

The role of ProFem advertising strategies in the construction of new identities

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Tania Marcela Hernández Rodríguez

Universidad de Guadalajara, México
tania.hernandez@cucea.udg.mx

Silvia Hernández Willoughby

Universidad de Guadalajara, México
silvia.willoughby@academicos.udg.mx

Irma Janett Sepúlveda Ríos

Universidad de Guadalajara, México
janett.sepulveda@udg.mx

Abstract

The purpose of the study was to examine the Mexican brand's advertising campaign and the effect of femvertising and menvertising strategies on modifying traditional stereotypes and constructing new masculine and feminine identities. A content analysis methodology is used in the study based on the principles of femvertising and menvertising advertising strategies. Results found that the representation of Mexican men assuming responsibility for household and care activities, as well as a narrative that aligns with the new masculine practices that are socially promoted and the feminine representation that continues to be linked to submission and domestic work, from the limitations, social implications, and main contributions of the work, found that there is a small amount of empirical research that discusses the advertising strategies of femvertising and menvertising and their role in the configuration of feminine and masculine identities. The social role of advertising and its influence on modifying traditional stereotypes are associated with both men and women, and the construction of identities for both strategies can be considered as Pro-feminist.

Keywords

Advertising, Femvertising, Menvertising, gender stereotypes, masculine and feminine identities.

Introduction

The inequalities generated by gender stereotypes used in advertising are one of the problems that have attracted the reflection and academic discussion of different disciplines since the 1960s. The forms of representation of women and men are strongly criticized. However, overgeneralization is thought to result from the dissolution of the feminine in the masculine and the overspecification of needs, attitudes, or interests towards a single gender (Viedma, 2003). Recently, the effects of advertising sexism have been added to this discussion, with the increase in gender violence translated into harassment, abuse of power, and even the murder of women, which permeates from the imposition of roles between men and women linked to attitudes, activities, and contexts, both public and

private, in which both men and women develop.

From the social role theory, it is possible to explain the configuration of stereotypes used in advertising based on the role assumed by each group in the social environment, as well as its beliefs, socialization, and individual processes that favor differentiated behaviors between men and women, which limits the integral development of people about their aspirations, motivations, capabilities, mental, and physical states, among others (Castillo & Montes, 2014). In this sense, since the beginning of the 20th century, the construction of stereotypes has focused on socially assuming dichotomies that exclude men and women, where women are shown in advertising with a lack of control, emotional instability, passivity, submission, tenderness, dependence, irrationality, little intellectual development, as a sexual object, and taking the role of mother, wife, housewife, or perfect or ideal woman. However, men are shown to have self-control, dynamism, emotional stability, aggressiveness, courage, rationality, objectivity, and dominant roles as head of the family, sportsman, or executive (Carpio, 2020; De Francisco, 2019; Viedma, 2003; Sau, 1989).

However, it is possible to recognize that in the last decade, advertising has undergone a transformation concerning the messages about the representation of men and women in their spots; some brands have joined the confrontation of traditional stereotypes as part of a social responsibility campaign but also to ally themselves with segments of young women and men who have a different conception of life, dismissing patriarchal schemes and stereotypes attributed to both sexes. In this way, femvertising, dadvertising, and menvertising emerge as advertising strategies that seem to be linked to the growing social demands of movements such as #MeToo, the 8M, #BlackLivesMatter and the LGBTQIA+ community, which claim to break with stereotypes and traditional roles; therefore, both international and local brands have joined this trend to legitimize with consumers.

We agree with Leader (2019), when she states that femvertising, as well as dadvertising and now menvertising, serve commercial and not cultural or political objectives, but also with Schroeder & Zwick (2004), in that gender representations are socially constructed, and this is how advertising campaigns work; therefore, femvertising and menvertising are promoted as allies of the social demands for equity that have intensified in recent years and can be considered advertising strategies in favor of feminism (ProFem).

To the ProFem advertising defined by Menéndez (2019), which alludes to the ultimate goal of femvertising, we add the strategies of dadvertising and menvertising, we consider that the latter is also in favor of feminism by trying to represent men in spaces away from power and strength, in archetypes associated with paternity, inclusion, and equity in domestic work, therefore, the three strategies seek to reconfigure the image of men and women shown through their advertising messages, that is, while femvertising is postulated as a tool that promotes women's self-esteem and self-realization, dadvertising, and menvertising seek, through their contents, to modify the traditional representation of masculinity and bring them closer to domestic contexts where emotions and family and home care activities are present.

This research contributes to the discussion on the representation of stereotypes and roles of men and women in ProFem advertising since its objective is to analyze the advertising campaign of a Mexican brand to explain the role that this type of advertising strategy has in the construction of new masculine and feminine identities that seek to modify traditional stereotypes. The work is situated at the regional level because of the role that culture, values, economy, and sociodemographic characteristics have in the construction of gender stereotypes (Connell & Messerschmidt, 2005), and a dairy brand is chosen in particular: La Villita, which since 2017 has launched a series of advertising campaigns that identify itself as ProFem.

Femvertising strategy, stereotypes, and feminine identities

Femvertising is a term coined and made known in 2014 by the SheKnows Media Agency. This advertising strategy refers to advertising that seeks to empower women and girls, challenging the traditional and negative stereotypes and gender roles associated with them and replacing them with pro-women messages that show them in real situations and scenarios (SheKnows Media, 2014; Åkestam et al., 2017). Femvertising seeks, through communication and advertising, to show women a reality that contrasts with patriarchal paradigms and to be the spokesperson for equality and female empowerment (Carrillo, 2016). Likewise, according to Becker-Herby (2016), advertisements with a femvertising approach should contain the following elements:

1. Diversity of female talent
2. Pro-feminist and pro-women messages
3. Breakdown of the traditional roles and stereotypes attributed to women
4. Minimization of sexuality (women are not used as sexual objects).
5. Authentic representation of women

We subscribe to the clarification made by Menéndez (2019) when she points out that it is not possible for feminist advertising to exist due to the ambivalence pursued by feminism and advertising as a strategy of commercialism. However, we consider that femvertising is an advertising strategy in favor of women. Even seeking it can contribute to changing stereotypes and constructing new female identities that move away from the inherited patriarchal model (Montesinos, 2014).

In this sense, advertising messages with identity elements related to these new femininities are observed, moving away from a simplistic and traditional representation of the protagonists, leading to a more egalitarian representation of professions between women and men, a distribution of job opportunities less segmented based on physical traits, more equitable families in the distribution of roles and responsibilities, and in general, more real and less perfect women, which reflects the social transformation of women in advertising (Montesinos & Carrillo, 2010; Castillo & Montes, 2014; Jarava & Plaza, 2017; González et al., 2018). In the same way, it is observed that within these new femininities, women retain traditional traits and roles, such as working at home or caring for children. However, at the same time, they experience changes in their actions in the public environment (Montesinos & Carrillo, 2010). That is, they fulfill both roles and are not visualized as a radical entity.

Montesinos (2014) identifies new female identities resulting from cultural and social change in recent years, highlights women with power who are in a position of decision-making and leadership, and establishes at least the existence of six new female identities:

1. Autonomous woman: she is economically independent, generally has few children, and can decide whether or not to continue with her partner's relationship.
2. Professional woman: with a work history that generates empowerment, she does not have patriarchal ties from the past.
3. Empowered submissive: she has economic independence but is emotionally dependent on a man.
4. Despot: she oppressively exercises her power over men and women, taking advantage of her empowerment.
5. Feminist: seeks to have partner relationships based on respect and equity, has reflective and analytical capacity.
6. Fundamentalist: tends to see men as the enemy to be defeated and maintains positions that hide her misandry.

Even when there are evident changes in advertising messages and new identities are documented, gender gaps are still present in Mexico. Even though there is great progress in women's participation in political empowerment and access to education and health, women's participation in the labor market does not exceed 49.1%, which places it

below the regional average (59%). This causes the disparity to continue in terms of income, wages, and access to high positions (World Economic Forum, 2021).

Menvertising and dadvertising strategies, stereotypes, and masculine identities.

In recent years, progress has also been made in modifying the representation of men in advertising, with male stereotypes being the most resistant to change (Pando-Canteli & Rodríguez, 2020). The research coincides in pointing out that advertising content maintains the hegemonic male representation in which white, heterosexual, middle-class men predominate in masculine scenarios such as the office, nightclubs, or sports activities (Gentry & Harrison, 2010; Humphreys, 2016; Leader, 2019; Zayer et al, 2020), however, they mark the relevance of showing men in more impartial roles and in more neutral ways to facilitate the necessary transition so that the gender roles represented in advertising become democratic (Gentry & Harrison; 2010; Leader, 2019), due to the lack of identification of men with the representation of them in advertising (Gentry & Harrison, 2010), which forces brands to seek new strategies to address these audiences (Zayer et al., 2020).

The participation of men as fathers is a current issue in advertising (Sosenki, 2014) and its representation was one of the first changes that were modified in advertising content (Rey, 2018). Some brands seek to transform the archetypes of the role of fathers with representations of affectionate men (Leader, 2019) and physically close to their children (Morales & Gallardo, 2021), focused on showing their emotions (Humphreys, 2016) and thus presenting new masculinity (Leader, 2019). As a result of these strategies, the term dadvertising, which was used for the first time in 2015 in a digital advertising context, seeks to show the commodification of fatherhood in promotional media and arises as part of the commodified trends of feminism (Leader, 2019); however, this is not the only male representation that has been modified in advertising content.

Recently, Pando-Canteli & Rodríguez (2020;2021) recovered the term menvertising, to refer to advertising that "proposes visual and discursive models that consciously move away from hegemonic masculinity and aspire to build a masculine image oriented towards achieving greater gender equality" (2019:16). The authors acknowledge that gender constructions are not rigid; however, despite changes in traditional gender models that even move away from the binary, the hegemonic masculinity described by Connell & Messerschmidt (2005) is still present, which causes tension between femvertising and menvertising strategies, since the former allows women to identify with advertising content through positive messages, while the latter challenges power relations and the heteronormativity of masculinity (Pando-Canteli & Rodríguez, 2021).

Concerning the contents of advertising that can be identified as menvertising, Pando-Canteli & Rodríguez (2021) recover the proposal of Becker-Herby (2016) on the five aspects that should be included in femvertising campaigns and formulate a tool to analyze the visual representations and discourses on masculinity presented in this type of advertising. They point out that for a campaign to be considered menvertising it must be present:

1. Intersectional male talent, away from the representation of white, young, heterosexual, middle-class men.
2. To put pressure on the gender stereotypes of heteronormative or hegemonic masculinity, with neutral spaces and roles away from those associated with men.
3. Real men doing everyday activities with non-idealized bodies.
4. Positive messages reclaim the privilege of participating in cultural spheres from which they have been excluded, such as care and the home.
5. Minimize sexuality, both in implicit and explicit content.

We agree with Connell (1997) when he points out that the concept of masculinity has an implicit individual and

cultural connotation, so it is inherently relational and implies the position in gender relations and its effects on bodily, cultural, and personality practices in such a way that masculinity does not represent a single man or show only the negative aspects of power, but rather presents diverse models of idealized masculine behaviors in social processes that are linked to a particular framework of local, regional and global interaction (Connell & Messerschmidt, 2005). Connell & Messerschmidt (2005) identify a typology of masculinities:

1. Hegemonic, which responds to the predominance of the patriarchal system and reproduces the dominant dynamics between the sexes, is represented by white, middle-class, middle-aged, highly educated, and heterosexual men who are successful in their work, leading providers of the household, and prestigious.
2. Subordinate is represented by non-heterosexual men who consider themselves feminine, and thus a relationship of subordination is present.
3. Complicit, which is represented by men who do not respond to the hegemonic model, but are comfortable with its existence, do not abuse their power over women but are not interested in generating significant changes.
4. Marginalized, which is represented by men who belong to ethnic groups that have fewer privileges and power than male banks.

Recently, some works document alternative masculinities (Carabi & Amengol, 2015), emergent masculinities (Pineda, 2000; Messerschmidt & Tomsen, 2012), and egalitarian masculinities (Lamont, 2015), which have in common the questioning of dominant gender hierarchies that make possible the emergence of positive masculine practices, that recognize that there are diverse ways of being men, question the benefits that the patriarchal system has granted them, oppose violence as an expression of power, and promote social gender relations based on equal opportunity and rights for all.

For Montesinos & Carrillo (2010), emerging masculinities in the Mexican context can be identified as:

1. The post-antique male who plays the role of the provider without assuming violent behaviors, dependent on the role played by the traditional woman in the home, by mutual agreement;
2. The men in crisis are men who, due to economic circumstances, are confronted by their partner, propitiating a breakup or a conflictive relationship daily. Therefore, they face cultural change in permanent conflict;
3. The domesticated male, who is present in a relationship of equality because he is at an economic disadvantage with his partner, where the male figure is placed in a situation of inferiority, but the man consciously recognizes the merits of his partner and accepts to cede financial control of the family;
4. The modern male, which are those men who undoubtedly have the idea of equality between genders, value their partner for the mere fact of being their partner and are willing to participate in all productive and reproductive activities;
5. The campy male, which refers to those men who benefit from the presence of powerful women, who allow them to be unconcerned about the family economy, are not interested in keeping a job or improving working conditions and are willing to collaborate in domestic tasks if they are unemployed; and
6. The power machine, which is used to recognize men who are always ready to seduce a woman and present themselves as conquerors, alludes to the sexual liberation of women.

At this point, it is important to recognize that although there are new advertising strategies that promote a change in the representation of men in their content and messages, the heteronormative male figure continues to dominate advertising, so male identities continue to revolve around power and the economy, which is reflected in the reality of Mexico, where wage inequalities between men and women and access to decision-making spaces and power persist (World Economic Forum, 2021).

Method

This paper aims to analyze the representation of men and women in the advertising campaign "Juntos lo Hacemos Mejor" of the Mexican brand "La Villita" and its role in the construction of stereotypes and identities. For the evaluation of the advertising campaign, a content analysis was carried out based on the principles of femvertising proposed by Becker-Herby (2016) and adapted by Pando-Canteli & Rodríguez (2021) to analyze menvertising, which were grouped into five dimensions of analysis (Table 1).

Table 1. Principles of femvertising and menvertising advertising strategies by the dimension of analysis

	Femvertising	Menvertising
Physical features	Intersectionality of women in advertising content	Various masculine traits in advertisements
Messages	Messages in favor of women, inspiring and inclusive, aiming at self-confidence	Messages in favor of new masculinities
Stereotypes and roles	Breaking gender stereotypes	Heteronormative limits of male gender stereotypes
Power and sexuality	Minimization of female sexuality	Minimizing male supremacy
Context	Authentic representation of women's interaction spaces.	Real men far removed from hegemonic masculinity

Note: Adapted from Montesinos, (2014) and Pando-Canteli & Rodríguez, (2021).

We agree with Pando-Canteli & Rodríguez (2020) when they point out that femvertising and menvertising do not function in symmetrical terms. Femvertising seeks to motivate women to break with the roles and stereotypes of domestic life, while menvertising promotes the incorporation of men in this private space, which from the dominant male roles and stereotypes are alien to them; however, this model of analysis was chosen because it allows us to compare in the same campaign both advertising approaches; from femvertising allows emphasizing women as the axis of the empowering message (Rodríguez & Gutiérrez, 2017); and from menvertising the adoption of domestic roles modifying the hegemonic traits of masculinity (Leader, 2019), so this advertising can be considered Profem Advertising, whose messages invite reflection on feminism from advertising (Menéndez, 2019).

Based on the principles of femvertising and menvertising, a series of questions were established to analyze the representation of women and men in advertising (See Table 2). Subsequently, the discussion of these results is critically approached from the national context to recognize resistance from hegemonic masculinity and the importance of using ProFem advertising to modify stereotypes and gender roles and to think of an equitable topia between genders.

Table 2. Questions by the dimension of analysis and advertising strategy

Dimension of analysis	Femvertising Questions	Menvertising Questions
Physical features	Does the spot show diverse female talents (women of different ages, classes, races, and complexion)?	Do the ads feature men of different races, ages, body features, and classes?
Messages	Does the ad contain pro-women messages (empowering women)? Does the ad contain inspirational and inclusive messages? Does the ad show women outside of private space activities such as home and childcare?	Does the advertising spot show the inclusion of men in non-traditional private activities such as care, housework, and fatherhood? Does the ad show men in non-traditional public space activities such as adventure, seduction, protection, professional success, and domination? Is masculinity that promotes equity between men and women encouraged?
Stereotypes and roles	Do the ad challenge stereotypes and gender roles traditionally associated with women (shows women in professional, sporting, competitive, and social situations and not only in housework and childcare)?	Are men presented in scenarios that are not associated with the roles and stereotypes traditionally associated with them? Do the activities in the professional and domestic spaces where men present themselves to break with those associated with hegemonic masculinity?
Power and sexuality	Does the spot stop showing women as sexual objects? Doesn't the ad use the woman's body to promote the product?	Are power relations between men and women being questioned? Is the celebration of men challenged by the fact that they are men? Does sexualized change male attitude?
Context	Does the spot show the commitment to gender equality? Are the women and situations portrayed authentically? Are the product and brand presented in the context of the spot?	Are men presented away from heteronormative stereotypes of physical appearance? Are the men and situations portrayed authentically? Are the product and brand about to the context of the spot?
Identity	The ad shows new female identities (away from traditional and damaging stereotypes). Does the ad encourage the construction of new female identities that contribute to the modification of traditional stereotypes?	The ad shows new male identities (away from traditional and damaging stereotypes). Does the ad encourage the construction of new male identities that contribute to the modification of traditional stereotypes?

Note: Adapted from Montesinos, (2014) and Pando-Canteli & Rodriguez, (2021).

The questions were applied to an advertising campaign, which functions as a case study, since this method allows us to answer how a ProFem advertising strategy is developed and why they are present in current advertising content, in addition to allowing us to explore in greater depth and gain new knowledge about femvertising and menvertising, which are recently advertising phenomena incorporated into the scientific discussion (Carazo, 2006).

The brand: La Villita

La Villita is one of the dairy brands of Sigma Group with exclusive distribution in Mexico, which in 2017 launched a series of advertising spots for television, outdoor and digital media (Martinez, 2019) with a ProFem approach to make visible the household activities performed by women. The first campaign was titled "La deuda más grande de México," in which all the actions that housewives do without any pay are described, from nurses to experts in economics, psychologists, chefs, and historians (Gayán, 2017). For 2018, the campaign was called "Yo no trabajo", in which married men were asked "What does your wife do?", and the majority answered, "She doesn't work or does nothing." On the spot, it again recovers all the activities performed by women dedicated to the home (Saíz, 2018). In 2019, the brand launched "Naturalmente creemos en tí," which shows what everyday life would be like without women (La Villita, 2019). Later, in 2020, the brand changes the context of the message, emphasizing that men should learn to do and share the housework. The campaign is called "Juntos lo hacemos mejor", while the spot is titled "La Escuela del Hogar" (Naranjo, 2020) for 2021, the advertising spot "Detector de la desigualdad" is added to the campaign, which continues to promote democratic actions and equity in the home, both for men and women, but now not only includes the husband but also the sons and daughters (Dionisio Naranjo, 2021).

Case study: Advertising spot: La Escuela del Hogar

The ad has a duration of 1 minute and 56 seconds and is divided into three parts: 1) Introduction, which shows domestic spaces; 2) Central idea, which is presented in an academy; and 3) Closing, they return to domestic spaces with the slogan of the campaign. The product does not appear at any point in the commercial. The commercial begins with a woman asking for help with household chores, followed by three more scenes in different homes. Women ask male family members to perform some domestic activities. The commercial continues with a series of reflections formulated by the protagonists. "So they do not have that ability?" (0:08) "Do they think that we were born knowing? Well, no, like everything else in life, this can also be learned" (0:23). This is followed by a scene where a classroom auditorium is observed, whose students are only men, and the phrase "Welcome to the school of the home. A school designed to do away with all excuses" (0:35). The following scenes show men taking cooking lessons, using a washing machine, feeding a baby, cleaning the home, and ironing clothes. The commercial features the men doing household chores and invites them to "Show how good you can be" (1:39). The commercial closes by saying that the best thing about this school is that it is not necessary to attend "because household chores are practiced at home because the home is no one's duty, but everyone's task" (1:49) and closes with scenes of women and men in different homes performing care activities.

Discussion of the results

The results of content analysis are presented by the ProFem strategy in an advertising spot; in the first one, the characteristics of femvertising and in the second one, menvertising are presented, to later give way to a discussion on the role of these strategies in the construction of identities, both in women and men.

Femvertising Analysis



Note: Available at <https://www.youtube.com/watch?v=GNXQJgTJwAE>

1. The diversity of female talent

The advertisement for La Villita presents women of different ages, complexions, and skin colors, as well as of different social extracts, which can be identified by the homes in which they are represented; they are also depicted in different occupations (professional women, mothers, housewives), which are identified by the type of clothing and accessories they wear (Becker-Herby, 2016).

2. Messages in favor of women (pro-women)

The commercial seeks to encourage men's participation in household chores: "social change begins at home" (0:01). The women's discourse shows them in an empowered way, transmitting a message of strength, in which they ask men to perform some of the household activities, stating that if they can do it, so can they: "Do they think that we were born knowing" (0:21), "no, like everything in life, this can also be learned" (0:24), "because the home is not anyone's duty, but everyone's chores" (1:49). The discourse seeks to eliminate stereotypes and gender roles traditionally associated with women, replacing them with pro-women, inspirational and empowering messages (Becker-Herby, 2016; Abreu, 2016; Abitbol & Sternadori, 2016).

3. She is breaking traditional stereotypes (challenging what a woman or girl should commonly be).

Even though the commercial seeks to encourage empathetic, responsible, and cooperative behaviors in men in household work, it maintains the representation of women as the ones responsible and in charge of the housework, being the ones who know how to do household chores and should ask men to do things to help—reinforcing the roles and stereotypes traditionally assigned to women. Mainly, three roles assigned to the female figure can be distinguished: working woman, mother of the family, and homemaker, which coincide with the stereotypes identified by García (2005) and Rimbaud (2013) as the most common when representing the female figure in Mexican advertising.

4. Minimization of female sexuality

The commercial lacks sexualization of the female figure; the female body is not used in a suggestive way or as a sexual object, nor is it used to promote the product. Instead, the message seeks to encourage domestic activities to become a responsibility of both men and women, coinciding with the form of representation stated by Becker-Herby (2016) and Bayone & Burrowes (2019), which characterizes femvertising ads by not sexualizing the female figure.

5. Authentic representation of women

The situations presented in the ad revolve around everyday activities at home; women are shown authentically, without poses, in realistic situations and traditional scenarios (Becker-Herby, 2016; Paszek, 2018). They are exposing through discourse their commitment to gender equality and leaving aside the male optic as the axis or center of the advertisement.

6. Identities

The advertisement questions patriarchal practices about the traditional feminine identity, in which women are the ones in charge of household practices and do not work, so they are not financially independent. The construction of new feminine identities is encouraged, where women are seen in a position of leadership and decision-making, which coincides with the characteristics of new feminine identities identified by Montesinos (2014).

Menvertising Analysis



Note: Available at <https://www.youtube.com/watch?v=GNXQJgTJwAE>

1. Diverse male talents

Schroeder & Zwick (2004), Luyt (2012), and Leader (2019) recover the hegemonic masculinity represented in advertising and its close relationship with power and hierarchy among men, which does not always involve the structural dialectics of class, gender, and race, but determines the relationships between men themselves, which can be analyzed at local and regional levels that give meaning to cultural reality and explain the dominance in society (Conwell & Messerschmidt, 2005). The La Villita commercial presents different male models from different generations: older men, adults, and young men; from different social extracts identifiable by the households shown: middle and high; whose explicit message is that housework is everyone's responsibility and men are not excluded because of their sex or their economic income. A particular characteristic of the commercial concerning race is that it shows the common traits of Mexicans: dark skin tone (to varying degrees), straight dark hair, brown eyes, high cheekbones, broad face, and sparse beard (Serrano, 2004), so the implicit message shows Mexican men taking responsibility for household and care activities, which contravenes the traditional representation of Mexicans in advertising that shows male domination and the celebration of men for being men (Plana & Silva, 2020).

2. Messages in favor of new masculinities

The commercial is a good example of how the images generated by the media can be modified and thus transform the traditional masculinity model associated with violent behavior or show male supremacy for alternative masculinities, in which men are presented with responsible and empathetic behavior in domestic work. The explicit message of the commercial focuses on generating ways of life where gender roles are demystified, starting with the equitable distribution of domestic work among household members: "Sharing household chores is something that is practiced at home because the home is no one's duty, but everyone's" (1:48), accompanied by affirmative scenes of interaction among family members, which promote the celebration of this type of masculinity (Pando-Canteli & Rodríguez, 2021).

3. Heteronormative limits of gender stereotypes

The advertisement breaks the boundaries of gender stereotypes of hegemonic masculinity through the representation of men in domestic settings that are not traditionally associated with dominant masculine traits, such as the kitchen within a home, and not in public spaces of power such as offices or driving a sports car. Men are presented with cooking, washing dishes, and ironing clothes, defying traditional gender roles and stereotypes. They are refraining from reinforcing male hegemony and launching a positive message by claiming to participate in areas from which men have been culturally excluded (Pando-Canteli & Rodríguez, 2021).

4. Minimizing male supremacy

The ad directly challenges the sexualized male gaze and becomes an invitation to build new masculinity that derives from a current social construction, in which domestic activities are de-feminized and become a joint responsibility, so that today more than ever, men are being encouraged to contemplate images of other men, and transform themselves (Paterson & Elliott, 2002). The commercial promotes the equity of domestic work in men and women, evoking the idea that they can surpass themselves and be the best ironers in their homes.

5. Real men

Although the situations presented do not revolve around the product (dairy foods), they do revolve around the activities associated with it, such as cooking and food preparation, but the representation of men in natural situations that occur in everyday life, such as dirty dishes in the kitchen or freshly washed clothes, stands out; even, men appear wearing conventional clothing without highlighting the normative ideas about their body and physical appearance, so an empathetic narrative is adopted that seeks identification with the consumers of the new male practices (Padilla, 2016) and breaks with the idealization of bodies as an element of normalized change (Paterson & Elliott, 2002).

6. Identities

The spot bets on a change in masculine identities, questions the paternal practices developed in the traditional masculine identity, and sustains the emerging discourse of fatherhood (Sosenski, 2014) and is involved in their care and upbringing. It even shows sons involved in domestic chores such as washing dishes or ironing clothes, reflecting a changing social landscape that makes less rigid distinctions between feminine and masculine (Bart-holomaeus & Tarrant, 2016; Wentzell, 2013a, 2013b).

Among the main findings, it is possible to point out that even when the advertising spots do not openly declare themselves as femvertising or menvertising strategies, they comply with the principles proposed for the analysis because they show an age, ethnic and corporal diversity of both men and women; they promote positive messages about equity in care and household activities; they show men and women performing the same domestic activities, without the existence of a power relationship or sexualization of the protagonists of the spot; the situations revolve around domestic activities, through an empathetic narrative, without being placed in a male perspective, in a way that questions the traditional identities of men and women, showing emerging masculinities focused on the idea of gender equality and femininities oriented to decision making, in which the idea of the domestic and private as

part of the sexual division of labor assigned is deconstructed.

When analyzing the femvertising strategy, we agree with the pillars identified by Becker-Herby (2016), women are represented in authentic contexts with diverse physical characteristics, such as age, complexion, and skin color, with inspiring messages that promote changes to the reality of domestic work experienced in Mexico. However, it does not modify the traditional roles since it presents women in the traditional stereotypes associated with their representation in advertising: housewife, mother of a family, and working woman (García, 2005; Rimbaud, 2013). What is evident is the minimization of female sexuality in the representation of women in the spot (Bayone & Burrowes, 2019), where, although it is true, the product being advertised is not the axis, and neither is the female figure. The commercial questions the traditional patriarchal practices about female identity, encouraging the construction of new female identities and placing women as human beings capable of making decisions, which coincides with the characteristics of the new female identities identified by Montesinos (2014).

The results on menvertising allowed us to discuss the works of Schroeder and Zwick (2004), Luyt (2012), and Leader (2019), which point out that male representation in advertising is related to power; however, our results allow us to identify a representation of Mexican men taking responsibility for household activities and care, accompanied by affirmative scenes of interaction between family members, promotes the equity of domestic work between women and men, an empathetic narrative that seeks identification with consumers of new masculine practices (Grau & Zotos, 2016) and questions paternal practices on traditional male identity and supports the emerging discourse of responsible parenthood (Sosenski, 2014).

Conclusions

During the selection and documentation of the advertising corpus of the research, it was possible to identify that the spots of the campaign, in addition to being available on the YouTube platform, were broadcasted on open television at night during the programming of soap operas, with very few spots during sporting events. The message is therefore received more by women than by men, and awareness of the need to transform roles and stereotypes does not occur at the same juncture, can lead to conflicts due to the gaps that are generated in the processes of social transformation, in which women demand greater equity and men do not identify or recognize the origin of these demands; In this sense, we agree with Patterson & Elliot (2002) on the need to question the true intention of advertising, as well as the scope of femvertising and menvertising, since by increasing the feminization of masculinity reflected in advertising campaigns, far from readjusting the counter-hegemonic forces of the patriarchal structure, it seems to protect the dominance of the consumer society, therefore, they can be considered as washing advertising strategies: femverwashing and menverwashing.

Concerning the role of advertising in the construction of new masculine and feminine identities and stereotypes, we consider that it plays a strategic role since advertisements influence how we think about masculinity and femininity (Goffman, 1979); however, we also believe that it is a high risk to assume that sex-differentiated strategies can modify heteronormative conceptions of identity and traditional gender roles and limit the consumer's body to new forms of masculinity and femininity.

Certainly, identities, both masculine and feminine, cannot be considered as a sexual or bodily characteristic even a personality trait (Connell & Messerschmidt, 2005; Montesinos, 2014), since these are the result of the configuration that occurs from social interaction and cultural influence, so gender identities differ in particular environments (Connell & Messerschmidt, 2005) and these interact with the consumption of images, products, and desires that are represented in advertising, so these representations play a central role in the formation of conceptions of masculinity and femininity (Schroeder & Zwick, 2004) and advertising strategies, although they may be questioned, produce and reproduce social signifiers, hence the importance of modifying the representation of men and women in commercials, since it can be a tool that not only promotes consumption but also modifies dominant

At this point, it is necessary to recognize the limitations that were presented during the research work, such as the reduced amount of empirical work that precedes the present one, because the advertising strategies femvertising and menvertising have been included in the research agenda in the last three years; additionally, the content analysis was carried out on the advertising campaign of a Mexican brand of national scope and only included the last spot; The collection of empirical data from consumers to analyze how these advertising strategies contribute to the modification of identities between women and men was also not included as part of the research objectives, because there are no scales for their measurement, so the design of measurement scales on these variables can be marked as a pending research agenda.

Concerning the practical and social implications of the research project, it is possible to recognize that by analyzing the contents of advertising strategies that promote gender equity in the roles and division of labor, as well as the modification of traditional stereotypes associated with women and men, it is possible to identify the implications they have in the formation of new femininities and masculinities, that move away from an unequal distribution of power and come closer to showing spaces of equity between both of them so that they can be used by those responsible for the design of advertising campaigns, in which it is possible to deconstruct the scope of advertising and its message in favor of a more just and egalitarian society.

Finally, we can recognize that the main contributions of the research work are found when analyzing femvertising and menvertising in single advertising content because both can be considered ProFem strategies since they promote the change of paradigms concerning stereotypes and roles of women and men. However, it is possible to discuss these advertising strategies as a washing tool to clean up the brands, which seek to legitimize their social responsibility.

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