

GENDER ROLES IN COLOMBIAN TELEVISION ADVERTISING

**Gender roles in Colombian television (RCN & CARACOL), a semiotic analysis on
television advertising**

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Trabajo de grado para optar al título de Licenciado(a) en Lenguas Extranjeras con énfasis en
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Abstract

Title: Gender roles in Colombian television (RCN & CARACOL), a semiotic analysis on television advertising

Authors: Jazbeily González, Edgar Julián Oviedo y Juan David Calderón

Key words: Semiotics, Gender roles, Stereotypes, Commercials

Description:

This bachelor's degree research work aimed to describe gender roles in nowadays commercials of the Colombian television networks RCN and CARACOL in 2022. For that matter, a semiotic analysis was conducted on seven T.V commercials in Colombia that portrayed their view of the gender roles in society. The selection of the TV commercials followed a criteria of three characteristics: time frame, target audience, and gender representations. The analytical process of the sample followed the semiotic analysis theory from the Semiotic School of Paris, stated in the book "Análisis semiótico del discurso" by Courtés (1991). Consequently, the case study adopted a deductive-inductive approach, and the semiotic elements got distributed in levels of relevance such as figurative structures (actors, spaces, times, objects, colors, shapes, sounds, etc.); narrative, thematic and actantial structures (actions, themes, roles adopted by the actors); and fundamental structures (values and passions such as femininity, masculinity, tenderness, love, etc). The findings indicated that most of the commercials screen traditional gender roles representations; for instance, women were shown as children caregivers, domestic helpers, and cooks, while the men were portrayed as physical strength workers, and as a kid's instructor and protector. To a lesser extent, there were found non-traditional gender roles; women as efficient intellectual workers and men as caregivers without the female figure. As a result, it was concluded that advertisements transmitted in Colombian television do legitimate predominant and hegemonic gender roles.

Bachelor Thesis

Faculty of Humanities and Social Sciences. Language School. Director Luis Fernando Arévalo Viveros.
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Resumen

Título: Roles de género en la televisión colombiana (RCN & CARACOL), un análisis semiótico de la publicidad televisiva

Autores: Jazbeily González, Edgar Julián Oviedo y Juan David Calderón

Palabras Clave: Semiótica, Roles de género, Estereotipos, Comerciales

Descripción:

El presente trabajo de investigación de grado tuvo como objetivo describir los roles de género en los comerciales actuales de las cadenas de televisión colombianas RCN y CARACOL en el año 2022. Para ello, se realizó un análisis semiótico de siete comerciales de T.V en Colombia que retrataron su visión sobre los roles de género en la sociedad. La selección de los comerciales de televisión siguió un criterio de tres características: marco temporal, público objetivo y representaciones de género. El proceso analítico de la muestra siguió la teoría del análisis semiótico de la Escuela Semiótica de París, recogida en el libro “Análisis semiótico del discurso” de Courtés (1991). En consecuencia, el estudio de caso adoptó un enfoque deductivo-inductivo, y los elementos semióticos se distribuyeron en niveles de relevancia tales como estructuras figurativas (actores, espacios, tiempos, objetos, colores, formas, sonidos, etc.); estructuras narrativas, temáticas y actanciales (acciones, temas, roles adoptados por los actores); y estructuras fundamentales (valores y pasiones como la feminidad, la masculinidad, la ternura, el amor, etc.). Los hallazgos indicaron que la mayoría de los comerciales proyectan representaciones de roles de género tradicionales; por ejemplo, las mujeres aparecían como cuidadoras de niños, empleadas domésticas y cocineras, mientras que los hombres eran retratados como trabajadores de fuerza física y como instructores y protectores de niños. En menor medida, se encontraron roles de género no tradicionales; las mujeres como eficientes trabajadoras intelectuales y los hombres como cuidadores sin figura femenina. Como resultado, se concluyó que los anuncios transmitidos en la televisión colombiana cumplen roles de género predominantes y hegemónicos legítimos.

Trabajo de Grado

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Introduction

Feminine and masculine identities have been socially constructed through history and continue to develop through socio-cultural processes (Rodriguez & Ibarra, 2013), in which mass media takes part. In fact, T.V content (e.g., advertisements, shows, soap operas, etc.) present gender roles in it, and this has a great impact on the creation of gender stereotypes, and social conventions around them (García, 2015, p. 63). These constructions of what the role of women or men should be in society generate people from a specific culture to adopt behaviors, ideologies, and perspectives that are likely to turn out to be oppressive and violent social practices. For instance, in Colombia a vast majority of people think that women are better at housework than men (DANE, 2020, p.70). Consequently, we can see that in Colombia women spend more time than men doing non-paid activities, such as housekeeping and children's care; according to the Use of time poll made by DANE 2020-2021. In 2018 the DANE National Population and Housing Census (CNPV, in Spanish) found that 56,2 percent of girls, from ages 10-18 who were or were not legally married, devote themselves to domestic work (ibid, p.172).

Having said that, this research aimed to contribute to Colombian studies regarding how gender roles are transmitted to society through mass media content, in this case, T.V. commercials, which as we mentioned previously, present a cultural vision of what gender roles are (García, 2015, p. 63). The selection of T.V. commercials was based on the fact that the Colombian national broadcasting channels RCN and CARACOL are the most viewed by a considerable number of Colombians, who are receptors of the information transmitted (Morales, 2022). It is worth mentioning that the general construction of self and collective identity is “increasingly dependent

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on access to mediated forms of communication” (Tubella, 2005, p. 257) and one of these is television. This form of communication transmits values, beliefs, views, axioms and cosmovisions to the population that reaffirms, builds or recreates the sense of identity, via the symbolic world (ibid, p. 257- 259). Here is where the main focus regarding theory resides, thus we wanted to see how gender roles are configured via semiotic elements through an analysis of the message transmitted in multimodal media regarding gender roles.

Accordingly, the main objective for the study was to describe gender roles portrayed in the sample of commercials currently broadcasting in Colombia. Furthermore, we intended to identify and characterize which gender roles were constructed in the multimodality of commercials by analyzing their messages through the semiotic theory and methodology, and to contribute to the literature and critical discussion of the reproduction and perpetuation of gender roles through multimodal messages.

In order to do that we followed a semiotic analysis theory proposed by the Semiotic School of Paris (Courtés, 1991, p. 235-236) that shaped and directed our deductive-inductive investigation. This entailed the consideration and determination of theoretical and analytical categories given by the semiotic model, where we deducted different levels of pertinency for a semiotic analysis of discourse. Starting with the *figurative structures*, which were the most punctual elements found in the commercials (actors, spaces, time, objects, colors, forms, sounds, etc), which then, led us to find *narrative, thematic, and actancial structures* (actions, topics, roles represented by the actors). Then, we based the findings' interpretation on what the publicity messages enunciated; to finally conclude on *fundamental structures*, macro representations presented by the adverts (values, passions, femininity and masculinity canons).

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Throughout the content consigned in this document the reader can find the structure of segments for the development of the study. Firstly, the theoretical foundations, which comprise retrieved information and previous knowledge from other scholars on the semiotic field and the elements that incorporate it, specially focused on audiovisual media such as color, bodily movements, camera shots, among others; as well as studies that encompassed stereotypical roles often linked to one gender or the other in Colombia. Secondly, the methodological design, which elaborates and explains in further the procedures undertaken to answer our research question. There, we pinpointed the variables for the selection of the research sample (time frame, target audience, and gender representations), following the purposive sampling method (Cohen et. al, 2018, p. 218) to select seven Colombian commercials from the most popular channels in the country RCN television and Caracol television (Morales, 2022). Consequently, we created a series of analysis grids to break up the advertisement's content into different semiotic elements, following the Open Code approach (Cohen et. al, 2018, p. 671); and to facilitate the triangulation of the information through a typological analysis (ibid: p, 667).

Thirdly, the study's results, where we related the elements obtained in the grids, inquired into the semiotic elements that reinforced the gender roles attached to the feminine/masculine figures, and denominated the roles into smaller sections. Lastly, the conclusions, in which we came up with our general interpretation of the findings. In there we asserted that most of the gender roles portrayed through the feminine figures were related to domestic work and child's care; whereas the masculine figure was mostly fulfilling roles of strenuous labor, instruction giving, leading and protection. Even though there were stances where women and men were portraying non-traditional roles, the traditional roles were still predominant, and continue perpetuating hegemonic views of

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identity models that delimited what a woman or man should be and do according to social canons of gender roles.

1. Theoretical framework

In matters of analyzing the gender roles found in TV commercials, we opted to follow the semiotic theory as it studies the elements that entail meaning, and commercials as communication means for gender roles are a perfect sample of study for the semiotic theory. Commercials as a communication channel of meanings can get decomposed in semiotic signs (components that build meaning) such as color, camera shots, movements, forms, textures, etc. These elements go from the non-verbal elements, like the melody in music, to verbal components such as the lyrics. The analysis of these features allowed us to see how the gender roles are portrayed in the advertising messages. Therefore, it was essential to review the main concepts to be used: for instance, semiotics as a science and method to study significant practices in multimodality, non-verbal and verbal elements in image and sound, discursive identity, gender representations/roles, and how these are culturally practiced in Colombia.

1.1 Semiotic as a science and a method for significant practices

1.1.1 *Semiotic as science*

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Semiotic is the interdisciplinary science of signs that focuses on how these construct sense and meaning; and therefore communication, keeping into account the critical interpretation/analysis of the discourses and messages born from the communicative acts (Mangieri, 2014, p. 17). By being this a transversal discipline, it takes borrowed concepts and theories from various disciplines which help to systematically solve problems that semiotic asserts, such as the social interpretation of the world that society has through the production of semiosis (the generation and circulation of signs) (p.13-17).

1.1.2 *Semiotic as a method for significant practices*

Semiotics is mainly concerned with practices focused on the production of sense and the way it is produced. These practices are called "semiotic practices" (Fontanille, J., 2008, p. 19). In them, the sense is constructed in a field of expression and content, and through instances of actions that build that meaning, via their movement and evolution (p.19-p20). Here it's where a fundamental part of a semiotic practice is visible, the construction of meaning. Therefore, this research considered *significant practices* and *semiotic practices* as synonyms, from this semiotic perspective.

The Semiotic theory is fundamental for understanding these practices as it is focused on the comprehension of meaning, through the study of the semiotic fields and elements used to create and communicate meaning. Semiotic presents a wide range of theories and methodologies to construct the methods needed to create models that orient the interpretation of cultural practices as significant acts. A clear example is evidenced in publicity where the use of semiotic elements such as color and its effects on people's minds seeks to elicit a desirable reaction. For example, in a

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study done in 2013 by Luevano, he studied the relation between the toy packaging and the gender roles. He stated that the packaging is a communication object that always has a message composed by different codes, which work as signifiers that denote the target public which is infant-boys and -girls (ibid). To mention one of the many semiotic relations in the study, he found the tendency of “girls’ toys” associated with rose commonly linked to feminine features, and the “boys’ toys” bonded with a brilliant blue normally associated with masculine features (ibid).

1.2 Semiotic in advertising

As stated by Losada & Pérez (2010, p. 45-46) in their semiotic study of the adidas advertising in 2008, semiotics sees advertising as an agent of transformation that influences human behavior as it modifies society’s perception, demeanor and construction. Advertising uses a variety of semiotic symbols that develop a symbolic construction of the world, disposed to persuade the clients at a point that it has the power to support or change the social and identity models of people (ibid). An example of this identity influence in society can be seen in gender roles reinforce, strengthen and/or transform by advertisements.

1.2.1 *Verbal and non-verbal semiotic elements used in marketing of advertisements*

Advertisements use semiotic elements to prompt consumption from their clients by providing their products with meaning that the target culture is likely to accept and purchase (Zakia & Nadin, 1987). Then, in order to achieve consumption, advertisement makes use of customer-oriented techniques that aim at the satisfaction of clients’ needs, this is called *Marketing* (as cited

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in Murga, 2019). There are different types of marketing that have emerged over the time thanks to economic, political, social, and environmental changes. For instance, relational marketing focuses on the relationship between customer-business, holistic marketing on the integration of all market elements and participants, emotional marketing on the creation of positive-emotional links with the product advertised, and neuromarketing, an interdisciplinary approach, on the complementarity of techniques from neuroscience to achieve what the brand wants to portray to its clientele (ibid, p.8-9).

As we can see, marketing, regardless of its main focus, is always interested in looking for ways in which they can persuade the client. This is what is called discursive manipulation, the search to make a subject be or do something through the usage of discursive elements (Greimas et Courtes, 1982, p. 168,157, 251-253). In this case, T.V commercials, as multimodal materials, have a great effect at manipulating the audience due to its multi-sensorial characteristics, it means that it influences different senses, being in this case the sight and hearing, hence having more conducts to transmit meaning and therefore manipulate. In fact, Fernández (2002) states that there are three main semiotic elements in T.V commercials, perceived through the senses of sight and hearing, that unite to achieve persuasive messages towards the audience.

Firstly, image, which is a non-verbal component that can be interpreted in several different ways, depending on the photographic frame, position or focus of the photographer (Bárcena, 2013); this works for either pictures or videos. For example, while the low-angle shot position exalts the character, the high-angle shot position degrades the subject (ibid, 2013). Along with image, there is another sub-element which is color. As stated by Rosales & Lesmes-Silva (2018) color can also influence the audience, evoke feelings in them, and persuade the purchaser (p.64). For example, orange color usually communicates enthusiasm, red, passion and fire, yellow, sun

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and happiness. Such correlations express meaning, make an impression, and create symbols. Additionally, visual texture works as another semiotic sign that evokes how something is portrayed or built physically (Djonov & Van Leeuwen, 2011); for example, the roughness perceived in a shirt's fabric demonstrates and reinforces characteristics implied to a certain character, such as misaligned or laid-back.

Secondly, music is also an influential element in the persuasive purpose of advertising. Fernández (2002) asserts that musical elements, such as jingle or background sounds in audiovisual advertising, are key to the memorization of the message. Also, music is an aspect that impacts audience attitudes towards the brand (p.171). *Thirdly*, text, which includes oral text, written text, voice-over, etc., transmits a message. As a matter of fact, Cardozo (2007) states that to successfully convey the message, the marketing of the brand has to go through a communication process in which the brand focuses on the satisfaction of client's needs and encouragement of actions (e.g., buying) through convincing messages. To illustrate this, one could think about toothpaste commercials that often focus on the magical power of toothpaste to whiten teeth and freshen your breath, all in order to convince potential consumers; Indeed, advertisements appeal to highlight a mythical feature on a specific product, instead of the feasibility of it (Hernando, 2020).

1.3 Image as a semiotic element in audiovisual advertisement

1.3.1 *Shots as a semiotic element*

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Audiovisual media in advertisements share many semiotic elements such as the types of shots with the cinematography that should be taken into account when analyzing tv advertisements. According to the Nashville Film Institute (n.d), a shot, “or camera shot, is a continuous view through a single camera without interruption. By combining different types of film shots, movements, and angles, filmmakers can emphasize different actions and emotions for different scenes". The shots as significant elements are part of one of the image characteristics cinematography has, which is the mobile multiple mechanicals obtained (Blanco, 2018). Being the shot, a significant element of the image, contributes to the building of perception. The perception, as Blanco said (2018), is a semiotic operation where the notion of the object is not objective, and that at least this operation is a compromise of the natural world. There are plenty of ways in which the shots show the world recorded and taken, for instance: the low angle shot where the camera is below the objects or the eyes of the subject, very useful to communicate strength, importance and authority (Historia del cine, n.d).

1.3.2 *Color as a semiotic sign*

According to Kaupinnen and Jauffret (2018) color can be a sign that conveys meaning, and that this meaning is strongly attached to the color pragmatics, which is the actual interpretation given to it. An area that is in charge of studying these interpretations is Color Psychology, a field of study that aims at analyzing the perceptions and behaviors that colors tend to evoke in people. Murga (2019) states that color plays an essential role when marketing a product, implicating color psychology as an important tool when entering the audience’s minds to make them remember the product in a desirable way.

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Solórzano (2014, p.3) points out that colors generate different reactions in people's bodies as they present visual stimuli that influence people's mood and behaviors (as cited in Murga, 2019). Indeed, Cerrato (2012, p. 4) explains how the pineal gland receives the light-rays emitted by the colors we see in things, these at the same time produce different wave frequencies and the pineal gland secretes its hormone accordingly. He also explains that different colors have different effects on people, and specifically in business if someone wants to attribute certain characteristics to their brand, then colors can arouse positive or negative meanings (p.5). For instance, pink is commonly used in female-oriented products as this color is associated with femininity, love, nurturing, etc (p.17); and brown is commonly used in male-oriented products as it is associated with stability, durability and masculine qualities (p.20).

When products are intended to reflect certain characteristics because of the target audience, people start linking genders to colors, settings, aptitudes, roles, etc. For example, the designing of toys packaging directed to girls and boys (Luevano, 2013). Having said that, the meaning of colors is strongly dependent on a cultural process of symbolic formation (Sahlins, 1976, p.16-17) in which the natural perception of the senses evolves into a conceptual order that enables a culture to ascribe features to a color, and such convention is socially accepted. Hence, colors can have different connotations due to the historical context, demographics, language, or axiological systems of a given culture (Macintyre, 1992).

1.4 Gestures/ movement

When analyzing multimodal messages as commercials it is important to consider the body language, expressions and gestures featured to the camera as they transmit ideas and feelings. For

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instance, Pease (1981) stated that the same as when we are happy we smile, or when we are angry we frown, body language transmits much more intentions and ideas as discomfort, relaxation, nervousness, dominance and submission.

Corporeality is especially essential for the purpose of the research as it is the body where the construction of meaning, or semiosis begins. Jorge Enrique Finol (2015) stated that corporal semiotics posse an alteration to the meaning that an individual is wanting to convey through a dialectical relationship with the world, which translates into concrete, centered and contextualized messages, so that, from there, they are articulated to the social and cultural spheres. This means that verbal messages by themselves cannot be analyzed without relating them to other somatic elements. For instance, if someone says something while they are rolling their eyes, that alters the meaning of what they say, which means that by analyzing corporal elements we can have a more complete and comprehensive vision of the message.

These corporal elements helped us recognize the intention of the characters of each commercial, giving us also insights on the roles they play, determining the characters' attitude towards frequent scenarios portrayed in the adverts, and recognizing aspects that are linked to one gender or the other through gestures of dominance, submission, happiness and discomfort. For example, being in different settings interacting with diverse people such as being at home with family, at the office with workmates or at the field, causes different corporal responses that let us infer what is perceived as natural to each gender.

When addressing gender roles, it is important to mention the corporal manifestations of status or power between them. Harper (1985) points out that non-verbal expressions of power come from a person's sitting position (with the limbs wide open occupying more space), to simply look at others directly to their eyes. He states that any gestures that appear as a show of confidence

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such as touching one another or being sat at the top of a table can help us understand people's status and intention. Moreover, in his book, Pease (1981) asserts that the amount of gesticulation a person displays is directly related to their social and economic status, he says that the higher the social position is, the less body movements the person uses, as people with power usually has the vocabulary span and education to transmit a message only with words.

1.5 Identity and gender

Semiotics conceptualizes discursive identity as the way in which oneself, and others around the self, set up someone's sense of identity through social and dynamic interactions as an effect of permanence. Meaning that the subject gets to have a defined identity that can also adapt to social circumstances (Arévalo, 2021). The edification of his/her identity takes place in the development of three dimensions: bodily dimension, character dimension and cultural dimension. The bodily dimension encompasses physical and biological features which are part of the natural body, who is continuously being projected towards the future. The character dimension is the one that differentiates oneself from others, this dimension could be seen as a steady regulator of someone's way of being, personality, and acquired customs, practices, etc.; such characteristics are acquired by oneself through the cultural dimension, which forms and shapes the discursive identity of the being who is, at the same time, part of a community, society, geographical place, and historical context. Moreover, identity is fundamental for the self as it is an effect of a sense of permanence, that assures the person of what she/he keeps on the inside and differentiates her/him from otherness (ibid).

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In that order of ideas, gender identity can be seen as a personal identity acquired through the cultural dimension, as it refers to sociocultural and psychological content manifested by the person, which goes beyond the bodily dimension, or biological features (Zaro, 1999). The acknowledgement of the different types of genders was culturally introduced into the world through social movements like the liberation of the female figure, where society started to question the role of women and the formation of nuclear or traditional families (ibid).

In addition, identity has been conceptualized, by various scholars, as the perception of oneself in relation to a group of people. For instance, people's perception of themselves switches in relation to the social groups or categories that they belong to, such as their race, their cultural upbringing, their sexual orientation, and of course their gender. These identities that we construct based on social categories also influence control and power relationships. (Alvesson, Lee Ashcraft, & Thomas,. 2008). These relationships of power more specifically based on gender identity were mentioned by Garcia (2015) who conducted a research on people's beliefs about jobs focused on gender. The study concluded that jobs related to leadership or decision making were perceived as masculine tasks and recognized as mandatory in charge of men. In this sense, identity can be a powerful way to understand social phenomena such as sexualized violence, dismissing of feminine figures, frowning upon sentimental displays in men, among other oppressive ideologies based on gender roles (Nancy Worthington 2016).

For that matter, this research is retrieving information from theories such as the Social identity theory (SIT) proposed by Ashforth and Mael (1989) in their review paper where they first state that people tend to classify themselves and others into social categories. The classification described in their paper encompasses affiliation to religious groups, gender, age or race among others, and it explains that this identification is viewed as a perceptual cognitive construct where

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individuals put into practice their sense of belonging and affection, perceiving themselves as mentally entwined with a bigger group.

1.6 Gender roles in Colombia

Gender representations have been established in our country under the influence of jewish-christian discourses/models, and introduced under a masculine hegemonic view (Cera, 2017). During the end of the XIX century and beginnings of the XX century, the Colombian population faced the settlement of the new 1886 Constitution, in which Catholicism was privileged. Religion spread out the ideology of the construction of a society with catholic roots; and therefore, it oriented cultural practices toward family models and binary notions of gender introduced by the church (ibid, p. 27). Georgas. J (n.d) defines the term “family” as a joint of a father, mother and children, also calling it a “nuclear family” in which gender notions delimited the roles rendered by men and women, such as, women as stay-at-home, self-sacrificing mother and men as the breadwinner.

The way women are portrayed in mass media, social media and means of artistic expression displays certain roles that are pretty attached to the image of women and men, and the roles they are expected to fulfill stereotypically. The television being a big source of entertainment and information in Colombia has played an important part spreading these gender representations and stereotypes (Tubella, 2005, p. 257).

Regarding the roles for women, we found the role of being a devoted mother. The MINJUSTICIA (2020) affirms that because of their biological capacity to create life, women are expected to have a propension for caring for the children, the elderly and the sick people, among

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others, which condemns them to being housewives, nurses, and moms (Romero and Forero, p.37-44). And if they ever want to change their role to the public field, they are blamed for neglecting their duties as mothers and wives.

There are several roles that are attached to women, according to the Colombian Ministry of Justice (2020). For example, "The weak woman" (p. 38), where female weakness is contrasted with her male counterpart, and in that sense, women are physically disadvantaged to perform certain jobs, like construction or farm labor. In addition, there is the role of "The honest woman", which is seen as the woman that is pure, innocent, modest, demure and socially seen as well-behaved (ibid). Lastly, the role of "dominated woman", where the feminine figure is seen as passive or subordinated under men's leadership. On the other hand, men are perceived through aspects of dominance and toughness. The gender folder presented by the Colombian Ministry of Justice (ibid, p. 41), mentions that masculinity is usually linked to domination, and aggression.

2. Methodological design

2.1. Type of research

Due to the nature of the object of study, the problem and the objectives of this analysis, we adopted a qualitative focus; and the methods used for data analysis were the Semiotic method, and Case Study Method. Both methods were of great relevance for the delimitation and analysis of the research's data. In fact, Semiotic is located in a hermeneutic field that serves for the interpretation

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of realities, which was key for the study's analytical process on gender roles transmitted in Colombian advertisement. Apart from that, this research was a case study which, according to Verschuren (2003), is a holistic approach that conducts the research to a smaller unit of analysis, in this case a set of commercials, and that allows researchers to emerge with criteria for the sample selection (as cited in Cohen, Manion & Morrison 2018, p. 376). Besides, this was a descriptive case study (p. 377) as it looks to describe the representations of gender roles involved in the advertising messages of a specific number of local T.V commercials.

2.2 Hypothesis, variables, and indicators

This case study started from the hypothesis that some Colombian television networks' commercials broadcasted in RCN and CARACOL legitimate identity models and predominant and hegemonic gender roles in the cultural setting, through the usage of semiotic elements.

In this research there were two main sets of qualitative variables to be analyzed, a dependent one and an independent one. The **dependent variable** was the construction of gender roles present on Colombian television commercials because they depend on the **independent variables**, which are the semiotic elements (the components that result in the building of meaning) (Magieri, 2014, P. 17). In this case the possible semiotic elements were narrowed to the ones found in image (divided into movement, corporeality, color, camera shots), sound (music, background noises), and verbal language (explicit text). These being the three main means that commercials used to transmit their messages (Fernández, 2012). These variables were organized and analyzed in function of the impact they had among them in their construction of meaning.

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There were three indicators taken into account for the selection of the sampling (TV commercials). Firstly, the time range for the family schedule stated by the “Comisión Nacional de Televisión” in the agreement n° 2 of 2011. Secondly, the target audience or to whom the commercials were aimed at. Thirdly, gender representations transmitted in the commercials, such as women as the housekeepers, men as the strong figure, among others. Lastly, the presence of men, women, and or other gender identities in the multimodal media that was analyzed.

2.3. Population and sampling

The matter of this semiotic analysis revolves around Colombian advertisements transmitted on national television and the influence they had in the construction of identity-based on gender roles for Colombian people. The sampling method that was used in this research is purposive sampling which is described by Cohen et al. (2018) as a method where researchers select the cases to be incorporated in the sample, based on the possession of certain characteristics already delimited (p. 218). Indeed, purposive sampling allowed the selection of commercials that contained semiotic elements that may configure gender roles based on characteristics such as previously mentioned indicators (e.g., target audience, time range for advertisement transmission, and gender representations). As a result, we could ensure a selection of commercials that follows useful criteria for the analysis of the matter. Ultimately, the advertisements selected were part of the publicity of several brands: Blueband (butter brand), Huggies and Winny (diaper brands), Shot B (dietary supplement brand), Panelista and Boka (flavored water brands), all objects of value for domestic use. These commercials were broadcasted during the Family time slot (5:00-22:00 Eastern Time) determined by the Alliance n° 2 of 2011 from the National Television Commission.

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The audience that watches television during the family time slot consists of children, women, and men of all ages, which entails that a significant amount of the Colombian population gets exposure to the commercial messages, becoming at risk of being manipulable entities.

2.4. Data collection instrument

For the data collection instrument an analysis grid was designed containing the semiotic elements analyzed (e.g., image, sound, and verbal language), and taking into account the research's variables, such as the time range, gender representations and target audience, in order to choose the sample. Afterwards, we turned the general reflections into written prose done during the analytical process.

2.5 Resources and analysis techniques

The main resource, where information was retrieved from, was the television and the internet which served the purpose of saving the advertisements to pause and rewatch them several times in order to fully identify the semiotic elements that were analyzed. Furthermore, the researchers followed a *Typological analysis* (Cohen et al. 2018, p. 667) where the data was categorized into groups based on a clear criterion (behaviors, meanings, representations, semiotic elements, etc.). Thereafter, the coding process followed an *Open Code approach* (p.671) which started with the definition of categories, continued with the generation of properties or attributes, and ended with the selection of dimensions. To exemplify this, one of the categories was color, the properties for this category could be brightness with dimensions bright to opaque, tone which

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goes from warm to cold, feeling transmitted through color like happiness, passion, freshness, purity, etc.

2.6. Activities and chronogram

Our Research consisted of 9 phases: Data collection instrument design, sample selection and description, sample analysis and results, conclusion drafting, chapter 1 (theoretical framework) & 2(Methodology), chapter 3 (results), chapter 4 (conclusions), paper general redaction, and final submission.

It is important to mention that through the whole research production, an advance was sent to the director in an agreed period, in order to have an optimal process of monitoring in all the aspects that constitute the process of this research. For instance, suggestions for advice for the data collection process, coherence, grammar, argumentation correction, etc.⁷

3. Results

Television advertisements are multimodal material that get into many of the houses of Colombian families. Commercials act as a channel that transmits values, beliefs, views, axioms and cosmovisions to the population, which reaffirms, builds, or recreates the sense of identity, via the symbolic world (Tubella, 2005, p. 257- 259), which is perceived by the viewer through the advert's multisensorial content. Therefore, television advertising becomes a source of manipulation

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that can establish cultural models or practices that are likely to be biased, such as gender roles. In order to identify which gender representations are configured via semiotic elements presented in the message transmitted in multimodal media, we divided the results into four main categories: women and men's traditional roles and non-traditional roles, where we broke the commercials down, analyzed the semiotic elements and pinpointed the focalization each of them had in regard to gender representations. The present section was built to show the relation between the results, the problem addressed and the research objectives. Hence, a small description of each brand commercial was redacted to give general context and sense to the display of results.

3.1 Commercial descriptions

Figure 1

Commercial N° 1: Blue band Nutrisabor



Note. screenshot taken from YouTube channel “Comerciales en Like” (2021)

Commercial N° 1 (see figure 1) shows a family of three (mom, dad, and daughter), the daughter has an upcoming basketball game, and her dad coaches her so that his daughter is in proper shape for her game. Initially the girl is training hard and putting a lot of effort when she does not dunk, and her mom notices this. Mom knew exactly what her daughter needed, and it was good nutrition, in which Blue band butter is included, for her daughter to stay strong, happy and

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healthy. After a good meal with Blue Band butter, homemade by mom, the daughter starts doing better at her training with dad, and finally succeeds at her game.

Figure 2

Commercial N° 2: Huggies



Note. screenshot taken from YouTube channel “Huggies Perú” (2022)

Commercial N° 2 (see figure 2) is centered in showing day-to-day moments for different families that have a baby in their lives. These moments go from the arrival of a newborn to the starting of milestones for the babies, like walking, playing, complementary eating, breastfeeding, etc. The commercial shows a different range of families, such as homoparental families, nuclear families, maternal and paternal figures without the presence of their counterpart; and of course, Huggies diapers are part of this path of parenthood.

Figure 3

Commercial N° 3: Shot B



Note. Screenshot taken from YouTube channel “Comerciales en Like” (2020)

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Commercial N° 3 (see figure 3) Shot B is a multivitamin that has several benefits for someone's health, according to what the commercial claims. The commercial shows different situations, for instance, a mom cooking with her son, staff having a company meeting, a young woman on a road trip, and young men practicing cycling. Scenes that are lived better with a healthy body, and Shot B contributes in that sense.

Figure 4

Commercial N°4: Panelista



Note. Screenshot taken from YouTube channel “Comerciales en Like Colombia” (2022)

Commercial N° 4 (see figure 4) presents Panelista, a brand of panela- and lemon-flavored water. The commercial shows the process for the elaboration of panela, which starts with the harvesting of sugar cane and continues with the melting and molding of the panela honey. This process is performed by two men who are shown doing the strenuous work. All this process is necessary for the creation of the product advertised; then, Panelista is prepared and served by an Afro-Colombian woman at a social gathering, where everyone is having a nice time with the drink.

Figure 5

Commercial N° 5: Boka Corozo

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Note. Screenshot taken from YouTube channel “Comerciales en Like” (2021)

Commercial N° 5 (see figure 5) present Boka Corozo, a new flavored water launched by Boka, a flavored water company in Colombia. The commercial shows a married couple preparing a special meal for the man's father-in-law. The husband remarks the importance of indulging and pleasing his father-in-law from the beginning. After the family meal started, the husband discovered that he had forgotten his father-in-law's favorite drink, corozo juice. Therefore, his wife calms him down by showing him the Boka Corozo artificial drink. Afterwards, the commercial highlights the fact of the husband having satisfied the father-in-law with the Boka Corozo flavored drink.

Figure 6

Commercial N° 6: Naturals N°4 Cream



Note. Screenshot taken from YouTube channel “TQ Confiable - Tecnoquimicas” (2021)

Commercial N° 6 (see figure 6) advertises Crema N°4 Naturals which is a Colombian diaper cream to prevent baby rash. The advert shows a mom and her baby in their natural

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environments, such as breastfeeding, giving a bath, playing, and changing the baby's diaper. Mother and baby are shown surrounded by wind with tree leaves, marigold calendula flowers, and a background that denotes nature.

Figure 7

Commercial N° 7: Winny diapers



Note. Screenshot taken from YouTube channel “Comerciales en Like” (2020)

The commercial N° 7 (see figure 7) shows a nuclear family spending time with their baby girl. They are shown playing musical instruments to her daughter and enjoying the moment while the baby is happy and dry thanks to the diaper. At the end the commercial shows a scene of the mom changing her baby's diaper and kissing the baby's bottom, a very traditional scene from this brand.

3.2 Traditional gender roles

3.2.1 *Women's traditional roles*

3.2.1.1 Women's role as children's caregivers. In the commercials we could notice that in most of them, the role of women revolves around motherhood and care. This is especially seen in commercials N°6 and 7. (see figures 8, 9)

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Figure 8

Commercial N° 7: Winny diapers



Note. Screenshot taken at min. 0:20 Mom picking up her baby daughter. Retrieved from YouTube channel “Comerciales en Like” (2020)

Figure 9

Commercial N° 6: Naturals N°4 Cream



Note. Screenshot taken at min. 0:17 Mom picking up her baby boy. Retrieved from YouTube channel “TQ Confiable – Tecnoquimicas” (2021)

Given that, in these commercials the mother’s posture and gesticulation revolve around the baby they are usually holding. For example, the way women appear focused or centered at their baby, at all times, smiling implies that being a mother is the source of their happiness. We could find that the colors chosen for the commercials were in sync with this hidden message for the audience. For example, commercial N° 6 showed the maternal figure as the only caregiver for the baby, as there was never the presence of a paternal figure. In that commercial they chose the color green, which is the color of nature and growth (Cerrato, 2012, p. 9) (see figure 9), to reaffirm and complement the message of how natural it is for moms to be in charge of baby's care. Furthermore, in commercials N° 6 and 7 the focus on motherhood is more explicit as they both are baby products

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advertisements, in the commercials, even though women don't speak, we can see them both holding a baby and caring for them. We can hear at the end of the sixth commercial that a kid says “effective protection, motherly protection” reinforcing the role of a caring mom. Music and sound here acted as a complement to these discourses as something agreeable, as the music pieces were arranged mostly by using the major scale (jonic mode) which tends to evoke sounds that could generate agreeableness, comfortability, etc. (Channel Jaime Altozano, 2019, 1m43s).

3.2.1.2 Maternal role in the kitchen. In addition to the role of being a mother, we could identify in some commercials the connection they try to portrait between women and the kitchen. We can see that more than 70% of the sample shows a woman in the kitchen, more specifically in commercials N° 1, 3, 4 and 5 (*See figure 10, 11, 12, & 13*). In the first advert, as it was previously mentioned, they say that “mom knows the importance of a good breakfast” meaning that the mother is the right one to be in charge of cooking for her family and specially for the kids, not only linking the feminine figure to a cook but also associating it as part of being a mother. Additionally, in commercial N° 1 we can evidence how the commercial uses close-up shots to emphasize facial gestures in detail, so that it is able to convey the emotion of the mother, which is satisfaction and reassurance of having done a good job cooking and feeding her child. They also use long/wide shots to show contexts like family having breakfast together. Hence, we were able to identify the link between what the camera focused and the ideas transmitted, in this case the roles assigned to the maternal figure. (*See figure 10*)

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Figure 10

Commercial N° 1: Blue Band nutrisabor



Note. Screenshot taken at min. 0:12 Mom serving the table. Retrieved from YouTube channel “Comerciales en Like” (2021)

Figure 11

Commercial N° 3: Shot B



Note. Screenshot taken at min. 0:02 Mom and son cooking together. Retrieved from YouTube channel “Comerciales en Like” (2020)

Figure 12

Commercial N° 4: Panelista



Note. Screenshot taken at min. 0:16 Woman preparing beverage. Retrieved from YouTube channel “Comerciales en Like Colombia” (2022)

Figure 13

Commercial N° 5: Boka Corozo

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Note. Screenshot taken at min. 0:16 Wife advising her husband. Retrieved from YouTube channel “Comerciales en Like” (2021)

Similarly, on commercials N° 4,5,6,7 we could notice the usage of close-up, midshot, long/wide shots to focus on facial expressions, show contexts, and establish relations between characters. The usage of those specific shots also had a targeting or focus, and in these cases commercials N° 4,5,6, and 7 established specific roles of what the female figures usually perform, often homemaking activities.

In the first commercial the example is clear as it is even mentioned that “a mother knows well the importance of a good breakfast for their children” implying that women are in charge of taking care of the kids in terms of giving them food, also linking the role of women to cooking.

In commercial N° 3 they present a woman in a kitchen chopping an apple, she is standing with a big smile while doing it, which makes us deduce that she is feeling happy to be in that position. Moreover, there is a young boy standing by her side looking at her, which also gives us the idea that she is chopping the fruit for her son, once again reinforcing the role of a cheerful, food provider mom.

Similar to the previous commercial we found the example of advert N° 4 where we observed many people carrying out varied actions such as cutting wood, driving a tractor, etc. and the only woman presented by the commercial appears in a kitchen preparing a beverage for the other characters. She always looks smiling which can be interpreted as if she was comfortable

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being the host of the party, serving the table and beverages. Her smile acts as a semiotic sign that reinforces the naturality and comfort to the activity and happiness to be fulfilling that role.

3.2.1.3 Women as a domestic helper. We found the presence of women as an aid for the completion of domestic tasks. For instance, in commercial N° 4 the protagonist's female figure is shown through panoramic shots and close-up shots either in the kitchen or serving the table. (see figure 12 & 14)

Figure 14

Commercial N° 4: Panelista



Note. Screenshot taken at min. 0:06 Woman serving beverage. Retrieved from YouTube channel “Comerciales en Like Colombia” (2022)

The woman is smiley, gently and happily serving a drink while dancing to the rhythm of the jingle in the advert, her body language and facial expressions support the discourse around her role of domestic helper, and the background noises work as contextualizing elements such as the movement of the water, the clash of glasses of water, etc. Plus, the commercial selected colors pink and white for the woman, which evoke purity, innocence and sweetness (Cerrato, 2012, p. 15 and 17).

Likewise, commercial N° 5 contained this role for the main female figure throughout the advert. The woman was smiling and trying to please her husband’s goals, which was to prepare the perfect meal for his father-in-law.

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Figure 15

Commercial N° 5: Boka Corozo



Note. Screenshot taken at min. 0:33 Wife handing a product to her husband. Retrieved from YouTube channel “Comerciales en Like” (2021)

This commercial has the particularity that the male figure fulfills a non-traditional role for men. The husband is in the kitchen, and the commercial stated verbally that he was the one who cooked the meal; however, it was reiterated throughout the advert that the husband prepared the meal to “pamper his father-in-law”, which can be interpreted as an action performed just for special occasions and with the help of the wife in the kitchen. Later in the commercial, the wife has to help her husband find a way to prepare the perfect drink for the father-in-law, because the male figure had forgotten about it. Here the commercial uses color as a reaffirming element, when the woman was trying to come up with optimistic solutions for the husband to achieve a good impression on his father-in-law. The color chosen was yellow which evokes optimism, cheerfulness, and communication of new ideas (ibid; p. 8). Besides that, the commercial had the presence of a secondary female figure, the mother-in-law, who presented passive movements and no verbal participation; actually, the mother-in-law character was limited to her body language, showing a smile to everything the male figure said, an nodding her head in agreement with her husband's reaction to his favorite drink. (See figure 16)

Figure 16

Commercial N° 5: Boka Corozo

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Note. Screenshot taken at min. 0:57 father-in-law approving the beverage. Retrieved from YouTube channel “Comerciales en Like” (2021)

3.2.2 *Men’s traditional roles*

3.2.2.1 Paternal role. Throughout the commercials, we evidenced men fulfilling the role of being a father. However, we could notice that their parental role was most of the time directed to be something apart from nourishing, cleaning, and caring. Most dads in the sample were portrayed interacting with their children fulling the role of master from religious origins. For instance, in commercial N° 1 we observed predominant joy and emotion in the father specially focused on sports, this goes in concordance with the colors of the commercial, blue and yellow which arouse wisdom, intelligence, cheerfulness, stimulates mental activity, and generates muscle energy (Cerrato, 2012, p. 7 and 11). (See figure 17)

Figure 17

Commercial N° 1: Blue Band nutrisabor



Note. Screenshot taken at min. 0:10 father

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coaching his daughter. Retrieved from YouTube channel “Comerciales en Like” (2021)

Moreover, the father figure is shown in a close-up shot, which led us to observe facial features of joyfulness with slightly raised eyebrows and a smile, which communicates interest and joyfulness toward his role as a basketball coach (Pease 1981). In the commercial, the father is perceived as the instructor/guardian of the child, as his wide and strong movements instruct the child in the sport. The commercial shows us the sport represented through the active physical interaction of the father with his daughter while they train and play together. In that order of ideas, the father is seen as the direct responsible for his daughter's sporting triumph through his basketball training, while the mother plays an indirect role in her daughter's triumph through her participation proving a good nutrition for the child.

Furthermore, in commercial N°7 we observed a nuclear family interacting with each other. (See figure 18)

Figure 18

Commercial N° 7: Winny diapers



Note. Screenshot taken at min. 0:00 Mom and dad entertaining their baby daughter. Retrieved from YouTube channel “Comerciales en Like” (2020)

Georgas. J (n. d) mentions that according to western sociology, a nuclear family is an institution of two generations: the wife/mother, the husband/father, and their children. In this case,

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again, there is a father whose role seemed to be playing with his child and teaching her how to walk. The commercial shows more actions related to the child's needs such as changing her diaper; however, those actions were never in charge of the father but of the mother. (See figure 19, & 20)

Figure 19

Commercial N° 7: Winny diapers



Note. Screenshot taken at min. 0:17 Mom changing baby's diaper. Retrieved from YouTube channel "Comerciales en Like" (2020)

Figure 20

Commercial N° 7: Winny diapers



Note. Screenshot taken at min. 0:01 Dad playing the ukelele for his baby daughter. Retrieved from YouTube channel "Comerciales en Like" (2020)

Taking both commercials, we also found that some of the selected colors played important representation for the masculine and feminine figures, based on stereotyped social conventions. For instance, they assigned blue for the paternal figure, which is a color associated with masculinity, calm and stability (Cerrato, 2012, p. 11) which makes sense with the fact that even when the paternal figure is shown at home, he is seen as a source of protection rather than being explicitly in charge of his child's care.

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3.2.2.2 Men as physical strength workers. In the commercial N°4 was evidenced the role of men in the performing of strenuous labors. Here, we observe a clear non-verbal language where several men in a rural working setting are performing actions such as cutting cane trees by using a machete, driving a tractor to transport the cane trees, using pailas to melt the sugar cane into brown sugar, and melting it into molds. (See figures 21, & 22)

Figure 21

Commercial N° 4: Panelista



Note. Screenshot taken at min. 0:20 Men cutting cane tree. Retrieved from YouTube channel “Comerciales en Like Colombia” (2022)

Figure 22

Commercial N° 4: Panelista



Note. Screenshot taken at min. 0:22 Men pouring panela honey into a paila (Colombian big pan). Retrieved from YouTube channel “Comerciales en Like Colombia” (2022)

Here the shots are focused to show that the masculine figures’ movements are mainly strong, strenuous, laborious, and changing. This creates an image of the man as someone who

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tends to work in tough labors. Supporting this idea, the colors the men wear are brown, red and orange, colors of masculinity, strength, power, and durability (Cerrato, 2012, p. 5 and 20).

3.3 Non-traditional gender roles

3.3.1 *Non-traditional women's role*

3.3.1.1 Women outside the house. We evidenced that some commercials showed women performing less traditional jobs or tasks. For instance, in commercial N° 3 women are working at an office, where they are having a company meeting. The girl at the center of the office, when speaking, shows an open posture to her coworkers, this may indicate “friendliness, openness, and willingness” (Cherry, 2022) (See figure 22), and makes eye contact frequently, showing that she is paying attention to what her partners think (ibid). In that specific scene the commercial focuses the camera on a young woman that is wearing a black suit, a color that denotes power and elegance (Cerrato, 2012, p. 15) (See figure 22). Also, there is a white building model which is the color of perfection (ibid) (See figure 22).

Figure 23

Commercial N° 3: Shot B



Note. Screenshot taken at min. 0:05 woman leading a company meeting. Retrieved from YouTube channel “Comerciales en Like” (2020)

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The combination of these features places the woman in an intellectual role where she proposes actively about matters in an enterprise, a role that was only evidenced in one out of seven commercials, therefore being a non-recurrent role.

In commercial N°2 we observed women playing roles other than housewives and moms. From the first seconds of the commercial we saw a woman working as a nurse checking up a newborn. In this case the camera shot (medium close-up shot) highlights the woman performing her profession in her uniform instead of centering the shot on the newborn. (See figure 23)

Figure 24

Commercial N° 2: Huggies



Note. Screenshot taken at min. 0:01 Nurse delivering a baby. Retrieved from YouTube channel "Huggies Perú" (2022)

Also, there is a woman pumping breast milk for her baby while she speaks on the phone and because of the background elements like chair, desk and computer we could infer that she is in an office or a working setting, meaning that despite being a mom, the commercial centers her role as a working woman. (See figure 24)

Figure 25

Commercial N° 2: Huggies

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Note. Screenshot taken at min. 0:19 Woman pumping her breast milk. Retrieved from YouTube channel “Huggies Perú” (2022)

3.3.2 *Non-traditional men’s roles*

3.3.2.1 Active paternal role. We could notice in commercial n°2 men acting actively within their paternity. Firstly, the advert showed a man spending time with his son laying on a couch. The camera uses a long wide shot, which allows us to convey meaning through the incorporation of background elements such as rattles, tale books and stuffed animals around the picture which led us to infer that they were having father-son play time. Also, the body posture that is being displayed by the father and the baby. (See figure 25)

Figure 26

Commercial N° 2: Huggies



Note. Screenshot taken at min. 0:22 Dad taking care of his child. Retrieved from YouTube channel “Huggies Perú” (2022)

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Moreover, later in the same commercial we observed two men carrying a baby having an emotive moment with the arrival of the newborn and making fun faces to him while posing one close to the other in a closeup shot, which was used to emphasize facial expressions and emotions. (See figures 26, & 27)

Figure 27

Commercial N° 2: Huggies



Note. Screenshot taken at min. 0:05 Parents pampering their newborn. Retrieved from YouTube channel “Huggies Perú” (2022)

Figure 88

Commercial N° 2: Huggies



Note. Screenshot taken at min. 0:05 Parents holding their newborn. Retrieved from YouTube channel “Huggies Perú” (2022)

This variety of elements aroused the idea that this is a homoparental family of two dads taking care of a baby. Following the concept of family mentioned by Georgas. J (n.d p.13) a homoparental or same-sex family fits within the concept of nuclear family as it has one generation of parents and their children, biological or adopted. However, what catches the

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attention here is the fact that diverse families like this are not commonly represented in television and that the caregiver role is being performed by two men instead of a woman.

This entails a break to the traditional role of men as it is not recurrently present in the big majority of commercials analyzed. Furthermore, the commercial, in order to build a playful and friendlier atmosphere, used a Jazz swing along with some musical variations, such as silences to emphasize the sounds of a baby, some bell sounds to emphasize gestures made by the parents while playing with their baby, some sounds of babies laughing, etc. This combination of background noises; musical emphasize, silences, and musical variations made the perfect musical atmosphere to reaffirm that families can be diverse, a message that is stated strongly in the commercial. Plus, the fact that this is the only commercial of the sample that presented two dads instead of a man-women nuclear family adds up to this paternal caregiver role not being a traditional one.

4. Conclusions

To conclude, we could observe, after analyzing the semiotic elements of the sample, two main tendencies: the perpetuation of traditional roles for men and women, and to a lesser extent the visualization of non-traditional roles for men and women. We found in the traditional roles that women are visualized as caregivers and cooks, who remain at home, and men stay in charge of physical strenuous work and kids' instruction. This was coherent with the general representations of gender roles constructed from the influence of Jewish Christian church discourses under a

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masculine hegemonic view in Colombia (Cera, 2017). In regard to non-traditional roles, we found the role of women as intellectual workers, and the role of men as child caregivers without the presence of a female figure.

We observed through the analysis of figurative structures (color, music, video camera shots and gestures) that the adverts intended to convey certain narrative (what is told), thematic (topic) and actancial (agents) structures (Courtés, 1991, p. 235-236), in this case, roles and representations linked to being a woman. We could evidence in all the seven commercials that the feminine subjects were present in home settings: for instance, the kitchen, living room, dining table and nursery. Performing different tasks, such as cooking for their families, taking care of children and/or husband. These representations go in concordance with the gender roles established by the Colombian Ministry of Justice (2020) where they define different gender roles attached to women, such as devoted mom, honest, pure, dominated, and submissive woman. Hence, the message transmitted by the commercials presents some consequences that have to be mentioned due to the legitimation and reproduction of these women's gender roles. In fact, MINJUSTICIA (2020) said that women being perceived as natural caregivers brings the drawback of detriment of the worth and remuneration of these tasks related to the caregiving and cooking. Therefore, housework is not valued in the gross domestic product (women are poorly paid or not paid for doing housework), and childcare responsibility is placed only on women. This hinders the possibility for women to have dignified work and maternity, if decided, with a balanced responsibility. It would be interesting to dive or further research into the policies undertaken by the Colombian government to see what measurements have been taken to solve this social problem, to enhance networks policies for inclusion, tolerance, diversity, and liberation of stereotypes.

Notwithstanding the above, a non-traditional role in women got highlighted in two T.V

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commercials, this role consists of women as efficient intellectual workers, such as office workers (commercial N°3), health care staff (nurse), and home office workers (commercial N° 2). This role communicates an alternative for the traditional gender role of women as mothers and professionals, by posing the idea of them being capable of developing professionally, and performing intellectual tasks in spite of their motherhood, removing the meaning of maternity as a hurdle and exclusive obligation.

Another predominant traditional role observed in the study was the role of men as kids' instructors and physical strenuous workers. For instance, commercial N°1 presented a father as a basketball coach for his daughter, commercial N°7 showed a father playing a musical instrument. The commercials reinforced the image of a father as someone who provides serenity, guide, and firmness. Regarding men as physically strenuous workers, commercial N°4 shows explicitly men cutting cane trees, driving a tractor, and doing the melting and packaging process of the panela. The advert suggested that men, being the ones in charge of this process, were the ones responsible for the success of the product, even though the female figure was also involved in it. A strong audiovisual language is portrayed by the combination of non-verbal language such as strong, wide and firm movements in men when working, combined with the brown, red and orange colors they wear, which tend to denote masculinity, strength, power, and durability (Cerrato, p. 5 and 20), relegating this kind of strenuous work to men.

One of the consequences that arise with the perpetuation of these roles for the male figure, affects the male population that does not fit in those representations. In other words, men that do not fulfill those parameters of manliness expected from them, suffer a symbolic violence for not complying with the hegemonic masculinity (Cascales, 2015). Further research should be conducted to investigate the downsides driven from stereotyped gender roles on men, as it has

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not been widely studied.

On the other hand, we also found some examples of commercials that presented a watershed in the commonly seen roles of men. For instance, there were three cases in the commercials that presented men fulfilling the role of baby caregivers or cooks. In commercial N° 2 we observed a long wide camera shot showing a father and his baby lying on a couch showing an expression of fatigue with different disorganized elements such as diapers, toys and books which gives the idea that they are exhausted from spending father-son time. Moreover, Commercial N°5 portrays a man verbally affirming that he cooked a big dinner for his family. In those cases, we labeled these roles as non-traditional, as they were less commonly observed, most of them were retrieved from the same commercial, and the most frequent roles do not have anything to do with cooking or care.

One of the aspects in regard to movement analyzed from the commercials was the space in which the subjects' movements were predominant. We could evidence in all the seven commercials that the feminine subjects were present in home settings: for instance, the kitchen, living room, dining table and nursery. Performing different tasks, such as cooking for their families, taking care of children and/or husband. We found that just two out of seven commercials showed women moving within laboral settings and enrolling in leisure activities (Commercials N° 2 and 3), which portrays an image of women naturally developing in certain scenarios. This goes in concordance with the gender roles established by the Colombian Ministry of Justice (2020) where they define different gender roles attached to women, such as devoted mom, honest, pure, dominated and submissive woman. It would be interesting to dive or further research into the policies undertaken by the Colombian government to see what measurements have been taken to solve this social problem, or research on T.V broadcasting

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networks policies for inclusion, diversity and liberation of stereotypes.

To sum up, after the analysis of the commercials we confirmed the initial hypothesis of our research study, which states that commercials transmitted in Colombian television have legitimated identity models, predominant and hegemonic gender roles in the cultural setting. From a professional standpoint as educators, the findings raise awareness of the messages that can be transmitted through the media our students are exposed to. Knowing this, we can intervene and educate their minds to be more critical and reflective about the canons presented in society which they can identify and question, to generate a change in cultural ingrained mindsets.

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Appendat A: Data collection Instrument - Coding of the Data