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CRIPFLUENCERS, AN ANALYSIS OF IMAGES AND PUBLICATIONS ABOUT DISABILITY

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ABSTRACT
This study investigates the figure of cripfluencers, or influencers with disabilities, in order to discover, through their content on the social media platforms Instagram and X, what is on the collective agenda of people with disabilities. The methodology guiding the process was a digital and visual ethnography, centered on three data collection instruments: 21 interviews, a field journal, and a corpus of 100 images. The results highlight four key aspects of their struggle: accessibility, controversies surrounding terminology, the persistence of prejudice, and the importance of raising awareness.

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1. Introduction

There are more than 5.2 billion active social media users worldwide, with around 2,000 monthly active users on Instagram and 586,000 on X (Martín, 2025). It is difficult to escape the impact these platforms have on our lives in one way or another. And, although for the most part, hegemonic values and examples of perfect lives continue to be perpetuated, we have also witnessed their potential to give visibility and space to topics that, until their arrival around 2010, had been taboo (Parra-Gómez, 2023; 2024). This includes non-normative people, who allow themselves *to put their bodies* (García-Santesmases, 2016) in front of the camera and show themselves to the world as they are, not only to break the mold, but also to normalize how to cope with and live certain experiences.

For the purposes of this study, the accounts analyzed are referred to as disability influencers or *cripfluencers*. This is not because disability itself defines and dominates them—it shouldn't, since these individuals are not merely a label. However, it is believed that it is necessary to advocate for these figures as content creators within the world and culture of disability as a means of resistance and learning about difference (Parra-Gómez, 2024a; 2024b), and to establish them as role models within a collective imagination that should draw upon their perspectives. Of course, as Gelfgren et al. (2022) point out, people with disabilities are not mere recipients of content, but rather content creators, as interesting and enriching as anyone else.

Thus, the research revolves around several questions: What topics are discussed within the community? How are influencers with disabilities represented on Instagram? What kind of content do they offer? What do followers of these accounts perceive or receive? Therefore, the main objective of this work is to discover, through their content, what is on the collective agenda. As specific objectives, we are interested in obtaining a general description of these profiles, as well as understanding what benefits followers gain from following these accounts. To this end, and as part of a broader project based on digital ethnography (Pink et al., 2019), 21 people were interviewed, a digital field journal was recorded, and 100 images were analyzed. A subsection is dedicated to exploring the figure of the influencer in greater depth.

1.1. Influencers: between promotion and activism

Even if we have a general idea of what it is, there are numerous definitions of influencers in the academic world. Some of them are the following:

> [I] opinion leaders with a large number of followers on social media (Vaidya and Karnawat, 2023, cited by Martínez-Domingo et al., 2024).
>
> Influencers are real people who share details of personal life to generate an emotional connection between the followers. They are models, also referents, opinion leader, information sources and, in many cases, a profession idealized to achieve. They are also prescribers and key fish for the sales of the brands (Ollé, 2024).
>
> Digital content creators are those people (bloggers, writers, influencers, streamers, gamers, photographers, podcasters, etc.) who, through their creativity and digital knowledge, create content according to their interests, experiences and hobbies, distributing it on different social networks in order to monetize their content (González-Larrea, 2023, p.117).

These are, therefore, micro-celebrities who tend to showcase their lives and experiences to connect with their audience, while also promoting products. However, increasingly, many of them also do so with the intention of creating an impact, raising awareness, and/or transforming society (Farinosi & Trevisan, 2024). In this sense, since these are profiles of people with disabilities, this fact does not dominate or define their presentation (they are not only defined by their disability), but it has been found to be very present in their content, providing valuable information that other profiles do not offer (Trevisan & Farinosi, 2024).

There are also many classifications of influencer types based on the number of followers, but we will focus on the one by Conde and Casais (2023), who identify three types: micro-influencers (between 1,000 and 100,000 followers), macro-influencers (between 100,000 and 1,000,000 followers), and mega-influencers (1,000,000 or more followers). Each type has its own characteristics. While micro-influencers have a loyal, small-scale audience, mega-influencers can directly influence large audiences.

Similarly, while micro-influencers have less control over their earnings, mega-influencers command premium rates. These are just a few examples of what each status entails.

For the purposes of this study, rather than the economic impact or the ability to mobilize large numbers of people, which would be taken for granted in other research, our focus is on understanding the movement's agenda through its content and its influence on other members of the community. If we consider what typically motivates users to use social media and, specifically, to follow influencers, four main reasons emerge: obtaining information, socializing, entertainment, and achieving status (González-Larrea, 2023). This should be analyzed in relation to profiles of people with disabilities.

Previous studies have focused on influencers with disabilities, such as that by Farinosi & Trevisan (2024), who already point to the phenomenon of social transformation, beyond the sale of products, but focused exclusively on the world of tourism—very important, especially due to accessibility issues. In another study by the same authors, 15 accounts of people with disabilities are analyzed to see how they relate to both followers and commercial brands, championing the fight for their rights, although with limited implementation. For their part, Méndez-Majuelos et al. (2023) focus on the social network TikTok and young people with disabilities to discover whether they use their posts for entertainment or as a platform to normalize the representation of their diversity. Finally, Bonilla-del-Río et al. (2022) focus their study on people with intellectual disabilities and conclude that social networks allow them to make their interests visible, participate in the digital environment, and interact with their audience, thus being a positive influence that promotes respect for diversity.

However, these studies, while shedding light on a little-explored phenomenon, do so from a communication perspective and with quantitative and/or content analysis methodologies. Therefore, this work aims to delve deeper into this phenomenon from a more critical and posthumanist perspective, giving voice to the people directly involved—that is, from within. To achieve this, a digital and visual ethnography is conducted, which is described below.

2. Method

In order to answer the research questions and objectives raised above, the following ethnographic design is proposed: 1) digital, following Pink et al. (2019), who provide five principles for creating the procedure: *multiplicity*, since ethnography is not a very revealing practice in itself, but tends to be linked to a disciplinary or interdisciplinary paradigm; *non-digital-centrism*, because not everything happens online, and although there is no longer the same presence as in the past, there are things that continue to happen through the body; *openness*, because as a method in its own right and inserted in its own paradigm, it is required to be open and flexible, citing Karen O'Reilly, Pink et al. (2019) mention “inductive-iterative research” precisely to indicate the inevitable evolution that it experiences throughout the process; *reflexivity*, there is no doubt that the encounter between the research and the people, places, objects, etc. produces knowledge; and *heterodoxy*, as part of that "making the invisible visible" associated with ethnography, and again emphasizing the need to design one's own project, this point refers to the search for new ways of approaching what is being studied, breaking with the norm, that is, innovating. This last principle is related to a fashionable ethnographic approach, critical ethnography, in which, when observing the information, it is examined closely, questioning the dominant ideology or culture, trying to contribute solutions or, at least, pointing out what should be improved in it (Poulos, 2021).

And 2) visual (Pink, 2011; 2014), since photographs become important cultural artifacts full of meaning, more easily accessible than words, with multidimensional information. However, it should be noted that, as Pink herself argues, it is not a matter of giving them more weight, but only of complementing them with the other tools.

2.1. Participants

The study included 21 participants: 18 women and three men between the ages of 20 and 60, from various parts of the world (Wales, Australia, the United States, Spain, and Venezuela). All of them have Instagram profiles and are involved with disability issues. Among them, we found two types of influencers, detailed in the following table:

Table 1. Profiles analyzed in the study

Profile	Social network	Number of followers	Type of influencer
@nh487	Instagram	234,000	macroinfluencer
@ouralteredlife	Instagram	100,000	macroinfluencer
@irinarivas_98	Instagram	47,500	microinfluencer
@gonzalo_bermejo	Instagram	20,400	microinfluencer
@graciefish_	Instagram	19,700	microinfluencer
@DeAutismo	X	17,400	microinfluencer
@ratolinaemma	X	14,300	microinfluencer
@michelle.lynn.martin	Instagram	11,300	microinfluencer
@silleroporelmundo	Instagram	8.071	microinfluencer
@courtneygabrus	Instagram	4739	microinfluencer
@carmenmassanet	X	4050	microinfluencer
@con_otra_vision	Instagram	3213	microinfluencer

Source: own elaboration.

2.2. Instruments

As a result of the multiplicity mentioned with Pink et al. (2019), this work consists of three instruments, methods that combine observation and visual ethnography:

Semi-structured interviews. Twenty-one interviews were conducted, some online and others in person. The questions were open-ended and were modified with each interviewee.

Digital field diary. For six months (from December 3, 2021, to June 3, 2022), a digital field diary was created, recording what was seen each day on the social network Instagram to obtain more results and compare those of the participants.

Creation of a corpus of 100 images. From the participants' publications, 100 varied images were selected, representing different types of content and profiles. In short, the images were analyzed according to Roland Barthes' theory (1999), considering their respective *studiums* and *punctums*.

2.3. Ethical considerations

The work was always conducted in accordance with relevant ethical considerations, advised by the ethics committee of the university where the research originated, and under file number "CD/36/2022". Participants were fully informed of the procedure and signed informed consent forms outlining their rights.

2.4. Data Analysis

In keeping with the openness cited in the principles of digital ethnography, we decided to maintain the free credo of "thinking with theory" (Jackson & Mezzei, 2012), since, in addition to fitting with the idea of following a descriptive, interpretive, and reflective process, it gave us the freedom to constantly engage in dialogue with theory, but also with any element that accompanies the research process (sometimes a conversation, a tweet, or a book, for example). While lacking a strict dogma according to its own authors, there are three essential actions in this type of analysis: (1) combining theory and the data obtained; (2) establishing how each constitutes or is made; and (3) repeatedly reviewing the information to establish relationships and tensions between concepts and meanings. As will be seen in the discussion section, the themes are interconnected, which also constitutes a network of thought that allows previously unconsidered perspectives to emerge and be visually represented in a network of results (Miles et al., 2014).

3. Results and discussion

Thinking theoretically means presenting results that have already been discussed; that is, we talk about our information already linked to theory and previous work, since these always intersect and connect (*plugging in)* at any point in the research (Jackson & Mazzei, 2017), depending on the researcher's perspective. Furthermore, we present the results through the three main research questions.

3.1. What is on the agenda of the disability rights movement?

In relation to the main objective of this study, we posed the question that titles this subsection: what is on the agenda of the disability rights movement? Thus, we found very diverse publications among the profiles analyzed which, in summary, point to four aspects: accessibility, controversies over terminology, the persistence of prejudices, and the need to generalize awareness around disability and what it means to live with it.

First, there are numerous examples that mention accessibility. Through their experiences, cripfluencers showcase positive examples or denounce situations that require change. These can be architectural barriers, which would be the classic example, but within this category we include other demands such as the incredible absence of inclusive changing facilities in practically all public and private buildings (including hospitals) (Figure 1); the demand for more inclusive parks to ensure the rights of children with disabilities; the demand for more leisure activities for people with disabilities; and a long list of other issues that are beginning to refer not only to basic needs, but also to equality rights that go beyond the minimum requirements, characteristic of a society aware of its rights. This reflects what Rugoho (2021) calls a "culture of protest," facilitated by virtual environments that empower people to become active agents.

Figure 1. Instagram post about inclusive changing facilities



Source: @con_otra_vision (2022). https://www.instagram.com/p/CejOm7xqGqu/?igsh=eDZqYmI2am5rcmk3

Figure 1 shows a publication denouncing, as mentioned, the lack of inclusive changing facilities. It depicts the same young man in two situations: above, having to be changed on a locker room bench, and below, comfortable and safe in an inclusive changing room. Examples like this, with their graphic style, help raise public awareness.

As we mentioned, there is also room for positive examples and profiles like @silleroporelmundo, who share their travels around the world to demonstrate that it is possible to travel in a wheelchair (Figure 2), or @courtneygabrus, who, in addition to traveling, frequently shares their visits to accessible beaches. In the example of @silleroporelmundo, we see Alex and his wife, Sandra, in a beautiful Swiss landscape. Their content is creating a world map of accessible destinations on his profile that not only

breaks down barriers but also inspires others in similar situations. Indeed, although social media may perpetuate stigmas on one hand, there is no doubt that it also creates genuine inclusion campaigns (García-Pérez et al., 2025).

Figure 2. Instagram post about accessible tourism



Source: @silleroporelmundo (2021).
https://www.instagram.com/p/CUGGLBPs1aX/

Secondly, there is a clear concern within the group regarding terminology. Since the late 20th and early 21st centuries, there has been both national and international debate about "identity-first language" or "person-first" language" (Andrews et al., 2019), that is, whether the term disabled or people with disabilities is preferred. Whereas a few years ago there was a clear preference for the former internationally and for the latter nationally in Spain.

On this topic there are numerous publications that try to give their opinion or raise awareness about the use of truly offensive terms, such as Alex himself again (Figure 3), who shared a video of his normalized experiences while asking to be called by a proper name.

Figure 3. Instagram video on terminology



Source: @silleroporelmundo (2023).
https://www.instagram.com/p/Cy1Qjy9sZ4y/

Far from using terms like those criticized by @silleroporelmundo, which really should be banished, the truth is that these profiles are currently leaning more towards informal language or avoiding euphemisms. These people embrace their reality; however, it may be expressed. Obviously, they demand respect, but they are growing tired of so much weight being given to words when there is so much more to be done.

> I don't care. It's not the word itself that offends me, but how it's said. There are older people who might even call you "disabled"... poor thing, and they don't mean any harm. People who are "informed" might be more bothered by it. Celia doesn't understand that and doesn't care... (@asociacionmef2c).
>
> I think it's nonsense. It's not going to change our lives. It's the same term and the same definition. It doesn't change our reality (@convivete).

As these two individuals rightly point out, what matters is how something is said and how it is used; ultimately, words don't change reality. Therefore, the focus should be on other things, clearly demonstrating respect and the importance of asking how the person in front of us feels comfortable. This confirms the need for dialogue and consensus; it requires the participation and voice of the group itself so that it, and not others, can describe and advocate for itself (Morris, 1991).

Furthermore, the terminology gives rise to many other disputes, such as misunderstandings about certain concepts like the one mentioned by Noah Higón in his profile (Figure 4) and which he tried to resolve by explaining the differences between disability and incapacity in 10 images.

Figure 4. Instagram post about terminology



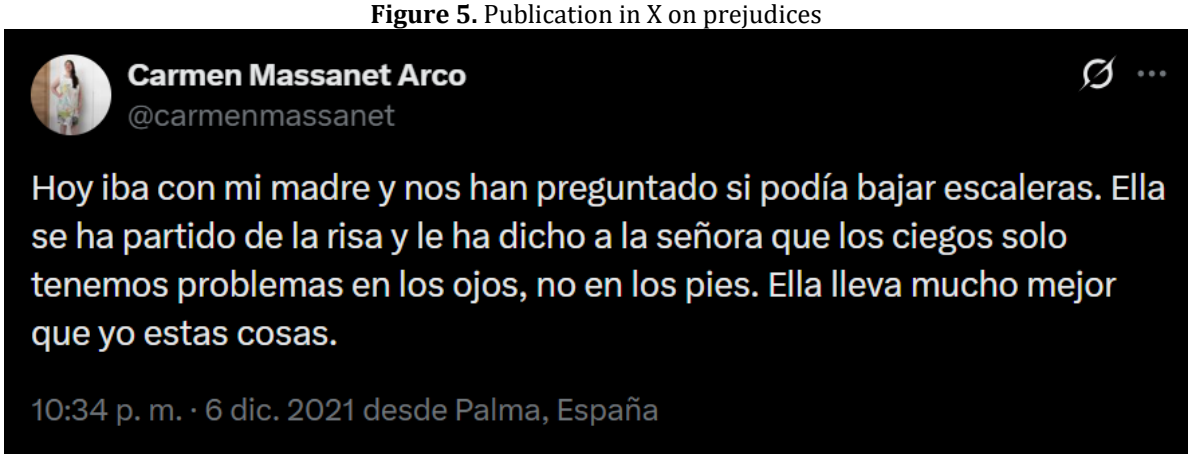
Source: @nh487 (2023).
https://www.instagram.com/p/CnxNsguMPoX/?img_index=6

The most heated battle on social media revolves around prejudice, which would be the third aspect of this exhibition. Participants recount anecdotes and/or describe everyday situations in which they still face stares, rejection, questioning… As one of the micro-influencers summarizes:

> Basically, it's that we're a burden... I mean, people assume you can't do anything, that you're super dependent, that you're going to live with your parents for the rest of your life... or with a caregiver, and that if you don't live with someone like that, well, you can't have a normal life or anything [...]. Like we're not attractive, that we don't have desires, or that we do have desires, but since nobody likes us, our sex life is nonexistent or there isn't one at all. So, for me, those are the two main categories [...]. Having a walker isn't the worst thing that can happen to you in life. I've had depression. I've had depression, and it had nothing to do with my disability. My depression kept me in bed, and my disability didn't. And people don't see that. You shouldn't compare anyone's life, and you shouldn't see disability as the worst thing that can happen to you (@irinarivas_98).

One case, seen in the digital field diary on December 6, 2021, from the account of @carmenmassanet (Figure 5), recounted how a lady doubted that, being blind, she was able to go downstairs.

Figure 5. Publication in X on prejudices



Source: @carmenmassanet (2021).
https://x.com/carmenmassanet/status/1467970716784078850

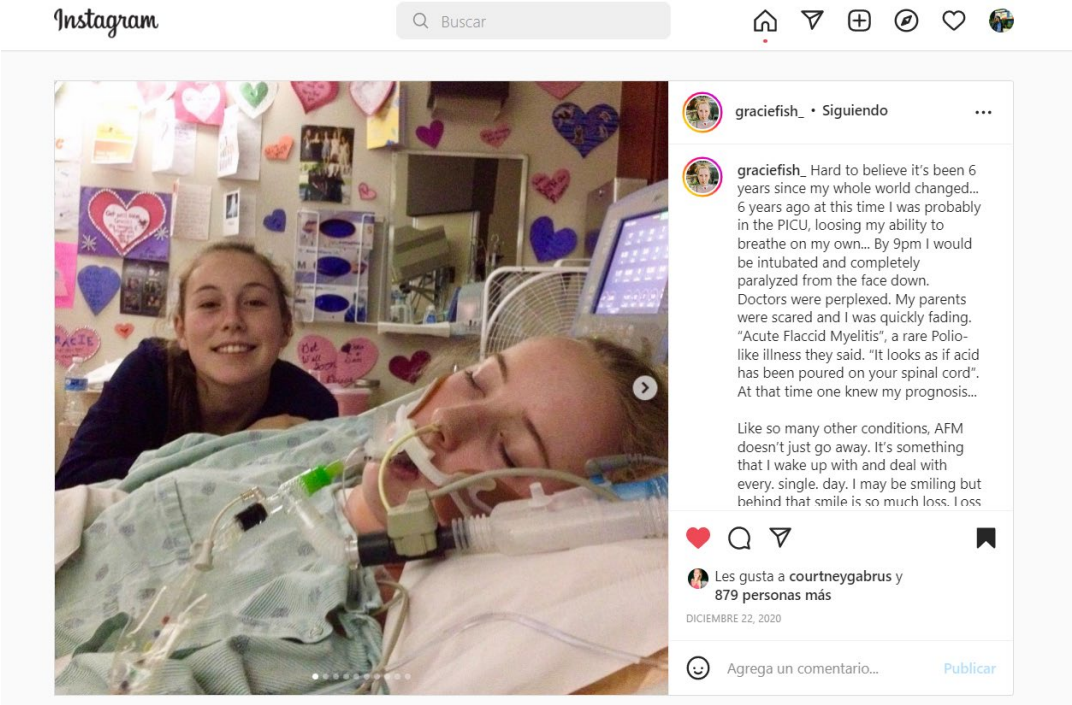
She herself recounts that the biggest prejudice against blind people in Spain is that they sell lottery tickets for the ONCE (Spanish National Organization of the Blind). Whenever Carmen mentions the area where she works, people tell her yes, they know "there's an ONCE stand there". They don't know she works as a call center operator in a building on the same street. During the interview, Carmen also shared another funny story that had circulated on social media:

> "If I'm blind, how do I tweet?... 'I'm not going to be fooled, if you want to do it,' but fooled by what?... Screen readers exist! If you're talking about when I was born, okay... in the '90s and all that... they didn't exist or they were in their infancy, but there were some things... Not anymore (Carmen)."

These examples demonstrate a lack of basic understanding on the part of people unfamiliar with disability. Therefore, these and other prejudices can be mitigated by normalizing and making visible people with disabilities, as we will see in the next section: recognizing their dignity and worth. Carmen herself has shared numerous photos of herself in everyday situations, working in radio, singing, etc., presenting herself to the world with great elegance and dignity.

The last item on the group's agenda, and one that relates to the previous examples, is the need to raise awareness in society about people with disabilities. Essentially, the people participating in this study, to varying degrees, contribute to this transformative process through stories, images, emotional outpourings, and so on. They raise awareness about prejudices, as we have just seen; about the need for research; about the normalization of vulnerability (Figure 6) as an essential part of being human; about the importance of care and self-care; and so forth.

Figure 6. Instagram video about Grace's story



Source: @graciefish (2020).
https://www.instagram.com/p/CJFchj4Jxyl/

Grace's graphic example opens the door to a place that used to be off-limits to the personal, to the private sphere. Before social media like Instagram, it was rare to show oneself to the world while hospitalized. She once again put her body on the line and shared her most difficult moment to tell her story, to leave her testimony (Kafai, 2021), and to normalize fragility, because in her life, this new way of being has not prevented her from achieving her most ambitious goals, such as composing music or painting (while being a quadriplegic). And sharing stories of illness and death in the media today, for example, even if some label it morbid, can be a dignified and emancipatory act, especially if they reflect the drama but do not focus on or profit from it, emphasizing the humanity, emotions and everyday life of the person who is the protagonist, showing the sick person as a loved and socialized being, not isolated or stigmatized, and "generating more inclusive narratives capable of healing the unnatural gaze of contemporary society on certain issues intrinsic to existence itself" (Pardo, 2021, p.136).

Furthermore, testimonials like yours or Alex's, for example, portray the person naturally, thus destigmatizing and normalizing the representation of difference and self-care. They are shown as loved and valuable beings. This aligns with the work of Bonilla-del-Río et al. (2022), who concluded that the displayed disability is so normalized that it "disappears from focus," even though it is present, allowing us to see the person, nothing more. However, despite their limited reach, especially micro-influencers (Farinosi & Trevisan, 2024), they may not be transforming the world, but at the very least, they are expanding this awareness among their followers.

3.2. How are influencers with disabilities represented on Instagram?

Secondly, the focus is on how the study participants represent themselves through their posts, whether visual or written. The stories and photographs depict empowered ordinary people who use their bodies to raise awareness and challenge societal norms. In general, even if they are vulnerable—as we just saw with Grace—or different, these individuals present themselves realistically. This is the case with macro-influencer Noah Higón (@nh487) and one of her posts in which she unabashedly displays her body (Figure 7). Frequently, Noah not only normalizes and naturally presents her "battle scars," but also celebrates herself with self-love, a radical love already advocated by the movement (Kafai, 2021), and whose expression should be no exception. Well, "*[r]adical self-love is indeed our inherent natural state, but social, political, and economic systems of oppression have distanced us from that knowing"* (Kafai, 2021, p.36).

Figure 7. Noah's Instagram post about self-love



Source: @nh487 (2022).
https://www.instagram.com/nh487/p/ChSi4sHMCvo/

Secondly, as we mentioned earlier with Carmen, these individuals are completely integrated into everyday life. No one should assume that having a disability prevents them from going downstairs, as we saw, or having a beer, as @convivete demonstrates (Figure 8). Although she is a young woman with a disability, this doesn't stop her from going out and having drinks with her friends, or even (as in the image) drinking alcohol.

Figure 8. Instagram post about Sara having a beer with friends



Source: @convivete (2021).
https://www.instagram.com/p/CXR0nHKMteF/

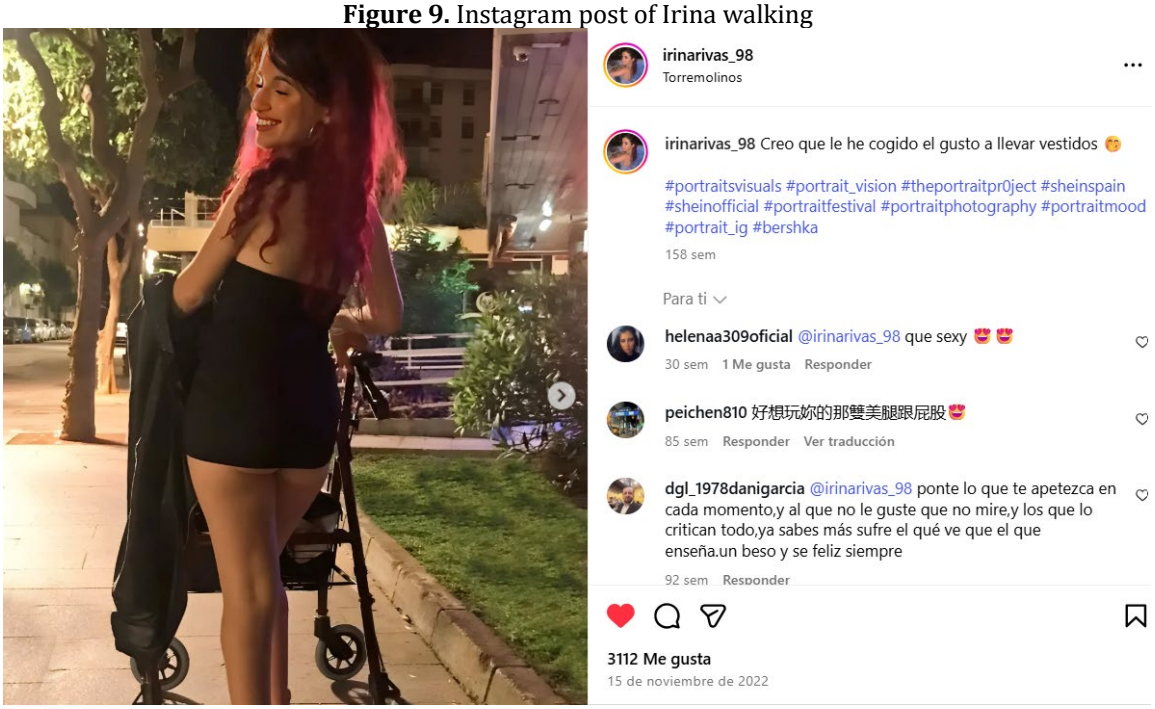
@irinarivas_98 spoke about this in her interview:

> [...] Also to people with disabilities who are very self-conscious, that it's okay. You don't have to be self-conscious, stay home. Many people don't go out partying... and I do. I don't want to be an example for anyone, because I don't consider myself one. But I do want to show them that if they want to do something, they should do it (@irinarivas_98).

However, what we've been discussing is that, even though they are influencers (like Irina herself), these people don't present themselves in dramatic or artificial scenes, but rather in their everyday activities, in their most mundane moments. This aligns with the findings of Trevisan & Farinosi (2024), who stated that most of the posts in their study depicted everyday moments and that the tone used by the profiles was one of frankness.

Of course, glamour also has its place, and those publications (of which the previous two are not lacking) that, in addition to breaking the mold, explicitly highlight beauty and dismantle the prejudice that disability is the opposite of beauty (Morris, 1999). The profile of @irinarivas_98 (Figure 9) is one that fights for this daily. She presents herself as daring, self-assured, and sexy, while also breaking down myths about eroticism and disability.

Figure 9. Instagram post of Irina walking



Source: @irinarivas_98 (2022).
https://www.instagram.com/p/Ck_pSkXuI3r/?img_index=1

Another important representation, already mentioned in relation to Carmen, but frequently seen across all profiles, is that of these individuals being functional and independent. Another example is @delospies_alacabeza and images like this one, which show his feet performing routine tasks (Figure 10), such as cleaning his glasses. His testimony of a completely independent and normalized life, despite not having arms, is a valuable representation for the community, again, and also through a completely everyday action (Trevisan & Farinosi, 2024).

Figure 10. Instagram post of Javier's feet



Source: @delospies_alacabeza (2022).
https://www.instagram.com/p/CcpqT8Jsrf3/

Furthermore, through the narratives of their lives online, these profiles present themselves as examples of activism. Sometimes, this activism extends beyond social media, reaching offline audiences as well. This is the case, for example, of the aforementioned @delospiesalacabeza and their awareness talks; or @graciefish_ and their way of raising awareness about disability through their art (Figure 11).

Figure 11. Grace's Instagram post at the premiere of her documentary



Source: @graciefish_(2021).
https://www.instagram.com/p/CSDK2Itptwo/?img_index=1

In contrast to the work of Trevisan & Farinosi (2024), who found that their influencers tend to separate their activism from its commercial aspect, no longer inciting action but simply representing it from a personal perspective, in our analysis, cripfluencers , especially the most media-savvy ones like @nh487 or @ouralteredlife, do not use their influence to advertise products or brands at all, nor do any of the individuals in the study. In this sense, their profiles are dedicated to showing their lives with the aforementioned naturalness and advocating for their causes, sometimes inciting action, as with the activist @ratolinaemma, for example.

In short, these profiles offer a realistic, natural, beautiful, and empowering view of disability, which inspires within the community and as mentioned in the previous section, helps and advises on aspects such as travel, assistive technology, etc.

3.3. What do the followers of these accounts perceive or receive within the community?

Finally, regarding the third specific objective, when asked about their interests and benefits of being on the social network, the participants mentioned three aspects: being able to spread the word, creating a community, and learning from it.

As we've seen, social media platforms like X or Instagram allow these individuals *to raise awareness* about situations they want to highlight, whether due to injustice, discrimination, or lack of accessibility. At the same time, they also bring little-known diagnoses to light, helping others seeking one. This was the example cited by several participants, including @nh487 and @asociacionmef2c, who, thanks to their profiles, have helped "lost" people obtain a diagnosis for their rare diseases.

In this sense, and turning to the second aspect, what social networks offer is the possibility of creating community; that is, they establish a network of knowledge that is important internally and that is shared to help each other. There are two examples that We quote:

> So, like I said, if you have a rare disease, you know, it's very hard to find a doctor who can specialize when you need it. And after the stroke, like I said, I mean, thank God we had that group because I found a doctor in Connecticut that specializes in muscular dystrophy. And I mean, it's a godsend because without her, I don't know if I would be here (Courtney).

> Sharing knowledge or sharing things about my condition to other people with the same condition. I think it's helpful for me and it's also helpful for them (Grace).

Both women confirm this network and its great usefulness; in Courtney's case, her own life was at stake. Thus, what is known as “crip kinship” (Kafai, 2021) is confirmed and grows—a bond that arises within the collective and that “is a network” of reciprocity, a relationality that brings us closer to one another” (p. 118). There is a sense of belonging within the group that grows and is fueled on social media through likes, DMs, and comments. In this way, these networks are also a place of catharsis and emotional (not just informational) support for these people; they are spaces of liberation (Kafai, 2021); “these online spaces offer us the liberation we do not have access to in real life. They create the bridges to community that we need” (p.130). Therefore, they are an ideal opportunity for socialization for them, as also noted by Méndez-Majuelos et al., (2023).

The learning that these people undertake on social networks is precisely the result of that information network or community of knowledge, since, thanks to other people in similar situations, they learn about topics as varied as: technical aids, accessible places, therapies, etc., as well as learning as awareness or confirmation of their own rights and their own possibilities that give the impetus to travel or go out partying, as Irina mentioned.

4. Conclusions

In summary and answering the main question and objective of this work, four main struggles remain very much alive on the collective agenda, particularly within the group of individuals featured. These are accessibility, controversies surrounding terminology, the persistence of prejudice, and the importance of moving beyond simply raising awareness about disability. Through posts about their daily lives, these influencers highlight both the positive and negative aspects they encounter, offering examples of architectural barriers, situations of discrimination or offense, and examples that contribute

to a new, normalized, and natural understanding of disability. Contrary to what Trevisan & Farinosi (2024) suggest, simply highlighting positive aspects does not create the false impression that systemic inequalities have been resolved. In this study, the accounts offer such natural content that they share both positive and negative experiences without idealizing or dramatizing them.

The specific objectives have been to obtain a general description of these profiles, and it is precisely this naturalness that has been most emphasized throughout the work. Thus, as mentioned, these influencers offer a realistic, natural, beautiful, empowering, inspiring (within the disability community), and collaborative image of disability. But also, within this naturalness, they present a raw and harsh image when life gets difficult. Not everything is wonderful, but neither is everything negative about disability, and that is something that must be made clear.

On the other hand, the difference between the study by Trevisan and Farinosi (2024), which observed influencers separating their disability from commercial interests, and those in our study, who don't even market any products, perhaps lies in the fact that these individuals are neither "influencers" nor do they consider themselves influencers in the sense defined by González-Larrea (2023), who monetize their content. Instead, they follow the concept held by Vaidya and Karnawat (2023, cited by Martínez-Domingo et al., 2024) and Ollé (2024), who connect with their audience through their personal stories. Their impact is more social or moral. However, more than influencers, these individuals see themselves as disability activists with the power to disseminate their message on social media.

Finally, the other specific objective was to understand what benefits followers gain from following these accounts within the group. The response indicated the possibility of disseminating information, building community, and learning within that community. Ultimately, this is a traditionally vulnerable group that finds in social media an important tool for dissemination, empowerment, and the ability to reverse marginalization. As we have said and especially considering the modest number of followers of many of the study participants, they may not be transforming the world, but at the very least, they are spreading this awareness among their followers, something that, like a seed, will gradually bear fruit further afield.

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