

Editing gender and editing life: DIY, digital activism and new forms of pedagogy in the contemporary Portuguese society

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Abstract

In this article, we propose a theoretical-empirical cross-section of three basic themes: female migration, DIY practices and decolonial digital activism. Adopting the case study typology and based on the use of a qualitative methodology, fostered by an indirect autobiographical interview, we proceed to sociologically analyse the migration trajectory of Tila Capelletto, a Brazilian activist responsible for the creation of Wiki Editoras Lx. We intend to discuss digital activism and the DIY and DIT practices and ethos promoted by Tila and Wiki Editoras, as a formula for promoting processes of diasporic identity (re)construction, resistance, existence and social change, drawing parallels with the Global South and semi-peripheral countries such as Portugal, which are embodied in the editing of Wikipedia to combat the invisibility of women in contemporary societies.

Keywords: Decolonial digital activism, Female migration, Global South, DIY, Gender inequalities

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1. Movements, action and social change: Editing gender

This article is the result of a theoretical-empirical approach of three themes of particular interest in contemporary times: the emerging processes and flows of female migration; do-it-yourself (DIY) practices; and the relationship

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between these phenomena and the emergence of a decolonial digital activism.¹ Our interest lies in gaining an understanding of how these three themes have intersected and blended into the migratory movements Tila has experienced, crossing two geographical contexts: the Global South (Brazil, her country of origin) and a semi-peripheral country (Portugal, her host country). In addition, decolonial thinking has played a fundamental role in the scope of this critical and activist reflection-action that is evident in Tila's trajectory, as it is inherent to the idea that modernity as we know it would not exist without (de)coloniality (Quijano, 2000). We therefore intend to demonstrate that the interviewee's DIY and activist practice challenges the hegemonic histories of modernity to undo the Eurocentric power inherent in them, and that the decolonial approach is also an option for contrasting and breaking with this paradigm. We are interested in uncovering decolonial digital artefacts, shared through the editing of Wikipedia – in a DIY and do-it-together (DIT) manner – while also recognizing the epistemologies of the Global South and semi-peripheral countries such as Portugal, especially around themes such as migration and female artistic, social and political visibility (Clark and Hinzo, 2019). In other words, through the editing of Wikipedia, we want to demonstrate acts of contestation – from a decolonial and DIY perspective – of women as the “other” of men in the digital and artistic-cultural field (Icaza, 2017).

This is an imminently subjective scientific-analytical proposal, based on the use and interpretation of qualitative methodological approaches, in which experiences, feelings, practices and strategies are the cornerstone of sociological research. With that in mind, for this article we propose the use of research techniques such as interviews, specifically interviews at the level of indirect biographies.

For authors such as Guerra (2015), the scientific use of biographical material² has been the subject of renewed interest in the sense that individual trajectories and experiences are now seen as a means – albeit abstractly – to capture the essence of human beings, in this case the essence of an immigrant woman activist in Portugal.³ As Ferrarotti (1990) points out, this type of interview allows the researcher to obtain a multidimensional perspective

¹ This concept of decolonial digital activism was introduced by the authors with reference to the theoretical contributions of Becker (2023, 2016, 2018), inherent in the theoretical-conceptual theorization/explanation of the concept of intersectional decolonial activism.

² The interview with Tila was transcribed and analysed using categorical content analysis. It followed the ethical requirements of the American Sociological Association. We also obtained informed consent from Tila to use excerpts for sociological analysis.

³ Indirect autobiography is in line with the assumption defended by Atkinson (2002), as the interview took place in the (virtual) presence of the researcher, who herself triggered the narration, taking as its starting point a set of systematizing questions related to the topics of female migration, DIY and decolonial digital activism.

because it opens a field of possibilities for understanding the interviewee's position throughout various moments of her life and career. As for the semi-structured interviews, this one was also transcribed, coded and analyzed using the nVivo program as an aid. With this in mind, for this article we will focus on the following reflective axes: immigration trajectories, and their potential and bottlenecks; and the importance and maintenance of an activist DIY practice (digital and decolonial).

Our interviewee, Tila Capelletto,⁴ is a Brazilian cultural producer and freelance translator. She has lived between Brazil, Spain and Portugal, and in each country and city she has left her mark – her activist mark. As well as having carried out some *artivistic* interventions (Guerra, 2019) in public spaces, namely in cities such as Madrid. Her main project is currently Wiki Editoras Lx.⁵ It focuses on feminist and intersectional activism on the internet, based on a DIY and DIT ethos and praxis, with an emphasis on editing Wikipedia pages about black, migrant, Indigenous, rural, gypsy and LGBTQIA+ women, among many others.

2. Gender relationships: Wikipedia as an alternative to contestation

Several studies point to a growing feminization of contemporary migration processes (Guerra, 2022a; Guerra et al., 2020). The studies are assertive when they reveal that female migration has supplanted male migration, as well as in showing that fewer and fewer women now migrate under the aegis of family reunification. In other words, the data indicate that migrant women are increasingly more qualified and that they tend to migrate in search of better living conditions and work opportunities, making it possible to introduce the concept of skilled female migration. This concept is reflected in contemporary practices of activism in general, and digital (decolonial) activism in particular. The latter is all the more evident among Brazilian migrant women, given the historical relationship between Portugal and Brazil at the time of colonialism, something that is still very present in the discourse and imaginaries of the migrant Brazilian population, and also in Portuguese society, as a form of consciousness about the country's historic past.

At the beginning of the twenty-first century, activism emerged as a new language that mixed art and social activism. Until then, its favourite space for

⁴ It should be noted that for the preparation of this article, we obtained the express consent of the interviewee for the use of her name and personal data, as well as her consent for the use of images related to her artistic-interventional work.

⁵ More information about the project can be found at <https://www.facebook.com/WikiEditorasLx/photos>.

action had been urban spaces. However, we have since seen a shift from these urban spaces to virtual and digital spaces. Alongside this change, we can also mention that activism initially emerged in small artistic and academic groups in the United States and quickly spread around the world. In fact, in the virtual space, it is now characterized by the dynamics of action from collectives that use virtual reality and the internet as a space to fight for visibility, for social purposes or to make demands.

The activism of Tila and Wiki Editoras Lx can be seen as a new way of “doing” gender, within a space that is deeply masculinized: the internet. Thus, these logics of action refer us to different contemporary, alternative and potential modes of new forms of resistance. In fact, the concept of activism refers to a type of action that denotes a logic of alternative action – that is, art (design, writing, music, among other artistic practices) acquires a role of denouncing socially experienced reality. It is a questioning mechanism that moves within a field of male domination, while at the same time it is a practice that is intrinsically linked to the geographical, social and political context of the social actors – in this case, the women who, like Tila, edit Wikipedia.

Alongside the concept of activism, we can also introduce another: aesthetic-political activism. For Guerra (2023b), aesthetic-political activism represents a form of expression of social, political and cultural struggles (feminism and gender inequalities), which has become increasingly prominent in contemporary societies, especially since the twenty-first century, revealing itself in demonstrations and protests around the world, as well as in countless actions inscribed in the worlds of life. This refers to dynamics such as action, intervention and expression in the face of oppressions and inequalities that are socially constructed and established. In this case, we are talking about gender inequalities. Wikipedia editing can therefore be interpreted as a form of textual and visual aesthetic-political activism aimed at social emancipation. We are also interested in understanding the processes, meanings and representations that exist in the paths travelled by Tila, in order to reflect on the extent to which art and writing influence women’s processes of social emancipation, and where configurations of aesthetic-political activism are permeated by diverse identity processes.

As a result of the previous analysis, Wikipedia is used by Tila and by Wiki Editoras Lx to highlight other ways of fighting for rights, affirming identities and overcoming oppressions that historically have been perpetuated against minorities. In this sense, the relationship between the arts, writing and politics translates into images, performances and countless other aesthetic expressions that find in migratory journeys the driving force for the construction of a device that, in turn, allows for the (re)construction of new emancipatory experiences related to the female experience. In fact, in relation to Wikipedia, the arts and

culture can be analysed as a locus of resistance and subversion at different historical moments (decolonial thinking).

Thinking about the specific case of female migrants, authors such as Grieco and Boyd (1998) emphasize that gender relations influence migration on several levels. These are crucial for us to be able to frame Tila's trajectory and her activist practice in the digital world, but also her DIY ethos and praxis. On a macro scale, the authors describe how migration can be affected by reasons related to gender roles and positions in the countries of origin – that is, the existence of physical and symbolic violence related to women, something that is even more evident in the case of Brazil. The majority of Brazilians who come to Portugal do so because of issues related to insecurity and fear of violence.

Thus, Scheper-Hughes and Bourgois (2004) introduce the concept of everyday violence – a type of violence that is not restricted to the private sphere, but rather shows a social experience of collective symbolic violence that goes unrecognized. In part, this concept is associated with the binomial modernity/coloniality, around which decolonial thinking arises. This idea of decolonial thinking emerges from the recognition of the limits of that same modernity vs coloniality dichotomy (Icaza, 2017). In relation to Tila's activism, this decolonial thinking stems from a greater comprehensiveness of history, in the sense that it argues that various forms of relationships, experientialities and action dynamics are discarded by the modern project because they are non-Eurocentric – that is the exhibit the invisibility of migrant women, non-white women, LGBTQIA+ women and so on.

In the context of Tila's and Wiki Editoras Lx's actions, Wikipedia can be seen as a stage that promotes subversive logics of action – that is, as a tool that relates to and simultaneously opposes the social representation of all women who are invisibilized. As an activist practice, Wikipedia editing is based on the idea that hegemonic male centrality must be rejected, and in this sense the written word acquires new meanings – of resistance, contestation, and individual and collective affirmation.

Through establishing a connection with Tila's career, we can see that she was the only one in her family who was interested in getting closer to the arts and culture. From a very early age, she started to create an alternative to the path imposed on her by her family background, which was linked to the health sciences. It is clear that this interest in forms of activist action does not come without a background. It is important to mention that she has had access to a variety of artistic and cultural products since she was a child, and that she was always interested in activist practices and in the idea of fighting for social causes. She also took an interest in the digital field, which was also accessible to her – although it was not so accessible to many other types of women in Brazil. As an adult, Tila's decolonial thinking, along with her DIY ethos, was

shaped by her migratory experience since she experienced daily symbolic types of violence in Spain and Portugal, which highlighted the need to praise and promote non-Eurocentric, non-hegemonic and non-masculine forms of action.

Still on this subject, it is important to note that youth studies and gender issues are two areas of study that are currently attracting considerable interest, which is in line with the purpose of this article. In fact, youth studies – specifically in the hands of authors such as Angela McRobbie (McRobbie & Bennett, 2022) – has repeatedly highlighted the invisibility of women in artistic and cultural fields. This is something that becomes even more clear when we consider the specific case of immigrant women, who end up suffering double discrimination and social invisibility. In this context, the adoption of a DIY ethos and praxis ends up becoming the motto for contesting and for resisting these processes of invisibility, exacerbated by the excessive presence and domination of men in the most diverse artistic fields – something that is also deeply visible in the field of artistic and cultural production, which Tila inhabits and in which she acts.

This also shows us the ramifications of DIY as a praxis. DIY has been an intrinsic part of musical and social movements such as punk since the 1970s. In the context of Tila's practice, we can see that DIY ends up being associated with cosmopolitanism – experienced by Tila during her migration (Brazil, Spain and Portugal) – which brought her into contact with various social and feminist movements; however, it also stems from a notion of freedom (Guerra, 2023a), which is allied with an egalitarian and interventional ethos that consequently materializes in an aesthetic and artistic practice with a reflective and interventional slant, as well as in the organization of events with the same character, – such as the Editathons [*Editadonas*].

Starting from this premise, when Tila moves to Madrid, we begin to see that activism and DIY practices take on an increasingly prominent role. They become marked as a consequence of a migration trajectory, something that can be demonstrated by the realization of various artistic initiatives in Madrid's public space, in a DIY and improvised way. We also see that it is only with this move to Madrid that arts and activism become more present. This is related to the influence of gender relations on available opportunities, something that also varies depending on the geographical context in which woman work: São Paulo versus Madrid; Global South versus Global North. In this way, an epistemic approach becomes latent in Tila's activist practice, which also influences her DIY and DIT ethos and praxis. She starts from the awareness that the dualities and vulnerabilities experienced by migrant women can be fought through a process of decolonization of contemporary thought. In this sense, Wikipedia can be seen as an alternative political body that aims to combat female invisibility (Lugonés, 1992) in a more comprehensive way.

According to Washko (2016), the internet has always been seen as a boys' club. Women like Tila, who choose to immerse themselves in these networks, soon come up against stereotypes based on gender notions – which is all the more evident in the case of Wikipedia, where women are often reminded that they do not belong. This idea becomes clear when we analyse the number of Wikipedia pages that honour men and the much smaller number of pages that honour women.

DIY and DIT, which are at the heart of Wiki Editoras, emerge as a form of knowledge construction, but also as an act of resistance against the male hegemony that characterizes Wikipedia in particular and the internet as a whole. If we think of the internet and virtual spaces as places governed by men, the DIY and DIT practices of the Wiki Editoras Lx and Tila can be seen in the light of Gramsci's conceptualizations (Forgacs, 1988) on the emergence of organic intellectuals. This concept can be applied to the contemporary DIY practices that have emerged since the early 2000s because, through these practices and this ethos, Tila and other women who edit Wikipedia promote radical alternative models to the “governance”, consumption and learning processes associated with digital spaces. Going further, Tila's trajectory allows us to see her as a practitioner of DIY because her self-taught learning processes – that is, organizing events, Editathons [*Editadonas*] and so on – provide us with a broader picture of an evolving practice, as well as showing us the continuous sharing of knowledge (DIT) with other women on the web, demonstrating that the digital space can be occupied by women.

Grieco and Boyd (1998) emphasize the importance of the meso scale, referring to migrants' social networks. The authors state that there are differences in the experiences of migration because there are differences in male and female migrants' types of social networks. In Tila's case, the networks she established in Madrid were decisive, given that she was involved in various artistic activities. Tila's participation and involvement in these projects, whether from an institutional or a DIY perspective, were not an isolated accident, but rather the result of support networks that were created and that led Tila to join – and create – an internet-based feminist movement. Alongside the importance of decolonial thinking (due to historical and experiential issues), we can see that, in relation to the activist practice of Tila and the Wiki Editoras Lx, we are dealing with a digital-feminist movement (Kretowicz, 2014), based on a DIY and DIT practice:

It was in Madrid that this opportunity to develop studies and work in this sector came up, I got involved in film festivals and started producing film festivals, then I started making interventions, let's say? groups and taking part in community groups that discussed social issues linked to art and culture, so I think it came about at that moment, and I say that because I think there is our time and the time of things too,

things need time to mature and I think in my case it's funny, I say nowadays, in recent years, perhaps in the last 6/7 years, I have consolidated myself as a translator, producer and the work I do has a very political slant. (Tila Capelletto, 42 years, cultural producer and translator, university degree, Lisbon, Portugal)

It was with the development of her professional activity as a cultural producer that Tila began to realize the advantages of the digital field as a fruitful medium for activist actions, since the focus lay on network action and knowledge sharing (Campos et al., 2016). In this way, Tila's speech enunciates the importance of a micro scale, within which we can introduce socio-psychological categories that underlie migration, such as aspirations, emotions, identities and the materialization of these elements in the decisions made by women. These aspects can also be applied to the DIY ethos and praxis. These three scales of analysis are inseparable, and this aspect is intertwined with Tila's perception of herself as an activist and immigrant woman. This permanence of activism as a psychosocial characteristic is inseparable from her migration trajectory – so much so that when she left Madrid to come and live in Lisbon in 2017, she organized the first Editathon [*Editadona*] as part of the Feminist Festival⁶.

This Editathon [*Editadona*] can be seen as a micro-community – in other words, as a kind of cognitive liberation. For Forgacs (1988), cognitive liberation describes an individual's awareness of the issues surrounding a particular phenomenon or social problem, in this case the idea that Wikipedia is not a gender-inclusive space. From this perspective, DIY and DIT assert themselves as a means of individual and collective action in the face of this cognitive freedom. Like decolonial thinking, the DIY and DIT ethos and praxis end up emerging as methods for measuring the recognition of the system's problems, which are responsible for maintaining the status quo of female oppression in the digital landscape. In Tila's trajectory, these practices are seen as means of resistance.

3. Migrant feminist (digital) resistance

For Freedman (2008), the opportunities given to migrant women, in terms of both collective and individual action, are limited. However, the fact that these opportunities are scarce brings DIY activism, ethos and practice (Guerra, 2021, 2022b) into play, as a means of resisting, contesting and confronting these representations, but also to draw attention to the lack of public policies aimed at the social integration of these communities. What can be expected with the

⁶ More information about the festival is available at <https://festivalfeministadelisboa.com>.

adoption of a DIY activist praxis – based on a decolonial thinking – is that the internet can be more inclusive. In fact, several case studies point out that digital feminist activism has the capacity to promote changes in the physical public space (Plank, 2014), demonstrating a social movement ideology. Thus, for Melluci (1996: 28) it can be defined by the solidarity between the members of the movement, and as promoting a rupture with the system within which collective action takes place.

In fact, Tila's (digital) activism and its relationship with a migrant trajectory are even clearer when she tells us that the idea of organizing an Editathon [*Editadona*] came about after she took part of an event in Madrid that was organized by Patricia Orrillo⁷ at MediaLab Prado – a reference point for Wikipedia in Spain. If we go back to Grieco and Boyd's (1998) earlier idea, we obtain a practical glimpse of their conceptions at the meso level, namely the importance of networks for migrant women, and with reference to digital activism (Joyce, 2010) – something that is evident in Tila's speech:

The Wiki Editoras, the editing group of Wikipedia editors based in Lisbon, started in 2019 after an Editathon [*Editadona*], which is a marathon of Wikipedia edits, which is organized at Penhasco, which is a cultural and artistic cooperative in Lisbon, but within the framework of the feminist festival. I organize this event, in other words, I am the proponent of the event within the feminist festival, of which I am also a member and I was part of the foundation of the festival in 2017, it was already the second time I had tried to do an event like this in Lisbon and I had already tried to do an editing marathon like this in 2018, in which nobody came and I stayed there alone, and in 2019 to my surprise it worked.

To some extent, this idea and discourse are related to the work of Anzaldúa (2016). We affirm this because for Tila, and in the context of the creation of Editathon [*Editadona*], digital (decolonial) activism aims to capture a daily story of resistance from various women who are invisibilized. It wished to express the side of the oppressed and forms of daily resistance, assuming the female self as a multiple one (Lugonés, 1992), as well as contradicting one-dimensional views of those who dictate acts of social resistance, due to the primacy of eurocentric discourses and narratives about contemporary civil society.

However – as shown by the above quote – it was not until 2019 that the Editathon [*Editadona*] had participants; since then, it has been cementing itself in a collaborative logic (DIT) of co-production, co-editing and co-dissemination of the Wikipedia pages that are created. At the same time, the

⁷ More information at: <https://www.elcomercio.com/tendencias/sociedad/saberes-ancestrales-difunden-internet.html>.

[*Editadona*] Editathon's motto is to edit Wikipedia together for invisibilized women since Wikipedia is the most consulted encyclopaedia in the world.

Nevertheless, Wikipedia is also seen as the result of a patriarchal society in which women are victims of various forms of oppression and violence on a daily basis (Scheper-Hughes and Bourgois, 2004), something that is evident in the case of migrant women who, in Tila's opinion, are often seen as low-skilled, the targets of sexual objectification and victims of multiple social stigmas – especially non-Caucasian and LGBTQIA+ immigrants. They are also the main carers for their families and the most affected by “double, triple and quadruple working hours” (interview with Tila Capelletto).

Tila's perception can also be framed within the scope of Anzaldúa's (2006) *mestiza* consciousness, as it portrays the existence of an oppressed female self in physical and virtual space, in the country of origin and in the host country, and a female self that resists oppression. In the field of the identity (re)configuration processes of migrant women, we are dealing with a female self that twines between physical, virtual, symbolic and social borders (Lugonés, 1992). These borders, when thought of from a DIY and DIT ethos and praxis, can be viewed in terms of Bakhtin's (1981) concept of cultural dialogism because DIY and DIT communicate with practices, historical connections, gender and coloniality.

Adding to this idea, the precariousness of cultural work carried out by migrant women – as pointed out (and experienced) by Tila – is important in establishing a link with the assertions of Gaspar and Iorio (2022), who point out that access to the arts, and even to (physical and virtual) activism, as an ecosystem of production and socio-cultural participation by migrant women is a topic that has still to be explored in the social sciences. There is an inherent experience of career precariousness that seeks to be counteracted by the act of editing Wikipedia pages. Thus, using the arguments of Guerra (2021), we can see that the use of DIY and DIT in this context is seen as a means of existence, rather than just as a practice of resistance. Editing Wikipedia pages becomes one of the main means of countering the precariousness of cultural work in general, and the precariousness of women's cultural work in particular.

Perhaps there is a conflicting duality in social thinking that, in the case of migrant women, invites us to overcome dominant masculinist thinking (Icaza, 2017). Thus, in relation to a professional artistic career, activism and DIY can be seen as a strategy mobilized with the aim of breaking down ethnic-racial and cultural barriers (Gaspar and Iorio, 2022), something advocated by Tila with the creation of Wiki Editoras Lx and through the use of decolonial digital activism and DIY practices of contestation. Tila wanted to break down these physical, virtual, symbolic and social borders (Lugonés, 1992). Projects such as Wiki Editoras Lx and activities such as the Editathon [*Editadona*] represent

a field of possibilities, both in terms of creation and through sharing narratives and discourses of invisibility, exclusion and stigmatization (Santos, 2003).

We can say that both Tila's activist and DIY practices (editing Wikipedia and organizing Editathons [*Editadonas*]), and her formal work can be seen as forms of expression (artistic and non-artistic), which in turn allow us to understand the ways in which migrant women see their own migration trajectories. Within these three axes, and based on our interviewee's discourse, we can say that the imperative that resides here is one of social exclusion, stigma and lack of opportunities, both in the host country and in the country of origin. In this way, the adoption of a DIY practice, and consequently involvement with a DIT ethos, are seen as powerful tools for challenging and criticizing these difficulties and obstacles that are felt and experienced by migrant women, specifically in Portugal (Guerra, 2022a).

Artivism in general, and particularly digital artivism, emerge as a means of claiming and combating these experiential assumptions. Tila's DIY and DIT digital artivism, with the editing of Wikipedia, has emerged as a promoter of intercultural dialogues, with the aim of facilitating communication and social interactions between different groups and social actors, seeking to build a logic of shared citizenship (Carmo, 2014).

4. Wikipedia: A (not so) free encyclopedia

As George and Leidner (2019) tell us, artivism was seen from a traditionalist point of view, sustaining itself through participation in manifestations or sociopolitical discussions in public spaces. Beginning with the authors' contributions, it is possible to identify some types of digital artivism, such as clicktivism, metavoicing, hacktivism and digital petitions, among many others. These, for the most part, all have a DIY nature.

In a way, the artivism enabled by Tila and Wiki Editoras Lx fits into the dynamic of metavoicing, given that it refers to the creation of meanings, to its change and adaptation (Bakhtin, 1981), and to the promotion of communal bonding with the digital universe as a starting point (Majchrzak et al., 2013). Beginning from this point of view, and theoretically speaking, Wikipedia sets out to be a platform for promoting and sharing knowledge freely. It is open to all, thus defending a certain horizontality. However, what is verified in practice is that the Wikipedists' community is not diverse, but rather predominantly white and male. Indeed, such aspects are mirrored in Tila's discourse.

Many authors state that digital artivism differs little from social artivism, with the only change being that this one is mediated digitally (Bennett and Segerberg, 2013). Authors such as Campos et al. (2016) refer to the specificities

of the digital, given that its utilization lacks individual competences and tools that not all (migrant) women possess. Accounting for the authors' work, we point out that the practices of Wiki Editoras in general and of Tila Capaletto in particular a twofold dimension: the contesting stage (in this case, the internet) is the same as that which is contested, having a double act of revindication. DIY, in this context, can be contemplated through micropolitics (Sawhney et al., 2015: 338), for it describes and incentivizes creative and revolutionary everyday actions. Moreover:

The most basic civic engagement is through these simple, everyday acts of change, which “creates an ‘ethos of permanent becoming revolutionary’, an ethos not constrained by a politics predicated on the now defunct forms of Soviet bureaucratic socialism and a liberator social democracy ... this ethos will create new collective solidarities”. (Parr, 2010: 166, in Sawhney et al., 2015: 338)

Inside Wikipedia, as with other spheres of social life, women are not treated as “equals” with men, something that enhances gender inequality (Hood and Littlejohn, 2018). Let us take as an example Conceição Queiroz, Portuguese, born in Mozambique, investigative journalist and reporter since 1994, and reporter for TVI/CNN. Conceição was one of the first black women to fight against racial stereotypes in tele-journalism in Portugal. Yet it was only in April 2022 that a page was created on Wikipedia, by Wiki Editoras Lx,⁸ honouring and referencing her work.

Gender inequalities inside Wikipedia arise from the get-go through the creation of entrance barriers on the platform. Although it is obvious that notable people should be included on Wikipedia, with less notable people, this decision is less clear. We verified in Tila's statement that prejudice and inequality manifest themselves in the presence of such uncertainty, as in how the members of the community of editors on Wikipedia make subjective decisions about the inclusion or not of a certain individual, of a certain woman. As Tila said:

I think that Wikipedia is a very similar fight to reality itself, I should also say that, for me, it was very important to understand inequality because I, as a person and as a white woman living in Europe, it's sometimes possible that I don't suffer as much from prejudice. On Wikipedia, I felt that because I was proposing contents about women, a black academic or entrepreneur and I saw that the debate was a bit packed with a certain bossiness and constant doubting of what I was writing. We can talk of a theory on disrespect of your knowledge or on what you can contribute through your voice, on it being somehow silenced, there I felt a tad more that necessity of fighting to say that that entry is important. For example, that academic entry, whose trajectory was

⁸ Page available for consulting here: https://pt.wikipedia.org/wiki/Concei%C3%A7%C3%A3o_Queiroz#Reconhecimento_e_pr%C3%A9mios.

developed in Portugal and was very important for the studies on peripheral art, was taken out by another editor and, in that moment, I understood that it was a battle.

In Tila's statement on the process of entry editing, we can glimpse the difficulties felt by the editors, as well as the specifics regarding the materialization of gender inequalities. In the same vein, Hood and Littlejohn (2018) analysed Editathons [*Editadonas*] in the United Kingdom, which were described as core alert events in the advent of gender inequality. According to the authors, "Gender biases are apparent in both the presentation and production of content on Wikipedia, as well as in the gender distribution of contributors to Wikipedia. Research suggests that only 8 to 18% of editors on Wikipedia are female" (Hood and Littlejohn, 2018: 205).

This approach from Hood and Littlejohn (2018) takes us to another point that has been a target of intervention by our interviewee, along with Wiki Editoras Lx: the (re)presentation on women on Wikipedia.⁹ During the interview, Tila mentioned that an enormous difficulty exists in obtaining information about women – mainly migrant women – because Wikipedia functions from the use of secondary information sources, such as interviews, magazines and newspapers, and it is obvious that most women are absent from these sources, which makes the process of editing and validating the page even more difficult, given that it is easily questioned and removed. In the words of Tila:

I don't know if other contents are also questioned in the same fashion and I'd imagine they are, but as we write about women, that's the content we have, and it is questioned. One thing that's easy to detect is if one of the ways of legitimizing knowledge as having encyclopedic value are articles out of social media, but the majority of women had no articles on magazines nor were they out of social media, we couldn't prove the encyclopedic relevance, and so we take every free scientific journal, but then it's not so relevant as well because the woman is only an academic teacher that does her job, publishing books and such ... okay, but then you say that it is relevant because she innovated within the field of art history to the studies of peripheral art, only that the people who are doubting her aren't even knowledgeable on that subject. That's her work, okay, and then you think about the number of soccer players or actresses, for example, who are featured on Wikipedia and that are only doing their jobs, but they're professionals with bigger media coverage and more easily maintained, that's it, do you understand ...?

⁹ Some examples of pages created by Wiki Editoras Lx that portray this representation are: Etelvina Lopes de Almeida (writer, journalist and deputy); Lílíca Boal (Cape Verdean historian, philosopher, teacher and activist); Teodora Inácia Gomes (ex-combatant for the independence of Guinea-Bissau from Portuguese rule); Toya Prudência (Portuguese gypsy feminist activist); and Preta Rara (Brazilian rapper, teacher, feminist and activist). These and other Wikipedia entries created by Wiki Editoras Lx are available for consulting here: <https://www.facebook.com/WikiEditorasLx/photos>.

In fact, Tila's migration trajectory, as already mentioned, has been marked by an exercise of activist work using a DIY logic and with a strong imprint of political and social revindication. As a woman and as an immigrant, Tila shares a vision that puts her role in contemporary society in a position of being "much heavier" (from the interview of Tila Capelletto). It thus becomes indispensable that women – especially migrant women – know how to utilize all the tools at their disposal as a weapon – that is, tools and platforms such as Wikipedia are now seen not just a form of resistance, but also as possibilities of existence for these women (Guerra, 2022b). Therefore, Hood and Littlejohn (2018) emphasize the importance of the writings on Wikipedia as a weapon, as resistance and as a form of revindication. For example, on Conceição Queiroz's page (see above), we can glimpse the prejudice and stigmatization that we have spoken of thus far:

At 15 years old, during high school, in Portugal, she was a victim of an episode of racism when a Psychology teacher, during the test which assessed the area of expertise that each person had a vocation for, had Conceição down as the only person who lacked a single vocation, telling her that she would never be someone in life and that she wouldn't even finish secondary education. (Wikipedia, 2022)

This entry shows how women are usually represented on Wikipedia, where gender, race, ethnicity, family and their love lives dominate the landscape. The linguistic prejudice becomes evident when one looks at the abstraction and at the positivity of the language – or rather the abstract terms that tend to be utilized to describe positive aspects in men's biographies and negative aspects in women's biographies, constituting a type of sexism in grammar. Beyond that, there are structural differences regarding the metadata and hyperlinks, which have major consequences when searching for information.

The way these entries were created, as well as the relationship with other events, denotes a logic of activism. Digital activism allied with DIY and DIT practices, in this context, denotes a resistance to the positioning and treatment of women, be it as subjects or as editors of Wikipedia.

In short, the entries on Wikipedia and those of Wiki Editoras Lx – inside the idea of metavoicing – can be seen as repertoires of DIY digital action, as an integrating part of a set of virtual tools and technological activities that, in turn, are utilized for social ends – namely, the promotion of social change. This social change is reflected in the promotion of women's visibility – especially that of migrating women, but also black women, women of different social classes and many more. Indeed, Wikipedia presents itself as an essential tool in the pursuit of a DIY digital activism. Ergo, Wikipedia – as an alternative means of communication – stands as an agent and as a promoter of change, of ways of resistance and of individual and collective affirmation.

5. The trek is done by trekking (and editing)

Through the elaboration in this article, we can gauge the existence of ways and practices that exist hand in glove. In the case of Tila's trajectory, it was possible to state that, since virtually the beginning, the arts and the use of DIY practices were the means used to resist in social terms – that is, the arts or the exercise of a DIY artistic practice revealed themselves as weapons of contestation of the norms and of the roles socially imposed on women in profoundly patriarchal societies such as Brazil and Portugal. Resuming the conceptualization made by Guerra (2021), in countries of the Global South – such as Brazil – the arts find themselves in a kind of limbo. On one hand, we can understand the exercise of an artistic practice as a form of resistance to normativity, to the massification and homogenization of ways of doing things; on the other hand, that same exercise can be understood as a way of existing in those societies and in those means of production. In Tila's case, we defend the simultaneous existence of both concepts.

Digital activism also emerges in Tila's migratory trajectory, associated with decolonial thinking and DIY and DIT practices as part of the decoding of social experiences (Joyce, 2010). It is in Southern Europe – in Portugal – that Tila understands that digital activism is a tool that can give voice to all women who, through many social spheres and varied institutional and non-institutional means, have been silenced. Therefore, Wiki Editoras Lx's creation arose from the need to give a voice to other women, missing from Wikipedia, who were not recognized for their work and contributions.

Digital activism in general, and Wikipedia in particular, vastly contributed to the creation of a sense of place for Tila, inside a trajectory marked by constant adaptation and facing off against prejudiced meanings attributed to her condition as an artist and migrant woman. As we strove to demonstrate in relation to a diasporic trajectory, digital activism allied to a DIY practice emerged as being potentializing to a sense of place – a sense gifted with emotional and affective loads that make both the activist action and the processes of identity (re)affirmation reactionary. In short, we intended to show that activism and migration allow for the (re)creation of emotional relationships that may be capable of moulding societies and spaces – in this specific case, allowing for the conception of a place that highlights women, their trajectories, their living experiences and feats that would not otherwise be featured in digital history.

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