

Knoll to, whereas the  
mother figure is

[Art & Culture](#), [Dance](#)



Knoll et al 2011 (cited in Grau and Zotos 2016) also concluded that men were more likely depicted as authoritarian and older and are more likely to be portrayed outside of the home in independent roles. This in many ways relates to the advertisement as the father figure is the superior figure who the boy goes to and tells him that he wants to make a spaceship out of the bottle. Furthermore, the father figure is never seen actively taking part in washing the dishes, but is just seen standing around the sink area with the intent to, whereas the mother figure is seen in the background from the shoulders down, actively washing the dishes. In Grau and Zoto's (2016) current research into gender stereotypes in advertising, "women were presented in an inferior manner relative to their potential and capabilities".

This also reinforces the demeaning perspective that the ad has been presented from. By attempting to modernise and rearrange the traditional stereotypes used throughout many of the ad campaigns within the Fairy Liquid brand, it is evident that Fairy have not managed to escape the hegemonic view that men are too superior to take part in household chores, which perpetuates the idea that this is still a women's job. Although women are often portrayed within the home in household advertising for homewares and cleaning products, women are also strongly portrayed from a sexulised and objectified perspective within advertising.

"Female characters devote their primary energies to improving their appearances and taking care of home and people." (Wood, 1994 Cited in Fowles, 1996) CITE PROPERLY) However it can be suggested that the latter point stated by Wood, has begun to shift in recent times. In a study conducted by Busby and Leichy, they concluded that "The American

woman has diverted energy from the family to herself and has increased her role as a decorative object.” (Busby and Leichty 1995 CITED IN) Femfresh, a brand manufacturing intimate hygiene products for women released a ‘ video on demand’ campaign for their new ‘ 2 in 1 shower and shave cream’ which was shortly banned by the ASA due to the ad “ being overly sexualised in a way that objectified women”. (Advertising Standards Authority 2017)

The ad featured women dancing with a specific focus on their crotches instead of their faces which was argued to be particularly objectifying when partnered with the minimal clothing and sexually explicit dance moves.

Phillips proposed “ female models are more likely to be portrayed as suggestively, partially clad, or nude than are male models.” (Phillips 1997)

The ad was banned from circulation on the 12th July 2017 after it made a total of seventeen complaints regarding it’s objectification and sexualisation of women. Furthermore, Phillips also outlines the effects of the studies of erotic communication can vary. “ Reactions are sometimes positive, sometimes negative.” (Phillips 1997) However, voyaging further into the negative reactions, an implication of women featured as sexual objects in advertising can be suggested through objectification theory. “ Although sexual objectification is but one form of gender oppression, it is one that factors in—and perhaps enables—a host of other oppressions women face”.

(Fredrickson and Roberts 1997 CITE PROPERLY) The sexual objectification theory suggests that the sexual objectification of women can amount to a number of negative convictions within one’s self. “ Objectification theory

posits that SO of females is likely to contribute to mental health problems that disproportionately affect women (i. e.

, eating disorders, depression, and sexual dysfunction)". (Szymanski and Moffitt 2011) This is because women tend to see how other women are portrayed in the media, particularly advertising, " internalize this outsider view and begin to self-objectify by treating themselves as an object to be looked at and evaluated on the basis of appearance." (Szymanski and Moffitt 2011) However, progress is trying to be made by advertising industries. It was reported by Kolbe that over the decades of the 1970s and the 1980s female presence in Saturday morning commercials increased from 6% to 33% and female voice overs also increased from 6% to 19%. (Kolbe 1991 cited in Fowles 1996) Bretl and Cantor also presented evidence that proves that males and females now appear in the same number of commercials aired at prime-time.

(Bretl and Cantor cited in Fowles 1996) Although sexual objectification of women in advertising has been associated with numerous and varied negative connotations, it can be testified that " putting an attractive or sexy female in an ad to adorn the product is an effective attention – getting device..." (Phillips 1997) Masculinity is also heavily represented in advertising but follow a very strict ideological scope. " Men in advertising are often active, adventurous, powerful, sexually aggressive and largely uninvolved in human relationships." (Fowles, 1996) A prime example this is the Davidoff Cool Water ad starring celebrity Scott Eastwood. The advertisement features Scott, standing alone at the top of a cliff watching

the waves crash at the foot of it. While this is taking place he describes the ocean, and how it would feel to dive into it. He uses lexis such as " I can feel the power...

rushing through me". After this he dives into the water. This reinforces Fowles statement of men in advertising being powerful and adventurous. " Males are devoted to ' challenge, risk and mastery'". (Strate 1992 cited in Fowles 1996) Men - leading to accept this imagery - violence - men see it and think its normal - leads them to think that violence is ok

Hypermasculine Although men are not portrayed as much in this way - less critique - harder to critique