

GENDERED MEDIA

The (Mal) Representation of Women and Men in Lebanese Advertisements



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The National Commission for Lebanese Women in partnership with HIVOS through the WE4L program, funded by the Netherlands Foreign Ministry FLOW fund.

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Executive Summary

This working paper examines gendered advertising in Lebanon. It focuses on advertisements presented to audiences in Lebanon and analyzes their representations and the corresponding negative or positive constructions. The aim of the study is to explore the gendered stereotypes in Lebanese advertisements and the harmful impact that they might have on the Lebanese society and national culture. The study also engages local activists and the Lebanese advertising industry, questioning the norms and values represented in advertisements that target locals and their impact on audiences and society.

Using a mixed-methods approach, this study is based on qualitative and quantitative content analysis along with in-depth interviews with advertising industry and gender experts. The quantitative content analysis analyzed a purposive sample of 303 advertisements that had been published in Lebanese media and advertising outlets in the past 10 years and had targeted Lebanese audiences. Then the qualitative content analysis focused on in-depth analysis of 19 additional Television/video commercials that had particular instances of gendered representation. The qualitative interviews then delved further into the practices of the advertising industry by speaking with experts in decision-making positions and who may influence advertising content and production, as well as local feminist activists who have worked on media representation of gender in Lebanon.

This section highlights the most significant findings, starting with the representation of women and men in advertisements. Then it presents the conclusions deduced from the results of the qualitative analysis and the interviews.

Gender Representation in Advertisements

When comparing the representation of men and women in advertisements, five themes emerged:

The Rare Good News

Men and women were equally represented in major roles, minor roles, and background roles in advertisements. Character anthropomorphizing and display of explicit signs of cosmetic surgery or body alterations were very rare. A plurality of characters in advertisements had an Arab or Middle Eastern ethnic look (around half the advertisements), although characters with a White/North American/European ethnic look came in a strong second (around one-third of the advertisements).

Older Strong Professional Men Outdoors

Men in Lebanese advertisements were more likely to appear in professional occupational roles and in outdoor settings and to project a high-power stance. They were also more likely to have normal size bodies, display an age of 30-50 years old, and appear in non-revealing (non-sexualized) clothing (defined as at least one sexual body part is fully or partially displayed: cleavage, buttock, breasts, upper thighs, groin).

Younger Sexy Thin Women at Home

Women in Lebanese advertisements were more likely to appear in non-occupational roles and in domestic and private settings and to project a neutral stance or a low power stance. They were also more likely to be underweight, display an age younger than 30, and appear in sexualized clothing or fully naked. Women were almost twice as likely as men to display sexual cues.

The Symbolic Annihilation of the Hijab, Body Hair, Human Flaws

Advertisements in Lebanon have symbolically annihilated most of society. First, all kinds of traditional and religious covers (hijab) or attire for both men and women barely ever appeared. The Lebanese advertising industry has also fully erased body hair for all women and most men. Almost all women (over 90%) appeared in advertisements as either flawless or almost flawless, while a few men (around a quarter) displayed some normal human flaws. Characters in age groups above 50 and those who had overweight body sizes almost never appeared in advertisements. Heteronormative relationships dominated the advertising sphere. And although hundreds of thousands of migrant workers in Lebanon are of Asian or African descent and most in Lebanon are racialized or have darker complexions, characters with dark skin tones and Black/African or Asian looks were almost invisible.

Sexual Objects and Accessories versus Sexual Subjects and Users

In the Lebanese advertising world, women were twice as likely as men to be sexually objectified in commercials. Women were also more likely to appear as dependent on other characters and in a submissive position towards other characters. They were also more likely to appear as accessories to the product or service advertised. In contrast, men were more likely to appear as users of the advertised product or service. Women's body parts were much more likely than men's to be sexually emphasized in advertisements: lips (4x), buttocks (3x), thighs (2x), and breasts (1.25x). In addition, women were 3.5 times more likely to be touching themselves, 3 times more likely to be pouting, and 1.5 times more likely to be canting their head meekly.

In-depth Analysis of the Advertisements

Further in-depth analysis of the advertisements revealed the following themes:

Talking to Men

All but one of the advertisement scripts or texts on screen assumed that the audience is made up of men by only addressing men using masculine pronouns. In the one case where feminine pronouns were used, the product was related to caregiving (cooking). Most of the advertisements featured women, and although women purchase most of the advertised products, the advertisement script or text on the screen was gender exclusive by grammatically positioning the audience as men. Most of the advertisements contain voice overs presented by men with an energetic and authoritative tone.

Caregivers or Sexual Objects

Almost all video advertisements depicted women from a patriarchal perspective, representing them as either caregivers or sexual objects or both. Multimodal elements (such as lighting and camera frames) and body movements emphasized the male gaze by sexualizing women's bodies. When women were not portrayed as caregivers or sexual objects, they played characters with negative traits such as complaining, lying, or dressing inappropriately in public.

Gendered Frames, Camera Angles, and Tones

The multimodal analysis found differences in the ways men and women were portrayed using certain camera angles or framing techniques. Women were featured with more close-ups and high angles that emphasize and sexualize parts of their bodies as well as cast them in scenes with less power (such as sitting in the fetal position, nude, and in the shadows). On the other hand, men were framed more with eye-level angles, in full light, and appear with confidence. In addition, the tone of voice of the characters maintained gendered stereotypes. Women with speaking roles were shown communicating their emotions and expressing their feelings more than men. Meanwhile, men were more likely to appear calm and confident.

Patriarchal Heteronormativity

All the advertisements portraying scenarios of attraction or couples or families assumed heteronormative relations. All the couples, whether married or not, and families represented were made up of the opposite biological sex. The families portrayed also showed relations of the same race and nationality. In the video advertisements that focused on stories of attraction, the depicted desire was heteronormative showing attraction between men and women. The depiction of patriarchal heteronormative relations also portrayed women to be property, responsibility, under the protection of, or emotionally connected to relatives especially men.

Flawless Fair Skin and Straight Hair

The analysis of race representations and beauty standards reveal that the Lebanese video advertisements emphasized a white ideal (white complexion with straight hair). This racialized beauty standard also included thinness or fit bodies for men and women; groomed beards for men; and hairless bodies, salon-styled hair, and full makeup for women.

Sois Belle et Tais-Toi (Be Beautiful and Shut Up)

The analysis of main characters shows that men and women appeared together with speaking roles or that an equal number of advertisements featured men or women as main characters. However, women made up the majority of appearances without speaking roles in video advertisements and in these cases the woman's silent appearance was sexualized for the male gaze. In the few ads that featured men without speaking parts, these characters were not sexualized and appeared as serious (focusing on work, friends, and family).

It is a Man's World

Most of the video advertisements maintained gender role differences, depicting men in positions of authority (as professionals) whereas women were more likely to be portrayed as the source of men's problems (complaining or being emotionally needy and dependent).

Interviews with the Industry and Gender Experts in Lebanon

Recent Change in the Lebanese Advertising Industry

The advertising industry has changed significantly in the past 10 years due to four major reasons: (1) the economic collapse in Lebanon; (2) the decreased number of Arab tourists, audiences, and advertising clients from Gulf countries; (3) the growing awareness about gender discrimination in the media—in part due to Lebanese feminist activists calling out sexist ads, but also due to pressure from social media users and international brands; (4) more women are working in the industry today and more agencies are run by women, though there is still a need for more women in decision making roles.

An industry in Crisis

In the past year, since the October 17, 2019, protests, the industry business took a huge dip with clients preferring not to spend their money on advertisements. The image of women's participation in the protests had a positive impact on changing the industry's approach to gender portrayal.

International Pressure

International brands are now more hesitant to sexualize women or produce controversial content with the rise of social media where the end-user is now a direct judge of the brand. International agencies with local branches in Lebanon may also be restricted by ethics or guidelines that prohibit negative gender stereotypes or other harmful social practices.

Poor Audience Research and Outdated Perceptions

Conducting research is crucial to have successful advertisements tailored for the target audience, but most local brands opt-out of using them for financial reasons. As a result, stereotypes, especially when it comes to family, are usually deployed to sell a happy image along with the product, but slowly it is proving futile, as it is not inclusive of the changing structure of the Lebanese society.

Gendered Media: The (Mal)Representation of Women and Men in Lebanese Advertisements

Introduction

Individuals usually grow up with a set of behaviors and beliefs that they should act upon to fit into a preexisting culture. These behaviors and beliefs are illustrated through representations, which in turn make meaning through images and language that display social norms in the form of media content. In other words, media representations are the manner in which media practitioners portray specific ideas, social groups, behaviors, and most importantly norms (Hyde, 2014). Media have the power to represent certain perspectives and influence the culture to act in a certain way; therefore, media practitioners have the power to shape social norms and behaviors (Hall, 1997). For instance, media represent women as subordinate and dependent individuals as compared to men. As a result, these hegemonic representations influence social norms and individual choices that coerce women in society to act and behave as powerless or inferior human beings.

Media representation is inherently reductionist. To represent an idea or social group in the media is to reduce them into simplified concepts or a few traits. For instance, media tend to portray men and women as respectively dominant and subordinate individuals. This way, media representations conceptualize the nature of men and women through “gender roles” or “the belief that certain attributes differentiate men and women” (Eisend, 2019). Gender roles are what predict and shape men and women behaviors by setting what is socially acceptable and considered natural.

Advertising is a major source of media representations. It portrays culture, predicts social needs, and sells cultural ideas and products. The advertising industry produces gender stereotypes through monitoring and representing social behaviors to sell products and services. Gender stereotypes and the behavioral patterns they influence can cause harm and spread offense (Jhally, 2011). Despite the development of advertising standards worldwide, there are still countless violations that impact men and women negatively through representing patriarchal values, particularly in the Arab world (Al-Mahadin, 2011). Media tend to define women portrayals in terms of their limited gender roles or their relationships to men which in turn marginalize and even exclude women when it comes to covering social issues. The act of reducing and practicing representation inequality toward women contributed to symbolically annihilating her from the public sphere and limiting her to the private sphere (Harp, Harlow, & Loke, 2013).

Within the literature on gender representation in advertisements, there is an obvious gap concerning the harmful impact on cultures, especially the Arab ones (Goffman, 1979; Wex, 1979; Landreth Grau & Zotos, 2016). The majority of studies from or about the Arab region adopt a Western approach to explain and describe the advertising industry (Al-Olayan & Karande, 2000; Kalliny, Dagher, Minor, & De Los Santos, 2008; Al Jenaibi, 2011), ignoring the differences in the political regimes, cultural beliefs and morals, religious practices, economic systems, etc. A large number of these studies focus on the sexual objectification of women and their empowerment. However, very few scholars emphasize the harmful influence of gendered stereotypes on local cultures (Lafky, Duffy, Steinmaus, & Berkowitz 1996; Kuipers, Van Der Laan, & Arfini, 2017). Accordingly, the value of this study lies in its attempt to examine advertisements presented to audiences in Lebanon for their gendered representations and the corresponding negative or positive constructions.

Guided by a mixed-methods approach, this study is based on qualitative and quantitative content analysis along with interviews conducted with advertising industry and gender experts. The purpose of this study is to investigate the advertising industry’s influence on reinforcing or reshaping social norms and patriarchal values (Windels, 2016). Therefore, this study aims to fill the gap in existing literature by focusing on the Lebanese advertising industry, the norms and values represented in advertisements that target locals, and their potential impact on audiences and society. The introduced concepts above inform the key research question (RQ1) that guides this study: To what extent do gendered stereotypes in Lebanese advertisements have a harmful impact on Lebanese society and national culture?

Literature Review

The tradition of analyzing gender stereotypes represented in advertisements begins with documentaries like *Killing Us Softly: Advertising's Image of Women* originally released in 1979 (and updated four times since) and scholars like Goffman who published *Gender Advertisements* in the same year. While the aforementioned film documented the problem, Goffman's book played a significant role in creating an analytical framework for conducting content analysis of the gendered representations in advertisements. He argues that advertisements depict women and men through an exaggerated image of social reality. According to Goffman, advertising aims to be appealing, but advertisements do not depict real men and women, rather only offer partial representations of reality.

Much of contemporary scholarship analyzes advertisements by drawing on Goffman's hypothesis that advertisements and visual images reflect some aspects of everyday life. Thus, in patriarchal cultures, women are most likely shown as subordinate in advertisements. Goffman presents six dimensions of content analysis that enable researchers to understand the underlying gendered messages of any visual advertisement.

1. **Relative size:** Men are presented as larger as or taller than women, which implies that men have a higher status or a greater value than women.
2. **The feminine touch:** Women often touch or ritually caress objects or their own bodies. However, men take actions with a purpose and justification.
3. **Function ranking:** Men are mainly illustrated in power roles, while women take on secondary or domestic roles. And when men take on secondary roles, they are usually represented as more feminine.
4. **The family:** The family context usually presents a unique mother-daughter relationship and somehow distant father-son relationship as exemplified in the space maintained between participants.
5. **The ritualization of subordination:** Women are often represented in lower positions (i.e. on the bed or on the floor) or in submissive or appeasement poses (such as the head or body tilting, bending one knee inward, smiling, or acting less seriously). Moreover, women might be portrayed under the physical care of men.
6. **Licensed withdrawal:** Women are shown to be unconscious of the direct environment, illustrating that they are under men's protection.

Several researchers have replicated and elaborated Goffman's seminal work by operationalizing these concepts through a content analysis methodology that investigates gendered advertisements. Many scholars have enhanced Goffman's work (e.g., Belknap & Leonard, 1990; Klassen et al., 1993; Kang, 1997) by using mixed research methods approaches and adopting more representative samples across different media formats. As a result, scholars have advanced Goffman's theories and asserted that stereotypical gender roles still exist in modern media and likely in a more harmful and indirect way (Sirakaya & Sonmez, 2000).

Unlike Goffman who suggests that advertisements are exaggerated representations of society, Marianne Wex (1979) contends that advertisements are a direct replica of our social life. Wex contradicts Goffman's framework by considering that there is no difference between "unconsciously assumed postures" she observed in naturalistic settings and the "consciously assumed poses" featured in advertising. Although she takes a different conceptual point of departure than that of Goffman's, Wex reaches a similar conclusion: women are generally being presented in submissive and powerless positions in advertising. Through her work, Wex introduced a new framework of analysis to study gender representation in advertising that considers advertisements as a "mirror" reflecting social behaviors rather than as a "mold" constructing or contributing to social norms.

Although Goffman and Wex both conclude that gendered advertisements result in women's representation as subordinate, they offer different explanations. Goffman links women's subordination to relationships and society. He suggests that the kind of affairs between men and women, such as dominance, decision making, protection, and power, all combine to construct an imbalanced relationship between the two genders in advertising, leading to men's dominance over women. However, Wex proposes that women's subordination is a consequence of spatial terms. As such, men have more space than women in everyday life. For instance, women sit in a static way with closed legs, while men sit in relaxed positions with open legs and stretched arms. The same applies to professional work or social life, where men have more opportunities and freedom than women (Bell & Milic, 2002).

The two frameworks Goffman and Wex offered for investigating gendered representations in advertisements have encouraged scholars to expand into gendered representations in other media. As a result, most of the research on gender representation in media ends up discussing women's objectification and subordination without a clear link to their corresponding effects on society and individuals. For instance, Ottosson and Cheng's (2012) more recent study analyzed gender representation in the film *Sex and the City* (2008), and it ended up with conclusions about women's representation and empowerment in patriarchal society, while ignoring men's representation.

On the other hand, where research emphasizes masculinity and men's representation, the study is usually linked to women's subordination and men's dominance. Yet another approach studies representation that challenges social norms or patriarchal values, which subsequently frames women in masculine roles and extraordinary positions to please men's expectations. An example would be the famous WWII "Rosie the Riveter" poster from 1943. In our study, both genders are studied in terms of representation and conceptualization with a clear link to their influence of the national culture.

Scholars consider advertisements as a big part of social life, in which advertisements significantly affect how audiences perceive themselves and the world around them (Kuipers, Van Der Laan, & Arfini, 2017). Studies reveal that advertisements do affect the public in one way or another, and scholars have sought to uncover how these effects impact everyday life. Williamson (1978) suggests that advertisements may have a harmful effect since they rely on shared and social meanings to transmit their messages. Likewise, the advertising industry uses social norms, everyday activities, and naturalistic settings to encode messages, while ignoring what effects advertisements may have on the exposed audience.

Some researchers contended that reinforcing existing patriarchal values and limiting gender roles will probably result in widespread negative outcomes. For instance, depicting woman as always failing to park a car without men's assistance or a boy who should play football or with cars is likely to limit individuals' social abilities and suppress their talents and expectations. Women will be expected to act as if they lack the ability to drive or solve technical issues, and at the same time boys will feel awkward and abnormal if they play with a doll or spend time drawing.

Feminist Approach

Social injustice and gender hierarchy motivate feminist scholars to dive deeply in advertisement representations with a premise of achieving social liberation and undergoing a positive change in society. Feminist scholars seeking to undo gender discrimination advocate for feminist critical discourse analysis (FCDA) to understand and explain the complicated gendered social norms and patriarchal values represented in advertisements.

Lazar (2007) contended that feminist scholars usually consider gender hierarchy within two main dimensions: power and ideology. Ideology can be defined as the set of norms, values, and beliefs that are shared within a social group and are part of determining an individual's thinking and behavior. Power within this context is perceived as privilege, or higher status and abilities. Ideology may include race, sexuality, age, and geographical or historical location. Simultaneously, power covers the patriarchal hierarchies that shape economic position, social class, and income. The two concepts of ideology and power contribute to representing and defining gender roles. In this sense, what is shared within a social group as an ideology (determined by the system of norms and beliefs) is influenced at the same time by the power relations in the society (patriarchal values for example). Both ideology and power contribute to defining what is expected of men and women, as well as what differentiates them in media and society.

The relation between power, ideology, and gender overlaps with other intersectional categories to create hierarchical power relations, injustice, and underrepresentation. For instance, in Lebanon, the ideology that constructs gender is influenced by patriarchal power that creates a system of expectations for women (and men). This system intersects with religion, race, class, sexuality, and nationality and generates a subjugated experience for women in Lebanon. It obliges them to conform to expectations of heteronormativity, early marriage, family care, honor crimes, migrant domestic work, dominant physical beauty standards, and other social norms that position women unequally in different intersectional experiences.

FCDA aims to explore the complex relationship between ideology, gender, and power to challenge existing dominant discourses through academically deconstructing texts and critical analysis to pave a way for social change. Feminist critical discourse analysis is viewed as a political approach that exposes the ambiguous relationship between gender, power, and ideology in cultural and social discourses with the purpose of illuminating action (Lazar, 2005).

Scollon (2001) suggested a new framework for feminist critical analysis of visuals and language in advertisements through a combination of FCDA and semiotic multimodal discourse (images, videos, sounds,

gestures, etc.) within a critical approach that tackles both the power and ideological dimensions. Subsequently, post-structuralist feminist scholars adopted this approach in which they are more critically analyzing language alongside with other visual media modalities. Lazar (1999, 2000) contended that a “multimodal view of critical discourse analysis” builds stronger feminist criticism arguments and hence, plays a significant role in reconstructing a more balanced and healthy gender discourse and practice that can lead to a positive shift in gender equality and representation. With the premise of assessing and challenging the prevalence of gender bias in advertising to change the social reality, post-structuralist feminists adopted critical approaches to analyze advertisements and innovate FCDA to build a new discourse that can challenge negative and harmful gendered stereotypes. For instance, the UN Women advertisement series (2013) revealed widespread sexism and generated an alternative discourse that portrayed real women who defied prevailing harmful gender stereotypes.

To support more balanced discourses and women empowerment research, feminists usually focus on critiquing social and dominant discourses that guarantee the continuity of the patriarchal social order and thus the harmful gendered stereotypes. In other words, feminist research works against the power relations that privilege men and disadvantage women as a social group. Accordingly, the main concerns of feminists’ media researchers are empowering women, challenging power relations, and achieving fair media representations for all social groups (Sjoberg, 2006).

Although feminist scholars are keen to criticize and challenge the dominant discourses and negative portrayals that disadvantage women in media representations, harmful stereotypes persist. And although some countries, such as UK and Canada, have advertising regulations that ensure fair portrayal of gender, harmful and offensive representations continue to circulate globally through advertising. This motivates the need for better practices and standards within the advertising industry worldwide.

Approaching advertisements within the Arab context

There is a widely circulated false stereotype that Arab advertisements and entertainment agencies do not use women's bodies or feature nudity (Al-Mahadin, 2001). Al-Mahadin (2004) claims that although women appear less and are generally less sexualized in Arab advertisements compared to Western advertising, Arab media practitioners still objectify and subordinate women in different ways. Scholars and researchers need to acknowledge the cultural differences within the Arab world and not simply reduce the Arab region to one whole in contrast to the Western world. Like in the West, within Arab countries women experience varying degrees of patriarchal oppression.

Al-Mahadin (2011) found that although the objectification of women may seem less likely to appear in the media of some conservative Arab countries compared to certain Western media, the percentage of stereotypes and gendered representations is actually higher within the Arab context. Countries have their own rules that regulate advertising industries to protect the media as a public space and safeguard national culture. For instance, the Advertising Standards Authority (ASA) in the UK banned harmful gender stereotypes and considered it as a catalyst for advancing gender equality in media and society (UK-ASA, 2019). In Lebanon, advertisements for sex services are prohibited under the different laws that regulate advertising (El Haddad & Salem, 2013).

Yet, the regulations overlook addressing harmful gender representations or stereotypes and leaves many areas of policy development concerning gender in advertising completely up to the industry. For instance, the *Publications Law of 1948*, Section 31, Clause 8, and Section 12, Clause 5, prohibit sexual services and state that the Minister of Information and the General Security Forces are responsible to enforce this law. However, the law makes no mention of sexual objectification details and harmful gendered portrayals that have to do with controlling the advertising market. Hence, the absence of any ban in Lebanon similar to the ASA’s only results in the unperturbed circulation of harmful gender stereotypes and representations to the public. In addition, despite the existence of some laws that prohibit indecent displays, these regulations are rarely ever enforced due to a weak central government, widespread corruption, and aggressive advertising industry lobbying.

In addition to the lack of attention by the advertising standards authorities in the Arab region to gender oppression, there is also no systematic or unified framework for Arab feminist studies approaching content analysis of gender representations in the media. Generally, Arab feminist scholars do not base their studies on universal theories, approaches, or waves. Rather they adopt general themes that lack connection with critical traditions and praxis in most cases (Al-Mahadin, 2011). Arab scholars often use women objectification, male gaze, and power relations as main themes for decoding and understanding media, neglecting the fact that these themes build on the academic works of Goffman’s six dimensions and Wex’s framework, among others. That being the case, researchers in the Arab region fail to adapt a framework that builds on previous scholarship that best aligns with the Arab context.

Kimmelman (2010) asserts that there is a clear gap in the gender studies discipline in the Arab world. According to him, the conservative nature of the Arab region placed woman within a social controversial dimension where men, culturally, perceive themselves as her protectors and guide. In turn, these social practices and norms increase patriarchal power and gender differences. Indeed, where the advertising industry is considered to mirror a reality or exaggerate it, the advertisements in the Arab region do represent and conceptualize harmful and negative stereotypes. For instance, most of the advertisements in the Arab region, especially Gulf countries, emphasize the domestic role of women and link the concept of women to care work.

Given the dominance of patriarchal systems in Arab countries, gendered advertisements negatively affect the society at all levels, especially when patriarchy in media is not analyzed and critiqued by audiences. People in all countries in general, and Arab countries in particular, are affected by the gendered stereotypical depictions that are considered harmful. As a consequence, the society and national culture react to such portrayals with negative behaviors (such as trying to apply or expecting the roles that they see or by adopting the dominant discourse), leading to rigid gender roles, gender-based violence, and gender inequality. For example, highly conservative countries, such as Saudi Arabia, are shaped and influenced by gendered advertisements that reinforce gender hierarchy and women's subordination in the media. Consequently, gendered advertisements effects were reflected with aggressive and ignorant practices towards women in society. So, when the public sphere becomes accustomed to advertisements and portrayals limiting women to unpaid care work and giving men managerial positions, men and society will exert new forms of domination and power over women since they perceive it as natural. As a result, this never-ending cycle produces a feedback loop between gendered advertisements and harmful social practices (Thierry, 1990) that is manufactured where hegemonic practices reinforce patriarchal values encoded in advertisements and representations for two reasons:

1. To reflect or build on the social realities, which are already shaped by advertising.
2. To expose the public to dominant discourses, guaranteeing the continuity of harmful social practices.

This process of encoding and decoding gender relations through advertising that are not subject to any regulations or standards concerning harmful gender stereotypes only exacerbates gender roles and social hierarchies shaped by patriarchy.

Challenging harmful gender norms

Empirical research documents that oppressive gendered representations created by advertising agencies have a harmful impact on society. To address this problem, the Human Rights Council, founded in 2006 as a part of the United Nations, issued a report on achieving gender equality (2018). The HRC report asserts that harmful gender representations and stereotypes in the media increase discrimination, abuse, and violence in society. For example, the HRC argues that the symbolic annihilation of women in advertisements shapes the unconsciousness of audiences and convinces them that women are tools for sexual pleasures and all what matters is their body. The HRC believes that where advertisements dehumanize women, men are more likely to practice gender-based violence with no empathy or regret. Similarly, documentaries like *Image Upon Request* (Fe-Male, 2014) make the case for the link between harmful gender representations in the media and gender-based violence in Lebanese society. However, academic studies of the link between gendered advertisements and gendered-base violence are still limited in the Arab region.

Traditional gender norms and status quo social orders that are continuously reinforced by gendered advertisements increase gender inequality and misrepresentations together with ideology, power, and gender roles. Given that representations and norms work together to prevent women from receiving equal human rights such as access to education or freedom of choice, it should also be noted that gendered media practices also limit men by determining what they should do and in which ways they should act. In this way, gendered representations underpin patriarchal oppression and form obstacles that discriminate against both genders.

Katz, an activist, suggested that media and society are the most powerful forces that shape the manhood and masculinities. Men are not born violent, as women are not born subordinate. Both genders are socialized to act according to their determined gender roles. Boys are raised up within specific concepts that make them conform to assertive actions and violent behaviors. Going back to the feedback loop and the never-ending cycle, media represent these gender norms in advertisements leading to the re-enforcement of hegemonic masculinity. In no way is masculinity natural, rather it is achieved through expectations, discipline, and conformity, which in turn puts pressure on men and limits them to dominant behaviors (Hasso, 2018).

Hence, gendered advertisements influence men negatively, wherein the repeated portrayals of violent, powerful, and unemotional men who care only for their desires and pleasures contribute to convincing men that women's

role is to please them. Men are compelled to conform to these depicted gender roles in their everyday life to prove their manhood, which can have violent results.

Owing to the fact that advertisements that sell gendered stereotypes have a negative effect on consumers and the public sphere at large, new advertising rules are needed that can regulate the whole process and guarantee advertisement representations that afford the safer social and psychological consumption of advertisements. This means that advertising agencies should be prevented from investing in gendered stereotypes, such as depicting women as the only person responsible for unpaid care work and men doing nothing around the home, or portraying men as robots with no emotions and defined by strength. Thus, [advertising campaigns](#) such as “Put her in her place” or “The good wife’s guide” that misrepresent women by reducing their existence to a submissive individual who seeks to please men within dominant cultural norms will cease to exist.

In parallel with the necessity of having rules that regulate the advertisement industry, women’s rights activists and feminists should get involved in advocating for positive change in the media and for alternative gender discourses. Feminist waves and activist movements achieved many positive changes through media activism, including using social media and digital technologies. Simultaneously, the Arab uprisings of 2011-2012, spread regionally in part due to social media and political activism, also contributed to emboldening women’s rights and feminist activism within the region (Al-Rawi, 2014; Sreberny, 2015). Therefore, scholar-activist research should encourage and be part of this activism in the Arab region by researching harmful gender stereotypes in the media and advancing policies to promote better practices within the advertising industry and within critical media literacy classrooms.

Methodology

The study uses a qualitative-quantitative mixed research methodology to examine the representation of gender in Lebanese advertisements, highlighting the harmful gendered stereotypical depictions and the subsequent negative impact on Lebanese society and national culture.

The project first conducted a quantitative content analysis of a purposive sample of 303 advertisements that had been published in Lebanese media and advertising outlets and had targeted Lebanese audiences. The advertisements were published in billboards, magazines, newspapers, websites, and on social media.

The analysis examined advertisements for their representation of women and men, focusing on instances of sexual objectification, infantilization, thinness and body types, race and complexion, youngness and unattainable physical standards, surgical body alterations and audiovisual/graphic modification, male-dominance and female-subordination, domestication and traditional social roles, symbolic annihilation of certain groups in society, as well as other stereotypical and harmful constructions. The quantitative content analysis was guided by a Codebook (see Appendix C) that had 39 questions and generated 90 variables.

Second, the project used a qualitative content analysis approach to analyze 19 video advertisements that had particular instances of gendered representation. The analysis was guided by a protocol (see Appendix A) that mobilizes third-wave and fourth-wave feminist theories as well as approaches from Arab feminist media studies. Each video was thoroughly analyzed to obtain themes, categories, and patterns for gender roles and portrayals. The protocol investigated various dimensions related to gendered relations depicted (portrays of dominance, violence, sexual objectification, heteronormativity, etc.) and categorizes the situational context (representation of gender norms, intersectionality, beauty standards, link between product and gender, etc.). The videos were also deconstructed based on multimodal elements such as music, sound effects, lighting, camera frames, and voice over script or text.

Third, the project conducted qualitative interviews with experts from the advertising industry, particularly those in decision-making positions and who may influence advertising content and production, as well as local feminist activists who have worked on media representation of gender in Lebanon. The interviews aimed to understand the roles of various stakeholders in the production of gendered advertisements that are harmful to society. The qualitative interviews followed a list of questions and probes (See Appendix B).

Finally, the findings of all three methods were used to draw conclusions (executive summary) that may contribute to constructing a strategy to counter such gendered practices. In addition, the findings guided the development of a lesson plan focused on gendered representations of advertisements. The lesson plan will be deployed in local schools and universities and made available online via IMRT’s website in open access format.

Results

The results section starts with the findings of the quantitative content analysis of 303 advertisements (**Section A**). Then **Section B** delves into the qualitative analysis of 19 video advertisements that highlight particular gendered practices in Lebanon. **Section C** covers the analysis of qualitative interviews with 5 advertising industry and gender experts in Lebanon.

Section A: Comparing Men and Women Characters in Advertisements

This section presents the results of the quantitative content analysis of the 303 advertisements by comparing the representation of women and men characters in each advertisement.

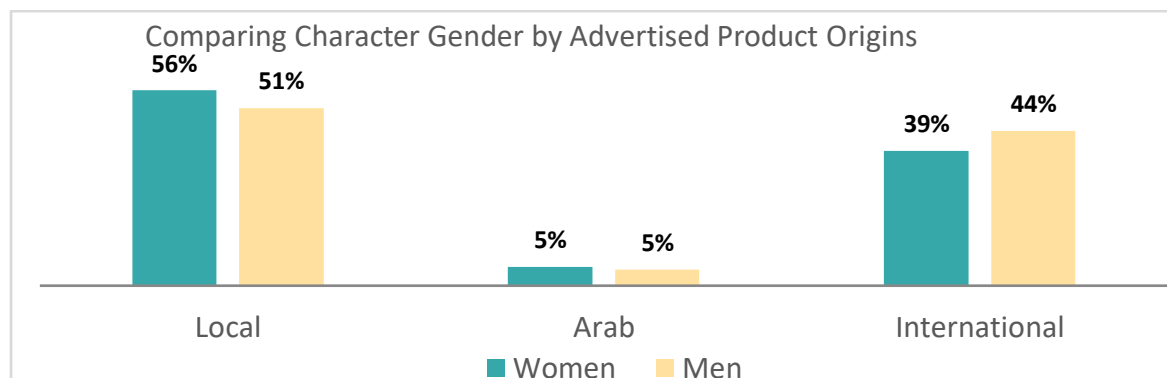


Figure 1: Was the advertisement for a local, Arab or international product or service?

Women characters were slightly more likely to appear in advertisements for local (Lebanese) products and services and (almost equally to men characters) in advertisements for Arab products and services, while men characters were slightly more likely to appear in advertisements for international products and services (Figure 1). More women than men appeared in local advertisements (55.9% vs 50.9%) and Arab advertisements (5.5% vs 4.6%). On the other hand, more men (44.4%) than women (38.6%) appeared in international ads. However, the differences were not statistically significant ($p=0.540$). For details, please see question 8 of the codebook in Appendix C.

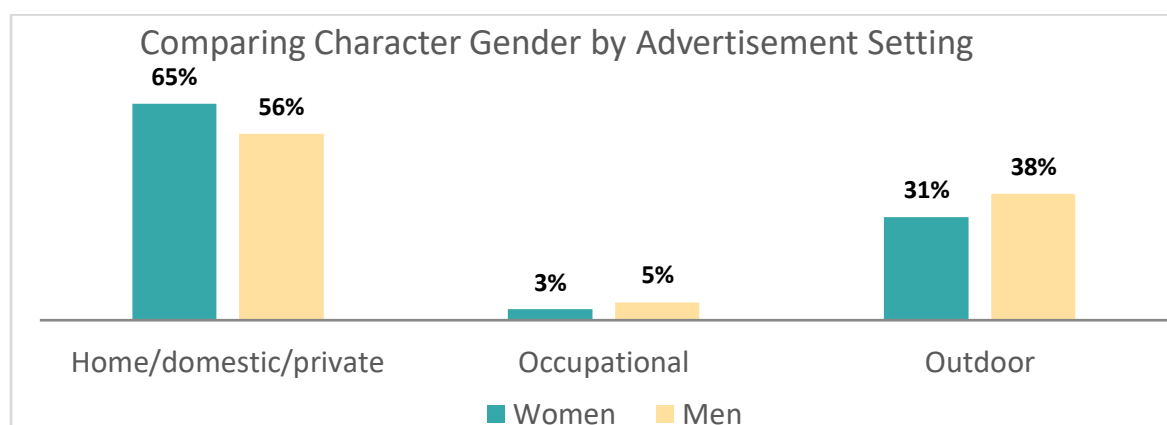


Figure 2: What was the advertisement setting?

Figure 2 shows that women were slightly more likely to appear in home, domestic or private settings, while men were slightly more likely to appear in occupational and outdoor settings. More women (65.5%) than men (56.4%) appeared in advertisements that featured a home, domestic or private setting. On the other hand, more men (5.5%) than women (3.3%) appeared in occupational settings. And more men (38.2%) than women (31.2%) appeared in outdoor settings. However, the differences were not statistically significant ($p=0.173$).

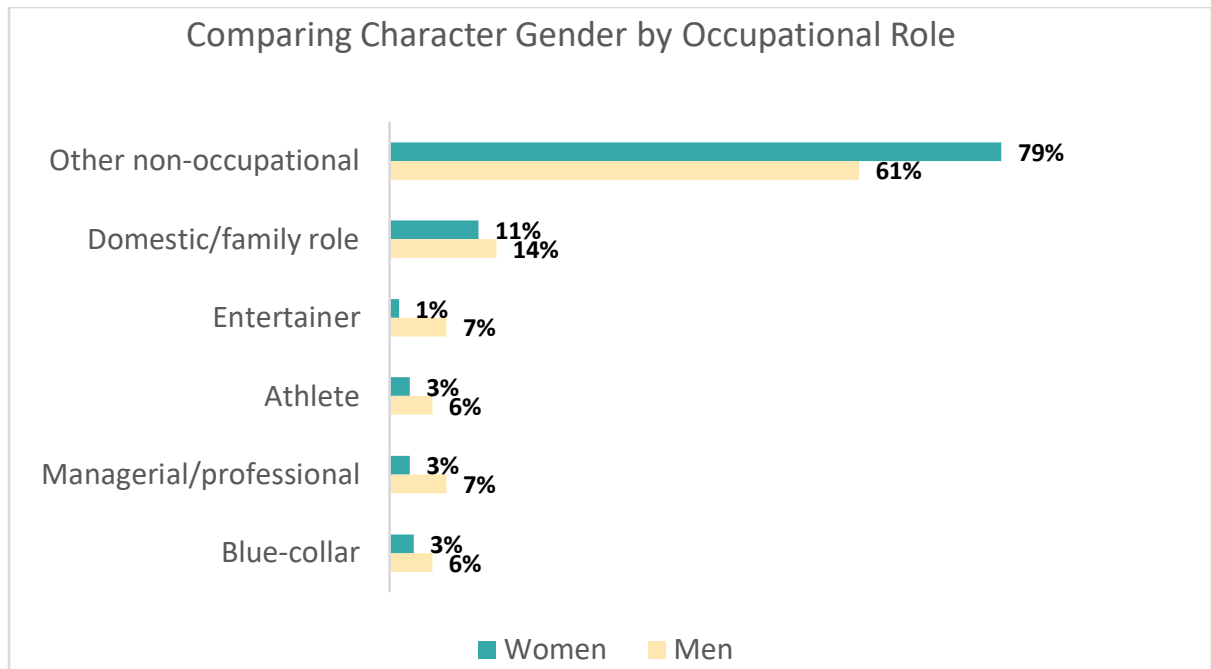


Figure 3: What occupational role were the characters in the advertisement portraying? * ($p \leq 0.05$)

Men were more likely to appear in all types of occupational roles, and women were more likely to appear in non-occupational roles, and men were slightly more likely to appear in domestic/family roles (Figure 3). More men than women appeared in blue-collar occupational roles (5.5% vs 3.1%), managerial/professional occupational roles (7.3% vs 2.6%), athletic occupational roles (5.5% vs 2.6%), entertainer occupational roles (7.3% vs 1.2%), and in domestic/family roles (13.8% vs 11.5%). On the other hand, more women (78.9%) than men (60.6%) appeared in non-occupational roles. The differences were statistically significant ($p=0.000$).

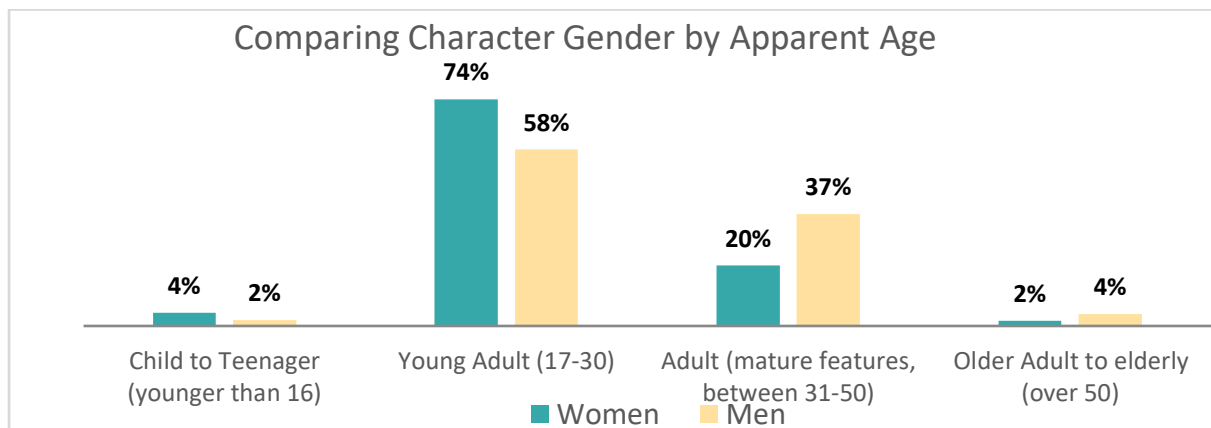


Figure 4: To which age group did the characters appear to belong? * ($p \leq 0.05$)

Figure 4 shows that women in advertisements were more likely to appear as younger characters, while men were more likely to appear as older characters. More women than men appeared in advertisements in the child-to-teenager category (4.3% vs 1.9%) and the young adults category (74.3% vs 57.7%). On the other hand, more men than women appeared in the adults (36.5% vs 19.8%) and the older adults to elderly category (3.8% vs 1.8%). These differences are statistically significant ($p=0.001$).

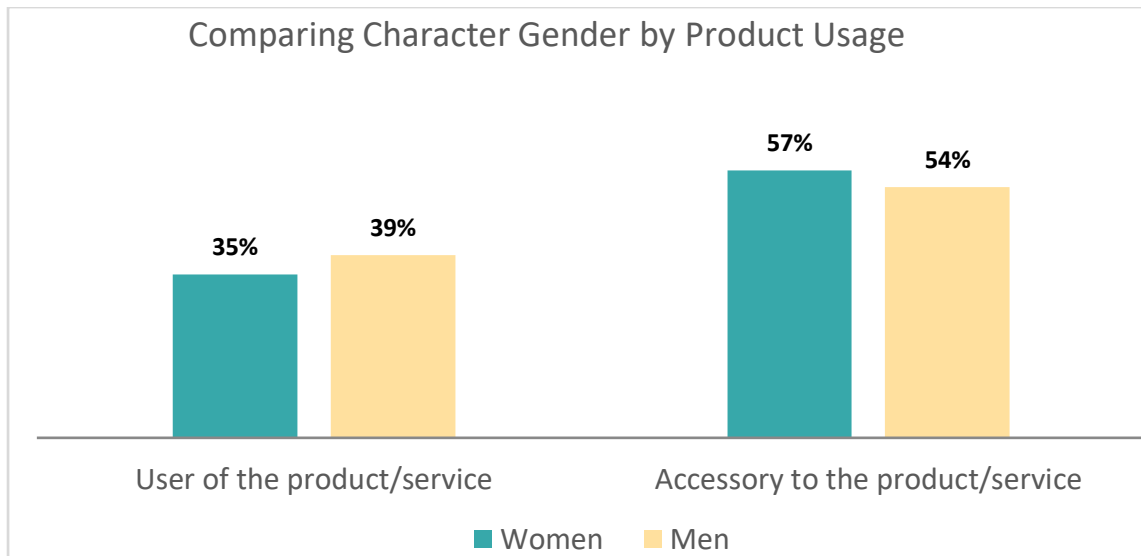


Figure 5: Was the character in the Advertisement a User or an Accessory of the Product/Service?

Men were slightly more likely than women (39.1% vs 35%) to appear as users of the product or service advertised, while women were slightly more likely than men (57.2% vs 53.6%) to appear as accessories to the product or service advertised (Figure 5). However, the differences were not statistically significant ($p=0.726$).

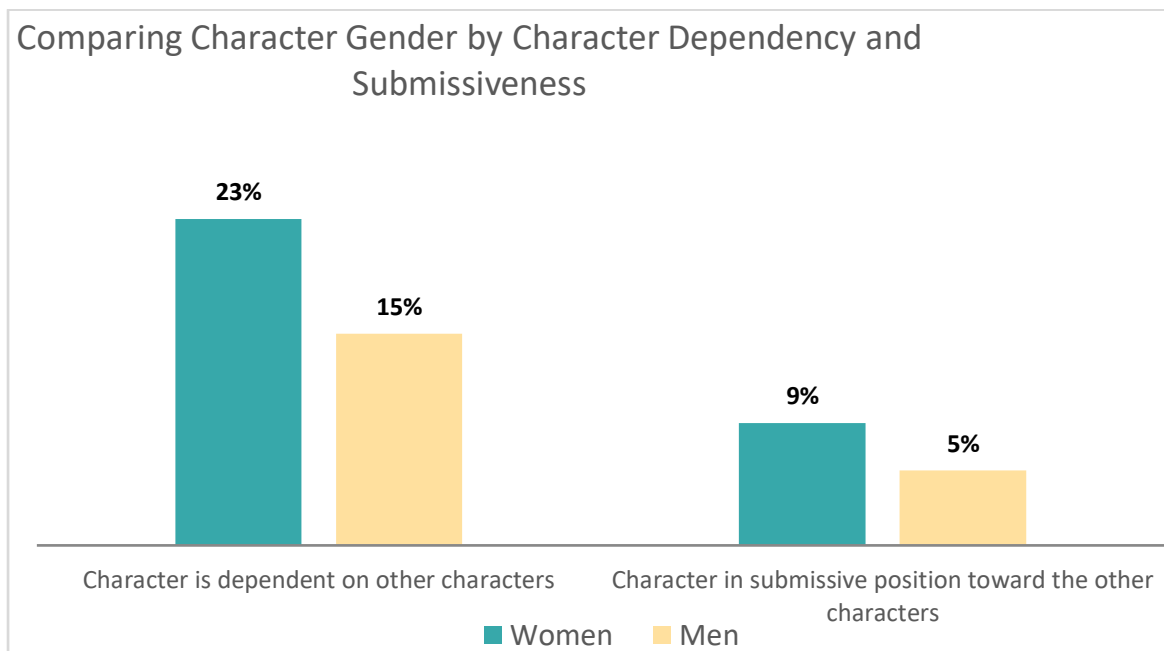


Figure 6: Was the character dependent on or submissive to other characters?

Figure 6 shows that women were more likely than men to appear as dependent on other characters (23.3% vs 15.1%) and in a submissive position towards other characters (8.7% vs 5.3%). However, the differences were not statistically significant for both dependency ($p=0.149$) and submissiveness ($p=0.358$).

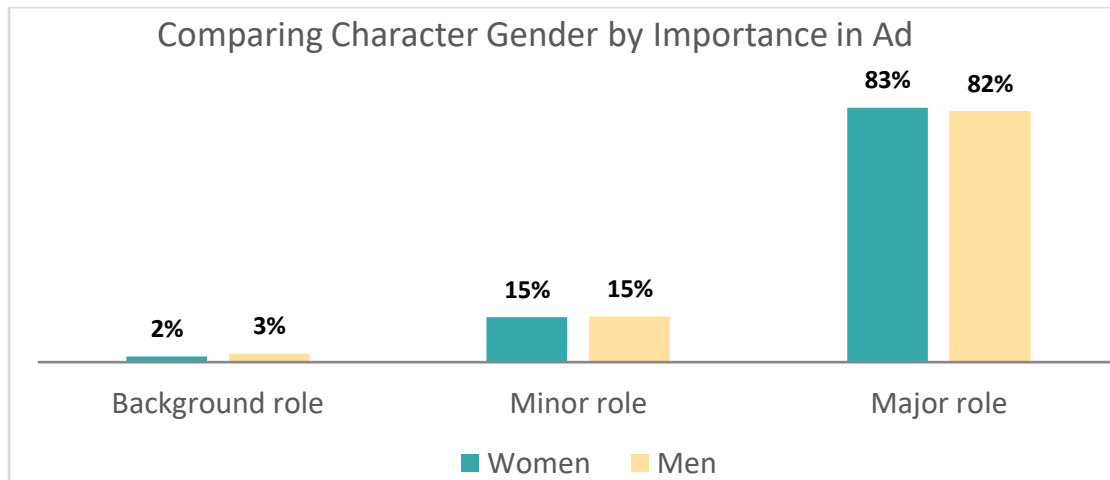


Figure 7: Was the character playing a major, minor or background role in the advertisement?

Women and men were almost equally likely to play major, minor or background roles in advertisements (Figure 7). The differences were not statistically significant ($p=0.844$).

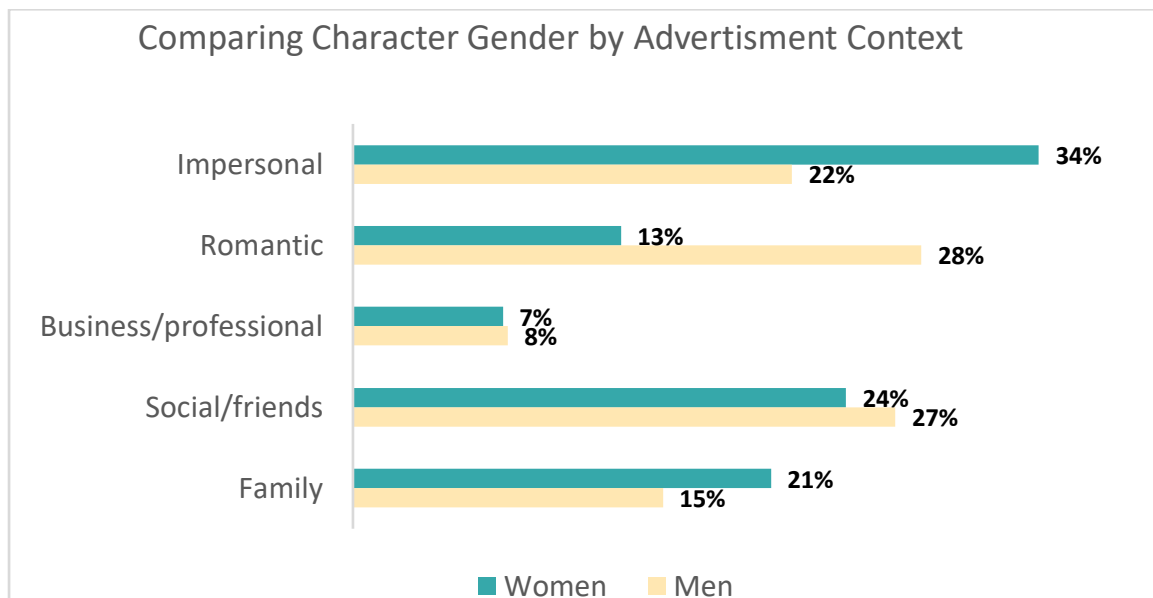


Figure 8: In what context was the character placed? * ($p \leq 0.05$)

Figure 8 shows that women were more likely to appear in family and impersonal contexts, while men were more likely to appear in social/friendship, business/professional and romantic contexts. More women than men appeared in family contexts (20.7% vs 15.4%) and in impersonal contexts (34% vs 21.8%). On the other hand, more men than women appeared in social/friendship contexts (26.9% vs 24.5%), in business/professional contexts (7.7% vs 7.4%), and in romantic contexts (28.2% vs 13.3%). The differences were statistically significant ($p=0.031$).

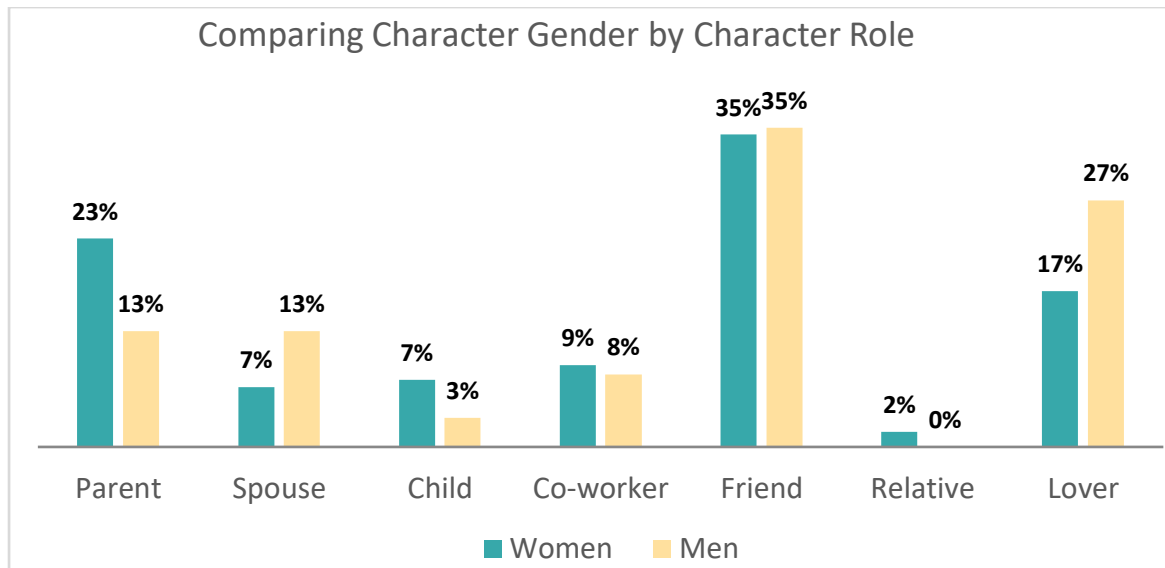


Figure 9: What was the role of the character in the advertisement?

Women were more likely to appear in advertisements as parents, children, co-workers and relatives, while men were more likely to appear in advertisements as spouses, friends and lovers (Figure 9). More women than men appeared in advertisements as parents (23.1% vs 12.9%), as children (7.4% vs 3.2%), and as co-workers (9.1% vs 8.1%). Only women (1.7%) appeared as relatives. On the other hand, more men than women appeared as spouses (12.9% vs 6.6%), as friends (35.5% vs 34.7%), and as lovers (27.4% vs 17.4%). However, the differences were not statistically significant ($p=0.215$).

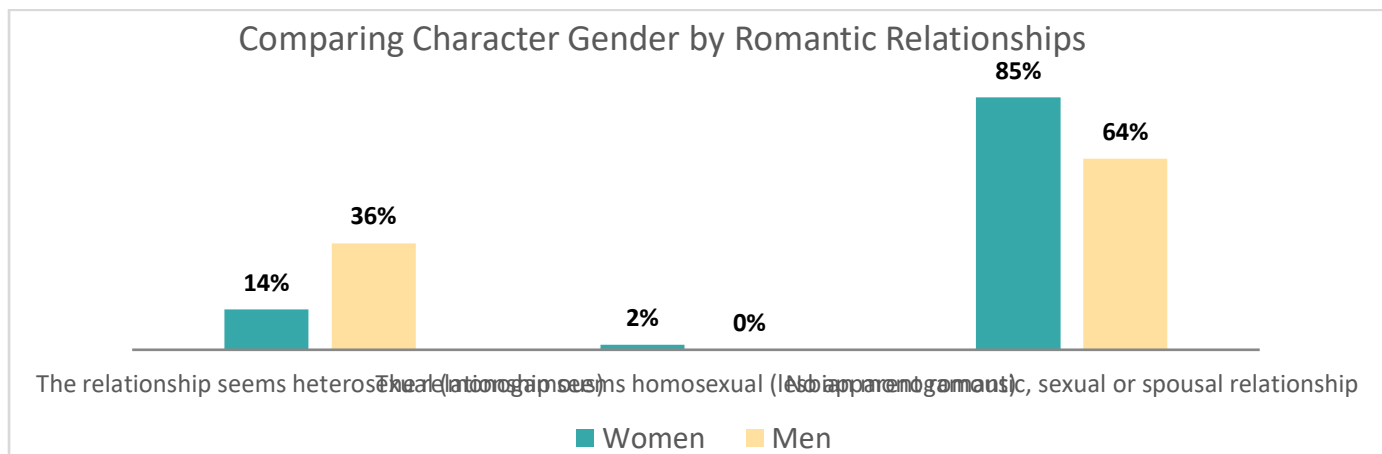


Figure 10: What was the nature of the relationship between the characters in the advertisement? * ($p \leq 0.05$)

Figure 10 shows that women were more likely to appear in advertisements with no apparent romantic, sexual or spousal relationship and in advertisements with a homosexual relationship, while men were more likely to appear in advertisements with heterosexual relationships. More women than men appeared in advertisements with no apparent romantic, sexual or spousal relationship (84.7% vs 64.2%), and only women (1.8%) appeared in a homosexual relationship (lesbian monogamous). On the other hand, more men than women appeared in advertisements where the relationship seems heterosexual (35.8% vs 13.5%). Moreover, the differences were statistically significant ($p=0.000$).

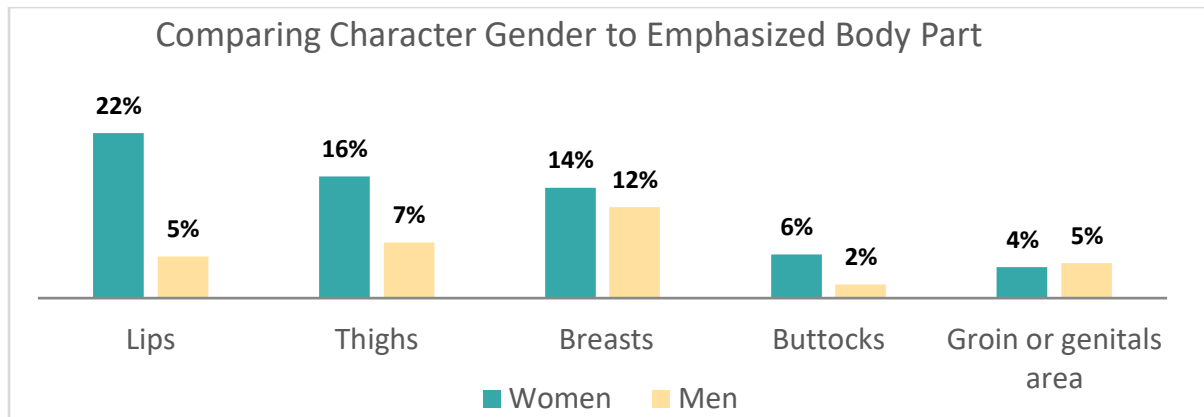


Figure 11: Which body parts were emphasized in the advertisement? * ($p \leq 0.05$)

Women were more likely to appear in advertisements that emphasize their lips, thighs, breasts and buttocks, while men were slightly more likely to appear in advertisements that highlight their groin or genital area (Figure 11). More women than men appeared in advertisements that emphasized their lips (21.5% vs 5.5%, $p=0.000$), their thighs (15.8% vs 7.3%, $p=0.021$), their breasts (14.4% vs 11.8%, $p=0.482$), and their buttocks (5.7% vs 1.8%, $p=0.094$). On the other hand, more men than women appeared in advertisements that emphasized their groin or genitals area (4.5% vs 4%, $p=0.805$). The differences were only statistically significant for lips and thighs.

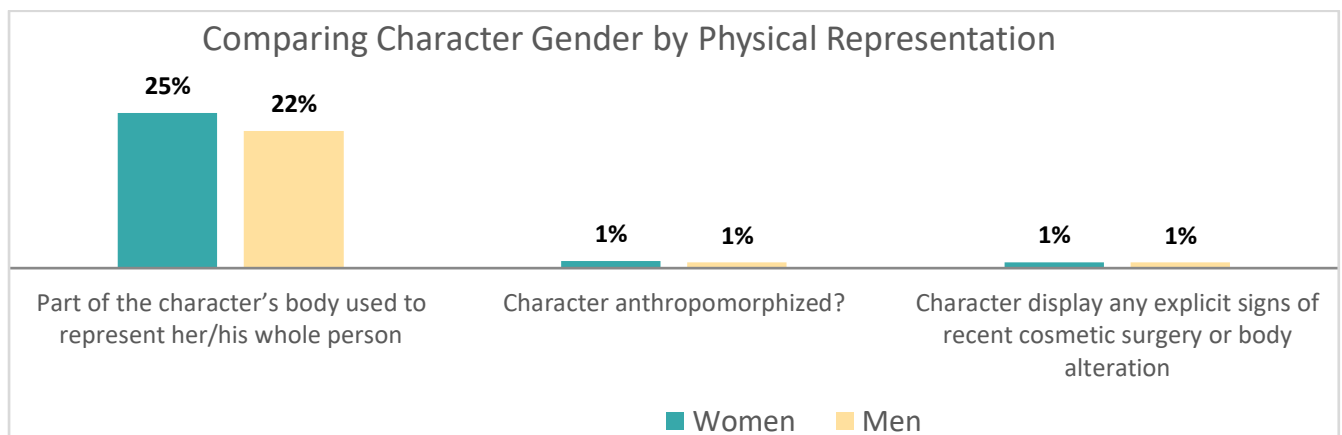


Figure 12: Was the character represented by part of his/her body or anthropomorphized or showed explicit signs of recent cosmetic surgery or body alterations?

Figure 12 shows that women were slightly more likely appear in advertisements with part of their body used to represent the whole person, while both men and women barely appear in advertisements displayed as anthropomorphized or with explicit signs of recent cosmetic surgery or body alterations. More women (25.1%) than men (22.2%) appeared in advertisements with part of their body used to represent the whole person ($p=0.532$). Barely any women or men appeared in advertisements as anthropomorphized (1.2% vs 0.9%, $p=0.800$) or displaying any explicit signs of recent cosmetic surgery or body alterations (0.9% vs 0.9%, $p=0.977$). The differences were not statistically significant.

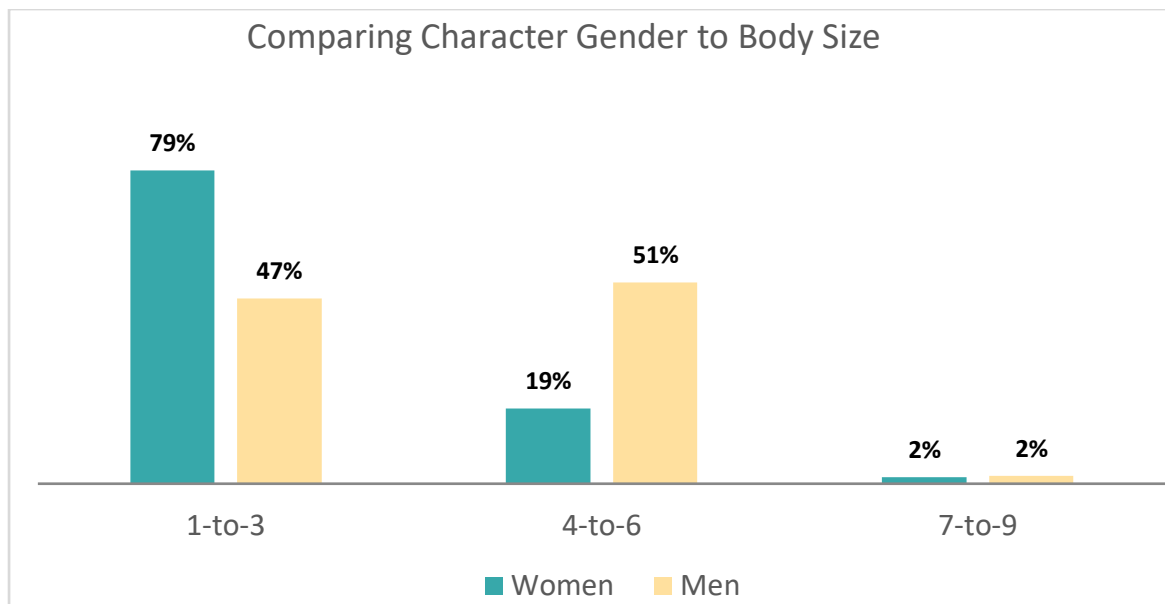


Figure 13: What is the apparent body size of the character? * ($p \leq 0.05$)

Underweight characters in advertisements were more likely to be women, while normal weight characters were more likely to be men, and overweight characters were barely represented (Figure 13). More women than men appeared in advertisements with a body type between 1 to 3 (79.4% vs 47%), while more men than women appeared in advertisements with a body type between 4 to 6 (51% vs 19%). Barely any men (2%) or women (1.6%) appeared in advertisements with a body size of 7 to 9. The differences were statistically significant ($p=0.000$). For details about body type measures, see Appendix A: Codebook (Question 23).

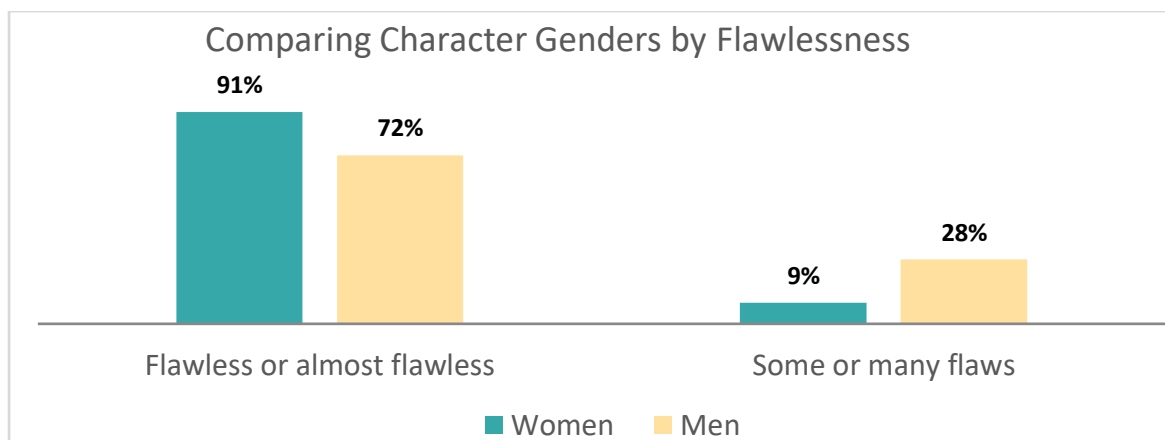


Figure 14: Did the character appear as flawless/almost flawless or had some/many flaws? * ($p \leq 0.05$)

Figure 14 shows that women were more likely to appear in advertisements as flawless or almost flawless, while men were more likely to appear with some or many flaws. More women than men appeared in advertisements as flawless or almost flawless (91% vs 72.4%), while more men than women appeared with some or many flaws (27.6% vs 9%). The differences were statistically significant ($p=0.000$).

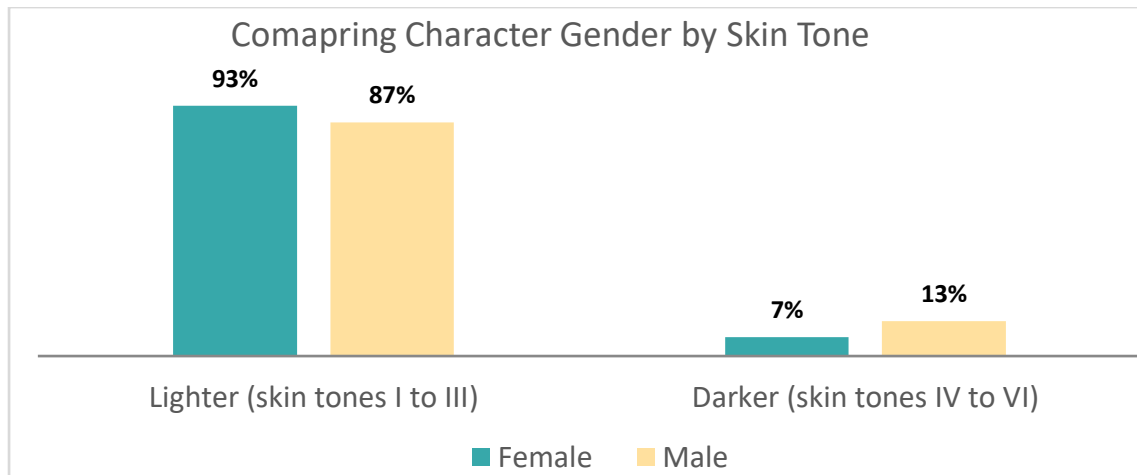


Figure 15: What is the apparent character's skin tone? * ($p \leq 0.05$)

Women were more likely to have lighter skin tones, while men were more likely to have darker skin tones (Figure 15). More women than men appeared with lighter skin tones (93% vs 86.9%), while more men than women appeared with darker skin tones (13.1% vs 7%). The differences were statistically significant ($p=0.040$). For details about skin-tone measures, see question 27 in the codebook in Appendix C.

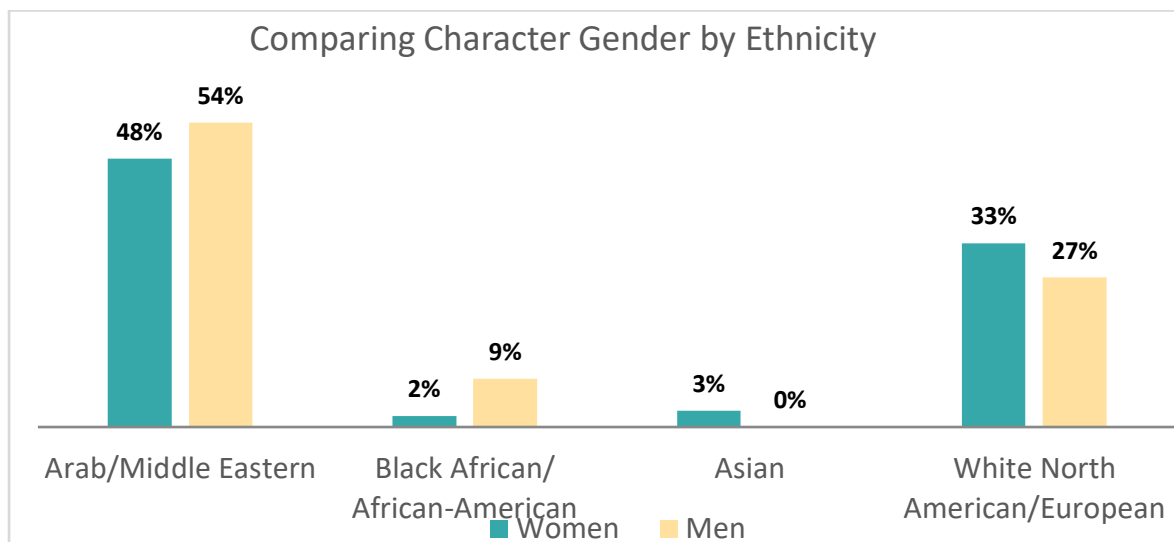


Figure 16: What is the character's apparent ethnic group? * ($p \leq 0.05$)

Figure 16 shows that women were more likely to appear in advertisements as White North American/European and Asian, while men were more likely to appear as Arab/Middle Eastern and Black African/African-American. More women than men appeared as White North American/European (32.8% vs 26.7%), and only a few women appeared as Asian (2.9%). On the other hand, more men than women appeared as Arab/Middle Eastern (54.3% vs 47.8%) or Black African/African-American (8.6% vs 1.9%). The differences were statistically significant ($p=0.002$).

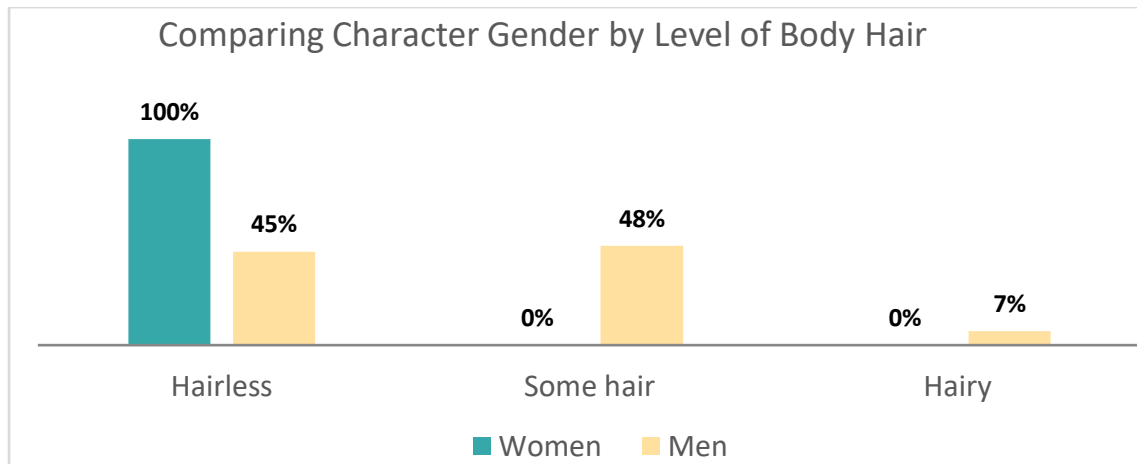


Figure 17: Was the character hairy, hairless or had some hair? * ($p \leq 0.05$)

Almost all women appeared in advertisements without any body hair, while men were evenly split between those with no body hair and those with some body hair (Figure 17). More women than men (99.7% vs 45.3%) appeared in advertisements with hairless bodies, while only men appeared with hairy bodies (6.7%), and almost only men (48%) appeared with some body hair. The differences were statistically significant ($p=0.000$).

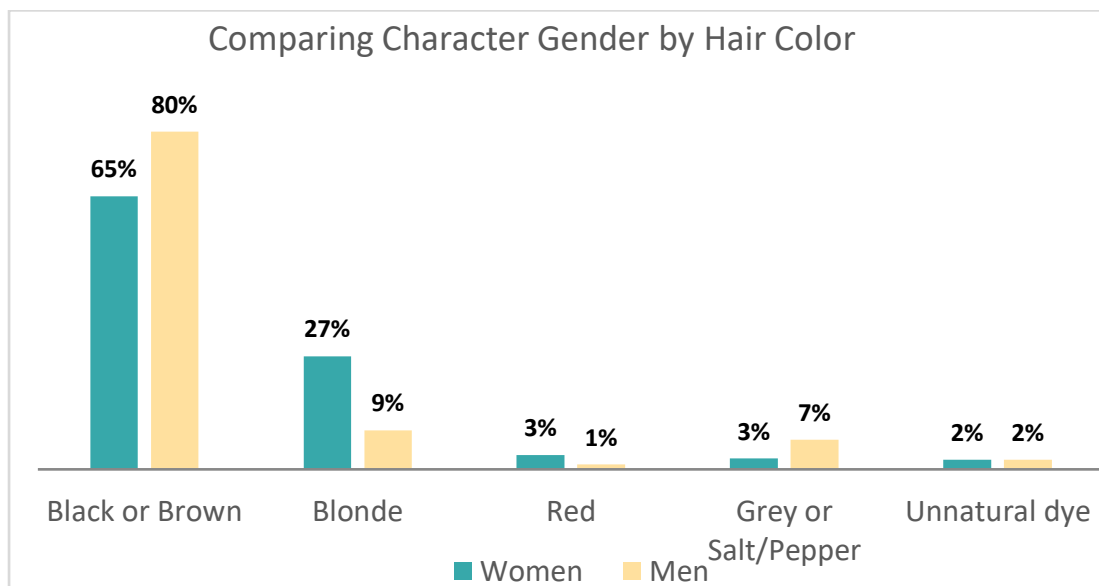


Figure 18: What was the apparent color of the character's hair? * ($p \leq 0.05$)

Figure 18 shows that women were more likely to appear in advertisements with blonde and red hair, while men were more likely appear with black or brown and grey hair. More women than men had blonde hair (26.9% vs 9.3%) and red hair (3.4% vs 1.2%), while more men than women had black or brown (80.2% vs 64.9%) and grey hair (7% vs 2.5%). Also, women (2.3%) and men (2.3%) equally appeared with unnatural hair dye color. The differences were statistically significant ($p=0.002$).

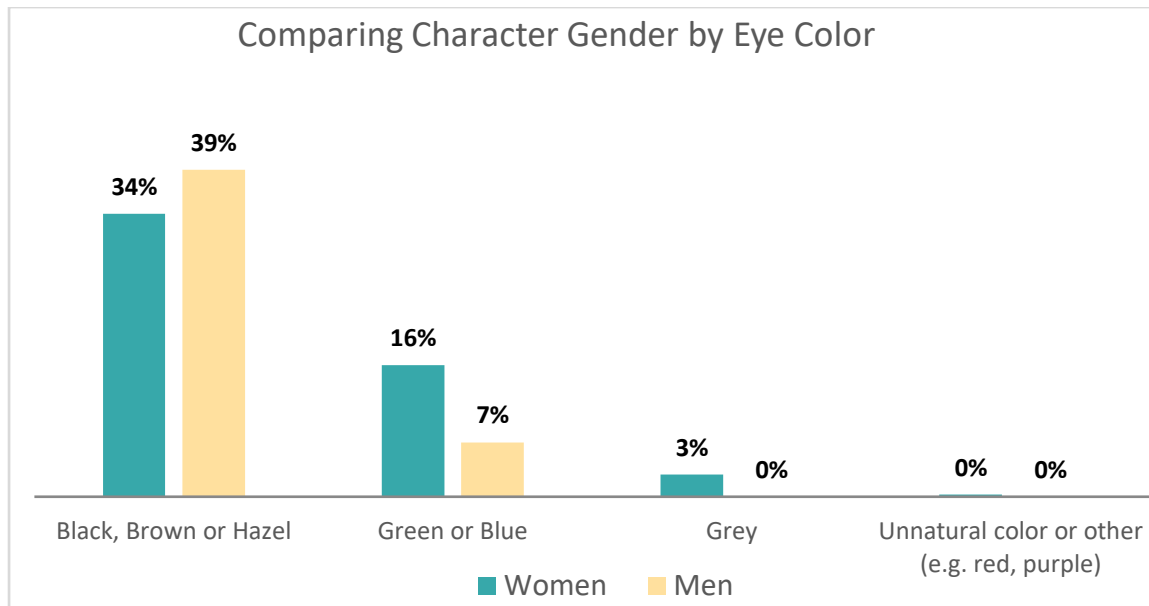


Figure 19: What was the apparent color of the character's eyes? * ($p \leq 0.076$)

Men were slightly more likely to appear with black, brown or hazel eyes, while women were more likely appear with green or blue eyes, and only few women appeared with grey eyes (Figure 19). The differences were borderline significant ($p=0.076$).

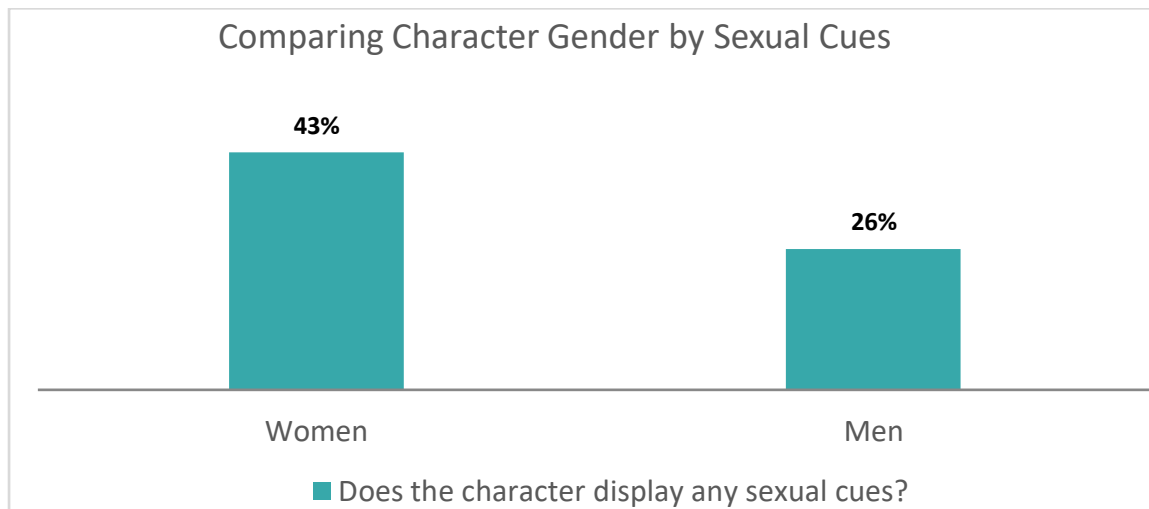


Figure 20: Did the character display any sexual cues? * ($p \leq 0.05$)

Figure 20 shows that women were more likely than men to display sexual cues in advertisements (43.3% vs 25.7%). The differences were statistically significant ($p=0.001$).

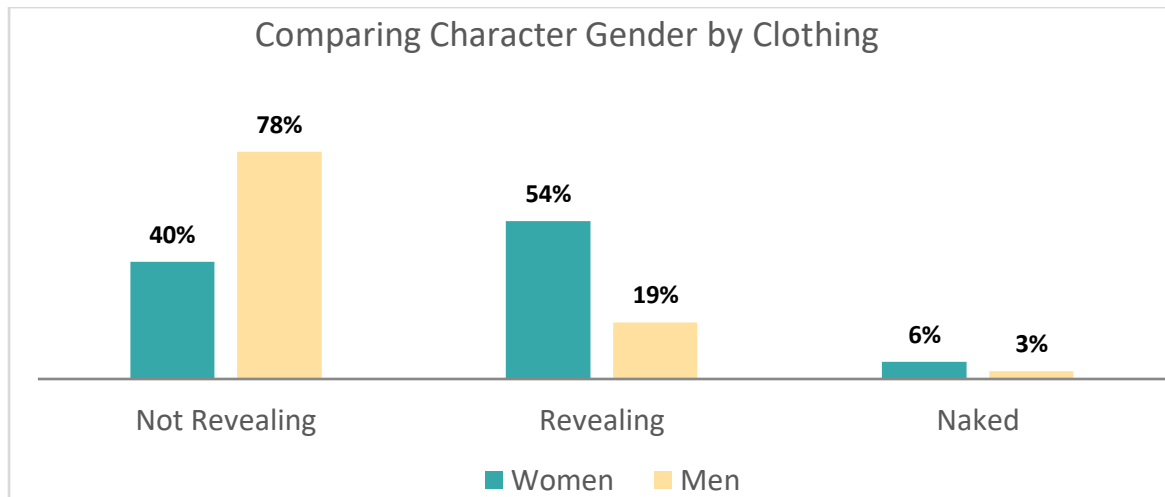


Figure 21: Were the character's clothes revealing? * ($p \leq 0.05$)

Figure 21 shows that women were more likely to appear in revealing (sexualized) clothes and as fully naked, while men were more likely to appear in non-revealing (non-sexualized) attire. More women than men appeared in revealing clothes (54% vs 19.4%) and as fully naked (5.8% vs 2.8%), while more men than women appeared in non-revealing attire (77.8% vs 40.2%). The differences were statistically significant ($p=0.000$).

“Not revealing” clothing was defined as characters fully or almost fully dressed, with only face, neck, legs below the knees, and hands showing. “Revealing” clothing was defined as at least one sexual body part is fully or partially displayed (e.g. cleavage, buttock, breasts, upper thighs, and groin). “Naked” was defined as the character is fully or almost fully naked. For details, please see question 32 in the codebook in Appendix C.

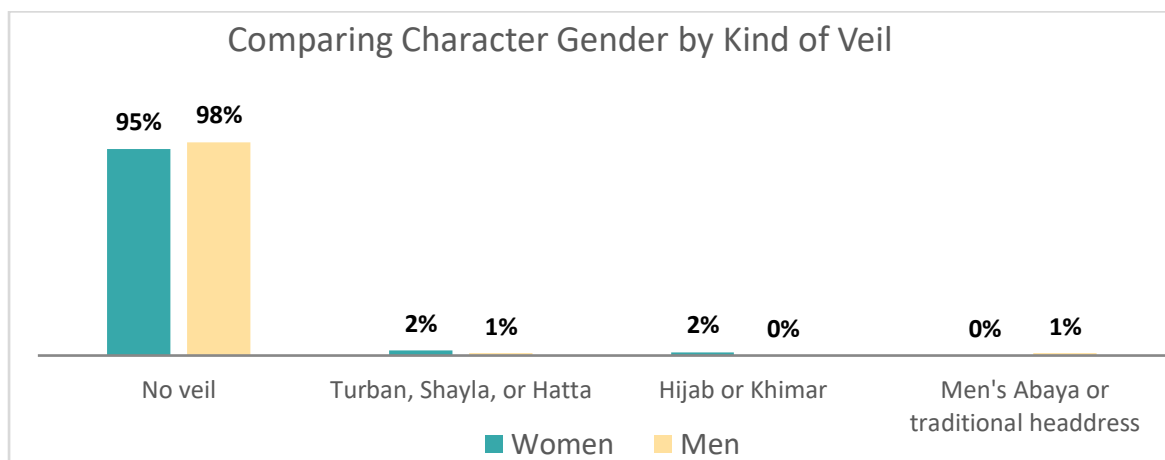


Figure 22: Which kind of veil did the character wear, if any?

Barely any characters wore headdress of any kind. Figure 22 shows that almost all characters, men (98%) and women (94.9%), did not wear any headdress ($p=0.114$).

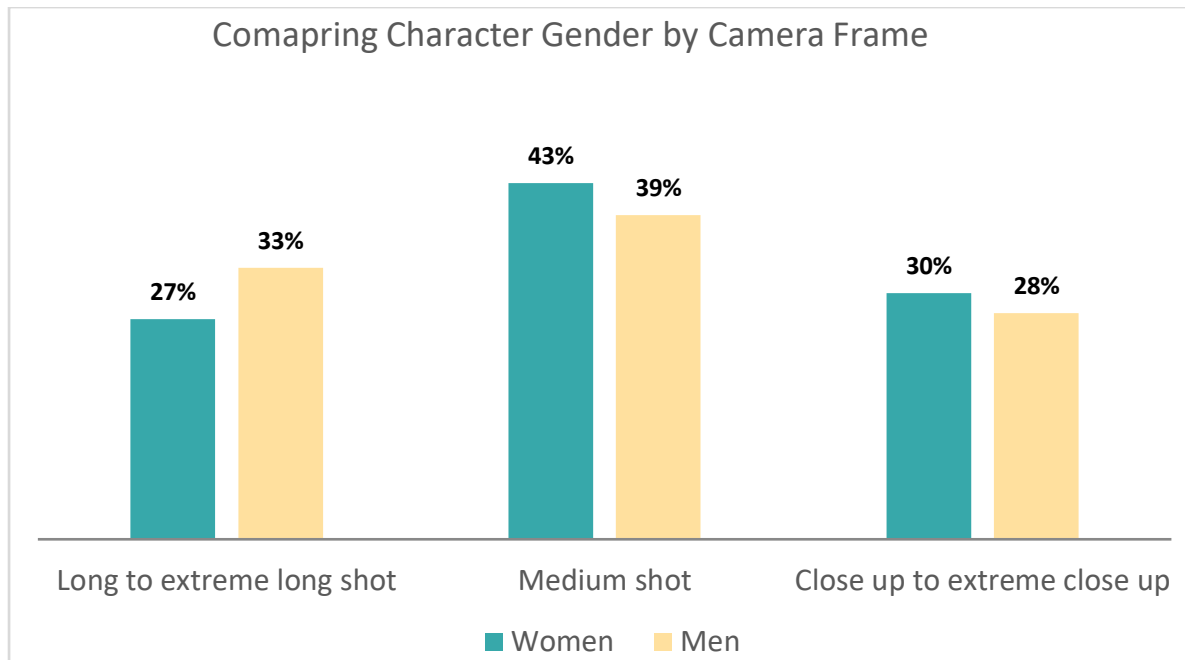


Figure 23: What camera frame was used on the character?

Women were slightly more likely to appear in medium shots and in close ups to extreme close ups, while men were slightly more likely to appear in long to extreme long shots (Figure 23). The differences were not statistically significant ($p=0.435$).

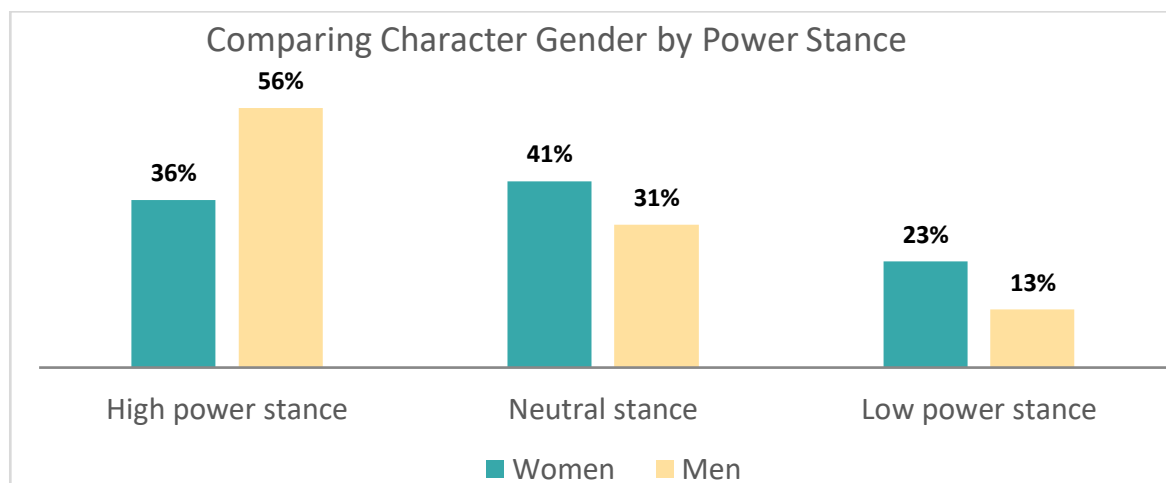


Figure 24: Was the character shown in a high, low or neutral power stance? * ($p \leq 0.05$)

Figure 24 shows that men were more likely to appear in high-power stances (56.3% vs 36.4%), while women were more likely to appear in neutral (40.5% vs 31.1%) and low-power stances (23.1% vs 12.6%). The differences were statistically significant ($p=0.001$).

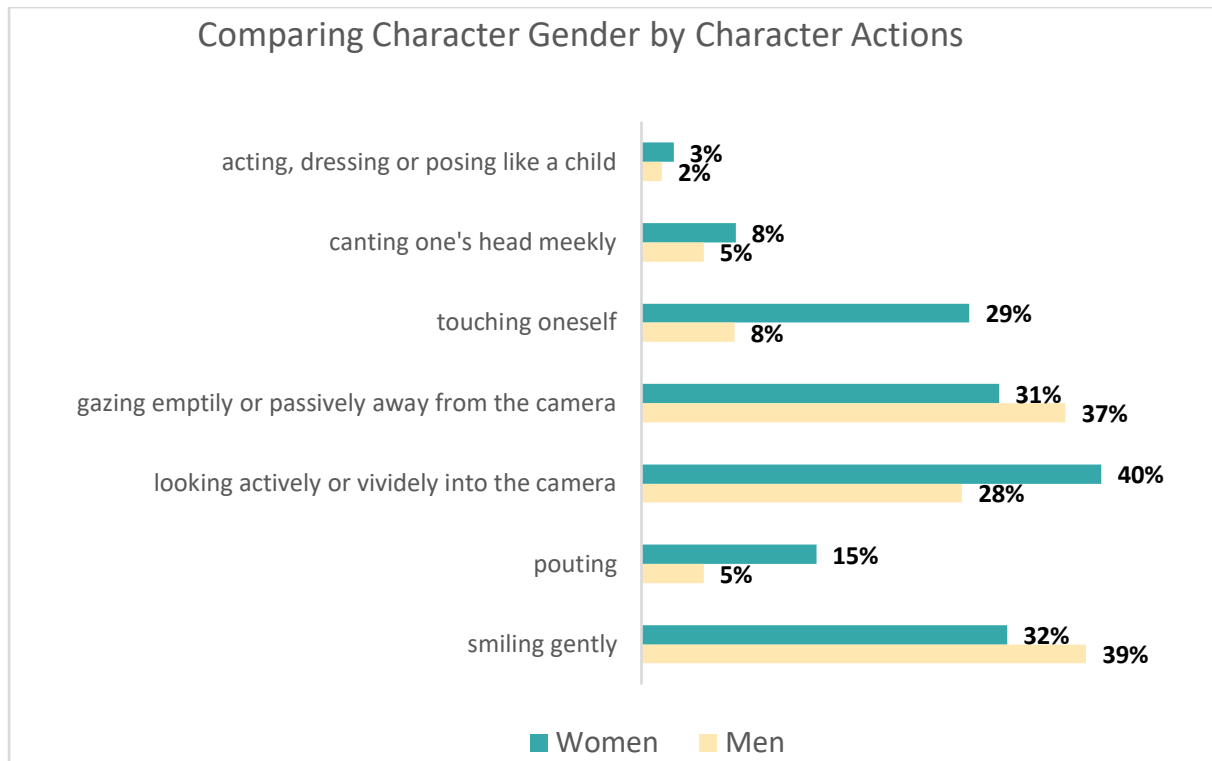


Figure 25: What was the character doing in the advertisement? * ($p \leq 0.05$)

Women were more likely to be pouting, looking actively/vividly into the camera, touching oneself, canting one's head meekly, and acting/dressing/posing like a child, while men were more likely to appear smiling gently and gazing emptily or passively away from the camera (Figure 25), but not all differences were statistically significant. More women than men were pouting (15.4% vs 5.5%, $p=0.006$), looking actively/vividly into the camera (40.4% vs 28.2%, $p=0.018$), and touching themselves (28.8% vs 8.2%, $p=0.000$). These differences were statistically significant.

In addition, more women than men appeared to be canting their heads meekly (8.3% vs 5.5%, $p=0.323$) and acting/dressing/posing like children (2.8% vs 1.8%, $p=0.552$). On the other hand, more men than women appeared to be smiling gently (39.1% vs 32.2%, $p=0.170$), and gazing emptily or passively away from the camera (37.3% vs 31.4%, $p=0.245$). However, the differences for the latter four comparisons were not statistically significant.

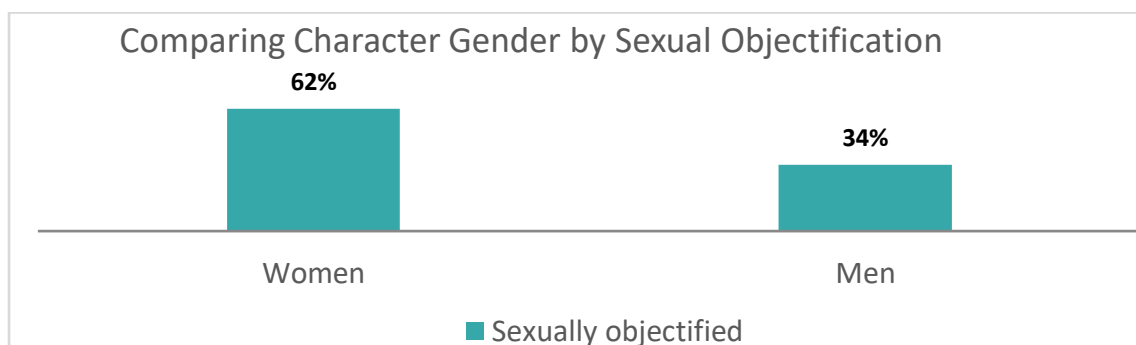


Figure 26: Was the character sexually objectified? * ($p \leq 0.05$)

Figure 26 shows that women were almost twice as likely as men to be sexually objectified (61.6% vs 33.6%) in advertisements. The differences were statistically significant ($p=0.000$).

Section B: Qualitative Analysis of Advertisements.

This section presents the results of the qualitative content analysis of 19 video advertisements by critically discussing gender representation in each.

Starz Play Lebanon¹

This 33-second video advertisement promotes “Starz Play,” a subscription video on demand (SVOD) service. The advertisement portrays two main characters, a man and a woman, who are supported by two minor characters, also played by a man and woman. All have speaking roles except the minor man character.

The advertisement starts with the main character, a young attractive woman with straight hair. She is in her pajamas with one shoulder exposed and relaxing on a couch in front of the TV at home. Her home is well furnished and well-lit, even sunny. On her screen, the audience sees in the top right-hand corner the logo for “Starz Play,” and the audience can hear “choose me” to know that she is watching a drama. The main character’s hand gesture is absentmindedly tapping the back of the remote control, which she is cradling in her hands, showing she is clearly moved emotionally by the content on her screen.

When her cell phone rings, the main character points the remote to the TV and the screen indicates she has paused Season 2 Episode 5 of “Grey’s Anatomy.” She then looks at the caller ID, which indicates the call is from her boss, the other main character. The employee answers the call from her boss in a hushed tone, nearly moaning to fake illness. Her look becomes frail and feminine; she touches her hair and neck while talking to her boss on the phone. Although her boss is frowning into the phone, he appears in a relaxed dominant position and he demonstrates his powerful position in relation to his employees by sitting on the table with one leg resting on a chair and speaking to the employee at home on speaker phone. On the phone, the boss projects his voice and his inquiries are direct and to the point. The employee on the couch at home speaking to her boss on the phone appears stressed, scrunching her face as she struggles to make up an illness and saying that she will return to work after the “season” she is watching, but quickly corrects her admission with a lie. Throughout this interaction, the employee at home is talking in a soft, low, and emotional tone so that she can gain the empathy of her boss.

The two minor characters are portrayed in contrast to each other, where the woman employee is in the foreground of the office shot leaning on the same table at a level just lower than her boss who is beside her. This minor character is portrayed as the chatty unattractive employee with frizzy hair who becomes emotional, touches her face as she is surprised by the news of her colleague, and sympathizes with the main character by expressing kind words of concern. The other employee in the office played by a man appears in the background and continues working, as he is somewhat distracted by the situation concerning his colleague’s health. Both of the men, the boss and the employee, have a moustache and a beard, though the main character has a salt and pepper beard that is thicker, showing maturity and seniority over the other characters.

The advertisement ends with comedic background music that begins as soon as the employee at home un-pauses her episode, highlighting the satisfaction she expresses in her smile because her successful trickery allowed her to resume watching “Starz Play.” The concluding voiceover script is presented by a young cheerful man talking in a sarcastic way.

While the script is not sexist in wording, it does use asymmetrical gendered language to address the ad’s audience as men by using masculine pronouns only, although the main character in the advertisement is a woman, proving that women also use the “Starz Play” service.

All the characters seem to be of the same race, class, and nationality. The advertisement also emphasizes racialized beauty standards such as whiteness (all of the characters have a white complexion and the more attractive woman and main character has straight hair, whereas the unattractive woman and secondary character has frizzy hair) or standards that require body discipline such as thinness and body hairlessness for women or groomed facial hair for men. The representation of gender differences in the advertisement depicts men as more powerful or more in control than women. The gender norms in the advertisement position men as the hard-working boss and colleague, and women as unreliable employees (devious and emotional workers). The advertisement also links women employees to negative workplace traits such as lying to superiors and devious behavior to get out of work.

¹ STARZPLAY LEBANON. (2019, Oct 14). Starzplay Lebanon tv ads [Video]. YouTube. <https://youtu.be/ntdmLJFcUFU>

A Race with Time by Plein Soleil²

The 74-second video advertisement promotes Plein Soleil, a Lebanese food production company. The advertisement portrays one woman as the main character and many men as minor characters, all have minor speaking roles as the dialogue is based on the scene. The advertisement depicts how a working mom can complete all her responsibilities. The main character is portrayed as a caregiver, both as a mother and a wife, and as an economic provider who is working in an office. Furthermore, the woman who is the main character also appears with two child actors who are portraying her daughter and son reflecting a happy family that is attractive and pleasing to the viewer. The advertisement depicts normative gender relations in society, portraying a heteronormative relationship between the main character and her husband who plays a minor role.

The advertisement starts with a young woman with straight hair working in her office. She seems exhausted, waiting for her working hours to end. As she heads out of the office in a rush, we can see a parallel shot of her two children heading out of school, which gives the audience the sense that she is rushing to arrive home before them. During this sequence, the main character is depicted as an incapable driver, by showing her asleep at the steering wheel, bumping into other cars, and getting yelled at by other men drivers. The sound effects during this sequence reinforces the portrayal of the main character as a bad driver through wheels screeching, men screaming, and car horns blasting.

The multimodal elements include fast pace music that gives the audience the feeling of the main woman character's race against time. This rushed feeling is enhanced by the facial expressions of the main character that shows she is stressed by expressing a frown, anxiety, and tiredness. This stands in contrast with her interactions with her husband and children, where she presents a tender smile. All the characters are shot in the same lighting and similar angles, but the main character is always moving. She is cooking in her work attire, including high-heel shoes, which offers an unrealistic portrayal that illustrates hyper-femininity. At the end of the video, the mother is sitting on the couch and her children are hugging her, while the father is behind hugging them all indicating he is their protector. The advertisement concludes with a voiceover presented by a man who uses asymmetrical gendered language (feminine pronouns only) to address the advertisement's audience—supposedly women, which presumes cooking activities and the associated products are for women only.

The advertisement depicts gender stereotypes that suggest that women should achieve their household responsibilities as well as their professional employment obligations. This is evident in the portrayal of the woman character, who is rushing from her paid employment outside of the home to her unpaid "second shift" at home, while the husband character is sitting in the kitchen or dining room doing nothing. The advertisement reinforces the gender norm that women are expected to do paid and unpaid work, including take care of their home and kids, while the men should only do paid work and have no domestic duties. It portrays the woman character as the primary caregiver who must please her entire family (cooking different food based on what everyone likes). Additional gender stereotypes portray the woman character as an incapable driver.

All of the characters seem to be of the same race, class, and nationality. At the same time, racialized beauty standards are reinforced for the woman, such as white skin, straight hair, thin body, hairless body, etc. The representations in this advertisement show that men are more powerful as family protectors and professional in terms of driving, meanwhile women lack driving skills, are expected to work outside of the home, and be responsible for all of the household work.

Banque Libano-Française Mobile App³

This 33-second video advertisement promotes a mobile application for Banque Libano-Française. The advertisement portrays two main characters, both of whom are women with speaking roles. The main characters are supported by one minor man character who appears only without a speaking part as an employee of the bank.

The camera focuses on the two main women characters with their surroundings somewhat blurred. As for the minor man character, he is shown very quickly from a high angle with darker lighting. The advertisement starts with the first woman, a customer entering the bank, who chats with the second woman, a bank employee. The customer is dressed in a sexy outfit, who seems intent on seducing the man, a young good-looking bank employee. The customer is working hard to grab the man's attention. He notices her briefly, but makes a stern face and ignores her by focusing on his computer. With this premise, the advertisement clearly assumes

² Soleil. (2019, May 7). A Race with Time by Plein Soleil [Video]. YouTube.

<https://www.youtube.com/watch?v=B-VeJVP0mEk>

³ Banque Libano-Française. (2017, Sep 22). Banque Libano-Française updated its mobile app to offer you an optimized user experience [Video]. YouTube. <https://www.youtube.com/watch?v=qGJYdB2ixAM>

heteronormative relations. The customer's outfit, though not sexualized, is tight and she is also wearing high heels that add to the sexual objectification of the character. In addition, the customer shows exaggerated femininity in the way she talks, moving her hand across her midsection, and in the way she lifts one high heel and waves to the man she is trying to seduce. Simultaneously, we notice that the other woman understood the customer's intentions and interrupts her efforts by giving her solutions (via the mobile app) for every problem to prevent the customer from interacting with the man.

As a minor character, the man is portrayed far from the conversation, he seems not interested and focuses only on his work. This depicts that men are more mature and professional than women, since they focus on their work and ignore all distractions, while women are linked to unprofessional traits since the woman employee provokes the woman customer by engaging with her immature behavior.

The advertisement depicts racialized beauty standards for both men and women by portraying women as attractive, well-dressed, thin, no body hair, and having a white complexion, while men dress in formal clothes and have well-groomed beards and disciplined strong bodies. The advertisement reinforces the idea of perfect bank employees, as always young, prim and proper.

The advertisement ends with a voiceover recoded by a man. While the script is not sexist in wording, it does use asymmetrical gendered language to address the ad's audience as men by using masculine pronouns only, although the main character is a woman customer.

The advertisement gives the assumption that women stalk men and will take any desperate action to attract their attention. For example, the woman customer enters the bank just to seek the attention of the man employee and interact with him. Moreover, the women characters are depicted with stereotypical traits, such as talking a lot, trying to show off, and having nothing important to do. Meanwhile the man is portrayed, even in his silence, as a professional, confident, and serious individual who is not distracted by women. The background music is comedic as a result of the main woman character failing to get the attention of the man employee. There are few sound effects in the ad, one of them is the sound of heels clacking and bracelets clinking. The voiceover at the end of the advertisement is presented by a man and has a cheerful tone emphasizing the comedic situation where the woman customer is insisting to come to the bank to make transactions, while the advertisement shows how the new banking application will help customers by eliminating the need to visit the bank. The script does not use sexist language, but the text on the screen is presented in asymmetrical gendered language directed to men only. The advertisement depicts a bank full of customers who appear in the background, but absent of some Lebanese social groups such as non-white people, old people, and veiled women.

Siblou⁴

This 37-second video advertisement promotes Siblou, a frozen seafood company. The advertisement portrays two main characters, both of whom are women with speaking roles, supported by other minor characters without speaking roles played by three men, one woman, and two young girls.

The advertisement starts with an establishing shot showing two women (one of the main characters who is the mother-in-law and a minor character who is a relative) chatting while sitting on a couch. Two men who are standing behind the couch seem to be having a serious conversation over a book. We hear neither conversation, but the women are sitting while men are standing above them, visually depicting the men at a higher positioning in the framing of the shot.

The main woman character enters the room with energetic movement and confidence. Eyes are focused on her as she enters. She expresses surprise that everyone is there and waiting, while her mother-in-law appears to be annoyed and looks down at her watch, aware of her daughter-in-law's lateness for preparing dinner. The daughter-in-law apologizes and assures everyone that dinner will be served soon, while the mother-in-law uses kind words to express her annoyance. During this brief exchange, the voices of both women characters were soft with exaggerated pronunciation (taking time to extend the pronunciation of words).

In the next scene, the daughter-in-law is shown serving dinner to the entire family, who is now seated at the table. The three times she exits the squeaking kitchen door to set food on the table, she is transformed into three different racialized or exotic men who are presumed to be chefs serving international cuisines. The three different men are acting as the daughter-in-law and comedically dressed in the woman's clothes, wearing the same hair, but her body, voice, and walk are that of the three different men who speak about the food as if they are chefs. The first man to exit the kitchen represents a French chef with a moustache, who presents an exaggerated feminine body movement (accented by the clicking sounds of high heel shoes) and speaks in a stereotypical French accent. The second man represents a Japanese chef who appears with stereotypical Asian

⁴ Siblou. (2013, Mar 25). Siblou [Video]. YouTube. <https://www.youtube.com/watch?v=kcCuvKNbD98>

facial hair and accent, moving quickly to put dumplings on the table while mumbling inaudibly in both English and Japanese. The last man to exit the kitchen represents a large and loud Scottish chef with a thick beard whose steps move heavily (and loudly) across the shot to set food on the table, while giving a minor man character (presumably the main character's husband) a powerful slap on the back. As the Scottish chef takes a seat next to the husband, he is transformed back into the daughter-in-law who seems satisfied and happy to have served everyone.

The advertisement begins with a stereotypical portrayal of antagonistic relations between the Lebanese wife and the mother-in-law, whereby the latter emphasizes responsibility and promptness and the former tries to exceed these expectations and seeks approval. This is reinforced by the mother-in-law seeming to judge her daughter-in-law throughout each scene, while both characters maintain smiles. By transforming the daughter-in-law into three different men who act as chefs presenting delicious food, the advertisement assumes professional cooking is the work of men and not women. The advertisement also presented different music in the background for each of the chefs the daughter-in-law transformed into, including a loud gong when the Asian chef appeared, highlighting how stereotypes rooted in racism and Orientalism were also evident in the selection of musical effects. The advertisement concludes with a voiceover recorded by a woman with no use of sexist language.

The advertisement also used racialized beauty standards for the daughter-in-law, where in her own body she appeared attractive and well-dressed, thin, straight and well-kept red hair, absence of body hair, and having a white complexion; but when she was transformed into three different men her body type and movements, facial hair, and voice were changed each time. The advertisement does not include any non-white Lebanese characters and despite there being eight relatives represented from three different generations, they all appear to belong to the same nationality and race.

Nescafe Three-in-One New Relation⁵

The 33-second video advertisement promotes Nescafe, an instant coffee product. It portrays three main characters with speaking roles, all women, who are supported by one minor character played by a man, who appears with no speaking part. Several characters in the background include men and women.

The advertisement takes place outdoor in a university campus setting. It starts with two attractive young women sitting comfortably on the grass. The first woman is monitoring her surroundings, while the other is closing her eyes and moving with the music, to which both are listening through shared earphones. The first woman has a straight hair that is pulled back while the other has curly hair that is let down. The first woman drew the second one's attention to a third young woman who appears before them looking beautiful with straight hair and classy clothes. The third woman is holding a notebook in one hand and a cup of Nescafe in the other with her young, attractive, and well-dressed boyfriend at her side. He is also holding a cup of Nescafe.

As the third woman enters with her boyfriend, we notice him protecting her in the crowded area by putting his hand behind her back. These gestures by the boyfriend show that the woman is under his protection physically and emotionally. Then he leaves her with a smile to talk to his friends, while she was immediately caught by the first two characters who seem to be her friends. The latter ask about the third character's new boyfriend, with the focus being on him seeming rich and handsome. The dialogue shows that the third woman is portrayed as a player who dates multiple men, while her friends are only interested in materialistic traits since they focus on money and appearance. The camera reinforces this by zooming in on the new boyfriend's profile showing his attractive smile and his expensive wristwatch, while the women gossip.

The dialogue insinuates the sexual objectification of men, where the first two characters were asking about the man (starting with "where do you find them?") and the third character (answering "in the cafeteria"). The dialogue goes on to describe the Nescafe coffee in her cup as if she is discussing the traits of her new boyfriend. The third character shows how she is in love with Nescafe when the camera zooms in on her face as she closes her eyes while drinking and she elaborately expresses her admiration towards its taste and foam. The two women appear confused when the third woman insists that what she likes most about the coffee (or him) is "his foam." Throughout the ad, the boyfriend does not have a speaking role. He is shown in the distance talking to his friends, and he is not engaging in the women's conversation.

The advertisement ends with funky and upbeat background music that begins as soon as the dialogue ends and is accompanied by a masculine voice over whose tone is neutral. The voice over highlights that the friend is describing her cup of Nescafe and not her new boyfriend. The voiceover script is also presented in a mix of

⁵ NESCAFÉ Arabia. (2016, May 1). New Relationship [Video]. YouTube. <https://www.youtube.com/watch?v=o4R0aotUgG8>

English and Arabic. While the script is not sexist in wording, it does use asymmetrical gendered language to address the audience as men by using masculine pronouns only although the three main characters are women.

All the characters seem to be of the same race, class, and nationality. The advertisement also emphasizes racialized beauty standards such as whiteness, full make-up, portraying only thin body types for women, and muscular body types for men. The advertisement depicts women as materialistic, prone to gossip, and being under men's protection. There are also differences in hand gestures and body movements, where the women in the advertisement are looking around and touching each other to imply femininity and innocence, while the man is always standing rigidly and not surveilling his surroundings to indicate he is more serious and secure.

XXL Vodka Mix⁶

The 49-second video advertisement promotes XXL, a vodka product. The advertisement portrays two main characters, both men, with speaking roles, who are supported by five minor characters all played by women who appear only with no speaking roles.

The advertisement starts with the two young men sitting together. Dressed in business casual attire, the first man appears with a well-groomed beard. He is anxious, holds his face, sighs exaggeratedly, and hugs a pillow to express how he is not comfortable because he is sexually aroused at work. Meanwhile, the second man is casually dressed, has a beard, and holds an XXL bottle. He appears comfortable and calm. Their home is well furnished and well lit. The second character is not moved emotionally by his friend's nagging and complaints, his facial expressions and reactions are rather sarcastic.

As the first character talks about his workplace and nags about his co-workers, all of whom are women, the script uses sexist language, including semantic derogations, to describe how one of his co-workers is trying to seduce him—devour him with her eyes—and another is always pushing to give him her number. During this dialogue, there are several parallel sequences cut into the advertisement that show women in the office wearing sexualized outfits that are not appropriate for the workplace. Moreover, the women employees appear gazing vividly into the camera, striking sexual poses and seductive facial gestures: touching themselves, smiling seductively, and pouting their lips. Two close-up camera shots center the women's cleavages and one shot starts with a woman's legs and then pans up over her body to stop at her cleavage. Each of these shots is not only created for the heterosexual male gaze, but also links women co-workers to harmful professional traits that assume they go to work to grab the attention of men, normalizing a hypersexualized and hostile work environment. In contrast, the camera uses medium frames that do not focus on specific areas of the men's bodies, while one of them expresses being uncomfortable with the women's actions in the workplace, thus appearing more responsible, professional, and mature. This advertisement not only sexually objectifies women through the male gaze, but also flips reality in the workplace, where men are predominantly the perpetrators of sexual harassment in society. The commercial further encourages sexual harassment at work by framing the harasser as a the victim in a way that legitimizes men getting aroused at work, which is never okay.

The music used in the advertisement adds an energetic feeling and sexualized innuendo to the representation of relations between both genders. The added sound effects of breathing and other soft sounds enhance the sexualized representation of the women. The voice over is recorded by a man with an energetic voice. While the script is not overtly sexist in wording, the masculine voice over is authoritative as if it is commanding men to drink the alcoholic beverage claiming that "each story has its taste," in an indirect reference to the different women in the advertisement. The voice over script also uses asymmetrical gendered language to address the ad's audience as men by using masculine pronouns, highlighting the fact that women appear without speaking roles in the advertisement, and never in shots with the product, suggesting that the advertisement is made for men to buy XXL products.

All the characters seem to be of the same race, class, and nationality, therefore the characters that are used underrepresent many Lebanese people. The advertisement portrays rigid and racialized beauty standards for women who are all represented as thin and white. All have salon-styled straight hair—several are blonde—and are wearing sexualized clothing. In addition, the advertisement portrays rigid representations of desirable femininity and masculinity. The gendered assumptions about femininity in the advertisement portray attractive women as young, thin, curvy, and busty and having long straight hair as well as being dressed in sexualized clothes and high heels. The women also exaggerate their body positions to show their breasts and buttocks while standing or sitting and crossing their legs. They twirl their hair and give seductive looks. The gendered

⁶ XXL Drinks. (2016, Oct 13). XXL Vodka Mix - 2016 AD [Video]. YouTube. <https://www.youtube.com/watch?v=ainE2sMRvr4>

assumptions about masculinity is shown with the two main men characters having beards, appearing physically fit, and sitting comfortably with their legs open.

Najjar Coffee⁷

This 33-second video advertisement promotes Najjar coffee. The scene takes place in a heteronormative family context. The advertisement portrays two main characters, a son and a mother, who have speaking roles, and are supported by two minor characters played by two men, the father who is silently sipping coffee while reading the paper and the other son who briefly waves and says hello.

The advertisement starts with the mother, who appears with straight hair pulled back from her face. She wears a robe and sits in the kitchen drinking coffee with her husband, who wears a suit and reads a newspaper. The mother first appears upside down in the frame because she is holding the iPad the wrong way. She is trying to talk to her son online, who is standing in front of his desktop computer getting ready for work as he fixes his necktie. Immediately, the son corrects his mother on how to hold the iPad.

Meanwhile, the Najjar coffee that is served on the kitchen table and the father who is smiling appear in the shots briefly, but the father focuses on his newspaper and does not give much attention to what is going on. In contrast, there is an obvious connection between the mother and her son since she is delighted to see him; she calls him pet names and compliments his looks.

The son asks his father to tell his mother where the camera is, and then uses exaggerated gestures to explain to his mother to turn the iPad around, ending with “bravo, imagine you’re driving” while using a stereotypical hand motions commonly used when men mock women’s driving. After this, the cellphone of the son rings, which he answers while still on the call with his mother. It is his brother calling on Facetime. So, the first son turns the phone towards his mother who then expresses emotional joy at seeing both her sons on the video call, while the father remains uninvolved. The advertisement ends with comedic music and a script presented by a confident masculine voice over.

Overall, the advertisement presents the familiar and common experience of communicating through online technology, but relies on comedic background music to make fun of stereotypes about women and mothers using technology. The tone of the mother ranged from soft to loud, as she went from emotional and confused sounds to expressing joy. Meanwhile, her son maintained a low straight tone. The advertisement reduced mothers and older women to technophobes who need to be directed by men when using technology (from cars to computers). Meanwhile the son played the patriarchal role of the woman’s guide and protector, ready to provide correcting directions to his mother (turn it right, get the cam closer, etc.). These scenes reinforce existing stereotypes about women and technology that presume men are better users of technology than women, and women’s correct use of technology is dependent on men’s direction.

The familial and heteronormative setting of the advertisement positions this product as part of nuclear families convening together in the digital age through connecting online to share some Najjar coffee. The mother in this advertisement is also represented as the exclusive caregiver as she is the one most engaged in the video call, which emphasizes patriarchal relations between family members. The mother is also portrayed as emotionally connected to her sons and under the protection of her male family members; they tell her what to do and how to do things. The father is portrayed stereotypically as cold, distant and not engaged in the domestic sphere, which is exclusively the mother’s domain. He is more concerned about the public sphere, through reading the newspaper, and the professional world, which is indicated by his suit. All the characters seem to be of the same race, class, and nationality. The concluding voice over presented by a masculine voice gives a husky authoritative tone to strongly indicate that using this product links you to home, stating “wherever there is a Lebanese person, there is Najjar Coffee.”

XXL Vodka Green Apple - "Gym" 2014⁸

The 35-second video advertisement promotes a green apple flavored vodka product by XXL. The setting is mostly in the gym, except for the last scene which cuts briefly to a balcony overlooking a city at night and filled with friends. The advertisement portrays one main character, a man, who is supported by different minor characters in gym (four women without speaking roles) and on the balcony (three men and four women; only

⁷ Men Kelshe She. (2018, Jan 23). 18 Najjar coffee [Video]. YouTube.

<https://www.youtube.com/watch?v=d6Vq0IQEYq8&list=PLnvwA8H-kHPkNmljPKNuyltzRjYwk3ws&index=18>

⁸ XXL Drinks. (2014, Sep 23). XXL Vodka Green Apple - "Gym" 2014 ad [Video]. YouTube.

<https://www.youtube.com/watch?v=OD9FZEKABNI>

one of the latter has a short speaking role). The women in the gym are portrayed as objects of sexual desire who appear only to please the protagonist and the assumed heterosexual cis-male viewer.

The advertisement starts with the main character in the gym working out. He wears sports clothes, is sweating, looks fit with well-defined muscles, and has well-styled black hair. As he runs on a treadmill, we hear his voice talking about his experience at the gym. The young man is seen in three low-angle shots, which give him the position of power and authority, and several eye level shots where he flexes his muscles, winks, and cranes his neck to look up and down a woman's body. He is also narrating the story; so, the advertisement is very much his perspective. During his story, the camera cuts to four women working out in the same gym, all are wearing sexualized workout outfits and full makeup. One is also on a tread mill near him, and the three others are on different machines. The camera frames use low and high angles for the women to emphasize their body parts, such as centering on their breast, bottoms, and thighs. While they work out, the women also make seductive body gestures by sensually exaggerating their workouts, and one even slowly bites her lip. Their movements are akin to those of exotic dancers. Then, the main character tries to show off his muscles by taking off his t-shirt, but instead falls down on the treadmill, and one of the women laughs at him. The next scene cuts to the balcony where the man is sitting with his friends, who are laughing with him about his broken arm that he supposedly injured at the gym. The advertisement indicates that this product makes embarrassing stories easier to enjoy.

The entire advertisement privileges the main character's perspective. His tone is confident and cool. The advertisement features funky and energetic music with some sound effects that exaggerate and sexualize the gym experience, such as heavy breathing and sexual sounds and movements, including blowing a kiss. When narrating, the protagonist uses sexist language through sex specification by referring to the women in the gym with dehumanizing and objectifying terms. For example, "she's a piece of meat" and "each story [meaning the women] has its taste." The advertisement portrays masculinity and femininity as reduced to heteronormative sexual desires. Stereotypical gender roles in the gym setting are portrayed, where men go to the gym to work out and check out women, while women go to lure lustful men. A disciplined body and racialized beauty standards were reinforced and showed only thin and muscular bodies, women with straight hair, and characters with white complexions. All the characters seem to be of the same race, class, and nationality.

Dolsi TVC⁹

This 44-second video advertisement promotes Dolsi, an ice-cream with a "traditional Italian taste." The main character is a woman, who only appears and has no speaking role, surrounded with many minor characters most of them boys and men, who also appear without speaking roles. The advertisement relies on heteronormative desires by showing how men stop whatever they are doing to stare at an attractive woman. The narrative and camera angles position the main woman character as an object of sexual desire for the boys and men and the assumed heterosexual cis-male viewer.

The advertisement starts with the main character that appears as a young, elegant, attractive woman with wavy hair. She wears an elegant black dress, as she steps out of her home and walks through the streets. The establishing shots are of her chest and mouth (cutting out the rest of her head), followed by her feet stepping out in high-heel shoes. The close-up shots highlight the character's femininity through her lips, cleavage, high heels, legs, eyes, and hands, and gestures (touching her hair). All boys and men (their ages ranging from children to seniors) are staring at her, mesmerized by her beauty. The male gaze follows her, but the woman ignores the stares and continues walking. The camera angles for the boys and men are eye level or from a low angle, putting the male gaze on display in a position of authority. For example, when the men and main character appear in the same shot, the eye level camera focuses on the men who stare into the background and the same frame focuses on the woman's bottom in the foreground.

As the woman reaches the ice cream freezer at the corner store, she sensually bends over to choose a cone and then eats it with exaggerated sexualized expressions that shows her satisfaction with the ice cream. The concluding voice over script is presented by a young woman, speaking in a sexualized tone with an Italian accent. The music used throughout the advertisement is Paolo Conte's "Via Con Me," which is a love song in Italian and English. This choice of song highlights the fact that the advertisement is a remake of a scene from an Italian movie, *Malena* (2000), where an attractive woman decides to become a sex worker. Other sound effects added throughout emphasize the woman's sexualized beauty and normalize men's whistling and cat calling. Throughout, the woman walks with heavy hip swings emphasized through slow motion, and ends with her sexualized posing over ice cream selection, and her interaction with the ice cream cone, here representing a phallic symbol. The boys and men are visibly shocked and excited by the main character's body and behavior.

⁹ Wasfi Aboul Laban. (2016, May 13). DOLSI TVC 2016 [Video]. YouTube. <https://www.youtube.com/watch?v=-aNKA0A0Rpo>

The advertisement depicts patriarchal gender roles that suggest women appear to please the male gaze, and it is acceptable for men to stare and whistle at women. The advertisement shows the reaction of one other woman, who is older, walking with her husband, and clearly jealous and offended by her husband staring at the main character (she even elbows him roughly). Her offense displays a stereotype that older women are threatened by young beautiful women. The advertisement also clearly depicts the outdoors as the dominion of men, while the main character disrupts this norm by injecting her sexuality into the mix and disrupting the men's otherwise placid space.

All the characters seem to be of the same class and nationality (assumed to be Italian as established through the music, setting, props, and costumes). The advertisement maintains racialized and disciplined beauty standards for women, such as thin and hairless bodies, full makeup, white complexion, salon-styled mostly straight hair, and elegant dress as the usual attire for eating ice cream. The advertisement uses hyper-feminine sex appeal and heteronormative desire to sell ice cream

Beesline: Like Honey¹⁰

The 6-second video advertisement promotes Beesline, a cosmetic products company. The only character on display is a beautiful woman with no speaking role. The character is posed in a sensual way that grabs the attention of the male gaze.

The advertisement is a single scene shot in a studio, staged with props (pool towel and railing) and an orange color treatment for each element (the swimsuit, towel, surface, and background) to set the feeling of a hot sunny day. The woman is lying beside the pool (though we do not see the water), relaxing on a towel, and wearing a one-piece swimsuit. Her long wavy (salon-styled, not wet) blonde hair is hanging down fully. She is fanning herself, looking confident and relaxed, and some Beesline products (two small bottles) are set beside her.

First, the woman appears with eyes closed and her face pointed up to the fan waving in her hand. She then pans her face intentionally toward the cameras, which is moving towards her body, and she slowly opens her eyes to look straight into the camera. The next frame is a close-up shot of her hand with manicured nails rubbing the promoted product onto her own shoulder. This close-up shot of her shoulder does not include her breast or cleavage because these are covered by her arm that is raised to apply the product. These shots were associated by the term 'like honey' that appears on screen at the start of the scene, which has sexual connotations related to the camera's focus on the woman's body and not the product. The choice of smooth and perky music adds to the sensual feeling of the advertisement.

The advertisement appears to challenge dominant discourses about beauty standards by featuring a non-thin, full-figured woman, and using text on screen that says, "there is no size for beauty, we are all like honey," emphasizing that she is beautiful and desirable like honey. This line in itself may be considered body positive and countering "beach body" narratives, as it intends for women to embrace their beauty no matter their size. However, such a message assumes that the audience needs to be told that full-figured women are beautiful, whereas thin women are automatically beautiful and do not need the help of text on the screen for the audience to think so. Furthermore, the signification of honey explicitly points to the notion of ideal beauty as requiring sexual appeal to be sought after by purchasing products. The advertisement also maintains racialized beauty standards such as white complexion, full makeup, and blond salon-styled hair.

Krikita¹¹

This 33-second video advertising promotes Krikita, a roasted nuts company. The advertisement features two main characters with speaking roles, a woman who portrays a daughter, supported by another woman, her mother who does not appear and is represented only by her voice over a cellphone.

The advertisement starts with the daughter, a young attractive woman with straight hair pulled up into a loose bun, in comfortable sports clothing moving up the escalator of a supermarket. She is leaning on the handrail of the escalator and speaking with her mother on the phone. She is complaining to her mother about her appearance having just come from a workout and that she is not dressed appropriately for grocery shopping. She is stressed by her mother, who states, "the groom is not going to show right now," and insists her daughter go out and to buy Krikita for her guests.

¹⁰ Beesline. (2020, Jul 7). Like Honey – Joel [Video]. YouTube. <https://www.youtube.com/watch?v=sOX2k-RAtP4>

¹¹ Men Kelshe She. (2018, Jan 23). 14. Krikita [Video]. YouTube. <https://www.youtube.com/watch?v=F2WfsiyoIW4&list=PLnvwA8H-kHPkNmljPKNuyeItzRJYWk3ws&index=14>

As she enters the store, the daughter receives a text message from her mother as a reminder to buy Krikita: “KRITA...EH!!!! Gold and Silver.” A second later, the daughter receives another call to ensure that she will buy Krikita. When the daughter locates the product in the store, she picks up two bags of gold and silver Krikita and snaps a selfie with the product, which she sends to her mother. Immediately after, she receives another call from her mother who comments that her clothes and appearance in the photo are not appropriate for the grocery store. The daughter expresses surprise with her mother’s comment. The call and advertisement end with the daughter telling her mother that she is from another world. This dialogue is a play on the product’s slogan, which appears on the screen and suggests that people who eat Krikita will enjoy a taste that is out of this world. The music at the end of the advertisement is light and comedic (incorporates whistling), adding to the comical feel. At times, the daughter expresses her stress by touching and pulling her hair, rolling her eyes, pounding her fist on her head, and touching her chest.

The advertisement portrays a stereotypical representation of a mother-daughter relationship, where the mother persistently nags her daughter to do something and the daughter expresses being overwhelmed by her demands. The advertisement reinforces gender roles between parents and children. The advertisement also depicts beauty standards maintained by social discipline, where any woman is required to leave the house wearing formal clothes and in full makeup with salon-styled hair, whereas in this advertisement the main character appears in a comfortable outfit with her messy hair swept conveniently up into a loose bun. Still, the conversation focuses on the importance of the woman dressing up well in public with the explicit aim of attracting a husband. The social discipline is evident when the daughter expresses that she feels her appearance is not appropriate as well as when her mother makes the same observation after receiving the photo from her daughter. Additionally, the women’s assumed role as family caregivers is emphasized as the reason for the mother’s persistence and daughter’s mission, the daughter needs to buy the nuts so the mother can serve her guests Krikita.

All of the characters, including the background actors, seem to be of the same race, class, and nationality. Everyone who appears on screen is thin, has a white complexion, no body or facial hair, and no veil.

Snickers: You Are Not You, When you are Hungry¹²

The 30-second video advertisement promotes Snickers chocolate. It portrays three main characters, two men and a woman, all with speaking roles. They are supported by two minor characters played by a man and woman, the latter, has a short speaking role. There are no apparent romantic relations between genders as the characters appear to be friends.

The advertisement starts with the three main characters pushing a broken-down car. The main woman character, who is older, wearing an elegant dress with jewelry, styled hair swept back into a bun, and full makeup, is nagging about pushing the car. The first friend, wearing casual clothes with a simple beard, silences her, adding that she is acting like she deserves celebrity treatment. After another complaint, her other friend addressed her by a man’s name, Karim, and gave her a Snickers bar, noting that Karim starts acting up when hungry. We see the complaining woman take a bite of the Snickers, then the camera cuts back to her friends pushing the car and watching her, and when the camera cuts back, Karim is now a man who is pushing the car with ease. The last scene cuts into the closing voice over to show the minor woman character older and in elegant dress wearing jewelry, salon-styled hair that is falling around her shoulders, and full makeup, appearing in the driver’s seat who starts nagging her friends pushing the car from behind.

Gender difference was depicted through the characters’ tone and behavior. The complaining women used voices that were insecure, emotional, and dramatic, whereas the men spoke in an even tone with confidence and power. The body language between the women and the men also differed. When Karim was portrayed as a woman, she was moving slowly and pushing the car in a powerless way, while her friends were pushing in a powerful way with their hands placed firmly onto the back of the car. The concluding script is voiced by a man using a confident and energetic tone. The script uses asymmetrical gendered language to address the advertisement’s audience as men by using male pronouns only.

All the characters seem to be of the same race, class, and nationality. The advertisement maintains rigid categories for masculine and feminine behaviors, where the women are associated with negative traits such as weakness, acting up and complaining, whereas the men are strong, calm and focused on the task—except when they are hungry; then men act like women. This portrayal of women, and specifically older women, reinforces harmful gender stereotypes by portraying older women as weak and constantly nagging. In addition, the voice over script uses sexist language and draws on hegemonic masculinity by assuring the assumed audience of men

¹² MayarYounis. (2010, Nov 24). Snickers: Enta mish enta wenta ga3an [Video]. YouTube. <https://www.youtube.com/watch?v=jbkcJ-6rvbw>

that when a man gets hungry, he will not be himself because he will be powerless and dramatic, like a woman. Thus, Snickers can resolve this masculinity crisis and fulfill any man's hunger.

Buzz¹³

The 44-second video advertisement promotes Buzz, a vodka-based energy drink. It portrays two main characters, a boyfriend and a girlfriend (evident because neither are wearing rings) with speaking roles, who are supported by three minor men characters, without speaking roles. The advertisement emphasizes heteronormative relations and shows how girlfriends are emotionally connected to their boyfriends. This is displayed in their interactions over the phone and emphasized by the framed photo beside the woman of her kissing her boyfriend's face and wrapping her arms around him, while he stares into the camera.

The advertisement starts with the pool party. The men all appear casually dressed (one waves a silly fan, another wears a moose hat, etc.) sitting together in the bottom of an empty pool with snacks, barbeque, and Buzz cans on ice with many open cans beside them, having fun and laughing hysterically. None of the men are muscled or thin, but all have well-groomed beards. The walls of the pool show a robot and spaceship that are part of the Buzz branding, and randomly a fish balloon floats by during an overhead shot of the scene. Suddenly, a cellphone rings, and it belongs to the main character. He answers, and the scene cuts to his girlfriend who is on the phone and lying in bed with a neck injury. She is a young and attractive woman in full makeup and manicured nails with straight, blonde, and salon-styled hair, wearing a pajama top that reveals her cleavage. The advertisement depicts different body positions for the men and the way they occupy space is different than the woman. We can see that all the men are extremely relaxed, legs open, eyes closed, and holding their stomachs that are full of laughter. The girlfriend is propped up on several pillows and has another pillow tucked near her belly that is also propping up her arm, which is holding the cellphone.

The woman asks with a meek voice if her boyfriend is enjoying his time without her, and then we witness three different scenarios for his reply: two are wrong (as indicated with a red X and buzzer sound effect), and one is right (as indicated with the green check and a bell sound effect). The first scenario is him sitting and laughing hysterically in reply, the second is him moving away from his friends and replying unconfidently in a rambling manner, and the third is him moving to the far side of the pool with his friends in the background and replying with strong emotion to say that he never stops thinking about her. The woman's reaction is portrayed twice, using two cut scenes after the second and third scenario. Her first reaction is to make facial expressions of disapproval. Her second reaction to his correct reply shows her with a broad smile looking at her manicured nails and empty ring finger.

The advertisement features drumming throughout, but after the correct answer a bass guitar joins the drumming emphasizing the boyfriend's satisfaction as he bites his lip seductively and smiles at the success of his trickery that allowed him to evade his girlfriend's question. The concluding voiceover script is presented by a man speaking in a sarcastic way, indicating how to deal properly with an angry phone call from a woman. The script uses sexist innuendo (semantic derogation) to suggest women are angry and explosive when it comes to controlling their partners.

While the script is not sexist in wording, it does use asymmetrical gendered language to address the advertisement's audience by using male pronouns only. It uses different lighting for the men and women characters. The pool party characters are all portrayed in vivid outdoor lights, while the girlfriend is portrayed in low-lit indoor bedroom lights, shining across her face and highlighting her cleavage, contributing to the sexual objectification of the woman. The advertisement also reinforces gender roles for people in heteronormative relationships by portraying women as clingy and men as uncaring and dishonest. It encourages lying by men as a way to ignore the emotions or needs of their girlfriends. The advertisement also maintains racialized beauty standards by portraying only characters with white complexions. The beauty regime for the woman portrayed is rigid, including full makeup and salon-styled blond hair even though she is recovering from an injury. Overall, the advertisement shows the product is needed to enjoy good times with men (friends) and can help deflect the emotional needs of women (girlfriends).

Buzz – Khalas¹⁴

The 50-second video advertisement promotes Buzz, a vodka-based flavored beverage. The advertisement portrays two main characters, a man and a woman with speaking roles who appear to be boyfriend and girlfriend

¹³ Buzz Lebanon. (2012, Oct 1). Buzz - "Khalleh el jaww wel3an" sequel - pool barbecue [Video]. YouTube. https://www.youtube.com/watch?v=o2p-u3_pgb0&list=PLMOhI10POagO1RbBhg5LIZYR95wqFfYmQ

¹⁴ Buzz Lebanon. (2016, Mar 1). Buzz – Khalas [Video]. YouTube. <https://www.youtube.com/watch?v=2NXHRBl2uqA>

(they are not wearing rings), who are supported by many minor characters played by many men and some women.

The advertisement starts with the couple entering a pub, the camera focused in a close-up on the woman's bottom and cuts away as soon as the man's bottom appears. The tall, beautiful woman is wearing a golden watch and stylish clothes that reveal her belly and cleavage with salon-styled straight blonde hair and full makeup. Her boyfriend is a round short man with straight hair, beard, and wearing casual clothes. They speak with the host who offers them a table for two, but the woman appears annoyed with the hot atmosphere and the choice of restaurant, whereas the man is smiling broadly. In the next scene, the couple is seated at the table and the girlfriend is complaining to her boyfriend, asking him to eat less because he is gaining weight. The boyfriend gives her an annoyed stare and immediately starts to sing a song that translates his sufferings called "Khalas," which is described by Buzz Lebanon as "an anthem dedicated to bros supporting each other."

All men in the pub participate in the song, they fill up the space and even the chef comes running out of the kitchen to join in, whereas the few women in the pub do not join in the singing, but look on in mild enjoyment. At the song's conclusion, the girlfriend smiles, seeming to accept his point, and gives him a loud kiss on the mouth. The concluding voiceover script is presented by a young cheerful man talking in a sarcastic way. While the script is not sexist in wording, it uses asymmetrical gendered language to address the advertisement's audience as men by using male pronouns.

At the beginning of the ad, we can see that the girlfriend is portrayed as the dominant character, the man is silent, and the woman is full of complaints. The girlfriend is also leading the man into the restaurant. After that, we can see that the power balance transfers to the man, who expresses his dominance through his song and with the support of all the men in the pub. The men who join in the singing appear powerful; the camera focuses on several who play instruments and slap high-fives with other men. The women, even the girlfriend, are effectively silenced by the song and the display of a men's revolt. In addition, some of the women in the background appear as objects held by men, and all the women appear to be in heteronormative relationships. The last scene shows a man barbecuing in his backyard singing the same song to himself, but he is interrupted when his partner (a woman) throws an object at his head.

Throughout most of the ad, the lighting on the girlfriend is a soft red, but after the song, the light shifts from red to white. The lighting effect emphasizes how the girlfriend is tamed by her boyfriend's dominance expressed through his song. The advertisement portrays negative stereotypes and gender roles, where the woman is nagging and criticizing, while the boyfriend expresses his annoyances and dominance through song. While singing, he slams the table with his hand and throws his hands in the face of his girlfriend to show his anger and frustration, in a clear display of toxic masculinity.

All the characters seem to be of the same race, class, and nationality. The advertisement promotes racialized beauty standards for women, who all appear with white complexion, thin, well-dressed with salon-styled straight hair. In contrast, the men do not appear with rigid beauty standards, featuring a diversity of body types, beards, and hair types, but all in casual dress. The sound effects emphasize the woman's femininity indicating she is wearing high heels, but the soundscape mostly focuses on the song. The concluding script is voiced by a man with a husky tone who speaks in an authoritative way to suggest using this product will keep you "turned on." Further, the script includes sexist language (semantic derogation) that refers to the woman as a toxic person.

Kasih Ads¹⁵

The 1-minute video advertisement promotes Kasih tahini and related products. The advertisement portrays three main characters, all women with lead singing roles, who are supported by many minor characters played by men, boys, women, and girls, all with supporting singing roles. The three main characters are portrayed as mothers who appear at first in their own kitchens preparing food that requires tahini, but this is followed by them sitting together in a fourth kitchen at the table with two of the dishes. The three women are all young and beautiful, appearing with straight, shiny hair and wearing full makeup and kitchen aprons.

The advertisement starts with the beat of the famous Italian song "Bella ciao," and the three women sing along to the tune, expressing their need for good and tasty tahini. As the song continues, the next scene is a school room filled with hungry teenage students in uniform singing along and rocking side to side. Some of the students are sitting on chairs and three of the students (two girls and a boy) are sitting causally on top of the tables with one of these girls framed as the center of the shot. Two more scenes of younger hungry students are

¹⁵ Kasih. (2020, Mar 17). Advertisement | we want Kasih - Kasih Ads [Video]. YouTube. <https://www.youtube.com/watch?v=WQ3ZHdmImC0>

cut in, showing two classrooms full of students sitting at their desks rocking side to side and singing along. The hair and body types of the students differ according to their gender. The boys have long and short hair, but all the girls have long hair. Both genders have a mix of curly and straight hair. The boys have different body types, but the girls are mostly thin. Two other groups join in the singing. The first is a group of five men who represent hungry football players as indicated by their uniforms, fit bodies, and the stadium appearing in the background. The second group shows three chefs, portrayed by two men and a woman, in the kitchen singing along while they professionally prepare the tahini-based dishes mentioned in the song.

The pace and the tone of the song are clearly gendered. When the mothers are singing in the kitchen, their voices are soft and the music slow, and when the pace picks up the mothers move their tone to a higher octave. This is followed by the students who sing in youthful voices, followed by the football players and the chefs, who all sing in deep and loud voices, including the chef who is portrayed by a woman. The camera angles also change between ages and genders. The mothers and students are featured at eye level, whereas the football players and chefs (i.e. the professionals) are portrayed from a low angle, giving them authority. In addition, the football players and chefs maintain a high-power stance with their arms crossed in front of them.

The advertisement assumes women are mothers who are the sole caregivers for the household and children, while men are busy with sports and their cooking activities are endowed with professional characteristics (they are shown as chefs). It also reinforces racialized beauty norms for women, where the mothers all have white complexions, straight hair, hairless bodies, and full makeup. The only exception was the woman chef, who seemed slightly overweight. The advertisement links the success of any mother or wife to her abilities to satisfy the hungry needs of her family through the professional preparation of tasty dishes using the Kasih brand of tahini.

Kassatly Chtaura "Liqueur Moi"¹⁶

The 37-second video is a remake of a famous 1986 advertisement¹⁷ that promotes Kassatly Chtaura flavored liqueurs. The original advertisement featured blackface, which was removed from the 2016 version. The updated advertisement includes one blond woman, portrayed in many different playful and sensual scenes.

The advertisement starts in a pink room with a thin, young, beautiful, white woman with green eyes, wearing a loose pink blouse and pants outfit with her straight blonde hair pulled up into a tight, playfully high ponytail. She jumps up to catch a large pink balloon. The scene not only infantilizes the woman, but does so in a sensual way as she puffs out her lips while singing along. In the next scene, the same woman appears with wavy hair, her hands are full of melted chocolate (so black hands, not blackface) that she is messily licking off and getting all over her face and lips in a sensual manner.

In the scene that follows, the woman appears for a moment naked with the shadow of curtain blinds over her. This is followed by the woman's (presumed still) naked body now being completely covered by mint leaves—the next flavor mentioned in the song. Shots of the woman singing in a sensual way are cut with shots of her running through shadows in a hallway. She is now dressed in a black blouse, silver pleated skirt, and high heels. The following scene starts with a bejeweled hand wearing many colorful stone rings squeezing a pink grapefruit, which transitions the scene to return to the pink room. First the woman's green eye appears through a hole in a pink wall of paper. Then she appears again jumping, but this time without any pants. The shot of her eye behind the wall is cut with her jumping with bare legs several times before we see the next scene, which frames her red lips that are parted and biting a red cherry.

After this, the woman appears in an elegant purple evening gown, walking backwards in the shadows of a purple room. Her face and body are pressed up against the wall with her back towards the camera, revealing that the dress only covers one shoulder and has a large opening across her back. The light in this shot casts her shadow onto the wall in a way that enlarges her hips and butt. The next scene shows the woman again in pink, playfully stepping through an even bigger hole in the pink wall of paper, followed by a similar scene, except she is now in a yellow outfit and stepping through yellow paper. Then the camera cuts to her holding the pink balloon in the pink room, followed by her appearing in a dark and purple room with her face circled by a cherry made from neon lights. Then we see her legs in pumps, with a short yellow skirt going up a pink ladder in the pink room at the top of which are many pink balloons that cover her body, except the skirt, legs, and shoes. Between each of

¹⁶ Kassatly Chtaura. (2016, Nov 30). Kassatly Chtaura "Liqueur Moi" - 30 years later [Video]. YouTube. https://www.youtube.com/watch?v=ti12BQmyeh0&list=PLZ_5bWGrbve3CbpxcLmd56ijuHHqiRD71&index=3

¹⁷ Kassatly Chtaura. (1986). Kassatly Chtaura "Liqueur Moi" – [Video]. Youtube. https://www.youtube.com/watch?v=1tN_qFk-WY0

the above mentioned scenes we see the different colors associated with different flavors of Kassatly Chtaura, being dramatically poured into various types of glasses.

The advertisement portrays the woman as an object of sexual desire by merging her body with various flavors of the liqueur (she is wearing the chocolate on her hands; her body is covered in mint leaves, etc.). The woman is sensually infantilized in various shots, playing with balloons, making playful faces, running towards or away from the camera in a sensual and playful way. She has no speaking role, though she lipsyncs to the song in a couple of shots. The advertisement uses close-up camera frames that sexualize the woman's body to attract the male gaze. In addition, the music is playful, happily expresses adoration for the liqueur, and sung in French by a woman (presumably the one in the ad), adding to the sexualized feeling of the advertisement.

The advertisement reduces women's sexuality and femininity as existing, like the liqueur, for the sole pleasure of men. It also portrays rigid racialized beauty standards through equating beauty with whiteness (including blond hair and green eyes), thinness, high fashion, full makeup and salon-styled hair.

A Beer on the Rise¹⁸

The 74-second video advertisement promotes Beirut beer. It portrays three main characters, played by two men who are brothers (one has a speaking role) and a woman who is their mother (and speaks only about her sons). They are supported by six minor characters, some with background speaking roles, played by two men, one boy, and three women (all of whom seem to be relatives). The narrator is the mother, depicting the stereotype that women are portrayed as emotionally connected to their family members, especially their children, and as the primary caregivers for the household and children.

The advertisement starts with the two brothers arriving in the elevator. Nadim appears as a successful adult and bigger brother dressed in business casual attire, wearing a groomed beard, smart glasses, and hair gel. In the elevator, Nadim briefly dusts his suit jacket with one hand, showing care for his appearance. Wissam appears as the younger brother with kinky curls pulled back from his face. He has a simple beard and is wearing many braided bracelets on one wrist and a t-shirt. Wissam is also carrying a big bouquet of yellow flowers.

The two brothers enter the family home and their relatives welcome Nadim only with hugs and kisses, while they ignore Wissam who stands with the bouquet alone at the entrance. The mother is in the foreground of this shot of the family greeting the Nadim and Wissam, who are her sons. She is seated comfortably in a chair narrating the story of Nadim and Wissam. She appears in business-casual, wearing a fashionable necklace and glasses with her hair tightly pulled back in a low ponytail. As she narrates, she is addressing the camera and therefore the audience, telling the viewers that since Nadim is the oldest son, the family loved him first, whereas Wissam was born a long time after Nadim. The mother observes that the family has always liked Nadim more. At this point, the beer has not yet appeared.

Still narrating, she expresses her motherly worry for her eldest son Nadim who is bothered by how Wissam suddenly grew up and is taking more of the spotlight. This is followed by a scene of Nadim and Wissam playing backgammon in the living room. All of the relatives crowded around Nadim, while the mother sits at the table between her two sons, and Wissam is seated next to a bottle of Beirut beer. When Wissam throws the dice and wins the game, the relatives around Nadim gasp and put their hands to their faces. The mother stops narrating and asks Wissam to take back the winning move, but he does not and keeps a satisfied smile. Then Nadim says that he will no longer play, and Wissam, showing no reaction to Nadim's statement, takes a long slow-motion drink from his frosty Beirut beer.

The advertisement presents the competition between these two brothers as the same story of Beirut beer, a new and younger beer that is growing and taking the spotlight from the older beer (supposedly its competitor, the popular Almaza beer, which has been around for a very long time). This is emphasized when the shot cuts from Wissam drinking Beirut beer as a champion after he won the match to a close up of a Beirut beer label. The ad ends with another shot of a Beirut beer bottle next to a frothy glass of Beirut beer and a voice over read by a man in a strong and confident voice stating that Beirut beer is growing and has a future.

The music remains in the background throughout the ad, softly adding piano, then joined by violin complementing the loving narration provided by the mother. The music goes silent when Wissam wins the game and when his brother concedes, a bold electric guitar strums as the shot changes to the beer and voice over. The advertisement portrays stereotypical gender roles in the nuclear family, where the narration provided by the mother shows she cares greatly for her sons and the family's dilemma of loving the eldest son more. The mother

¹⁸ Beirut Beer. (2016, May 10). A beer on the rise [Video]. YouTube. https://www.youtube.com/watch?v=ggJOTJqVOVQ&list=PLZ_5bWGrbve3CbpxcLmd56ijuHHqjRD71&index=13

also appears as the source of emotion and caring, while the sons appear self-absorbed and as receivers of care and love, or the center of attention.

U Chat from Alfa¹⁹

The 37-second video advertisement promotes Alfa's new service U-Chat "targeting the youth." It takes place in a shopping mall and portrays three main characters with speaking roles, one man who plays a security guard, one teenage boy who is the son, and an older woman who is the mother. The main characters are supported by many background characters (children, security guards, and mall customers). The story takes place in a family context, showing a relationship between an overbearing mother and her frustrated son.

The advertisement starts with the mall security calling for a missing child. The scene cuts to a young child playing alone in a ball pit, making the audience wonder if this is Rami, the missing child. Then suddenly Rami's mother takes the mic and starts talking as if she is addressing a young child in an emotional way. During her pleas to her son, the security man tries to interrupt and take back the mic from her, while the whole mall hears their struggle over the speakers. Mall customers gather in front of the security booth to see what is going on, and the camera centers on a large teenage boy wearing a hoodie and eyeglasses and holding a cup. The teenage boy reacts in a frustrated manner for being treated like a child and notices in embarrassment that customers are staring at him; so, he throws his drink on the ground and kicks it away. There is no music in the ad. The sound effects include a phone ringtone for an emergency announcement and the brand's tone, aside from the noise of the struggle over the microphone.

The concluding voiceover script is presented by a young and confident man talking in a sarcastic way. The script suggests the solution for the conflict and embarrassment introduced is the new alfa service that will prevent anyone from getting lost. While the script is not sexist in wording, it does use asymmetrical gendered language to address the advertisement's audience as men by using male pronouns only although the main character is a woman. The script for the voice over and dialogue both present a mix of Arabic and English. The tone of the mothers' voice is caring and anxious; meanwhile the tones of the security guard and son were more serious. The advertisement portrays how men and boys get upset by women, especially overbearing mothers, for their exaggerated reactions and emotions. It suggests the product can resolve this unhealthy dynamic by providing a new way of communicating that will reduce parent's anxiety (in this case the mother) and satisfy the youth's needs (in this case the son).

Veet²⁰

The 30-second video advertisement promotes Veet, a wax based body hair removal product. It features the tall and curvy beauty queen and actress Nadine Njeim. It emphasizes stereotypical femininity as the main color palette is pink, which includes the stage, background, and Nadine's evening gown and high heeled sparkling shoes. She is wearing full makeup and salon-styled hair, mostly swept off her face into a loose bun.

The advertisement features multiple close-up shots of Nadine's arms and legs in a strong light to show off her smooth, shiny and hairless skin. The music is fast paced and loudly conveys women's empowerment. While cameras are flashing, Nadine holds sparklers, adding to the feeling that the scene is happening on a runway to introduce an amazing new product. Before Nadine painlessly uses the Veet product on her hairless arm, she is shown with her hand covered in sugar paste that is portrayed as the outdated, sticky, and time-consuming recipe for hair removal.

The advertisement uses sexist language to emphasize physical beauty, normalizing the social discipline and economic investment required (as sugar paste can be made at home, but is sticky and time consuming) to achieve desirable femininity. Nadine shows the audience how the ideal woman should look, act, and move. In each shot concerning the product, she constantly moves, sways her hips, swings her arms, and twirls her skirt to show off her legs. When she shows the sugar paste, the camera cuts to her expressing boredom with outdated products. The advertisement links the product to women's empowerment by liberating their time, an example of commodity feminism. The video advertisement maintains and supports dominant discourses concerning the normative image of feminine beauty. These discourses impose a beauty regime that requires women to maintain hairless and thin bodies to be attractive and feminine women.

¹⁹ Alfa Telecommunications. (2012, May 10). U Chat from Alfa [Video]. YouTube. https://www.youtube.com/watch?v=Na-Hf8We3II&list=PLZ_5bWGrbve3CbpxcLmd56ijuHHqjRD71&index=6

²⁰ AETOSWIRE. (2018, Jul 10). Nadine Njeim Is Veet's New Endorser [Video]. YouTube. https://www.youtube.com/watch?v=NBLu5pQHM_0

Section C: Qualitative Interviews with Industry and Gender Experts in Lebanon

The findings below are presented in the order that the interviews occurred. The names and identifiers of each informant are removed.

Industry Expert 1 | Filmmaker | Previously TV Commercial Director at a Production House

During her work with a production house to direct TV commercials (TVC), the process always started with a brief from the client (i.e. the advertising agencies). She defines her specialty as a hybrid between advertising and social impact, and her focus during her career, especially in the past few years, is more inclined to create gender conscious content.

The discussion covered the evolution of Lebanese advertisements in the past ten years. She feels that we have evolved from the days of the political campaign “[Sois Belle et Vote](#)” in 2009 (more details [here](#)) when women were asked to “be beautiful and vote” in the Lebanese elections for the Free Patriotic Movement (FPM) political party. She feels that now there is a higher level of awareness and the private advertising sector has since changed its portrayal of women. Nevertheless, she admits that during the October protests, the advertising industry experienced a setback. A controversial advertisement targeted women with the message “if you want the change in the country, start by changing the bedsheets.”

Yet, she feels that women’s participation in the protests of October 17, 2019, has changed the way the media view women. She insists that the industry’s approach has changed, although we still see a lot of stereotypical gendered representation in advertisements. For example, she says, “You rarely find big women in advertisements, and usually if they are there, they are put in a character that’s funny.”

She recalls that when she worked as a TVC director, she witnessed the gender discrimination and categorization that falls upon women during the casting process. For example, veiled women were rarely included in advertisements, and when they were, it was for a version of the advertisement that would be broadcasted on conservative Lebanese channels or in Gulf countries.

Furthermore, she also indicated that when professional roles are needed in the advertisements, like doctors, they were usually portrayed by men. In casting choices, she used to try and reverse such gender assumptions. When the advertisements featured a role for caregivers, who are mainly cast as women, she also tried to defy such gender stereotypes.

Some advertisements are considered “classics” that agencies cannot change. This problem also goes back to the flexibility of the brand in their vision of how the outcome should look like. She says, “In terms of calling the decisions, directors and producers are at the bottom of the pyramid.” For example, in insurance commercials, especially when it is about family insurance plans, the lead character is usually a man. As she notes, such gender stereotypes were countered by an [advertising campaign](#) about how women in Lebanon cannot add their husbands to their National Social Security Fund (NSSF). In this campaign, women voiced their claim for equal rights.

“In some places, you have mediocrity at agencies.” She indicates that some agencies do not do their research properly and thus some gender stereotypes escape their attention. She notes the example of the 2016 advertising campaign by ABC ([a Lebanese mall](#)), where they used a clothes hanger for a breast cancer awareness campaign, although the hanger is known as a symbol of “underground abortions.” The campaign offended Lebanese feminists and women’s rights groups. She also thinks that many of the Breast Cancer Awareness campaigns dehumanize women.

Another matter that struck her was the extreme sexualization and anthropomorphization of women’s body parts when it is not even related to the product. For example, an [advertising campaign by Sandwich w Noss](#) restaurant compared two burgers to female breasts. Furthermore, she is frustrated by the discriminatory marketing done by the “classic” advertisements created for Mothers’ Day, which are always about appliances and other household items, re-enforcing the stereotypical domestic gender role of motherhood.

“How do you define a country? You take it from their ads.” She claims that the advertising agencies take the common cultural values to design the advertisements and situate the product in. “It’s the thermometer of the society.”

Furthermore, she states that Lebanon had a golden age in advertising (in terms of creativity, budget, and quality) that died out when the Lebanese economy started declining in 2011. She states that now in Lebanon advertising agencies are becoming more gender-conscious for two reasons. First, “As Lebanese, especially in the advertising world, they are very connected to the Western culture,” where the global movements around gender issues, fourth wave feminism, intersectionality, and “girl power” campaigns are becoming mainstream. Second,

the rise of social media resulted in the consumer/end-user becoming more vocal with their opinions about products and advertising. The end-user can now criticize a brand and pressure them to maintain their brand values and respect their audience.

Because the feminist movement in Lebanon is among the strongest in the region and because the country “receives foreign funding, this did affect and spill into advertisements.” She claims that a lot of NGOs, like ABAAD and KAFA, were able to create gender positive promotional campaigns. She observed at a time when commercial advertisements are in decline, those from NGOs are on the rise, since Lebanon is getting more donations and funding to NGOs.

She attributes the recent decrease in women’s objectification and sexualization in advertisements to a shift in advertisements that use to cater to tourists from the Gulf region. She notes that during that era (roughly 1992-2011), women were hyper sexualized in commercials, late night shows, and other TV programs to cater to Gulf tourists who see Lebanese women in a highly sexualized stereotype.

She feels that after the 2011 drop in tourism, the focus of advertising shifted to locals and Lebanese expatriates, and not promoting Lebanese products and services to tourists coming to Lebanon. In her opinion, women are less sexualized, but still placed in stereotypical roles.

She expressed that while it was always easy to sexualize and objectify women, it was paradoxically taboo to talk about women’s sexuality or sexual health. Addressing sexual health for men is portrayed as natural, but for women, the media calls it reproductive health—linking it to family.

Nowadays, only established brands can afford advertisements, like banks, telecom, food and beverage businesses, and international brands. Such industries are less likely to sexualize women in advertisements because it is not in their interest. And the advertisements that usually portray stereotypical gender roles are for brands that are related to household products, food, and childcare.

In terms of decision making, when it comes to advertising creation, a respectable brand and their agency would do extensive research on who is their target audience. This research dictates what will be portrayed. For example, a study about household cleaning supplies would ask the presumed consumers who buy these products (i.e. women), which further enforces the gender stereotypes. She also notes that in Lebanon, the process to pass an advertisement through focus groups happens when the content is still in copy or storyboard form.

“It is not the job of the advertising agency to fix the morals of society.” She states they are responsible for how they portray women, but it is not their job to fix the problems of negative gender portrayals. She believes it is the job of the end-user/consumer. This is why she sees that advertisements are changing in the digital age, where the consumers can now voice their opinions. Social media users are in a strong position to decide what they want to see and that forces the brands to be on their best behavior.

Furthermore, she sees that advertisements are improving today in terms of gender representation and women’s portrayal because they can break down their target audience online, track their behavior, and produce molded content for different audiences on different channels. In a way the digital age allowed the consumers and the brands to have a personal relationship. For example, [Dove dropped the word “fair”](#) from their beauty product Fair and Lovely due to consumer pressure on social media.

For Lebanese advertisements to be more gender conscious and equitable, the industry needs to give more opportunities to women directors. She feels that currently, agencies only hire women directors for products related to women, kids, or family.

Industry Expert 1 | Ad Agency | Managing Director - Partner

He has been in the marketing and advertising business for over 30 years. He believes the advertising business in Lebanon has been declining in the past few years, and most of the advertisements produced locally were for external use. He feels that advertising agencies in Lebanon are now in survival mode and that since October 2019, most of the Lebanese advertisements were centered on politics.

“You cannot do advertising in isolation of your society, because advertising represents the behavior of the consumer who is part of the society.” He insists that the behavior of society is reflected in the advertisements produced. “If you want to talk to housewives you have to represent a housewife in your advertisement. When you want to talk to a man or a father who has responsibilities, you try to represent the father in the advertisement so that he appears as a father.” In a way, he is saying that they create the characters in the advertisements based on the audience with which they want to communicate.

“If you want a successful advertisement, you have to have the most insightful information you could have so people could relate to it.” For example, “if a housewife has a problem with cleaning bloodstains, and this is a

major problem for the housewife, then the advertiser will use this insight to tell the housewife that my detergent removes dirt, specifically bloodstains, and makes the white whiter.”

He believes using insights, rituals, and behaviors that are deeply rooted in society is crucial for creating an advertising campaign, so people identify with it. He sees that in Lebanon the behavior is similar in different areas unless the agency can identify specific clusters, especially urban versus rural populations.

“Advertising is telling the people that you can enjoy your life better with product A or product B.” So, the advertising agencies take this moment of enjoyment and “explode it and put it on the big screen so that people identify [with it].” He believes that the two crucial aspects of creating advertisements are insights about society and the identification of consumers with the product, and if these two factors are not respected, the advertisement will fail.

“Media planning and buying reflect the moments/rituals of consumption. Not all people listen to the news and not all people watch TV series. So, you have to make a selection of media based on the consumer’s consumption of media.” He indicates that there is a lot of available, but costly, research that was conducted to know how to reach and target the desired audience.

He previously taught the history of advertising in university. He says that the biggest discovery done around this topic in the mid-1900s was about consumer research, which exposes the consumer’s behavior in terms of media consumption, services consumption, product consumption, and ideas consumption to discover their needs and cater to them.

He admits that there are a lot of stereotypes that can be deployed in advertisements, but that does not make them successful. “The stereotype is not about who the woman is or who the man is, but rather what his needs are and what are his wants.” He gave the example of a bald man who wants to grow his hair. The research for such an advertisement should look into why does the man need to grow his hair? From his experience, he indicates that these needs are layered and derived from underlying psychological issues. Once these needs are revealed, the agency can address them and make the advertisement appeal to the target audience.

One advertising campaign, in particular, struck him in how it highlighted the negative behaviors in Lebanese society. The campaign was called “[Cheyef 7alak?](#)” and it aimed to flag wrong behaviors, stereotypical gender roles, and discrimination in Lebanese society (More videos about this are [on YouTube](#)). He deems it as one of the greatest Corporate Social Responsibility (CSR) campaigns in the history of Lebanese advertisements. Furthermore, he noted the advertisements created by Buzz, XXL Vodka Mix, and Beirut Beer as examples that molded and cut their storyboards for the Lebanese audience. For example, the advertisement by Buzz, from the “[Khalleh el jaww wel3an](#)” sequel, portrayed how Lebanese youth hang out and talk. The campaign was a success and the phrase “Mashawe w ElShabeb” specifically was very popular with the youth in Lebanon, who took up the phrase as part of popular vernacular.

From his experience running an advertising agency, he sees that the agency decides on the roles portrayed in the advertisements based on the research done about the target audience. Next, they propose it to the client with the explanation of the concept. Once the client agrees, the agency executes. “The research and the recommendation come from the agency, but the final approval comes from the client.” He adds that sometimes they cater to the whims and desires of certain clients on their vision of a perfect woman for example, but they always make sure to clarify to the client that the brand will hold the responsibility in case of the stereotypical gender portrayal backfires.

As Industry Expert 1 mentioned, when focus groups are used to validate an advertisement, it is done at the storyboard level to test the flow of the story and how people react to it. Based on that they tweak what they see fit. The focus group members are usually from specialized research agencies. Research and focus groups are costly, which is why a lot of brands ignore it, but in his opinion, research and focus groups will save the brand from unforeseen backlash or slips that will cost them more money.

Further to what Industry Expert 1 mentioned, he also finds that the majority of the workforce in advertising agencies are women, yet mostly the senior decision-making positions are held by men. For him, when it comes to hiring people, he feels agencies should not focus on gender balance or diversity, but rather on choosing the right person to do the job. In his case, he is the only man employed in his agency in Lebanon.

When asked about what he would like to change in the current advertising practices, he insisted that procedures should move away from stereotypes that he feels are “the burial ground” in advertising. “It is the poison of creativity. Keep an open mind for everything. You cannot progress in life or anything without a creative mind.” He also believes that the more research the agencies do, the fewer mistakes they will make.

Gender Expert 1 | Feminist Collective | Founder and Creative Director

Our second gender expert believes that when we discuss gender and advertising, we should address two matters: the representation and the image. Regarding representation, she points to a [study](#) by [Dr. Nahwand El Kadri](#), which shows that although many women study media and communication, only a few make it to senior positions. Our gender expert notes that the image of women in the media is not created by women, but by men. “The two dominant aspects of women’s image are female objectification and the use of stereotypes in media and advertisements.... Most of the ads still use female bodies as a tool for attraction, and in some ads, the female body is not even relevant to the advertisement.”

Contrary to what Industry Expert 1 voiced, she feels that women’s image in advertisements has not improved much in the past years. She argues that it is rare to see advertisements that are gender-conscious, insisting that most still show women in contexts related to household products and services. She adds that gender equality will always take the back seat as long as Lebanese society remains patriarchal. She mentions how some brands sexualize and objectify women, such as Buzz and [XXL Vodka Mix](#), which Industry Expert 1 mentioned as one of the brands that positively represent Lebanese society. Like Industry Expert 1, she found the ABC Mall advertisement about Breast Cancer awareness to be dehumanizing for women.

When asked about any positive portrayal of gender roles in advertisements, she believed they are rare, but one that caught her attention was [an advertisement by the cleaning products brand Dimex](#). It showed a married couple fighting over cleaning the house, which she observes is something not regularly seen. “What I mostly hear, on why women are still being objectified in advertisements, is because they say ‘sex sells,’ and that’s what the audience wants.” But she is angered by the notion of advertisers claiming that what they are showing is in fact what the audience wants. She argues that there is a lack of proper recent industry research to know what people would like to see. She feels that such practices and false beliefs kill creativity.

Moreover, she indicates that the sexualization in Lebanese advertisements is not limited to women, but also men. Yet when the men are sexualized, it is done in a way that glorifies them and puts them in a powerful and dominant stance. Women, however, when sexualized, are stigmatized and reduced to mere sexual objects. She argues that when the media insist on objectifying women and portraying them as the weaker gender, they are contributing to stigmatizing women and to increasing gender-based violence through harmful stereotypes. She highlights the absurdity a culture that treats women’s bodies as simultaneously merchandise and taboo.

She believes the industry in Lebanon needs women in decision making roles, “You cannot talk about women without women being part of the discussion.” She adds, “I believe that when there is a woman on the team producing a certain advertisement, she will not objectify women or show gender-based violence like a man in her position would.” She admits that this does not eliminate the fact that there are a lot of women who are supporters of the patriarchal mindset. She attributes such behavior to the lack of knowledge about feminism.

She feels that adding more gender balance to the advertising industry could be a good step in the direction of creating more conscious advertisements, especially when it comes to the ads around household chores and responsibilities. Gender balance is needed to start breaking the gender stereotypes. “We cannot keep on portraying men in professional roles and women in domestic roles.” She also thinks that moving away from women’s sexualization, which usually promotes gender-based violence and dehumanizes women, would give the advertisers more room for creativity.

Gender Expert 2 | Assistant Professor at a university in Beirut

She considers that what is notable about Lebanese advertisements is that most of them reproduce certain stereotypes about both masculinity and femininity. One of the main tropes repeated is women’s domesticity. Like Industry Expert 1 and Gender Expert 1, she also indicated that domestic roles of caregiving, cleaning, cooking, and such are always given to women in advertisements. All brands related to household and food products and services are always linked to women. She feels that this concept has not changed much in the past few years and it is “resilient and enduring” in advertisements.

She points out that if the advertisers think they are creating a product that is fit for Lebanese society, they have not been paying attention. She believes our society is far from what is shown in the advertisements. For example, only one type of family is usually portrayed, the happy nuclear family without taking into consideration other types of relationships and of course single mothers. “Gender roles have changed. The structure of the family has changed. Nevertheless, in an ad, you see that care and domestic labor is never associated with the man.”

The third trope present is women’s sexualization—“The fetishism of women’s bodies in ads”, which she notes is not limited to Lebanon. Like Gender Expert 1, she notes that in most cases women’s bodies are completely

irrelevant to the product but are used to create an appealing advertisement. She points out the *Loto Libanais* advertisement that featured a headless shot of a woman's body with her breasts portrayed as [Lottery balls](#). Like the other interviewed experts, she flags out the "Sois Belle et Vote" campaign as being sexist. She felt it was successful in provoking a lot of negative responses. She believes the idea behind prompting women to vote was right, but it was executed offensively by focusing on visual appeal.

Another advertisement that caught her attention was that of a [lunch meat product](#) where a little girl has a crush on a boy, and she finds that sharing her sandwiches with him, which were made by her mother at home, would get his attention. The advertisement hit several slopes of stereotypes and gender roles, showing how little girls are nurtured from a young age to conform to these roles.

She indicates that the whole concept of advertising is aimed at the intention to sell and make money, which is what capitalism is all about. She observes, "Your premise is fraud with private corporate interests. That's the logic that you serve [when creating advertisements]." She believes this logic is faulty because, "advertisers need to start to recognize the actual fabric of Lebanese society and try to address it."

Industry Expert 2 | Ad Agency | Managing Director

Unlike the other gender experts, she notes that a majority of agencies in Lebanon are headed by women or they hold key positions, but agrees with other informants that women do not make up the majority of people who make decisions, so they are still the minority in decision making roles. "The advertising world is very progressive and modern, and it is evolving to be more gender-conscious." She feels that being a woman in the advertising industry allows her to speak her mind and voice her opinions "since a male boss would not like to enter a clash with a woman."

She indicates that you have two types of clients who seek the services of advertising agencies. The first are the big brands who are serious and have already structured internally their proper brand guidelines. The second are the mediocre clients who are not organized and are just looking to sell. The same applies to the agencies: professional and respected international agencies and local agencies that lack guidelines and professionalism.

She believes big brands and agencies are more aware of sensitive or controversial portrayals that might affect their reputations. They do not only pay attention to misrepresent gender roles, but also other harmful social behaviors. For example, they make sure characters in advertisements for alcoholic drinks are not driving. However, she finds that mediocre brands and agencies often use stereotypes. Like the other experts, she mentioned the "Sois Belle et Vote" campaign. "It was a wrong way of tackling the voting prompts for women."

According to her, the decision making of what goes in the content depends on the concept of the advertisement. "The strategic and creative directors from the agency decide first, followed by approval of the client, and then the TVC (Television Commercial) director... has a say in how the concept will be deployed.... It is a joint decision between the internal departments in the agency and the client in addition to the production company."

Similar to what Industry Expert 1 said, she indicates that the client who is paying for the service will always have the final say on concepts and execution. However, as an agency, she asserts that they have a say when the client's vision contradicts the agency's code of ethics. As manager of the Lebanese branch of a global agency, she has to abide by strict guidelines. She cannot display illegal behavior, wrong statistics or unsupported claims. The client is usually responsible for the audience research, unless the client tasks the agency with that. "Usually we are the link between the client and the research company... to identify who is the ideal target audience, what is relevant to them and how to approach and target them."

She indicates that when global brands want to target Lebanese, they will not recycle advertisements from other countries. They are keen on maintaining the feel and message under the umbrella of their brand identity across different countries. So, the changes are usually adaptations to certain cultures by using local languages and cast. Like Industry Expert 1 and Industry Expert 1, she agrees that focus groups are usually conducted at a concept or storyboard level, but that requires extra budget from the client, which is why it is often dropped. But when a focus group is deployed, it has to be a representative sample of the population in general or the target audience; the agency or the client can request a specific gender diversity percentage or multiple age groups.

She believes that the use of gender stereotypes in advertisements is slowly diminishing. She would like to see more women represented in professional roles, business settings, and political contexts. She urges agencies to stop limiting women's roles to the domestic or sexualized portrayals.

Like Industry Expert 1, she strongly feels that the October 17th protests affected how we see women in Lebanon. It positively exposed the major role women played in the demonstrations.

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Appendix A: Qualitative Content Analysis Protocol

Criteria for selecting video advertisements

- Audio and visual images include references women/girls
- Advertisements sell products/services targeted to Lebanese 1) women, 2) men, 3) or both

1) Categorize the gendered relations depicted (Al-Mahadin, 2011; Jreijiry, 2017)

- Portrayal of submission or dominance
- Portrayal of gender-based violence
- Portrayal as exclusive care givers for household and children
- Sexual objectification of characters
- Eroticization or dehumanization of parts of the body or voices
- Un/covering the body
- Characters assumed to be property, responsibility, under the protection of or emotionally connected to relatives
- Assumes heteronormative relations

2) Categorize the multimodal elements (Scollon, 2001)

- What context (powerful, sexualized, comedic) does the music provide the gendered representations and relations depicted on screen?
- Do the added sound effects impact the representation of gender?
- If there's a voice over, which gender was responsible for it and what is the general tone and implication (authoritative, sexualized, comedic, etc.)?
- Does the script or text on screen include sexist language (Litosseliti, 2013) or any language that emphasize gender roles or stereotypes? Define any sexist language using the following categories:
 - Sex specification (referring to objects as female)
 - Gratuitous modifiers (i.e. "lady MP")
 - Semantic derogation (sexual slur or negative use of gender terms)
 - Asymmetrical gendered language (i.e. policeman, fireman)
 - Connotations of language items (i.e. "weather girl")
- Does the advertisement attribute power through lighting or positioning and does this differ based on the gender of the character?
- Does the advertisement portray characters in certain angle or framing (high angle, low angle, close up, headless/body part only) and do these differ based on the gender of the character?
- What gendered assumptions about femininity or masculinity are made about the hand gestures, facial expressions, and body movements of the characters? For example, does the female character walk with an exaggerated hip swing?

3) Categorize situational context (Litosseliti, 2013; Lazar, 2005)

- How are gender norms represented, maintained, modified and/or contested?
- What assumptions/norms about relationships between genders are portrayed in the ad?
- What is the link being constructed between the product/service being sold and the gender norms represented or the gendered relationships depicted?
- In what ways does the advertisement set beauty standards and depict ideals of femininity and masculinity?
- How does the portrayal of race, class, religion, or nationality impact the representation of gender?
- What is the assumed gender of the audience for this ad?

Appendix B: Qualitative Interviews Questions

Part 1 – Views on Ads

1. What's your impression of how Lebanese advertisements portray women and men as well as gender roles? Can you illustrate and discuss an example of this portrayal?
2. Can you provide an example of how Lebanese advertisements positively portray men and women or gender roles? Can you illustrate and discuss an example of this portrayal?

Part 2 – Decision Making Process

3. Several advertisements in Lebanon use women in various forms: sexualized, empowered, stereotypical. Please walk me through the process of creating an advertisement in Lebanon and who makes the key decisions, particularly when it comes to portraying women in the ads.
 - a. Who decides at what stage to use women in ads?
 - b. What are the assumptions that producers make (do they believe sex sells; do they believe traditional gender roles are appropriate? Are these assumptions state or not stated?)
 - c. Does the use of women in ads come from the client?
 - d. Does the use of women in ads differ with different target audiences?
 - e. Do you run ads portraying women by focus groups? Are the focus groups gendered balanced?
4. What about the team members operating the process, is there gender diversity among people who come up with the campaign's ideas or those who produce the ad? What about the decision makers?
5. If you were asked to change one thing about the current practices representing gender in Lebanese ads, what would it be and why? How should this new practice be implemented?

Questions (Local Advocacy Organizations):

Part 1 – Views on Ads

1. What's your impression about how Lebanese advertisements portray women and men as well as gender roles? Can you illustrate and discuss an example of this portrayal?
2. Can you provide an example of any advertisement that your organization has monitored or opposed in the past few years that you feel is related to our discussion?
3. Can you provide an example of how Lebanese advertisements positively portray men and women or gender roles? Can you illustrate and discuss an example of this portrayal?

Part 2 – Decision Making Process

4. If you were asked to change one thing about the current practices representing gender in Lebanese ads, what would it be and why? How should this new practice be implemented?

Appendix C: Quantitative Content Analysis Codebook

The following pages include the quantitative content analysis codebook.

Gendered Advertising Codebook v3

1. **Coder ID.** This is your ID number.

2. **Advertisement ID.** This is the ID number that represents the advertisement in the Google Sheet.

3. **Type of media in which the advertisement was distributed.**

- ☐ Billboard
- ☐ Print (magazine or newspaper)
- ☐ Online (website or social media)

4. **What is the name of the advertised product?** (list the brand, for example, KFC, Johnny Walker, etc)

5. **What is the category of the product advertised ?** (Henderson & Baldasty, 2003)

NGO: non-government organization

PSA: Public Service Announcement

- | | |
|---|--|
| <input type="radio"/> Food | <input type="radio"/> Technology products and services (TV, computer, mobile) |
| <input type="radio"/> Confectionery, sweets, candy, gum | <input type="radio"/> Cosmetics products (excluding services) |
| <input type="radio"/> Soft drinks | <input type="radio"/> Medicine, prescription drugs (excluding cosmetic surgery and beauty clinics) |
| <input type="radio"/> Alcoholic drinks | <input type="radio"/> Cosmetic surgery and beauty clinics |
| <input type="radio"/> Athletic wear, shoes, and products | <input type="radio"/> Condoms, birth control, sex-related products |
| <input type="radio"/> Non-Athletic wear, shoes and products (e.g. glasses) | <input type="radio"/> Movies, Music, Artists, festivals, Media programs |
| <input type="radio"/> Jewelry (including watches) | <input type="radio"/> Government, PSA, NGO, non-political activist |
| <input type="radio"/> Household and domestic products (cleaners, sponges, soap) | <input type="radio"/> Political party, elections (excluding official government, army, police) |
| <input type="radio"/> Household appliances (fridges, dishwashers) | |
| <input type="radio"/> Other (please specify) | |

6. Is the product or service advertised a local (e.g. Tarboush, Taanayel, etc.) or Arab (Candia milk), or international (e.g. Cocacola, Pepsi, KFC, BMW)? Please research this online to be sure. If the brand/product is available locally (such as Burger King) but is an international or Arab brand originally, please choose the original location (in the case of Burger King, international).

- ☐ Local
- ☐ Arab
- ☐ International

7. What is the setting/context/background of the advertisement? The background, in which the set of the advertisements are placed, the environment where the character in an advertisement is portrayed.

-Home/Domestic/Private: at home or in a domestic context.

-Occupational/Professional: office or work environment and school or university.

-Outdoor/Public: including the outdoor set like shopping malls, restaurants, parks, fields, on roads, etc. things that are non occupational.

- ☐ Home/domestic/private
- ☐ Occupational
- ☐ Outdoor

8. What genders are represented in the advertisement?

- ☐ Only men
- ☐ Only women
- ☐ Both

The following questions ask you about up to three characters in the ad. Each character is numbered inside the advertisement. Follow the numbering carefully. If the ad has less than 3 characters, only fill the numbered characters and leave the rest empty. For example, If the ad had only 1 character, leave the entries for characters 2 and 3 empty. If there were more than 3 characters or some characters not numbered, ignore them.

9. What is the apparent sex of each of the main three characters?

If the gender of the character is not clear, select "not clear."

	Female	Male	Not clear
Character 1	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Character 2	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Character 3	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

10. What is the main occupational role presented (Bailey, 2006). Choose the dominant role.

-Blue collar: character depicted as laborer, waiter, maintenance employee, or engaging in manual work or profession, particularly in industry).

-Managerial/professional: character depicted in performance of skilled tasks, such as supervisor, engineer, professor, teacher, sales professional, physician, nurse, manager...

-Athlete: character depicted as sports personality (professional or amateur)

-Entertainer: Character depicted as comedian, singer, actor, TV personality

-Non-occupational: Character not depicted in work or business context, or in any of the roles above (e.g. tight shot on the face without a clear work context)

-Domestic role: Character depicted as a caregiver, cleaner, wife, mother...

	Blue-collar	Managerial/professional	Athlete	Entertainer	Domestic/family role	Other non-occupational
Character 1	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Character 2	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Character 3	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

11. What is the perceived age for each character? How do you perceive the character's age in the advertisement? We are not looking for the real age of the actor, only their represented age as perceived by the audience. If the perceived age falls between two categories, choose the older category.

	Child to Teenager (younger than 16)	Young Adult (17-30)	Adult (mature features, between 31-50)	Older Adult to elderly (over 50)
Character 1	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Character 2	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Character 3	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

12. Is the character portrayed as a user or as an accessory to the product advertised? Focus on the character's relationship to the product advertised.

-User: The character mainly uses the product in an active way (For example: drives the car, uses the perfume, eats the food, etc). If the character is holding the product in a typical way to be sued, that counts as user (e.g. holding something to eat it but is not eating it).

-Accessory: The character is mainly presented only for decorative, attention grabbing, carrying/holding, or prop purposes (For example, posing next to a car, holding the perfume, standing next to someone else using the product...). When holding a product, the holding needs to be clearly for display purposes and not for use.

	User of the Product/service	Accessory to the product/service	Unclear
Character 1	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Character 2	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Character 3	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

13. **Does each character appear to be dependent on one or more other characters?** Focus on the character's relationship to other characters (and not the product advertised).

-Dependent: The character does not appear to be making any crucial decisions in relation to other characters; he/she appears to need security and reassurance. Goffman (1979) categorizes this role as retaliation of subordination that includes actions like tilting of body or head, leaning on others, holding the hands together, resting her face on a man's shoulder, or in need of reassurance.

-Not applicable: If there is only one character, leave empty.

	Yes (dependent)	No
Character 1	<input type="radio"/>	<input type="radio"/>
Character 2	<input type="radio"/>	<input type="radio"/>
Character 3	<input type="radio"/>	<input type="radio"/>

14. **Is the character in a physically submissive position toward the other character(s)?** (kneeling, bowing, tied up, bending over, following, conforming to the other characters' actions, in a fetal position, in a physically weak or vulnerable position).

	Yes	No
Character 1	<input type="radio"/>	<input type="radio"/>
Character 2	<input type="radio"/>	<input type="radio"/>
Character 3	<input type="radio"/>	<input type="radio"/>

15. **What is the perceived Importance of each character** (Taylor, Lee, & Stern, 1995).

-Background role: a character who is difficult to find in an ad (i.e., not likely to be noticed by a reader glancing at the ad) and is not important to its theme or layout.

-Minor role: a character who is of average importance to the advertising theme or layout. Generally, such characters are not spotlighted in the ad and do not hold the product or stand out, but are not difficult to find in the ad while casually looking at it.

-Major role: a character who is very important to the advertising theme or layout, occupies a significant space and position in the ad, shown in the foreground or shown holding the product or being the focal point of the ad.

	Background role	Minor role	Major role
Character 1	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Character 2	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Character 3	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

16. In what context is the character **primarily placed** (Taylor, Lee, & Stern, 1997). If more than one context, choose the dominant one.

-**Family**: appears to be with spouse and/or children, and/or other family members.

-**Social/friends**: appears to be with friends or other social setting.

-**Business/professional**: appears to be with colleagues and/or workers in the company or at work; any relationship between employees or professionals who work together.

-**Romantic Relationship**: the depiction of an explicit romantic relationship with one or more characters that goes beyond the family context, with clear romantic undertones.

-**Impersonal** : no clear relationship with other characters.

	Family	Social/friends	Business/professional	Romantic	Impersonal
Character 1	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Character 2	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Character 3	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

17. Relationship - In what **main** role is the character depicted? If more than one role, choose the dominant one.

	Parent	Spouse	Child	Co-worker	Friend	Relative	Lover
Character 1	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Character 2	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Character 3	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

18. If the advertisement displays a romantic, sexual or spousal relationship, which of the following applies?

- ☐ The relationship seems heterosexual (monogamous)
 ☐ The relationship seems polygamous (multiple partners)
- ☐ The relationship seems homosexual (lesbian monogamous)
 ☐ No apparent romantic, sexual or spousal relationship
- ☐ The relationship seems homosexual (gay monogamous)

19. Are any of the following body part **highlighted/emphasize** for each character? The body part should be **emphasized/highlighted** and occupies a significant space and position in the ad, not simply just showing. If more than one body part, choose all that applies. Look at where the product is positioned, the focal point, and which body part it attracts attention to. Leave empty if none highlighted.

	Lips	Thighs	Breasts	Buttocks	Groin/genitals area
Character 1	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Character 2	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Character 3	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

20. Was part of the character's body used to represent her/his whole person?

For example, they illustrated one body organ or part (such as the belly or buttock or hand) as an alternative to the presence of the whole body (including the head) of the character.

	Yes	No
Character 1	<input type="radio"/>	<input type="radio"/>
Character 2	<input type="radio"/>	<input type="radio"/>
Character 3	<input type="radio"/>	<input type="radio"/>

21. Was the character anthropomorphized? Anthropomorphization is the attribution of human characteristics, forms or personalities to (non-humans) objects and animals. See images for examples.



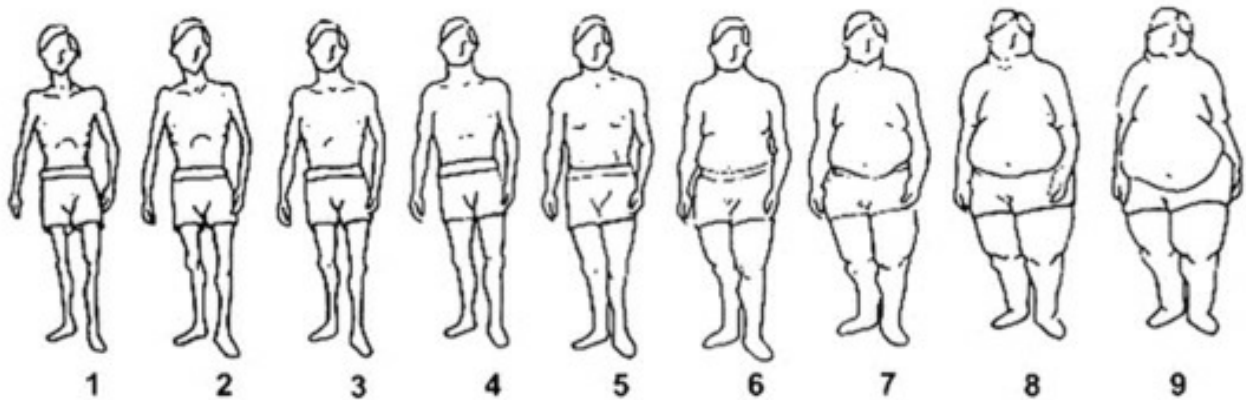
	Yes	No
Character 1	<input type="radio"/>	<input type="radio"/>
Character 2	<input type="radio"/>	<input type="radio"/>
Character 3	<input type="radio"/>	<input type="radio"/>

22. Did the character display any explicit signs of recent cosmetic surgery or body alteration, such as nose tape, stitches, swelling, and bruising?

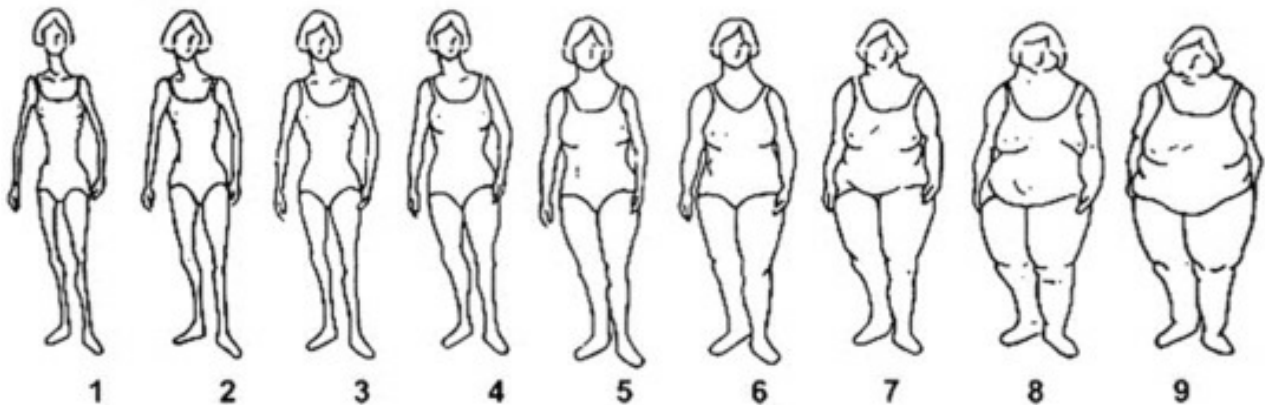
	Yes	No
Character 1	<input type="radio"/>	<input type="radio"/>
Character 2	<input type="radio"/>	<input type="radio"/>
Character 3	<input type="radio"/>	<input type="radio"/>

23. Based on the image below, select the number that best corresponds with the body size of the character. Focus on the body size and thinness. If the choice is between two options, choose the middle option (4-6).

Men



Women



1-to-3

4-to-6

7-to-9

Character 1

☐
☐
☐

Character 2

☐
☐
☐

Character 3

☐
☐
☐

24. Does the character display any normal human flaws or appears flawless? - the state of being without a flaw or defect, for example no visible pores, perfectly smooth skin, perfectly symmetrical face, shiny hair (no white hair), no wrinkles, etc.

Flawless or almost flawless

Some or many flaws

Character 1

☐
☐

Character 2

☐
☐

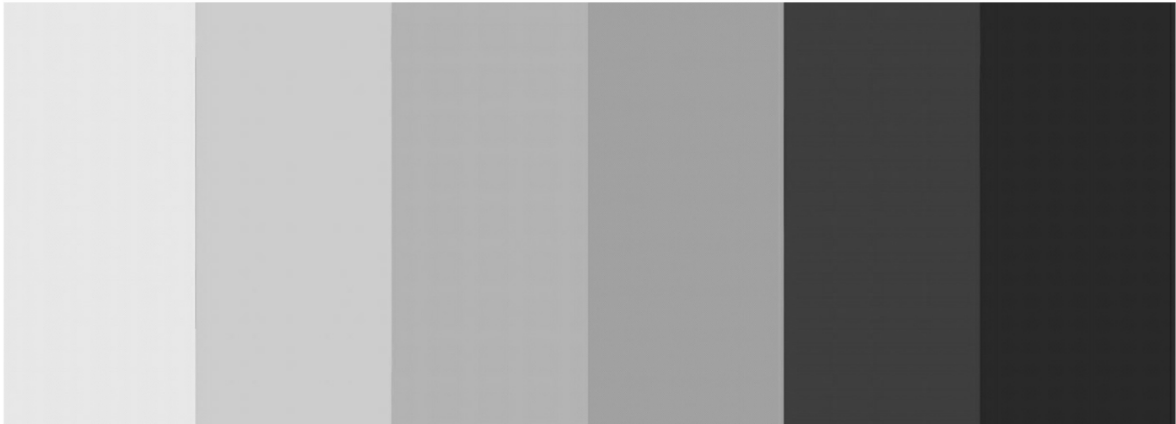
Character 3

☐
☐

25. Using the Fitzpatrick Skin tone scale, select the number that best corresponds with the character's skin tone.

Fitzpatrick Scale

I	II	III	IV	V	VI
Very Fair	Fair	Medium	Olive	Brown	Dark Brown
always burns	usually burns	sometimes burns	rarely burns	rarely burns	never burns
cannot tan	sometimes tans	usually tans	always tans	tans easily	always tans



I
White



II
Beige



III
Light Brown



IV
Medium Brown



V
Dark Brown



V
Black



I to III

IV to VI

Character 1

☐☐

Character 2

☐☐

Character 3

☐☐

26. What is the apparent ethnicity of the character? Focus on cultural characteristics, attire, and facial features, regardless of skin color. For example, Arab could be of various skin colors. If the choice is between Middle Eastern and any other category, choose Middle Eastern.

	Arab/Middle Eastern looking	African, African-American looking or similar.	Asian looking	White North American/European	Other/not clear
Character 1	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Character 2	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Character 3	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

27. What is the level of body hair displayed? (focus on chest, legs and arms and ignore head and facial hair)

-Hairless: chest, legs, arms are all clean and smooth with no hair on them

-Some hair: chest, legs, arms have some amount of hair that barely shows and is not the center of attention

-Hairy: chest, legs, arms display significant hair clearly.

If body not showing or covered by attire, leave empty.

If between two categories, choose the middle.

	Hairless	Some hair	Hairy
Character 1	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Character 2	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Character 3	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

28. What is the character's hair color?

	Black or Brown	Blonde	Red	Grey (or salt/pepper, meaning some grey hair shows)	Unnatural dye color (e.g. pink, green, blue, purple.)
Character 1	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Character 2	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Character 3	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

29. What is the color of the character's eyes? If between two categories, choose the darker one.

	Black, Brown or Hazel	Green or Blue	Grey	Unnatural color or other (e.g. red, purple)	Other or not clear
Character 1	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Character 2	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Character 3	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

30. Does the character engage in any violence or is the victim or perpetrator of violence? Violent acts include display of weapons (guns, knives, sticks), blood or injury, domination/subjugation, or fighting positions.

-Victim: The character is the victim of violence or a violent context (even if they survived or overcame it).

-Perpetrator: The character is the perpetrator of violence or the cause of the violent context

-Neither: there is violence but it's not clear if the character is victim or perpetrator

-No violence: there is no violence in the ad.

	Victim of violence of a non-sexual nature	Perpetrator of violence of a non-sexual nature	Victim of violence of a sexual nature (rape or sexual assault)	Perpetrator of violence of a sexual nature (rape of sexual assault)	No violence perpetrated or received
Character 1	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Character 2	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Character 3	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

31. Does the character display any sexual cues through any of the following:

-Facial expression: facial features that a character exhibits and displays in the advertisement (e.g. a character's looks suggests sexual desire, seduction)

-Posture: character's posture reveals sexual connotations, such as sitting in a vulnerable way, open legs, bending down, on the knees...)

-Activity: character's behavior depicts or suggests intimate or sexual activity such as embracing/touching or non-touching body parts like neck, thighs, stomach

-Verbal/textual: (whether explicit or suggestive).

	Yes	No
Character 1	<input type="radio"/>	<input type="radio"/>
Character 2	<input type="radio"/>	<input type="radio"/>
Character 3	<input type="radio"/>	<input type="radio"/>

32. How do you characterize the clothing of the character? The clothing is

-Not Revealing : The character is fully or almost fully dressed with only face, neck, legs below the knees, and hands showing.

-Revealing: at least one sexual body part is fully or partially displayed, even if somewhat blurred, or covered or not clear (e.g. cleavage, buttock, breasts, upper thighs, groin).

-Naked: The character is fully or almost fully naked even if somewhat blurred, or covered by an object. This applies to silhouette.

	Not Revealing	Revealing	Naked
Character 1	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Character 2	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Character 3	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

33. Is the character sexually Objectified? (Stankiewicz & Rosselli, 2008; Coltrane & Messineo, 2000)

-Sexually objectified: a character is defined as a sex object if their sexuality is being used to sell a product or if they are portrayed in such a way as to suggest that their major function in the advertisement is to be looked at sexually.

-Not sexually objectified: a character is coded a non-sex object if their sexuality is not being used to sell a product and is not portrayed in such a way as to suggest that their major function in the advertisement is to be looked at.

	Sexually objectified	Not sexually objectified
Character 1	<input type="radio"/>	<input type="radio"/>
Character 2	<input type="radio"/>	<input type="radio"/>
Character 3	<input type="radio"/>	<input type="radio"/>

34. Does the character wear any kind of veil?

Please consult the link below and the images.

<http://istizada.com/muslim-veil-and-hijab-types-a-complete-guide/>

Types of Veils



Hijab

or

Khimar

Chador

Niqab

Burqa



Burkini



Turban

Shayla

[illegible]

35. **What is the camera frame used on the character** (Lin, 2008).

-Extreme Long Shot: The shot focuses on the surroundings of the character where the character is only taking a small part of the shot and sometimes barely visible.

-Long shot: The shot of the advertisement shows the character from top to bottom, filling the frame, along with some of the surroundings.

-Medium shot: A medium shot shows the character from around the waist up or around the waist down. The surrounding is part of the shot but the focus is on the character.

-Close up: The shot focuses entirely on the character in the frame, specifically a certain part of this character, like the face, arm, leg... The viewers can notice the physical details of the character along with his/ her emotions, facial expression.

-Extreme close up: is an even tighter shot on a subject. The shot frequently has the subject take up the majority or even all of the frame when used to frame a person.

	Long to extreme long shot	Medium shot	Close up to extreme close up
Character 1	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Character 2	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Character 3	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

36. **Which of the following describes what the character's stance?** High vs Low power stance vs neutral. See photos. If between two categories, choose the neutral stance.



HIGH POWER POSE



STANDING, WIDE STANCE

ARMS RAISED IN A "V"
ABOVE THE HEAD



HANDS ON HIPS

ARMS CROSSED
BEHIND THE HEAD,
SITTING OR STANDING



LOW POWER POSE

SITTING WITH HANDS
FOLDED IN THE LAP

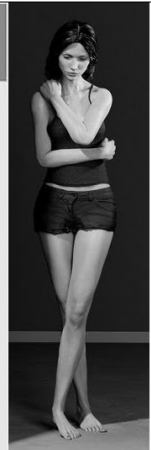


ARMS CROSSED
OVER THE CHEST

ONE ARM ACROSS THE
BODY IN A SELF HUG



HUNCHING



High power stance

Neutral stance

Low power stance

character 1



character 2



character 3



37. Which of the following describes what the character is doing? (Goffman)

- Smiling: smiling gently; does not include laughing.
- Pouting: pushing lips or bottom lip forward as an expression of annoyance or to make oneself look sexually attractive.
- canting head: tilting head in a way that shows the person weaker, dependent, shy or vulnerable.
- infantilization: an adult presented as a child, whether in pose, looks, attire, makeup, or actions (e.g. finger to mouth pose, giggling in pictures, holding hands like kids).

	Smiling gently	Pouting (one or both lips)	Looking actively/vividly into the camera	Gazing emptyly/passively away from the camera	Touching oneself	Canting one's head meekly	Acting, dressing or posing like a child (see infantilization)
character 1	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
character 2	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
character 3	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

38. Which of the following characterizes the text in the ad. Focus only on the text of the ad (choose all that applies). Leave it empty if not applicable.

- ☐ Sexist language (language that unnecessarily attributes explicit gender identifiers, such as chairman instead of chairwoman).
- ☐ Benign/positive gender stereotypes (a gender stereotype ascribes to a man or women certain characteristics and generalizations that are historically attributed to specific genders or presented as natural. Benign gender stereotypes include positive attributes commonly associated with one gender, such as women are nurturing, loving, parental, good cooks...)
- ☐ Harmful/negative gender stereotypes (e.g. women are irrational, bad drivers, emotional).
- ☐ Sexually objectifying language (language that reduces persons to one dimensional beings purposed for sex).
- ☐ Language that focuses on physical beauty.

39. Write a short paragraph analyzing the ad qualitatively by highlighting specific gender representation aspects that the codebook missed, especially focusing on the representation of gender and sexuality and comparing the genders.