowed educational video material to circulate within the parameters of copyright law. Communicating academic research to a wider public remains challenging, e.g. due to overall declining reach through platforms such as X, yet GEMINI succeeded in making its findings accessible and engaging. By using plain language, visual content, and interactive tools, the project translated complex topics into widely understandable resources.

The project's communication strategy extended across multiple social media channels. Facebook, LinkedIn, and YouTube significantly exceeded expectations in reach and engagement. YouTube, in particular, saw a strong viewership driven by short video content co-produced with young adults. While some platforms like Instagram showed more modest results, overall social media performance surpassed the project's KPIs, reaching nearly 89,000 combined views — almost double the target (see section 4).

In addition to digital outreach, GEMINI secured meaningful press coverage across Europe. Media outlets reported on the project's research findings, industry collaborations, and educational tools. Coverage included television and online news features, academic interviews, and a radio segment on Portugal's *90 Segundos de Ciência*. These stories helped amplify the project's message and placed its themes – gender equality, representation, and media literacy – within public discourse.

In conclusion, GEMINI's digital dissemination strategy has proven effective. The project not only exceeded quantitative communication goals but also set a strong standard for how EU-funded research can engage meaningfully with the public.



1. About GEMINI

In line with the EU Gender Equality Strategy 2020-2025, the research-action project GEMINI (Gender Equality through Media Investigation and New training Insights) aims to tackle gender-based stereotypes that create gender inequalities and empower young adults to develop products and tools that convey positive messages of gender equality.

Focusing on the representation of gender identities in serial drama and how they can contribute to gender equality, GEMINI addresses European high school students and trainers/teachers in four different European geographical and socio-cultural areas (Mediterranean, Northern, Eastern and Anglo-European) to reach the following goals through a varied set of activities:

1. Investigating the production and narrative strategies underlying the representation of gender identities in TV series and how such representation affects the promotion of gender equality among the target groups through in-depth interviews with key informants, textual/production analysis, and media content/sentiment analysis on a selected corpus of TV series.
2. Understanding the target groups' awareness about gender equality and how they perceive the representation of gender identities on serial drama through focus groups, multi-language surveys, semi-structured interviews.
3. Enhancing analytical, relational and communication skills on gender equality practices and models through the development of the educational toolkit.
4. Spreading a gender equality-oriented culture through self-produced communication initiatives, such as audiovisual products and a screenwriting contest.
5. Providing guidelines and policy recommendations on how to communicate gender equality addressed to EU and national institutions as well as broadcasters and streaming platforms.
6. Exploiting the project results and disseminating them among the target groups and the general public through the website, communication activities, academic and promotional events, and scholarly publications.



2. Website performance

The GEMINI website (<https://gemini.unilink.it>) has functioned as the central hub for the project's dissemination and communication activities. Designed to cater to diverse audiences – including students, educators, researchers, policymakers, and the general public – the website has effectively facilitated the project's mission to promote gender equality through media analysis and education.

Central repository for project deliverables

The website hosts a comprehensive collection of project outputs, including public reports, educational toolkits, and ongoing communication of results. This centralized repository ensures that stakeholders have easy access to the resources developed throughout the project's lifecycle.

Interactive e-learning platform

A key feature of the website is the GEMINI e-learning platform (hosted through the FCSVM site, and linked through the GEMINI site), which provides high school students and teachers with analytical tools to examine gender-related issues in serial dramas. This platform supports the project's educational objectives by encouraging critical engagement with media content.

Integration of social media and news updates

The website includes a "social wall" that aggregates updates from GEMINI's social media channels, ensuring that visitors stay informed about the latest project developments and related news.

Targeted communication for diverse audiences

Recognizing the varied interests of its target groups, the website offers tailored content for educators, scholars, cultural industry professionals, policymakers, and the general public. This strategic segmentation enhances the relevance and impact of the project's communication efforts.

Promotion of events and educational materials

The website has been instrumental in promoting key events such as the GEMINI workshop (see D6.5) GEMINI final conference (see D6.6) and in disseminating educational materials, including the Educational Toolkit and the "Nature of a Sequence" series, which offers practical examples for teaching gender issues through popular serial dramas.

In summary, the GEMINI website has effectively supported the project's dissemination and communication strategies by serving as a dynamic platform for resource sharing, stakeholder engagement, and educational outreach.

2.1. Site performance and evaluation

At the project's outset, the team set a goal of reaching approximately 3,000 unique visitors and generating around 6,000 page views over the course of the project. As GEMINI nears completion, these targets have been significantly surpassed – with both metrics doubling initial projections (see Figure 1). The GEMINI site has been visited by over 6,000 unique visitors, generating over 11,000 page views.

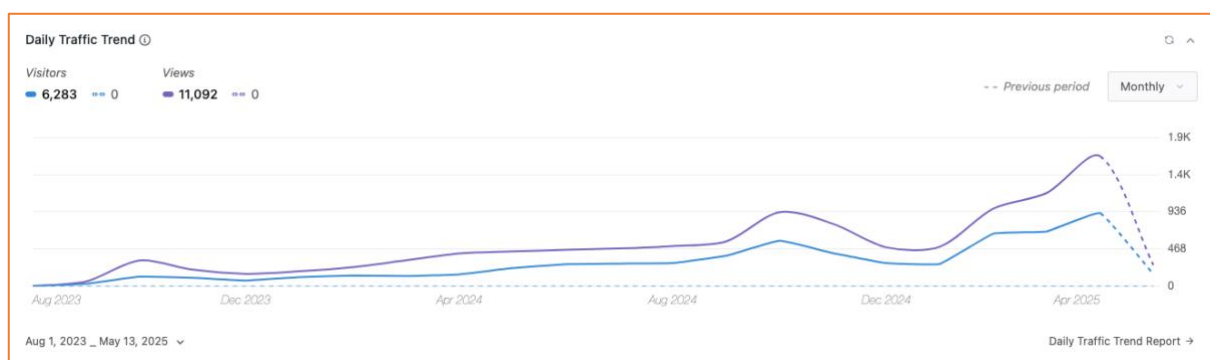


Figure 1: Number of visitors and views of the GEMINI website (May 13, 2025).

This notable increase demonstrates the website's strong performance and its effectiveness in attracting and engaging users. Unsurprisingly, the final phase of the project – featuring the release of major reports, the GEMINI e-platform, and the final conference – has seen a marked spike in activity. This peak period also demonstrates how the website effectively leveraged high-interest content to draw audiences toward other project outcomes. This upward trend highlights how GEMINI concludes on a strong communicative note, with heightened visibility and engagement (May 2025).

In qualitative terms, the website has also played a key integrative role within GEMINI's broader communication strategy. A particularly successful initiative involved linking Facebook to the website to facilitate access to GEMINI's ready-made teaching materials (see Figure 2 below). This approach, which leveraged fair use provisions for research to share selected video excerpts, was primarily adopted to navigate copyright restrictions. However, it also evolved into an effective transmedia distribution model, enabling the seamless reuse and repurposing of content across multiple online platforms.

Overall, the GEMINI website has proven to be a highly effective tool, both in driving audience engagement and in supporting the project's wider dissemination goals.

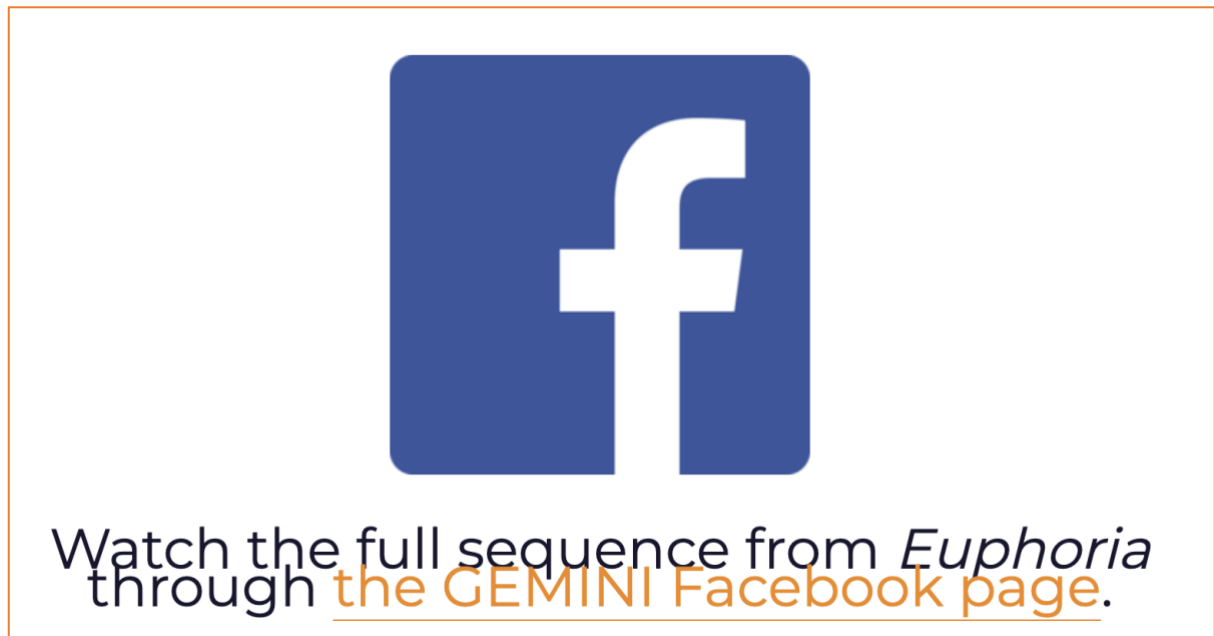


Figure 2: Integration of Facebook through the GEMINI website in communicating teaching material.

Effective research web communication can be challenging. Academic findings are often complex, filled with technical language, and intended for specialist audiences. This makes it difficult to engage broader groups such as educators, students, policymakers, or the general public. In addition, traditional academic dissemination methods are not always suitable for capturing attention in today's fast-paced digital environment.

Despite these challenges, the GEMINI project has successfully communicated its research through its website, indicated by the fact that GEMINI has reached over 6,000 unique users during the project lifetime. By presenting content in clear, accessible language and organizing it according to the needs of different audiences, GEMINI has made our work understandable and relevant beyond academia. The website not only offered open access reports and teaching materials, but also integrated interactive learning elements – such as the e-learning platform and social media updates – that helped maintain engagement and interest throughout the project.



3. Press coverage

The GEMINI project has garnered diverse press coverage across Europe, effectively highlighting its objectives and fostering public engagement. The five referenced sample articles collectively underscore the project's multifaceted approach to promoting gender equality in media, particularly within the television industry.

LCU project launch and objectives

The official announcement from Link Campus University details the inception of the GEMINI project.¹ Similar accounts of the GEMINI project has been published by all other partners local journalistic departments and websites (see D6.4 for overview of local partner communication of GEMINI participation). Some of these have been journalistically driven interviews with GEMINI scholars, e.g. the AAU interview with Louise Brix Jacobsen and Kim Toft Hansen.²

Research Findings in Italian Crime Television

An Italian article from Tivù presents findings from the GEMINI Observatory's first report, focusing on gender representation in Italian crime series. The study reveals a significant gender imbalance, with men occupying the majority of roles both on-screen and behind the scenes. These insights highlight the systemic challenges women face in the television industry and underscore the need for initiatives like GEMINI.³

Collaborations and Industry Engagement

The partnership between GEMINI and Women in Film, Television & Media Italia (WIFTMI) is highlighted in a piece on WIFTMI's website.⁴ This collaboration emphasizes the project's commitment to industry engagement and the promotion of diversity and inclusion.

International Perspectives and Broader Implications

Directly linked to the goals of the GEMINI project, the article from Danish TV 2 discusses the experiences of May Lifschitz, the first transgender woman featured on the cover of a Danish magazine. Her story resonates with GEMINI's themes, illustrating the personal impact of media representation and the importance of inclusive narratives. GEMINI's researcher Kim Toft Hansen is quoted in the article.⁵

¹ See <https://unilink.it/ateneo/notizie/al-via-il-progetto-gemini-gender-equality-through-media-investigation-and-new-training-insights> (last visited May 14, 2025).

² See <https://www.kultur.aau.dk/researchers-focus-on-gender-and-equality-in-tv-series-n70355> (last visited May 14, 2025).

³ See <https://tivubiz.it/news/le-donne-nel-crime-italiano/> (last visited May 14, 2025).

⁴ See <https://wiftmitalia.it/news/wiftmi-e-la-ricerca-sui-media-con-losservatorio-gemini/> (last visited May 14, 2025).

⁵ See <https://nyheder.tv2.dk/2023-08-08-hun-var-den-foerste-paa-forsiden-men-indeni-er-hun-et-rystende-vrag> (last visited May 14, 2025).

Additionally, an radio interview with Joana Vieira dos Santos on "90 Segundos de Ciência" provides insight into GEMINI's research methodologies and objectives (see figure 3). Santos discusses how the project utilizes television series as educational tools to challenge gender stereotypes, particularly among youth.⁶ This approach underscores GEMINI's innovative strategy in combining media analysis with educational initiatives.

Conclusion

Collectively, these articles demonstrate the GEMINI project's comprehensive strategy in addressing gender inequality in media. By combining rigorous research, industry collaboration, and educational outreach, GEMINI not only highlights existing disparities but also actively works towards fostering a more inclusive media landscape. The diverse press coverage reflects the project's broad impact and its potential to influence both public perception and industry practices across Europe.



Figure 3: Website reference to Joana Vieira dos Santos' radio interview about GEMINI.

⁶ See <https://www.90segundosdeciencia.pt/episodes/ep-1761-joana-santos/> (last visited May 14, 2025).

4. Performance of social media channels

Figure 4 below outlines the quantitative performance of the GEMINI social media channels, using the KPIs from D6.1 as a reference point. Below, we comment on the results.

Channel	KPI	Current	Expected	Result	Verification
Project website	Visits	1,934	6,000	11,092	WP Statistics
	Visitors	867	3,000	6,283	
Facebook	Posts	48	100	186	Meta Business Suite
	Followers	42	200	92	
	Reach	3,700	10,000	11,277	
	Views	1,100	3,000	37,751 ⁷	
	Interactions	545	2,000	2,435	
Instagram ⁸	Posts	36	100	146	Meta Business Suite
	Followers	98	300	140	
	Reach	4	3,000	2,421	
	Views	6	10,000	8,459	
	Interactions	1	2,000	534	
LinkedIn	Posts	32	80	120	LinkedIn Analytics
	Followers	49	200	110	
	Impressions	4,080	10,000	11,244 ⁹	
	Reactions	141	500	409	
X	Posts	20	80	Deactivated ¹⁰	X Analytics
	Followers	19	150		
	Impressions	1,954	10,000		
	Engagements	109	500		
YouTube	Videos	2	10	24	YouTube Video Analytics
	Subscribers	8	Not pertinent	---	
	Views	107	500	3,982	
	Interactions	Not pertinent	Not pertinent	---	

Figure 4: Results of GEMINI's website and social media performance - expected and realised results (13 May 2025)

⁷ Meta Business Suite does not allow access to data from the complete period. The number of views has been calculated in the period from September 2024 until measurement of results on May 13, 2025.

⁸ Meta Business Suite Analytics was not activated for Instagram before May 2024. The figures cover different periods of time, since Meta does not allow access to figures on views and interactions for more than half a year, and figures on reach for more than one year.

⁹ LinkedIn Analytics does not allow access to data further back than one year. The number of impressions has been calculated since May 12, 2024. This includes number of posts too. GEMINI has posted 119 posts on LinkedIn during the past year.

¹⁰ The GEMINI X profile was deactivated in April, 2025. See explanation below.

The GEMINI KPI expected a total of 45,000 visits/visitors/reach/views and impressions on the website, Facebook, Instagram, and LinkedIn. The compiled result is 88,527 (per May 13, 2025) across the media package. While some platforms have performed better or worse than initially expected, the result is that GEMINI has outperformed its KPI's by almost the double.

As commented on in the figure 4 footnotes, some platforms only allow access to data for a specific period of time. These periods and the data circumstances have changed during the GEMINI lifetime, which means that early results of all social media platforms have not been logged. Keeping this in mind, the GEMINI communication platforms have performed even better than what is indicated by the result column, since the early performance is not included in the results.

4.1. Commenting on the GEMINI social media performance

While the above section provides an overview of the quantitative results of the GEMINI social media communication, we now comment qualitatively on the results. As outlined in D6.1, media cultures around social media fluctuate, and especially direct interaction and following have changed markedly up to and during the GEMINI lifetime, including a decreased interest in direct interaction and following and an increase in meaningful interaction and reach. According to DISA¹¹ (Disinformation Social Media Alliance), media cultures and metrics turn away from “vanity metrics” (merely counting followers and likes) towards what is referred to as “meaningful interaction” and an interest in gauging “content effectiveness”. In the case of GEMINI, this media cultural situation may explain why we have generated a lower number of followers than expected and, in many cases, seen an overwhelming expanse in reach and views (see D6.1 section 5 for intended audiences through social media).

- ⇒ On LinkedIn, we have met the expected results, which indicates that the sought professional audience (especially teachers) have found an interest in GEMINI material. These figures are satisfactory.
- ⇒ On Facebook, we have had the expected reach and, in only the last 9 months, generated 10 times as many views as planned (almost 40,000), which indicates that we have had a much wider access to the general public than expected.
- ⇒ On YouTube, our GEMINI videos have reached 8 times as many viewers as expected. While YouTube has been used mostly as a distribution platform for resharing through other social media platforms, this indicates that GEMINI has had an unexpected influence through the posted video material.

¹¹ See <https://disa.org/social-media-impact-measurement-strategies-for-brands-in-2025/> (visited May 14 2025).

- ⇒ On Instagram, we have only almost met our goals, but younger audiences are, as expected, harder to reach.¹² Collaboration with a teenage producer of content, though, provided content that reached a wider Instagram audience (see 4.3 below). At the same time, we expect that the higher number of views through YouTube may define a larger reach among young adults through YouTube too.

During the project lifetime, we have followed the figures on our social media platforms closely. In the intermediary report “Social Media KPI 2024” shared internally in the consortium, the metrics show that our social media channels were, at the end of 2024, just about to take off. At that time, Facebook had generated appr. 13,000 views, while Instagram had appr. 2,300 views, compared to the much higher figures at the present time of reporting. In other words, the careful planning and intensification of communication activities at the time around and after the publication of the GEMINI results and education platform has been fruitful in reaching a wider audience, since our organically generated reach and views have been mostly generated in the last half year of the project, including marketing the GEMINI final conference, the e-platform, and the two major research reports.

4.2. Deactivating the X profile

In April 2025, GEMINI deactivated its X (formerly Twitter) profile as an intentional act of protest. The decision marked a clear stance against the increasing normalization of hate speech, misogyny, and gender-based hostility on the platform. GEMINI, which focuses on promoting gender equality and challenging binary, homophobic, and exclusionary ideologies, found the environment on X to be fundamentally incompatible with its mission.

- As outlined in this GEMINI Short: <https://gemini.unilink.it/blog-entry-37/>, GEMINI saw a steep decrease in the number of “impressions” on X after the Elon Musk takeover of Twitter, changing it to X. Since July 2024 and acknowledged changes in the algorithmic circumstances on X, GEMINI has hardly reached any readers through the X platform, rarely generating over 100 impressions.

The platform has undergone a stark transformation, becoming a central hub for toxic discourse and politically charged attacks on progressive values. The algorithmic structure of X began to favour polarizing, right-wing content while deprioritizing research-based, inclusive communication. Despite strategic efforts by the GEMINI team to engage in debates and raise awareness, our content saw drastically reduced visibility and interaction.

¹² While we know from statistics that TikTok is the contemporary go-to platform for young adults, Instagram was the one used by GEMINI to reach younger audiences, which – expectedly – turned out to be difficult. See Datareportal for recent TikTok data: <https://datareportal.com/essential-tiktok-stats> (visited May 14, 2025). As outlined in D6.1, GEMINI chose not to launch a TikTok page, since Aalborg University (employer of the WP6 leadership) prohibits the use of TikTok, and since the EU advises against using TikTok.

These challenges were not isolated. Analytical studies revealed a marked increase in hate speech and algorithmic bias favouring controversial, ‘anti-woke’ content, particularly during the 2024 US election period. For GEMINI, this hostile climate posed not only reputational and strategic risks but also contradicted the core values of academic freedom, equality, and respectful dialogue.

The deactivation of the X profile, performed live during the project’s final conference in Rome, was a deliberate and symbolic act. It underscored GEMINI’s commitment to ethical research communication and its refusal to legitimize platforms that facilitate hate and suppress counter-narratives. Rather than continuing in a space that amplifies intolerance, the project chose to withdraw and focus on building inclusive, constructive engagement through other means, affirming that silence in the face of hate is not an option.

For this reason, we have not listed the results of the KPIs related to X. Instead, the deactivation of the GEMINI X platform was an activist performance, and content from X has since been reshared and reprocessed through Facebook and LinkedIn, explaining this specific position of the research project.

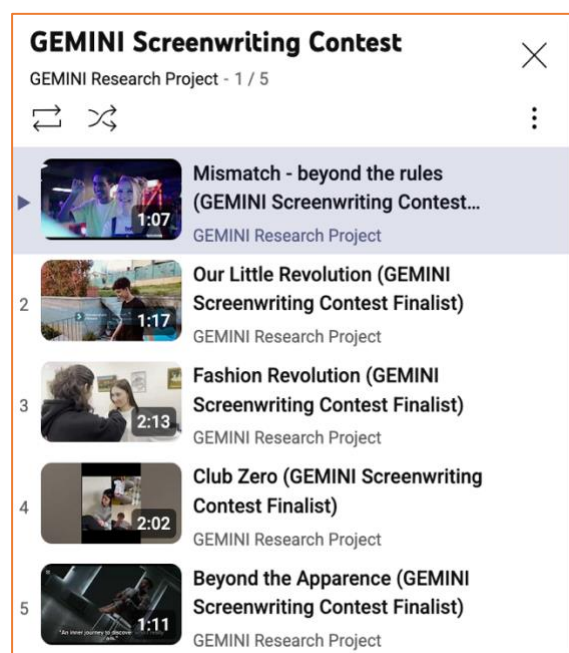


Figure 5: The GEMINI contest YouTube playlist

4.3. Online integration of short video entries

As promised in D6.3 and described in D6.1, GEMINI has produced a number of short video entries for four different purposes and, in some cases, in collaboration with young adults.

- For the **GEMINI Screenwriting Contest**, European young adults produced ‘video teasers’ to be evaluated by a GEMINI committee. The five finalists have been shared through the GEMINI YouTube channel¹³, and reshared in this GEMINI SHORT: <https://gemini.unilink.it/blog-entry-38/> (see figure 5).
- For purposeful use in a teaching context, **pedagogical excerpts from series** have been shared through the Panopto platform (hosted by AAU), posted through Facebook, and imbedded in online short articles for teachers. These videos have

¹³ See <https://www.youtube.com/watch?v=g8ehVkJX5UrQ&list=PLgrU-VlgllfHPkhc3NymWAXGCARTGLbCZ>.

been collected through the “Nature of a sequence” series:

<https://gemini.unilink.it/nature-sequence/>.

- During the project lifetime, a young adult influencer has produced **five Instagram videos** for the GEMINI project. These five videos were distributed through Instagram and through YouTube. Especially on YouTube, these videos have performed very well, generating $\frac{3}{4}$ of the complete views on the GEMINI YouTube channel. This campaign has been remarkably successful and indicates how GEMINI may have reached a young adult audience through especially this video content.
- To promote research activities, conferences (including the final GEMINI conference), and activist potential **short videos for conference marketing and research dissemination** have been used. Especially Instagram proved worthwhile in this case, highlighting how video content fares comparatively well through this platform.

Short video entries have strategically been used for dissemination and communication purposes, including providing teachers as a target audience with ready-made pedagogical material for inclusion in high school teaching contexts. This material has been marketed thoroughly for teachers through other GEMINI-led activities (see D6.4 for a description of the GEMINI event activities). Short videos for social media distribution have performed well and has generated a viewership through especially YouTube and Facebook.

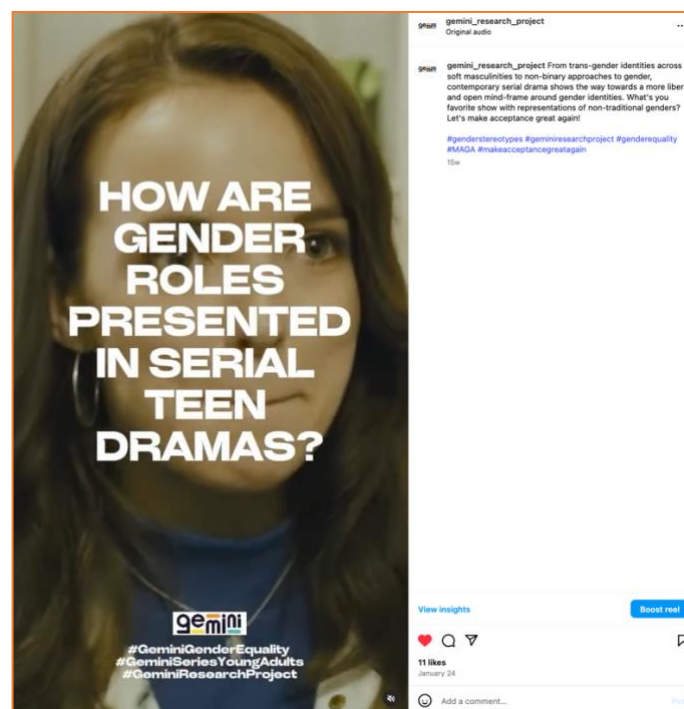


Figure 6: One of the successful video entries produced by a young teenager for GEMINI, distributed through Instagram.



5. Conclusion

As the GEMINI project concludes, its overall communication and dissemination efforts successfully stand out. From the outset, GEMINI aimed not only to produce impactful research on gender representation in media but also to ensure that this knowledge reached into public, educational, and professional spheres. Through its central website, social media channels, video campaigns, and press engagement, GEMINI consistently translated complex research findings into accessible, relevant formats for diverse audiences.

The project's digital platforms performed well beyond expectations, with the website and social media reaching nearly double the projected engagement metrics. The integration of educational tools, open-access materials, and dynamic media formats – including short videos and interactive content – enhanced user involvement and expanded the project's reach. Meanwhile, noteworthy media coverage across consortium territories amplified GEMINI's key messages and reinforced its visibility within public discourse. In addition, the platforms used can maintain the GEMINI content beyond the lifetime of the project.

Notably, GEMINI's decision to deactivate its X profile demonstrated its ethical commitment to respectful and inclusive communication. This act, alongside the project's broader outreach strategy, reflects a deep alignment between its content and values. Overall, GEMINI has demonstrated that academic research, when paired with strategic, audience-aware communication, can meaningfully inform social change and public understanding, particularly around urgent issues like gender equality in media.

While GEMINI's overall communication strategy has exceeded expectations in several areas, there are also aspects where results fell short of initial ambitions. Notably, some social media KPIs – particularly related to follower growth and interaction on platforms like Instagram and LinkedIn – did not fully meet projected goals. This reflects broader shifts in digital media culture, where passive metrics like "likes" and "follows" are increasingly being replaced by meaningful engagement and content reach. Despite strong viewership and reach, these changes suggest that traditional KPI frameworks may not fully capture the evolving dynamics of user behaviour online.

In addition, although the project received diverse press coverage across Europe and successfully placed stories in national media outlets, there was potential for broader media engagement. More consistent press targeting and a stronger international PR strategy could have increased GEMINI's visibility in mainstream news channels and amplified public discussion of its core themes. These reflections offer valuable insights for future EU-funded research projects. Strengthening media relations early in the project lifecycle and adapting communication metrics to current digital cultures may help maximize impact even further. Nonetheless, the overall communication performance of GEMINI remains strong, and its ability to reach and engage diverse audiences has been a notable achievement.