



UNIVERSIDADE CATÓLICA PORTUGUESA

FILM ADVERTISING, BRANDING, AND GENDER REPRESENTATIONS IN ZAUBERBERG PRODUCTIONS GMBH'S FOUR CASE STUDIES: NEGOTIATING VIEWS AND CONSUMER PERCEPTIONS

Internship Report to Universidade Católica Portuguesa to
obtain a Master's Degree in Communication Studies

By

Luisa Lücken

Universidade Católica Portuguesa

January, 2025



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ABSTRACT (English)

This internship report explores the representation and portrayal of gender in advertising films produced by the German film production company Zauberberg Productions GmbH. This company is specialized in producing advertising films on behalf of hiring brands. Four case studies were conducted within the scope of this research. They were based on a selection of four advertising films produced by Zauberberg Productions GmbH and commissioned by the companies EnBW, Volkswagen, DVAG, and Kärcher. The report analyzes how these films either challenge or reinforce gender stereotypes, how consumers perceive these portrayals and how it impacts their image of the advertised brands, as well as how influential Zauberberg Productions GmbH is in the portrayal of gender in those films. Therefore, the Circuit of Culture is used as the theoretical framework to analyze the interrelation between production, representation, and consumer perception in those case studies. The report integrates three methodological approaches, namely, multimodal analysis of the four selected advertising films, document analysis of the corresponding advertising agency pitches and director's interpretations, and two focus group discussions. The focus groups consisted of, in total, sixteen participants, one group with eight male and one group with eight female participants.

This methodological triangulation enabled a comprehensive understanding of both production processes and consumer perceptions of gender representations in the selected advertising films. The findings of this report reveal that Zauberberg Productions GmbH's advertising films represent gender in varied ways, depending on the brand's objectives, the creative direction of the production team, and the industry in question. While some advertising films, such as those for EnBW and Volkswagen, actively challenge traditional gender roles by portraying women in non-traditional and empowered roles, others, like the DVAG advertising film, reinforce conventional male-dominated stereotypes. Hence, the extent to which stereotypes are challenged or reinforced often depends on how closely the film production aligns with the advertising agency's initial pitch and the product featured in the advertisement. Focus group discussions highlighted key differences in how male and female participants perceive gender representation in advertisements. On the one hand, female participants, in particular younger and more progressive woman, responded more positively to advertising films that portrayed women in leadership or non-traditional roles and they also viewed these gender portrayals as a reflective of modern gender dynamics.

One the other hand, the male participants of the other focus group focused more on product features or emotional resonance with others than on gender dynamics. However, they also recognized the shift in gender portrayals. Overall, the findings of this research indicate that the portrayal of gender in advertising films can have an significant impact on consumer perceptions of the advertised brand. For instance, advertising films that align and portray modern values of gender equality and inclusivity are perceived positively among young female consumers which can enhance brand trust and consumer engagement. In contrast, advertising films that reinforce traditional gender roles are viewed less favourably by consumers, which can result in a brand's loss of more progressive consumers or to gain more progressive consumers. The report concludes by highlighting the importance of balancing gender representation in advertising for brands to align with evolving societal expectations and consumer values. By means of a multiple methodological research approach, the analysis of the four case studies of advertising films seeks to contribute to the knowledge of gender representations in the media and provides useful insights for brands and advertising agencies to negotiate the convoluted terrain of gender portrayal in modern advertising.

KEYWORDS: 'ADVERTISING', 'BRANDING', 'GENDER REPRESENTATIONS',
'CONSUMER PERCEPTION', 'ADVERTISING FILM PRODUCTION', AGENCY-
CLIENT RELATIONSHIP'

RESUMO (Português)

Este relatório de estágio explora a representação e a imagem de género em filmes publicitários produzidos pela empresa de produção cinematográfica alemã Zauberberg Productions GmbH. Esta empresa é especializada na produção de filmes publicitários para marcas contratantes. Foram realizados quatro estudos de caso no âmbito desta investigação. Basearam-se numa seleção de quatro filmes publicitários produzidos pela Zauberberg Productions GmbH, encomendados pelas empresas EnBW, Volkswagen, DVAC e Kärcher. O relatório analisa como estes filmes desafiam ou reforçam estereótipos de género, o modo como os consumidores percebem estas representações, com a forma como isso impacta nas marcas publicitadas, assim como o modo como a Zauberberg Productions GmbH influencia a representação de género nestes filmes. Assim sendo, o Circuito da Cultura é utilizado como referencial teórico para analisar a inter-relação entre a produção, a representação e a percepção do consumidor nestes estudos de caso. O relatório integra três abordagens metodológicas, entre as quais a análise multimodal dos quatro filmes publicitários seleccionados, a análise documental das correspondentes propostas das agências de publicidade e respectivas interpretações dos realizadores, e dois grupos focais. Os grupos focais foram compostos por dezasseis participantes, no total, sendo um grupo formado por oito participantes do sexo masculino e um grupo por oito participantes do sexo feminino.

Esta triangulação metodológica permitiu uma compreensão abrangente tanto dos processos de produção como das percepções dos consumidores sobre as representações de género nos filmes publicitários seleccionados. As conclusões deste relatório revelam que os filmes publicitários da Zauberberg Productions GmbH representam o género de formas variadas, dependendo dos objetivos da marca, da direção criativa da equipa de produção e da indústria em questão. Embora alguns filmes publicitários, como os da EnBW e da Volkswagen, desafiem ativamente os papéis tradicionais de género, retratando as mulheres em papéis não tradicionais e empoderados, outros, como o filme publicitário da DVAG, reforçam os estereótipos convencionais dominados pelos homens. Assim, a medida em que os estereótipos são desafiados ou reforçados depende, muitas vezes, da forma como a produção cinematográfica se alinha com a proposta inicial da agência de publicidade e com o produto apresentado no anúncio. As discussões em grupos de foco destacaram diferenças importantes

na forma como os participantes masculinos e femininos percebem a representação de gênero nos anúncios. Por um lado, as participantes do sexo feminino, em particular as mulheres mais jovens e mais progressistas, responderam de forma mais positiva aos filmes publicitários que retratavam mulheres em papéis de liderança ou não tradicionais e também viam estas representações de gênero como um reflexo da dinâmica moderna de gênero.

Por outro lado, os participantes do sexo masculino do outro grupo focal concentraram-se mais nas características do produto ou na ressonância emocional com os outros do que na dinâmica de gênero. No entanto, também reconheceram a mudança nas representações de gênero. No geral, os resultados desta investigação indicam que a representação do gênero nos filmes publicitários pode ter um impacto significativo nas percepções do consumidor sobre a marca publicitada. Por exemplo, os filmes publicitários que alinham e retratam os valores modernos de igualdade e inclusão de gênero são vistos de forma positiva entre as jovens consumidoras, o que pode aumentar a confiança na marca e o envolvimento do consumidor. Em contraste, os filmes publicitários que reforçam os papéis tradicionais de gênero são vistos de forma menos favorável pelos consumidores, o que pode resultar na perda de consumidores mais progressistas para uma marca ou na conquista de consumidores mais progressistas. O relatório conclui destacando a importância de equilibrar a representação de gênero na publicidade para que as marcas estejam alinhadas com a evolução das expectativas da sociedade e dos valores do consumidor. Por meio de uma abordagem de pesquisa metodológica múltipla, a análise dos quatro estudos de caso de filmes publicitários busca contribuir para o conhecimento das representações de gênero nos media e fornece contributos úteis para marcas e agências de publicidade negociarem o terreno complexo das imagens de gênero na publicidade moderna.

PALAVRAS-CHAVE: 'PUBLICIDADE', 'BRANDING', 'REPRESENTAÇÕES DE GÊNERO', 'PERCEPÇÃO DO CONSUMIDOR', 'PRODUÇÃO DE FILMES PUBLICITÁRIOS', 'RELACIONAMENTO AGÊNCIA-CLIENTE'

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1. Introduction

Gender representation in advertising has been a critical subject in academic research and industry practices due to its significant influence on cultural norms and consumer behaviour (Hall, 1997a). Over the past decade, gender equality movements and scrutiny of gender portrayals in media have become increasingly visible and have intensified the need for more inclusive and balanced representations of gender in advertising. Despite the increased attention on this topic, the role of advertising film production companies in representing gender in their advertising films has not been addressed yet in academic research. Film production companies can, hereby, be seen as the intermediaries between brands and consumers. Therefore, this internship report addresses this research gap by examining how Zauberberg Productions GmbH, a German film production company, navigates the complexities of gender representation in four cases of advertising films. Specifically focusing on how they address, challenge, or potentially reinforce gender stereotypes through the advertising films they produce. The research problem emerged during my internship in the production department of Zauberberg Productions GmbH. While working on the production of advertising films, I observed, firsthand, how gender portrayals were influenced or not influenced by the interplay between agency pitches, creative decisions, and brand objectives. Those results need a deeper investigation into whether these portrayals challenge or reinforce gender stereotypes and how consumers respond to these depictions in advertising films. Moreover, this report aims to uncover the influence Zauberberg Productions GmbH wield in shaping gender representations and their impact on consumer's brand perception.

1.1. Research Questions and Hypotheses

This report explores the following research questions and hypotheses to provide a focused and in-depth analysis of gender representation in the four case studies of advertising films produced by Zauberberg Productions GmbH:

1. "How does Zauberberg Productions GmbH represent and portray gender in the four cases of advertising films produced for hiring brands?"

Hypothesis: Zauberberg Productions GmbH progressively represents gender by rethinking traditional roles through creative and inclusive storytelling.

Sub-questions:

1.1. "To what extent does Zauberberg Productions GmbH challenge gender stereotypes in in the four cases of advertising films in line or contrast with the Advertising Agency's pitch?"

Hypothesis: Zauberberg Productions GmbH challenges gender stereotypes effectively by adding emotional depth, meaningful visuals, and realistic characters, often exceeding the agency's initial ideas.

1.2. "To what extent does Zauberberg Productions GmbH reinforces gender stereotypes in in the four cases of advertising films in line or contrast with the Advertising Agency's pitch?"

Hypothesis: Zauberberg Productions GmbH reinforces gender stereotypes primarily when following the agency's original pitch, which may focus on traditional representations for broader audience appeal.

2. "How are alternative approaches to gender representation in the four cases of advertising films produced by Zauberberg Productions GmbH perceived by consumers?"

Hypothesis: Consumers view Zauberberg Productions GmbH's alternative approaches to gender representation as positive, authentic, and inclusive, enhancing the brand's image.

3. "How does the portrayal of gender in the four cases of advertising films produced by Zauberberg Productions GmbH impact the consumer's perception of the advertised brand?"

Hypothesis: Progressive gender portrayals in Zauberberg Productions GmbH's advertising films make consumers see the brands as modern, inclusive, and aligned with current social values.

4. "How influential is Zauberberg Productions GmbH in challenging gender representations in their productions for hiring brands?"

Hypothesis: Zauberberg Productions GmbH is highly influential in challenging gender stereotypes by creatively interpreting pitches and shaping more progressive and impactful narratives.

These questions and hypotheses are explored through four case studies of advertising films produced by Zauberberg Productions GmbH for EnBW, Volkswagen, DVAG, and Kärcher.

Each case study offers insights into how gender is visually and narratively represented and how these portrayals align or diverge from the advertising agencies' initial pitches. The first research question examines how Zauberberg Productions GmbH portrays gender in films produced for hiring brands, shedding light on the visual and narrative strategies employed. The subsequent questions delve deeper into the role the company plays in either challenging or reinforcing gender stereotypes, particularly in comparison to the initial pitches made by the responsible advertising agencies. By analyzing the alignment or divergence between these pitches and the final productions, this research seeks to uncover the complexities involved in the portrayal of gender. Further, this report investigates consumer perceptions of alternative approaches to gender representation, such as counter-advertising, femvertising, and gender-neutral communication. The final research question addresses the broader impact of these portrayals on consumers' perceptions of the advertised brands, aiming to explore how gender representation in advertising films influences brand identity and consumer engagement. Together, these questions provide a comprehensive framework for understanding the dynamics of gender representations in contemporary advertising films.

1.2. Brief Account of the Methodology

This internship report uses a qualitative, multi-method approach to examine gender representation in advertising films. This approach includes a multimodal analysis that provides a detailed examination of the four case studies of advertising films, focusing on visual, textual, and narrative elements. Additionally, this report employs document analysis, analyzing advertising agency pitches and directors' interpretations to observe how those align or diverge in terms of gender representation. Moreover, two focus group discussions were conducted with sixteen participants, one group with eight men and one group with eight women. Those groups were evenly split between younger (18-30) and older (31-72) demographics. Thereby, participants provided insights into their perceptions of gender portrayals, emotional responses to the films, and their impressions of the advertised brands. This methodological triangulation ensures a robust exploration of the relationship between production practices, creative decisions, and audience perceptions.

1.3. Scientific and Societal Relevance

By focusing on how advertising film production companies shape gender portrayal, this research fills a significant gap in existing scholarship. This topic has received little attention, with most studies primarily focusing on the roles of brands and advertising agencies in shaping gender representation in advertising. By examining the practices of these film production companies, this report aims to offer new insights into the processes that influence gender representation in advertising, providing a more comprehensive picture of the forces behind the visuals seen in advertising films. From an academic perspective, this research contributes to ongoing conversations about gender in media, specifically within the niche area of advertising films. Shifting the focus toward production companies allows for a deeper exploration of how different stakeholders collaborate to create these portrayals. This approach aims to enrich current research, which often has its focus primarily on the messaging strategies of brands and agencies (Gill, 2007). By extending the discussion to the production side, this report offers fresh perspectives on how gender representations are crafted in advertising.

In terms of societal relevance, media plays a powerful role in influencing gender norms and identities. Therefore, advertising films as a form of visual media, can be considered a strong tool for both maintaining and challenging gender stereotypes. Therefore, this report will examine how gender is depicted in these films and how those depictions align with or push against traditional stereotypes, offering important insights into the wider cultural impact of media portrayals on how gender is perceived by consumers. Moreover, in modern society, debates on gender equality and pluralistic representation in media have gained momentum (Schroeder & Zwick, 2004).

Therefore, this report can help to gather timely insights. Additionally, this report has practical implications for the advertising industry. As public awareness and criticism of gender portrayals in media increase, brands and agencies face growing pressure to adopt more inclusive and socially responsible approaches. This report aims to provide evidence-based insights that can guide advertising professionals in creating content that better reflects gender diversity and equality. Specifically, it will explore how consumers respond to alternative gender portrayals, such as those found in femvertising, offering industry professionals valuable information for shaping more progressive and responsible advertising strategies (Grau & Zotos, 2016). Hence, this report aims to fill a gap in the research by focusing on the role of advertising film production companies in shaping gender portrayals. On a societal level, it examines the influence of media on gender norms and offers insights that could help foster more inclusive

and equitable media practices. The findings of this report have the potential to influence both academic debates and practical approaches in the advertising industry, contributing to the broader goal of promoting gender equality in media representation.

1.4. Internship Report Structure

This internship report is structured into three parts. Thereby, the first part lays out the descriptive memory of the internship. The second part introduces a theoretical groundwork by examining fundamental concepts related to marketing communication, branding, and film advertising. This section also explores the evolving dynamics between advertising agencies and clients and highlights how consumer engagement plays a crucial role in modern advertising strategies (Fletcher, 2010). The second section addresses the issue of gender representation in advertising, introducing the Circuit of Culture as the primary theoretical framework for this analysis (Hall, 1997a). This model facilitates an in-depth exploration of how meaning is constructed, distributed, and interpreted. Additionally, this section reviews previous literature on gender portrayal in media and explores the perceptions of consumers and professionals of these portrayals. Moreover, existing regulatory frameworks and industry norms in regards of gender representation in advertising are discussed. Further, alternative approaches, such as counter-advertising, femvertising, and gender-neutral communication, are examined. (Curtin & Gaither, 2005). The final section outlines the methodology of this report. The report applies the Circuit of Culture model to analyze how production companies present gender in their films and the extent to which these portrayals align with or diverge from the initial pitches of advertising agencies. This section also aims to uncover how these representations influence consumer perceptions of the advertised brands.

By drawing on theoretical and empirical research, this report seeks to contribute to ongoing discussions surrounding gender representation in advertising. As a result, it aims to provide valuable insights into the practices of advertising film production companies and their impact on shaping gender perceptions among consumers. Furthermore, by investigating the relationship between agency pitches and final film productions, this research highlights the complexities involved in media production and its broader societal implications.

Before diving into this research, this report provides a descriptive memory of my internship at Zauberberg Productions GmbH, which draws on insights gained during my time in the production department of a film production company.

2. Internship: Descriptive Memory

From the August 21 in, 2023 to February 20 in, 2024 I interned in production department of Zauberberg Productions GmbH in Berlin, Germany. This descriptive memory will give insides about the company, my experiences and tasks at the company, and the production process of commercials that can be seen as valuable for this research topic.

2.1. Company Profile:

Zauberberg Productions is a film production company specializing in the film production of commercial films and was founded in 2018 by Andrea Roman-Perse (Young Directors Awards, 2020). Together with Frank Siegl, she is still the managing director of the company. Both CEOs were previously working for the same company, Big Fish, and other film production companies. The company was called after the German novel “*Zauberberg*” (Magic Mountain) by Thomas Mann (About: Zauberbergproductions.com, n.d.). The company stands for quality and creativity in all formats of film (About: Zauberbergproductions.com, n.d.). Over the past few years, the company has become one of Germany's most successful film production companies. Starting with a few employees, the company currently employs forty employees and several freelancers when they are needed for a project. The success of the company can also be seen with the several awards for their films, such as the *Palm d’Or*, the Cannes Lions, D&AD, The One Show, Pencil, ADC Europe, ADC Germany, Eurobest 2022 Grand Prix, Clio, and British Arrows (About: Zauberbergproductions.com, n.d.). The *Palm d’Or* in Cannes in 2022, thereby, honored Zauberberg as one of the five most awarded production companies worldwide (About: Zauberbergproductions.com, n.d.). The commercials produced by Zauberberg are mostly for big German and international companies such as Aldi, Mercedes, Volkswagen, Apple, O2, Ikea, and McDonalds (About: Zauberbergproductions.com, n.d.). A key factor of the company’s identity and mission are its experienced producers and highly-awarded national and international directors (Young Directors Awards, 2020). The company provides services in film production, visual communication, production and design, media concept creation, consultancy, strategizing, and executing tasks within these domains, as well as all associated transactions. Additionally, undertaking commercial and communicative endeavours for external entities within the boundaries of non-regulated activities (Northdata, n.d.).ⁱ

The company not only offers the production of commercial films but also postproduction after the shoot. In the production department of the company, people work as producers, production assistants, digital content creators, event managers, and Behind the Scenes (BTS) videographers. Production is responsible for the pitching, pre-production, and production phases of film production. In post-production, employees work as post-producers, editors, graders, and artists who do, for example, 3D animations. The postproduction is responsible for creating the final film using the film materials from the shoot.

2.2. Internship Objectives :

Overall, the objectives and goals of the internship in the production department are to learn about a commercial film company's pitching, pre-production, and production processes. For the first objective, the pitching phase, the objectives were to understand how the pitching process of film production works, from the proposal of the advertising agency or the client to the pitch Zauberberg Productions is giving back to the advertising agency. In addition, the goal was to learn how to do the pitch, including the calculation of the cost estimate of the shoot, how the director is doing the director's interpretation of the advertising agency's pitch, and how the communication in this process works between the client, the advertising agency, and the film production company. The second objective, the pre-production phase, aimed to comprehend all the necessary steps before the commercial shoot, such as hiring the film crew, location scouting, actor selection, and shoot logistics, as well as the communication between the client, the advertising agency, and the film production company during this process. The third objective, the production phase, included understanding the process and implementing a film shoot.

2.3. Scope and Responsibilities:

During the internship, I got a range of different tasks over the six months I worked at the company. In the first months, my tasks were to assist the production assistants in their responsibilities in the pre-production phase. In detail, one task included researching specific props for different shoots for which the director had a specific idea, such as an old silver bus that was used for one commercial or thirty old biathlon skies for another. Another task was to create sheets with overviews of the actors for a shoot, including their pictures, height, age, names, contacts, their agents' contacts, and their selection status. Furthermore, I had the task

of adapting the contracts for the actors for the specific person and shoot, including the date, shooting time, time on set, salary, and buyouts. Other tasks included booking hotels and transportation for the actors and crew, as well as creating travel sheets for each person to give them an overview of their transportation and accommodation times and places. Furthermore, in the first months, I also worked in the production, in particular at two shoots; during those, my responsibility was that every person on set signed an agreement that showed if they wanted to be seen in the BTS, film the shoot and to keep track of the times of each actor, in particular, the child actors since they are only allowed to work two hours and be 4 hours on set. In addition, my responsibility was to take care of the actors and send them to styling, make-up, and to the set when their scene was shot. In the next months, my tasks were more related to marketing, social media, and event planning. Thereby, I worked with the company's head of digital content, for whom I created social media postings and wrote captions for the different channels they use. Furthermore, I assisted the BTS videographer during a shoot by organizing and renting his equipment, preparing the interviews, and assisting him during the BTS shoot. In regards to event planning, the company organized a dinner and a party during the Ciclope Festival, a renowned commercial film festival. This festival attracts key professionals from the advertising and commercial film industries, including agency producers, creative directors, and film directors, who are instrumental in driving collaborations and decision-making within the field.

Recognizing the opportunity to engage with these influential figures, the company leveraged the dinner and a party as strategic marketing and networking events to strengthen relationships, showcase its work, and position itself as a player in the industry. During the event's organization, I provided assistance to the event manager, handling all organizational tasks prior to the event. These tasks included booking a caterer for the dinner, securing a suitable location, securing a cleaning service, arranging drinks, organizing staff for the bar, wardrobe, security, doormen, DJ, and runner, creating the invitation list, sending out the invitations, and managing the confirmation and cancellation of guests. During the event, I was responsible for introducing the staff to their tasks. Following the event, I coordinated the cleaning and removed the artists' installations. The same task I also had for the organization of the company's Christmas party.

In the time in between and after the Christmas party, I worked as a production assistant for one project and assisted in the pitching phase of several projects. For the pitching phase, I

kept track of new proposals from advertising agencies and sent them to the producers. After a producer was on the pitch, the next step was to select a suitable director for the pitch. After a director was decided, the person created a director's interpretation (DI) which includes the script for a commercial. My task, thereby, was to translate this script from German to English. Afterwards, the script was visualized by a treatment designer to give the agency and the client a better understanding of the director's idea to turn their proposal into a commercial. As a result, my task was to translate the script text into the treatment designer's visualization. Furthermore, I assisted the producer in calculating the cost estimate for the pre-production, production, and post-production for the commercial. After this was done, the pitch was sent back to the advertising agency, which then decided which pitch of several film production companies they preferred and whom they gave the job to produce the commercial.

After winning a pitch, my role as a production assistant involved assisting the producer with all his tasks, from pre-production to production. This involved reaching out to a location scout to find a suitable shooting location, and then acting as the intermediary between the scout and the director, forwarding the director's location options and providing feedback to the scout until they reached a decision on a location. A similar task and process was used for searching for suitable actors, contacting different casting agencies, and sending the options to the director, as well as his feedback back to the casting agents. This is also done with a stylist and make-up for the actors and the art department, which includes an interior designer who is responsible for the background of the scenes on set. Following the decision and confirmation of the DI, we organized a pre-production meeting (PPM). My responsibility included preparing a presentation for the client and the advertising agency, which included the script, the location, the actors, the styling, the make-up, the art department, and the timeline from the meeting to the shoot. This presentation is then held by the director and the producer during the meeting. My task during the meeting was to take notes on things the agency and client confirmed or wanted to change. Once the agency and client made their decisions, it was my duty to prepare contracts for the actors and forward them to their agents, along with non-disclosure agreements (NDAs). Furthermore, my tasks were, as mentioned above, to book accommodations and transportation. In addition, I was responsible for creating the timing for the fitting of the actors and the shoot and a call sheet for both days.

The call sheet includes all names of the people at the fitting and the set, their contact information, the time when they have to be at the fitting or on set or when and where they are

picked up by a driver, the location, the weather, and the location and contact of the next hospital. Before the shoot, the head of production creates a storyboard, which the designer visualizes, detailing every step of the shoot, including times and all the people involved. After those sheets were created, they had to be sent to each person on the call sheet. During the fitting day, I assisted the stylist in preparing the fitting and preparing a presentation with pictures of the outfit options for each actor and for combinations of actors if two or more actors are seen in the same scene. Afterwards, the presentation was shown by the producer to the director, the clients, and the advertising agency, who then decided on the outfits of the actors. During the shoot, my tasks were the same as those mentioned above. Additionally, next to all the tasks mentioned above, I was responsible for different tasks related to the office, such as picking up the general office phone and managing mail and packages.

2.4. Skills Acquired:

Over the course of the internship, I acquired different skills and knowledge related to commercial film production. First, I gained knowledge of the processes and tasks of the pitching, pre-production, and production phases of commercial film production. Second, I gained knowledge of social media and marketing strategies in particular of planning and creating postings and captions. Third, I acquired knowledge of event planning and event conduct. Fourth, I gained some insights on the communication processes between the producer, director, advertising agency, and client. Fifth, I learned how to handle last-minute changes and organize changes quickly, as well as how to prioritize tasks when multiple people want something done at the same time.

2.5. Challenges:

During my internship, I encountered various challenges, including the pressure and criticism from various individuals for not completing tasks within the allotted time, as well as managing the stress of meeting deadlines. Thus, a challenge was to work under time pressure. Additionally, another challenge was to improvise and reorganize when things went wrong last minute, for example, on the shooting day.

2.6. Achievements and Contributions:

However, with my role at the company, I think I contributed to a good working environment and showed adaptability to work on different tasks related to different working areas of the company. Furthermore, I would say personal achievements were the successful organization of two events for 500 people with just one other person and the adaptation to different working styles of different producers. Moreover, I believe another accomplishment is my ability to maintain composure and professionalism in all circumstances, even in the face of unprofessional criticism.

2.7. Learning Outcomes:

In total, I learned what I expected to learn in my internship by getting a good insight into the production process of commercial films and the different roles and tasks involved. Surprisingly, I found that the film production company had minimal influence over the creative concept of the commercial, as an advertising agency primarily develops the main insight and creative strategy, while a director alone creates the script. This impression I had highlights the need to get a better understanding of the distinct roles and influences within the creative process of advertising film production. Therefore, this study sheds light on the relationships between advertising agencies, directors, and film production companies, and how these dynamics and creative decisions shape the final output of an advertising film. This research can be seen as valuable for optimizing collaboration and efficiency, to foster innovation in the advertising industry, and to make sure that all stakeholders effectively contribute to compelling and impactful campaigns in regards of gender representation.

2.8. Relevance to Master's Program:

I learned a lot about the company's marketing strategy, particularly its use of social media, their website, and events for networking and advertising, making the internship relevant to the master's program in communication, marketing, and advertising. In addition, the internship showed me the importance of networking in the film industry. This was evident in the events held in honour of the Ciclope Festival, where the guest lists consisted solely of influential individuals from advertising agencies, directors they wished to continue working with, and potential business partners. In addition, after every shoot, the producer took the clients and agency employees out for dinner or drinks. One of the CEO's primary

responsibilities was to arrange meetings for coffee or dinner with individuals who were or could be significant to the company.

Furthermore, I gained insight into commercial production and the involvement of advertising agencies, film production, and clients. In addition to the significance of networking, I gained insight into the company's internal and external communication. The company's internal communication was always top-down, with the CEOs deciding which producer and production assistant to assign to each project. In terms of external communication, they primarily utilized social media platforms to showcase their commercial films, as well as those produced by the directors who collaborated with Zauberberg Productions GmbH. Also, to keep the directors working for these film companies, they get a lot of presents at every shoot but also always get sent a present for their birthday or get well presents if they are ill.

Also, I found that the majority of directors, producers, and production assistants are straight men which can be seen as interesting in terms of my research topic. Furthermore, I gained knowledge and insights into how a film production company interacts with advertising agencies and clients. I consider communication to be the most crucial tool, as the advertising agency and the client must approve every step the film production company takes, from the pitch to the final film. Therefore, the communication typically flows from the agency to the client, further complicating the process. Only in a few situations was there direct contact with the client. One situation was during the fitting of the actors, when the stylist was showing different outfit options for the actors. As a result, two people from the advertising agency and two people from the client's marketing team were usually present to make comments and approve the final outfits. Another scenario occurred during the shoot, where the client provided direct feedback on the shoot and the acting. During the offline approval process, the client visited the office to view the final film and provide comments or approval prior to its broadcast. If the communication does not go well, this can complicate or slow down the production process of a film, which can then lead to higher costs.

Furthermore, trust plays a crucial role in this relationship, given that Zauberberg Productions primarily collaborates with the same advertising agencies. Further, I noticed that often advertising agencies already had one specific director in mind when inviting the film production to make a pitch. Therefore, it appears that advertising agencies frequently select a film production company and specific directors based on their positive experiences, indicating their trust in them for future film productions. Moreover, it can be suggested that studies on

the relationships between client and advertising agency can also be applied to the relationship between a film production company and an advertising agency.

Drawing upon the experiences I made in my internship to conduct research on gender representation in four advertising films produced by Zauberberg Productions GmbH, the first chapter of this report provides a literature on the topic marketing communication, branding and film advertising.

3. Marketing Communication, Branding, and Film Advertising

Before diving into the existing literature on gender representation in advertising and being able to effectively address the research questions and structure a research project on this topic, it is essential to first conduct a comprehensive overview of concepts such as marketing communication, branding, and advertising.

3.1. Marketing Communication

3.1.1. Marketing Mix

Over time various theories and concepts were developed to get a deeper understanding of marketing. Among these, the marketing mix can be seen as a crucial concept, encompassing product, price, place, and promotion, and, thereby, serves as a fundamental framework for shaping consumer responses (Kotler, 2003 in: Kimmel, 2005). According to Kotler (2003, pp.108-112) if companies strategically select and integrate the elements of the marketing mix, they can effectively influence customer perceptions and behaviours. Moreover, Kotler (2003, pp.108-112) states that modern marketing no longer relies solely on developing good and useful products with attractive pricing to reach its target customers. Therefore, a fourth component was added to the marketing mix which is promotion and refers to the crucial role of marketers in disseminating information about products and services of a brand or company (Kotler, 2003, pp.108-112; Kimmel, 2005, p. 1).

3.1.2. Marketing Communication

Marketing communication, or promotion, is a key component of the marketing mix as defined by the 4Ps model. Kotler (1999) defines marketing communication as the management of the customer journey, encompassing pre-selling, selling, consumption, and post-consumption stages. Later, Kotler and Keller (2012) describe marketing communication as a set of activities undertaken by a company to engage with customers, informing, persuading, and reminding them of the company's offerings. Whereas in the past marketing communication relied on traditional communication such as television, radio, print, and outdoor advertising, in the contemporary marketing environment the choice of methods and channels to communicate with consumers and business audiences has expanded drastically (Kimmel, 2005, pp.1, 2).

Non-traditional marketing messages are beyond others: virtual advertising aired during live television, sporting events, digital outdoor billboards, or pop-up ads that appear when consumers visit a certain website (Kimmel, 2005, p.2). People use such marketing communication techniques because they fear traditional forms of marketing communication are no longer effective (Kimmel, 2005, p. 2). In addition, competition in the contemporary marketing environment is growing and leads to marketers having to experiment with different ways and means to direct their messages to increasingly jade their target audiences (Kimmel, 2005, p.2). These changes also lead to an increasing fragmentation of audiences and media, with a variety of communication channels and consumer audiences (Kimmel, 2005, p. 1). In particular, younger people nowadays are more difficult to reach through one communication channel (Kimmel, 2005, p.2). Additionally, new consumer audiences are emerging, such as young children, male consumers of traditionally feminine products, or people with different sexualities or gender identities that are difficult to reach with the same messaging through the same communication channels (Kimmel, 2005, p.2). Bruns and Schmidt (2011) introduce integrated marketing communication (IMC) as a notion to underline the need of having a shared goal in marketing communication. Under a single, coherent purpose, IMC can be defined as the process of generating material connected to a good or service in a way that persuades and influences client buying behavior (Bruns Schmidt, 2011).

Kimmel (2005, p.1) provides a definition of marketing communication by defining it as a promotional mix which includes public relations, advertising, personal selling, sales promotion, and direct marketing. The expanded model of it includes additional tools such as interactive marketing, events and experiences, and word-of-mouth marketing, as defined by Kotler and Keller (2012). Moreover, the updated communication platforms include modern elements like online customer reviews and social media (Chen & Xie, 2008; Mangold & Faulds, 2009). First, an element is advertising which can be seen as a paid medium used to reach large audiences, with a relatively low cost per exposure but high overall production and media space costs which is effective for building brand image or driving rapid sales, though it is impersonal and one-directional, which can hinder relationship building (Kotler, 1999). Second, another element is sales promotions are defined as short-term incentives designed to capture customers attention and generate quick sales since they are effective in the short term, but not considered ideal for long-term brand building (De Pelsmacker et al., 2018). Third, events and experiences can be seen as another element, providing opportunities for customers to interact personally with a product, service, or brand with the main goal of this tool are to

raise awareness, build brand image, and increase sales. Thereby, it is pointed out that it is crucial that sponsored events align with the business to ensure that attendees can make relevant connections (De Pelsmacker et al., 2018; Kotler and Keller, 2012; Sneath et al., 2009). Fourth, public relations (PR) are another element which entails building and maintaining a positive relationship with the public through third parties, such as journalists. PR seeks to generate positive publicity and enhance brand image, and it is often perceived as more credible than advertising. PR is also responsible for managing negative publicity (Armstrong and Kotler, 2009; De Pelsmacker et al., 2018). Fifth, another element is direct marketing enabling personalized, one-on-one communication, making it highly effective for targeting specific customer segments. It is immediate, customized, and interactive, facilitating direct dialogue with customers (Armstrong and Kotler, 2009). Kotler and Keller (2012) recently identified interactive marketing, which focuses on online channels and social media, as an additional part of the communication mix, aiming to engage customers, build brand image, and drive sales. Sixth, word-of-mouth marketing also belongs to marketing communication and involves generating buzz about a product or brand through personal recommendations from friends, family, colleagues, and others.

Its goal is to create referrals from trusted sources based on their experiences with the product or brand (Kotler and Keller, 2012; Winer, 2009). With the emergence of social media, word-of-mouth now extends far beyond geographic limitations, spreading rapidly among large audiences (Mangold and Faulds, 2009). Finally, Armstrong and Kotler (2009) consider personal selling to be the most effective tool due to the salesperson's personal interaction and adaptability to customer needs during the conversation. This direct engagement with consumers, thereby, offers a unique opportunity to build strong relationships, as customers are more likely to listen to the full offer compared to advertisements, which can be easily ignored. For this research, the focus lies on the advertising component, which will be discussed in the next section.

3.2. Film Advertsing

3.2.1. Advertising and Advertising Strategy

As previously mentioned, a part of marketing communication is aadvertising, which can be defined as a paid-for communication intended to inform and/or persuade one or more people

(Fletcher, 2010, p. 2). Fletcher (2010, p. 2) explains this definition by looking at the keywords it includes. Advertising is usually connected to costs; if no costs are involved, the communication can be seen as good publicity but not technically as advertising, unless the advertising is created for free, for example, for a charity (Fletcher, 2010, p. 2). Advertising is a paid-for communication since it uses communication to bridge the gap between the sender and receiver (Fletcher, 2010, p. 2). Thereby, advertisements usually use pictures, words, or both to communicate something to the audience (Fletcher, 2010, p. 2). Furthermore, all advertisements intend to achieve their aims by trying to inform and/or persuade the audiences (Fletcher, 2010, p. 2). Additionally, advertisements are always addressed to one or more people (Fletcher, 2010, p. 3). Although advertising primarily targets the general public, it also includes smaller, targeted advertisements, especially in printed media and online (Fletcher, 2010, p. 3). Malik et.al. (2013; p. 118) defines advertising as a promotional tactic that disseminates messages to the public and enhances consumer awareness of products. Advertising is a powerful technique for drawing in customers and influencing their opinions about goods (Malik et.al., 2013, p.118).

Advertising is a marketing tactic used to draw attention to a product and favourably influence consumers' purchasing decisions (Malik et.al., 2013, p.118). Therefore, we can view advertising as a crucial component of marketing, as it enhances performance by drawing customers to products and subsequently influencing their purchasing decisions (Malik et.al., 2013, p. 117). Advertising media encompass traditional mass media like print, electronic, and out-of-home, as well as specialized forms. Interactive media engage customers, transforming advertising from a monologue into a dialogue (Arens, Weigold, and Arens, 2007). Thus, interactive media continues to be a dominant marketing tool because of its significant impact on consumers and its ability to promote products to boost sales (Arens, Weigold, and Arens, 2007; Malik et.al., 2013, p.117). Advertising includes multiple diverse types of communication with equally diverse objectives (Fletcher, 2010, p. 5). Hereby, most advertising aims to sell goods and services in varying ways (Fletcher, 2010, p. 5). Advertising has different objectives, such as creating a campaign that intends to launch a brand or new product, it aims to convince people who know the brand but do not use it, or trying to convince people already buying of the brand to use it more often (Fletcher, 2010, pp. 5, 6). Depending on the objectives, advertising demands different messages and varying advertising approaches (Fletcher, 2010, p. 6).

The advertising strategy is a critical component of creating an advertising campaign (Fletcher, 2010, p. 6). It serves as a document lining out the objectives of a campaign and provides supporting facts about the brand to ensure these objectives are realistic (Fletcher, 2010, p. 6). The strategy also includes an analysis of the brand's competitors, detailing their advertising and marketing campaigns (Fletcher, 2010, p. 6). Additionally, it summarizes relevant market research and identifies the specific consumer segment the campaign aims to target. The document specifies the message the campaign should communicate and the tone in which it should be delivered (Fletcher, 2010, p. 6). It also outlines the media channels to be used for the campaign, the campaign's budget and preparation costs, and the timeline for its preparation and execution (Fletcher, 2010, p. 6). Finally, it defines the target market the campaign intends to reach (Fletcher, 2010, p. 6).

Advertising agencies, thereby, are the main players in creating this strategy for a campaign (Fletcher, 2010, p. 7). They are responsible for ensuring the people involved in the production are aware of its objectives and that the creatives, developing the ideas, can work time efficiently and develop ideas that fulfil these objectives (Fletcher, 2010, p. 7). One medium that is often used in an advertising campaign is film advertising, which is also especially relevant for this research and will be discussed in the next section.

3.2.2. Film Advertising

Film advertising is one form of marketing communication and advertising. By using audiovisual media, both channels are engaged, reducing the likelihood of the viewer becoming distracted (Weedmark, 2021). Audiovisual advertising is closely linked to emotional advertising, as movement is particularly effective at conveying emotions (Gassmann, 2018). There are two key types of audiovisual advertising: television and digital video advertising.

Television advertising continues to be one of the most impactful methods for capturing consumer attention. Television advertising remains one of the most impactful methods for capturing consumer attention, but its role and structure vary significantly depending on national media systems, histories, and cultural contexts. In Germany, television continues to be a leading medium, with audiences spending an average of 223 minutes per day watching primarily traditional, linear programming as of 2015 (Medialandscapes. org, n.d., a). The German TV landscape is uniquely shaped by a strong public-service broadcasting system,

dominated by ARD and ZDF, which prioritize educational and cultural programming alongside regional content. Public-service networks operate under strict advertising regulations, allowing only 20 minutes of ads per day and banning advertising altogether on Sundays and public holidays (Medialandscapes. org, n.d., a). This limited reliance on advertising revenue fosters sustainability in public broadcasting but also places a greater emphasis on commercial channels, which generate significant income through advertising (Medialandscapes. org, n.d., a). In contrast, the U.S. television system is far more commercialized, driven primarily by market competition and advertising revenues (Medialandscapes. org, n.d., b). National networks such as ABC, CBS, NBC, Fox, and Univision remain central, though their dominance is challenged by digital and streaming platforms (Medialandscapes. org, n.d., b). Unlike Germany, U.S. public-service broadcasting plays a much smaller role, and advertising is a major source of revenue across local stations, cable networks, and streaming services (Medialandscapes. org, n.d., b). Cable news, dominated by Fox News, CNN, and MSNBC, reflects a more partisan and ideological landscape, while streaming platforms like Netflix, Amazon, and Hulu are increasingly producing their own content to capture shifting audiences (Medialandscapes. org, n.d., b). This highly competitive environment results in a greater volume of advertising and programming tailored to commercial viability (Medialandscapes. org, n.d., b).

These differences in media systems influence not only television production and content but also audience behaviour and advertising strategies. German viewers benefit from a mix of regulated public-service programming and commercial networks, while American audiences navigate a landscape driven by commercial interests and digital innovation. Consequently, advertising practices differ significantly: German regulations encourage sustainable, limited advertising, whereas in the U.S., advertising remains omnipresent and integral to the media economy. Understanding these variations is essential for contextualizing how television operates as both a cultural and economic force in different national settings. Moreover, there is ample evidence of the long-term impact of television ads on sales. Research conducted by Lodish et al. (1995) indicated that the initial sales boost from a successful television ad campaign during its first year could double when considering cumulative sales over the next two years. Therefore, it is essential to assess the effectiveness of a TV campaign in real-world settings before committing extensive resources to its execution (Lodish et al., 1995). However, television advertising is not without its limitations. It is generally expensive, particularly during major events like the Super Bowl, where the cost of advertising time is

extremely high. Additionally, once a commercial is produced, making alterations or updates is both challenging and costly. Another drawback of TV advertising is its limited control over audience engagement. Even with thorough planning and market research, there is no assurance that the target audience will be effectively reached or that the commercial will be watched, as many viewers often switch channels during ad breaks (Gaille, 2018).

This increased control of consumers leads to the convergence of content, telecommunications and computing due to technological progress and digitization resulting a new media called Interactive Digital Television (IDTV). In turn, those innovations, create new problems for advertisers and broadcasters working to keep the lights on. Television advertising will always be a potent medium (Kuyucu, 2020) The study notes that television advertising has been evolving digitally for years and will keep transforming, with significant changes in its "structure and form" (Kuyucu, 2020). Similarly, Rubinson (2009) examined the lasting impact of TV ads and found that television advertising remains "as effective as ever," and may even be becoming more effective over time (Rubinson, 2009). While IDTV poses challenges, it also offers advertisers new opportunities, such as more precise audience targeting, innovative formats, and the ability to gather consumer data (Cauberghe & Pelsmacker, 2006).

Digital advertising differs from traditional TV ads, which run one after the other during breaks. Digital ads can be static or dynamic, displayed alone or in groups, and vary in visibility. A common format is digital video advertising (DVA), which includes ads shown before, during, or after streamed content and sometimes autoplay videos on social media (Stewart et al., 2019; Matthews, 2019). Research suggests DVA is especially effective for promoting low-involvement products and is more engaging when viewed on laptops compared to smartphones (Stewart et al., 2019). However, many users find it frustrating when these ads interrupt their content, so advertisers need to ensure their ads are relevant and valuable (Matthews, 2019). DVA's shareability on social media also boosts its reach, with social pressure influencing how often ads are forwarded. People share videos for reasons like enjoyment, inclusion, and relaxation (Lee, Ham, & Kim, 2013). With the rise of mobile devices, ad lengths have increased slightly, and animated ads are becoming more common (Matthews, 2019). Streaming services have further disrupted traditional TV advertising by offering personalized content and allowing viewers to skip ads. Burns (n.d.) notes that streaming has drawn in the "cord-cutter generation," with 74% of young adults preferring it to traditional TV. Streaming also offers better targeting, real-time analytics, and more accessible advertising options for smaller businesses.

Furthermore, it is important to point out the difference that can be made between a commercial and an advertising film. Television primarily airs commercials, which tend to be more descriptive and shorter than advertising films, typically lasting around 30 seconds (Heiser, 2020, p. 13). Thereby, the focus is less on storytelling and more on an explanatory and argumentative approach of messaging and appeal to reason (Heiser, 2020, p. 13). Advertising films in comparison are often produced for cinema or streaming platforms and are more narrative, emotional, and appeal to feelings (Heiser, 2020, p. 16). Cinematic advertising films are typically 45 to 120 seconds long, allowing for the storytelling of short stories in a feature film manner (Heiser, 2020, p. 16). This means that the number of shots and shot lengths increases compared to commercials (Heiser, 2020, p. 16). Hence, the stories are more complex, but one can observe that the basic structures of storytelling do not change significantly in both forms (Heiser, 2020, p. 16). Furthermore, the differences between an advertising film and a commercial lie in the target audience, dramaturgy, overall length, camera work, sound quality, complexity, and creativity of the story, as well as in the reception and expectation of the audience (Heiser, 2020, p. 16). Although we can distinguish between these two types of films, we will generally refer to them as advertising films in this report. To dive into the research using advertising films later in this report, it is important to mention the concept of multimodality in the next section.

3.2.3. Storytelling in Advertising

The increasing saturation of media and information has led consumers to perceive many advertising messages as intrusive, driving a shift from direct persuasion to more emotionally resonant approaches (Park & Lee, 2014). Storytelling, or narrative advertising, has gained prominence as a technique to evoke positive emotional responses and change consumer attitudes by engaging them in narrative processing (Zatwarnicka-Madura & Nowacki, 2018). Through this approach, brands create narratives that consumers can relate to, enhancing their emotional connection to the advertisement's characters and, by extension, to the brand itself (Park & Lee, 2014). Jenkins (2003) establishes the concept of "transmedia storytelling," emphasizing the use of multiple media platforms to convey a unified and engaging message. This technique leverages complementary content across different channels to form a coherent narrative, encouraging deeper consumer engagement (Zatwarnicka-Madura & Nowacki, 2018). The interactive nature of storytelling allows audiences to influence the narrative, fostering stronger brand-consumer relationships.

Research demonstrates that narrative-based advertising, particularly drama-type ads, elicits stronger emotional reactions and more favorable consumer attitudes compared to traditional persuasive advertising (Deighton et al., 1989; Escalas & Stern, 2003). By focusing on character empathy, storytelling allows consumers to derive meaning and find solutions within the narrative, rather than through direct messaging (Park & Lee, 2014). Escalas (2004) further highlighted that storytelling fosters self-brand connections, increasing the likelihood of purchase. While storytelling has proven effective, its impact varies depending on audience characteristics, particularly socio-psychological gender factors. Ads that evoke masculine or feminine emotions may resonate differently with mixed-gender or gender-specific audiences, underscoring the importance of aligning the narrative with the target demographic (Park & Lee, 2014). Thus, understanding these emotional dynamics is essential for creating effective advertisements. In summary, storytelling offers a powerful tool for brands to engage consumers emotionally, convey values, and establish a memorable identity. By creating compelling narratives, brands can foster deeper connections with consumers and enhance brand loyalty (Lundqvist et al., 2013).

3.2.4. Multimodality

Given that commercials are inherently multimodal, the concept of multimodality plays a crucial role in this area of study. Schneider and Stöckl (2011, p. 18) assert in their research that "communication, if at all, is rarely realized through a single sign system, but rather requires an integrative combination of multiple codes." Therefore, to thoroughly examine commercials and make general statements about them, it is essential to analyze the single modalities as an interconnected whole. It is now widely recognized that multiple communication modes are typically involved in all forms of interaction. Bezemer and Jewitt (2010) emphasize that all these communication modes contribute to the overall meaning, indicating that meaning is not conveyed solely through verbal means. To comprehensively analyze communication, it is necessary to consider all non-verbal communication modes and their interactions with both the verbal level and each other. This insight is also supported by Norris (2004) in her analysis of multimodal interaction. Kress and Van Leeuwen (2001) provide a straightforward definition of multimodality, describing it as the interaction of multiple semiotic communication levels or codes. They particularly highlight the concept of interaction, where the various levels do not merely coexist but interact to convey meaning. Additionally, Bateman, Hiippala, and

Wildfeuer (2020, p. 8) define multimodality generally as "the property of communicative situations [...] to be effective combinations of diverse forms of communication and to construct meaning." The authors cite everyday examples, such as watching a television program, which employs semiotic resources like images, spoken language, diagrams, and page layout to construct meaning or tell a story. Despite the ubiquity of such communicative and multimodal situations in our daily lives, little is known about how human abilities contribute to communication. Many traditional research disciplines that focus on communication are evolving in ways that do not address the complexity of communicative practices, instead concentrating on individual practices and breaking down this complex construct into its components. This approach often results in a loss of perspective on interactions and interrelations (Bateman et al., 2020). Bucher (2019) refers to this as a "monomodal" approach. In research, many subject areas are examined exclusively on the linguistic, visual, or textual level, a tendency that is evident not only in media effect, production, and reception research but also in media analysis.

Depending on the context, multimodality can be defined in different ways. In educational psychology and cognitive research, the activation of human sensory modalities is discussed, referring to how media offerings are perceived by recipients through modalities such as hearing, seeing, or touching (Weber, 2022; Luttermann, Ronneberger-Sibold & Wahl, 2020). In contrast, studies on media and linguistics, specifically on social semiotics, resulted in Kress and Van Leeuwen (2001) developing a theory of multimodal communication that includes additional modes such as (moving) images, music, layout, and gestures. Consequently, multimodal texts are semiotic units that result from the interaction of multiple modes, conveying a specific message (Weber, 2022). Magazines, for instance, are also considered multimodal forms of communication (Pfurtscheller, 2017). Magazines are more complex multimodal texts because their pages combine modes such as images, spoken language, and design to convey a particular meaning (Weber, 2022). In media communication, images, texts, and spoken language do not occur in isolation but in combination with other modes. Therefore, media communication can always be viewed as multimodal. Every form of media-based communication requires two types of modalities. First, there are representational modes, such as images, language, and text, used to convey content. Second, there are presentational modes, such as colour, design, cinematography, music, or sound, used to present the content to the audience. Moreover, by combining different representational modes, the

performance of representation can be optimized (Bucher, 2019). After focusing on marketing communication, this research should also dive into the concept of branding.

3.3 Branding

3.3.1. Branding

Another part of marketing and advertising is branding, as businesses use the leverage of a brand to attract new clients and to gain a competitive advantage to competitors (Malik et.al., 2013, p. 117). Therefore, over time branding became increasingly important for companies, recognizing it as one of the most important assets of a company (Keller & Lehmann, 2006). Thus, branding can be seen as an important instrument in marketing and advertising, as it goes beyond simple product attributes to provide an entire customer experience and emotional connection with the brand (Posner, 2015). Furthermore, branding can also be seen as important for the creation of product or service differentiation and the development of customer preference (Knox and Bickerton, 2003).

Differentiation is the foundation for competitive advantage and profitability of a brand (Keller, 2009). Therefore, Kotler and Pfoertsch (2006) point out the importance of using brands as holistic marketing strategy tools to differentiate its company from competitors. They state this can be achieved by adding value in competitive, price-pressured markets (Kotler and Pfoertsch, 2006). Another important part of branding can be seen in the creation of meaning, metaphors, and myths that link products to customers' personal identities and cultural contexts (Heding, Knudtzen & Bjerre (2008). Kapferer (2008) adds that branding strategies that position the brands products positively can attract customers, create brand awareness and associations, build trust, and ultimately increase sales profitability (De Chernatony & McDonald, 2003). Furthermore, according to Kotler and Pfoertsch (2006) five principles are important for a successful branding strategy, which are consistency, clarity, continuity, visibility, and authenticity. Hence, to build a strong brand, a company needs long-term vision, strategic planning and thorough execution across all company divisions for effective brand management and the achievement of a sustainable market share.

3.3.2. The Brand

The brand can also be seen as a crucial part of an advertising campaign and stands for the products or services being promoted, its potential purchasers, and its target market (Fletcher, 2010, p. 7). In the past, brands were developed by manufacturers to aid customers in recognizing and purchasing their products more (Fletcher, 2010, p. 41). In contemporary contexts, the concept of a brand has become more intricate and challenging to define (Fletcher, 2010, p. 41). The American Marketing Association (AMA) defines a brand as a name, term, sign, symbol, or design, or a combination of these, with the intent to identify the goods or services of one seller and differentiate them from competitors (Keller, 2013). Therefore, for the creation of a brand the selection of a name, logo, symbol, package design, and other characteristics are important to identify and differentiate a product, known as brand elements (Keller, 2013). Moreover, Keller (2008) broadens the definition to include tangible and intangible, rational and emotional, and symbolic brand elements. In contrast, Kapferer (2008) defines a brand as a system of interconnected mental associations and relationships that shape the market through cumulative brand experiences. Additionally, Fletcher (2010, p. 42) established four criteria that can delineate a successful brand. First, a brand must have a distinctive name, packaging, and logo that are recognizable to its target market (Fletcher, 2010, p. 42). Second, a brand must establish market positioning, meaning it must be perceived by its target market as possessing qualities that set it apart from similar brands (Fletcher, 2010, p. 42). Third, a brand should have both functional and emotive qualities, making purchasers believe and feel that it is distinct and superior to other brands (Fletcher, 2010, p. 42). Lastly, the perceptions of purchasers should enable the brand to command a premium price over unbranded commodity products, thus generating higher profits for the company that owns the brand (Fletcher, 2010, p. 42).

Therefore, it is important to note that a brand does not necessarily need to be more expensive or of higher quality than its competitors, but rather, its purchasers must perceive it as having high value (Fletcher, 2010, p. 42). Thus, the concept of value holds significance in this context, as a brand's valued qualities resonate with its present and future customers (its target market), who determine their priorities and their willingness to pay (Fletcher, 2010, p. 42). Brand experiences with products or services, brand advertising and other marketing communications, and personal recommendations influence the target market's choice (Fletcher, 2020, pp. 42, 43). The target market can be seen as important for a brand, since only a segment

of the population uses a specific brand due to the increasing diversity of products and services (Fletcher, 2010, p. 8). Therefore, advertisers often use market research to get more information on their potential customers to be able to identify their exact target group and their needs (Fletcher, 2010, pp. 8, 10). In addition, the target market has to be defined for advertisers to choose the media through which advertisements will reach them most effectively, and the most cost-effective (Fletcher, 2010, p. 9). This can help to give a brand a strong and positive reputation and brand image (Fletcher, 2010, p. 43). Moreover, Barwise and Robertson (1992) state that strong brands benefit from loyalty and leverage, supporting premium pricing and better distribution, leading to long-term loyalty of consumers and the repetition of purchases. In addition, perception, reputation, and brand image can be seen as the essence of a brand (Fletcher, 2010, p. 43).

3.3.3. Brand Image

Brand image can be defined as the feelings and emotions that brands inspire in consumers and are crucial to their buying choices (Fletcher, 2010, p. 12). Moreover, Malik et.al. (2013, p. 117) views a brand as an important resource that can influence customer behaviour and promote business expansion in our community. Building a strong brand image takes time, but it can greatly increase competitiveness (Malik et.al., 2013, p. 117). Hence, an advertising strategy must also consider emotive benefits for its target market and, thus, define what the target's market's emotive requirements are (Fletcher, 2010, p. 12). Hence, it can be said that the brand and the target are in symbiosis and are both fundamental for all modern advertising (Fletcher, 2010, p. 13). Effective brand management is crucial for drawing in new customers and keeping existing ones since consumers tend to trust and favor branded products (Malik et.al., 2013, p.117). According to Malik et.al. (2013, p.117) to be able to establish and preserve a brand, marketing tactics and resources are essential. In addition, to be able to create a positive brand image, a high level of social responsibility and products with high quality can have a positive impact on brand perception, contentment, and brand loyalty (Malik et.al., 2013, p.117). This can be seen as important as businesses today not only have to compete on price but also on keeping and gaining new customers through forming connections and creating loyalty (Malik et.al., 2013, p.117).

3.3.4. Brand Strategy

A brand strategy is a long-term direction, scope of a brand, and building and maintenance of a competitive advantage over other brands aiming to improve the internal and external opportunities definition (Heding, Knudtzen & Bjerre, 2008; Arnold, 1992). Furthermore, Van Gelder (2003) states that for strategic consistency, a brand strategy must align with a company's business strategy. Kotler and Pfoertsch (2006) state that brand strategy includes brand mission, positioning, value proposition, promise, and personality. Aaker (2008) points out four important points for building a strong brand. First, he refers to the importance of developing an organizational structure and processes for effective brand management (Aaker (2008)). Second, he refers to the importance of creating a clear brand identity and position (Aaker (2008)). Third, he refers to the establishment of brand architecture as important for building a strong brand (Aaker (2008)). Last, he points out the importance of brand-building programs (Aaker (2008)). Furthermore, we can mention Barney's (1991) criteria for valuable resources, which emphasize the importance of strong brands in exploring opportunities, neutralizing threats, being unique, costly to imitate, and lacking close substitutes. Yu Xie and Boggs (2006), further point out that economic, technological, socio-cultural, and competitive conditions should inform international strategies of branding. Moreover, Douglas, Craig, and Nijssen (2001) point out that market dynamics, firm-based drivers, and product-market drivers are crucial factors of a brand strategy. Thus, product or service, consumer behavior, and competitive position can be seen as key factors for companies to decide on their branding strategies (Kapferer, 1997). Companies, thereby, aim to establish a unique brand identity and utilize storytelling to be able to distinguish themselves from other companies in competitive markets and foster consumer loyalty (Herskovitz & Crystal, 2010).

3.3.5. Branding and Consumer Behaviour

Malik et.al. (2013) highlights several ways in which branding influences consumer behaviour. Since, consumers often prioritize branded products in their purchasing decisions, they often connect them to higher quality and as a status symbol (Malik et.al., 2013). Moreover, effective brand management not only increases a product's value but also builds consumer loyalty and can therefore, be seen as very influential on consumer behaviour (Malik et.al., 2013). Additionally, companies that show that they act socially responsible can positively affect consumer brand preferences (Malik et.al., 2013). Thus, the way consumers perceive

brand attitude and image can significantly impact their behaviour, nevertheless, certain contextual factors also exist that can negatively influence purchasing decisions (Malik et.al., 2013). These insights emphasize the strong connection between brand associations and consumer behaviour and shows that branding can be a powerful tool in shaping buying choices. Hence, companies can use branding and storytelling to create emotional connections with consumer, which can consequently lead to increased brand loyalty (Fog et al., 2010). Overall, it can be stated that marketing involves understanding consumer needs, developing engaging stories, and providing value through distinct products and memorable experiences. Therefore, main players which can be seen in this contest are the brand, the client, and the advertising agencies. Hence, in the next section existing research on the relationship between advertising agencies and clients will be discussed. .

3.4. Advertising Agencies and Client Relationships

The relationship between clients and advertising agencies can be seen as important for the creation of successful advertising campaigns and, therefore, can also influence how gender is portrayed in advertisements. An advertising campaign usually involves several stakeholders, with each of them contributing to the campaign's success. According to Moriarty, Mitchell, and Wells (2012), the marketing ecosystem consists of distributors, suppliers, marketers, and marketing partners, including advertising agencies. Thereby, the marketer is the marketing department of a brand or company and is often also called the client and is responsible for producing and selling products or services for brands or companies (Moriarty, Mitchell, and Wells 2012) The advertising agency can be seen as a marketing partner in this context and is responsible for developing advertising strategies, creating content, and managing the campaign's delivery (Moriarty, Mitchell, and Wells 2012). Thus, agencies usually operate independently, using their creative and business expertise to meet client needs (Arens, Weigold, & Arens, 2007). In addition to the creative development of an advertising strategy, advertising agencies are responsible for managing media purchases and distribution. They also often work together with suppliers such as film production companies, which provide the necessary technical support for the creation of an advertising campaign. While some companies establish in-house agencies to reduce costs, external agencies often bring a higher level of objectivity and creative input to an advertising campaign (Arens, Weigold, & Arens, 2007).

3.4.1. Discussion of Existing Research on Client-Agency Relationship

Existing research on the client-agency relationship dates back several decades, with early studies highlighting the importance of proactive management. Ryan and Colley (1967) emphasized that for maintaining healthy relationships, consistent communication and mutual understanding are important. Furthermore, by the 1980s, research had expanded to identify common issues such as communication breakdowns and misaligned expectations between clients and agencies (Doyle, Corstjens, & Michell, 1980, in Beltramini, 2000). Cagley and Roberts (1984) later explored how agencies were selected, while Wackman, Salmon, and Michell (1986) emphasized fostering collaboration for stronger partnerships. Researchers like Michell (1984) and Beard (1999) further explored the complexity of these relationships, emphasizing the importance of client involvement in producing advertising services. Beard (1999) found that successful campaigns often hinge on the degree of client participation in the creative process. Moreover, theoretical frameworks developed in the late 20th century sought to deepen the understanding of agency-client dynamics, particularly focusing on the factors that contribute to trust and collaboration (Michell et al., 1992).

Additionally, research has shown that trust is also an important part that influences how successful relationships between clients and agencies are. Michell, Cataquet, and Hague (1992) highlight that creativity and strong personal relationships are essential components for fostering trust between clients and agencies. Expanding on this idea, Hackley (2002) differentiated between two types of trust: one that develops through direct interactions, known as specific trust, and another that comes from indirect experiences, such as the reputation of the agency, referred to as general trust. Both types of trust play a critical role in establishing and maintaining long-term partnerships. Building on this research, Davies and Prince (2005) introduced the idea of pre-experiential trust, which clients develop before entering into a formal relationship with an agency. This trust, based on the agency's reputation and perceived competence, helps mitigate the risks clients associate with choosing an agency (Davies and Prince, 2005). Over time, experience-based trust was identified to get more critical since clients assess the agency's performance by comparing them to their expectations (Davies and Prince, 2005). Moreover, Davies and Prince (2005) highlight that trust can be eroded if agencies fail to adapt to the clients' changing needs. According to Davies and Prince (2005) this underscores the importance of flexibility and ongoing communication in maintaining a successful client-agency partnership.

As the advertising landscape evolves, client expectations can be assumed to evolve as well. In regards to this, Arul (2010) notes that today's clients in recent years demand more than traditional advertising services, as they seek for integrated marketing solutions that encompass creativity, strategic media planning, and accountability. The digital revolution has further complicated these client- advertising agency relationships, since agencies increasingly have to compete with digital marketing firms for control over online marketing strategies (Bush & Bush, 2000). Moreover, agencies must adapt their services to satisfy the changing demands of clients such as the inclusion of insights into customer intelligence and market strategy (Arul, 2010). Hence, those changes resulted in an increase of pressure on agencies to consistently deliver high-quality results while managing the more complex needs of their client. Another challenge to client-agency relationships, as Beard (1999) outlines are that dissatisfaction often stems from unclear roles, misaligned expectations, and poor communication between agencies and clients. In addition, Michell (1986) notes that divergent views of client and agency on creative decision-making can strain the relationship, particularly when agencies and clients do not manage to align their visions for the campaign.

Regarding this, Koslow et al. (2022) highlight another issue whereby agencies may give internal evaluation criteria top priority over client goals, therefore producing inadequate creative results. Furthermore, maladaptation, that is, failure of advertising firms to change with the times, may lead to decreased client trust and less cooperation with the customer (Davies & Prince, 2005). Therefore, problems like those usually lead to customer discontent and support the high rates of agency change noted in the sector (Henke, 1995). Furthermore one could argue that the effectiveness of an advertising campaign depends on a good client-agency connection. Thus, key elements for this partnership are trust, communication, and flexibility in response to customer needs. Therefore, knowing these links will enable advertising professionals to negotiate the complexity of contemporary advertising campaigns, so ensuring both creative success and efficient portrayal of gender and other social concepts. Moreover, the relationship between the client and the advertising firm has evolved as well as the part the customer plays in advertising, which will be covered in the following part.

3.5. The Convergence in Advertising and Consumer Engagement

Especially in the digital era, the process of media convergence in the field of advertising and consumer engagement has become a vital area of research, blurring the lines between traditional media, digital platforms, and production-consumer roles, and so changing the advertising environment. Though academics like Vukanovic (2018) try to describe the wide and rather vague idea of convergence, implying that it entails the merging of media technology, businesses, and consumer behaviour, The most important studies on the topic of convergence should be covered in this part together with their consequences for consumer involvement and the advertising sector.

Media convergence is the combining of several media types across digital platforms that allow content delivery over several media channels (McPhillips & Merlo, 2008). Vukanovic (2018) views convergence as a dynamic, ongoing process that affects media technologies, industries, content, and audiences. Jenkins (2001) coined the term convergence and identified five key types: technological, economic, social, cultural, and global, expanding on earlier discussions by other authors who wrote on related concepts before 2000. Moreover, Jenkins (2001) describes convergence as the movement of media content across various platforms that is influenced by corporate strategies and audience participation. In this context, Henry Jenkins (2006) also introduces the concepts of participatory culture and collective intelligence. Jenkins (2006, p.3) explains that participatory culture disrupts the previous notion of passive media spectatorship by viewing consumers as active participants who engage themselves with media content on their own terms. Further, he states that consumers interact with producers in new ways that blur their previously distinct roles of consumers and producers (Jenkins, 2006). Furthermore, collective intelligence, a term Jenkins borrows from French theorist Pierre Lévy, indicates that no individual can know everything, nevertheless, individuals can contribute their knowledge in collaboration to create a broader understanding of everything (Jenkins, 2006, p.4). This convergence of participation and collaboration reflects a cultural shift that results in media consumers being able to construct meaning, drive circulation across platforms, and influence media industries through grassroots appropriations and social interactions (Jenkins, 2006, pp.3, 4). In this sense, convergence culture destabilizes the traditional top-down flow of media power and provides consumers with the power to play an increasingly active role in content creation and dissemination. These interconnected aspects reveal how broad the influence of convergence is on various domains of media and advertising.

McPhillips and Merlo (2008) contend that this change has made advertisers reconsider their approaches since consumers now interact with material across several platforms. New media technologies let consumers avoid ads, so the conventional reliance on ad income has dropped and media owners have been driven to investigate different approaches. Media proprietors have to keep juggling customer desire for interesting, non-intrusive content with the requirement for advertising money in spite of this change (McPhillips & Merlo, 2008). The digital age has empowered consumers to take greater control over their media consumption, leading to the rise of the "prosumer", a blend of producer and consumer. Toffler's (1990) concept of the prosumer has evolved in the digital era, where consumers are now active creators of content.

Bruns and Schmidt (2011) refer to this phenomenon as "produsage," where users collaboratively create, refine, and share content. Rather than relying on traditional, top-down advertising methods, brands must now engage consumers through interactive and participatory approaches, fostering collaboration and co-creation (Moriarty, Mitchell, & Wells, 2012). To address these changes, advertisers have embraced cross-media campaigns, integrating content across television, digital platforms, and social media to create a seamless consumer experience (McPhillips & Merlo, 2008). This convergence of media channels allows for more targeted advertising, reducing waste and enhancing engagement. Moreover, advertisers can leverage data analytics and AI to personalize ads, ensuring they reach consumers at optimal moments and increasing their impact (McPhillips & Merlo, 2008). With ideas like branded content and native advertising increasingly common, convergence has also blurred the boundaries between advertising and content development. These techniques let advertisers gently include their messages in entertainment, therefore improving user involvement and reducing the risks of conventional, interruptive advertising (McPhillips & Merlo, 2008).

Convergence changes media consumption, hence conventional business models depending on advertising income become extinct. Media owners are investigating new models that give consumer-centric methods top priority, including tailored content and subscription services, according to McPhillips and Merlo (2008). This change calls for media outlets to provide both active and passive participation choices so meeting a broad spectrum of customer tastes. Understanding consumer behaviour and cultivating loyalty by means of great brand experiences are absolutely vital in this new media terrain. Media owners and advertisers have

to be flexible since they see their products as dynamic rather than fixed ones (Mc Phillips & Merlo, 2008). A major focus in brand management is now consumer involvement.

As highlighted by Gambetti and Graffigna (2010), engaging consumers is vital for building strong and lasting brand relationships in today's highly competitive market. Although the concept of engagement is still evolving, it typically refers to the emotional, cognitive, and behavioural connections that consumers form with brands during their interactions. To successfully foster these connections, brands need to create experiences that resonate with consumers on multiple levels, from offering entertainment to building emotional connections (Gambetti & Graffigna, 2010). Several key factors contribute to effective consumer engagement, including personalized content, interactive media, and experiential marketing. Therefore, companies must continuously innovate and refine their strategies to stay relevant in an increasingly fragmented and competitive marketplace (Gambetti & Graffigna, 2010). The convergence of advertising and consumer engagement in the digital age has fundamentally altered traditional business models and strategies. As media platforms and consumer behaviour continue to evolve, advertisers must adopt consumer-centric approaches that emphasize interactivity, co-creation, and personalization (Gambetti & Graffigna, 2010; Jenkins, 2001). Brands may build experiences that really connect with their consumers by combining several media outlets and encouraging more interaction (Bruns & Schmidt, 2011). This change has let media owners and advertisers better negotiate the difficulties of the contemporary media environment, hence promoting long-term customer loyalty and meaningful interaction (Mc Phillips & Merlo, 2008; Vukanovic, 2018). As advertising strategies evolve to accommodate more interactive and personalized consumer experiences, the portrayal of social constructs such as gender becomes increasingly significant.

The next chapter explores existing literature on gender representation and advertising and introduces the theoretical framework of this research, the circuit of culture.

4. Gender Representation and Advertising

To be able to perform well-informed research on gender representations in film advertising, this chapter discusses previous academic research that relates to this topic. The first section provides a theoretical and conceptual framework that includes the work of representation, the circuit of culture, and the concepts of stereotyping and typification that will help to guide this study. Secondly, this chapter offers an overview of existing literature on gender representation and the portrayal of gender in advertising. Lastly, this chapter will discuss literature on the perception of gender advertising by consumers and professionals and alternative approaches to gender representations in advertising.

4.1. Theoretical- And Conceptual Framework

4.1.1. The Work of Representation and The Circuit of Culture

To be able to make sense of the relationship between production companies, advertising agencies, and brands and to create advertising film messages related to gender representations, it is important to look at models that help to understand those relationships and the discursive nature of meaning.

In the *Work of Representation* by Stuart Hall, it is argued that the question of representation is one of the practices producing culture (Hall, 1997, p.1). The connection between culture and representation, thereby, is explained by the assumption that culture is about shared meanings (Hall, 1997, p.1). For the production and exchange of meaning, language can be seen as the main medium through which thoughts, ideas, and feelings are shared and represented in culture (Hall, 1997, p.1). Hence, language operates as a representational system that is central to the process of the production of meaning (Hall, 1997, p.1). Language, thereby, does not only refer to speaking but also to other things such as written words and electronically produced images such as advertising films, objects, and musical notes (Hall, 1997, p.1).

The concept of culture is difficult to explain in human and social sciences, as it can be explained in several different ways (Hall, 1997, p.2). For the context of this theoretical framework, the definition of culture that is outlined refers to “culture as a process, a set of practices, whereby culture is concerned primarily with the production and exchange of

meanings between members of a society or group” (Hall, 1997, p.2). Thereby, the meaning of things, as well as people and events, is derived from our interactions with them, including our thoughts, feelings, and expressions (Hall, 1997, p.3). By representing and interpreting them through our actions and perspectives, we assign significance to objects (Hall, 1997, p.3). Hall (1997, p. 3) also notes that our use of items and their incorporation into our daily activities and routines shapes meaning. Our identity, definition of who we are, and sense of belonging are shaped in great part by meaning (Hall, 1997, p.3). The utilization of culture to establish and preserve identity within and across different groups closely intertwines with it (Hall, 1997, p. 3).

According to the concept of the 'circuit of culture,' meanings are not confined to a single source but are created and disseminated through various sites and processes (Hall, 1997, p.3). Hall (1997, p.4), further, states that within a culture, there is the need for individuals to possess a shared set of concepts, images, and ideas that allow them to perceive and interpret the world in similar ways. This shared understanding of the world, is described as 'cultural codes,' which enable us to mentally represent and make sense of things that exist or have the potential to exist in the external world (Hall, 1997, p.4). Thus, our thoughts and emotions themselves function as 'systems of representation' wherein our concepts, images, and feelings serve as representations of external realities in our mental lives (Hall, 1997, p.4).

For our counterparts to effectively communicate with each other, they must possess a shared language that allows for the translation of one person's words into the other person's understanding and vice versa (Hall, 1997, p.4). Additionally, according to Hall (1997, p.4), individuals need to have a common understanding of interpreting visual images. Moreover, they should be knowledgeable of similar methods of producing sounds to create what they both recognize as 'music' (Hall, 1997, p.4). It is also important for them to interpret body language and facial expressions in similar ways (Hall, 1997, p.4). Furthermore, they must be able to express emotions and releasing them through these various forms of communication (Hall, 1997, p.4). The process of creating meaning is a dialogue characterized by partial understanding and an uneven exchange, with language serving as a signifying practice.(Hall, 1997, p.4). Moreover, any system of representation that functions in a similar way can be considered to be working based on the principles of representation through language (Hall, 1997, p.5). For example, photography can be seen as a system of representation through utilizing images on paper to convey meaning related to a specific individual, event, or scene in

the analogue era (Hall, 1997, p.5). In today's digital era, representation has shifted from physical mediums like light-sensitive paper to digital surfaces on flat screens, where meaning is conveyed through pixels and digital imagery. These screens can serve as a modern representational system, encoding and displaying information about individuals, events, or scenes in ways that parallel traditional methods while embracing new technological possibilities. Thus, 'Language' can be seen as a fundamental model for understanding the workings of culture and representation, in particular within the semiotic approach, which looks at signs and their role in conveying meaning in culture (Hall, 1997, p. 6). More recently, there has been a shift in focus from the intricate workings of 'language' to the broader significance of discourse in culture (Hall, 1997, p. 6). Discourses are the building and referencing of information about certain disciplines or activities (Hall, 1997, p. 6). They comprise a set of concepts, images, and techniques that support debates, information acquisition, and behaviour connected with a given issue, social activity, or institutional setting in society (Hall, 1997, p. 6).

To address this, a theory is needed that focuses on the processes through which meanings are constructed (Curtin & Gaither, 2005, p. 91). The circuit culture framework fuses critical and cultural theories with postmodern views (Curtin & Gaither, 2005, p. 91). Thereby, it points out the importance of identity, difference, and the power of discursive practice through combining institutional with situated factors (Curtin & Gaither, 2005, p. 91). When applied to advertising film production, film producers and advertisers act as cultural intermediaries within the larger cultural economy, shaping information at the intersection of production and consumption. Therefore, in the following section, the theoretical framework of the cultural circuit will be presented first. Second, the various components of the theory will be explained in detail and applied to the topic of advertising film production.

4.1.2 The Circuit of Culture

The Circuit of Culture was first introduced by du Gay et al. (1997), and provides a framework for understanding the processes through which cultural meanings are produced, circulated, and negotiated. This model consists of five interconnected and interdependent moments, which, namely, are representation, production, consumption, identity, and regulation (du Gay et al., 1997). According to du Gay et al. (1997), all these moments together demonstrate how cultural artefacts, texts, or practices, such as advertising, shape and reflect broader social norms, values, and power dynamics. While the circuit of culture framework is

rooted in Marx's circuit of capitalism, it represents a significant departure from classical Marxist economic thought and extends beyond the neo-Marxism of the Frankfurt School and the critical-cultural studies tradition of the Birmingham Centre (Curtin & Gaither, 2005, p. 97). In response to criticism by Johnson (1986/1987), who argued that previous versions of the model neglected lived experience in favour of social structure and modes of production (Taylor et al., 2002, as cited in Curtin & Gaither, 2005, p. 97), the current model moves away from classical-cultural thought and embraces discursive postmodern traditions, acknowledging the situational context while grounding it in broader cultural practices (Grossberg, 1986, 1996, as cited in Curtin & Gaither, 2005, p. 97). As a result, the circuit of culture framework offers a model that highlights the various intersections where culture and power converge, departing from the political economy inherent in Marxist thought and aligning more with postmodern perspectives on the cultural economy (Curtin & Gaither, 2005, p. 97).

Nevertheless, while the model presents these components as distinct, du Gay et al. (1997) states that, in reality, they continually overlap and intertwine in complex and contingent ways. The points of overlap between the moments are referred to as articulations, where meanings are contested and renegotiated (Curtin & Gaither, 2005, p. 98). This term "articulations" is used as it conveys both expression and connection (Curtin & Gaither, 2005, p. 98). Moreover, these articulations are significant as they acknowledge the situational context that is always subject to the contingencies of circumstances (Curtin & Gaither, 2005, p. 98). Although the model represents a synergistic whole in constant flux, examining each moment of the circuit separately helps to understand the dimensions at each moment and provides directions for future research by evaluating existing studies within specific moments (Curtin & Gaither, 2005, p. 98). It is important to note that these moments are not cultural artefacts but rather parts of culture as discursive practice (Curtin & Gaither, 2005, p. 98). In the following section the five moments of the circuit of culture are discussed.

4.1.2.a Representation

The moment of Representation, as indicated by du Gay et al. (1997), is one of the five interconnected processes within the Circuit of Culture. It refers to the way cultural meaning is constructed through systems of signs and language. According to du Gay et al. (1997, p. 4), meaning does not arise directly from an object or "the thing itself" but is instead created through how objects are represented visually, linguistically, or symbolically. Therefore, representation plays a crucial role in fixing cultural meaning, for instance, in advertising, texts

are used to communicate the image of a product (Du Gay et al., 1997). Thus, representations can be seen as central to how cultural practices or objects are understood, interpreted, and communicated (Du Gay et al., 1997). Further, Du Gay et al. (1997) argue that representation is not simply about reflecting reality but also about actively constructing reality by shaping how cultural artifacts are perceived. Therefore, du Gay et al. (1997) use the example of the Sony Walkman to demonstrate how advertising fixes its cultural meaning through representations that appeal to consumers' imaginations (p. 4)

Advertising, hereby, operates as both an economic and cultural practice (Du Gay et al., 1997, p.4). While the primary aim of advertising is to increase sales and maximize profits, it first has to engage with accumulated meanings and then construct an identification between consumers and the product (du Gay et al., 1997, p. 24). Moreover, advertisements act as a cultural language that speaks on behalf of a product and addresses audiences through symbols, images, and narratives. Thus, for advertising to be successful, it has to create identification by presenting idealized representations of target consumers, imaginary figures designed to reflect the product's typical consumer (du Gay et al., 1997, p. 26). This representational strategy enables the audience to identify with the people or situations depicted, constructing a link between their own imagined identities and the meanings embedded in the product (Du Gay et al., 1997). Advertisements greatly influence opinions of the product and its relationship to consumers by interacting with cultural codes and representations (du Gay et al., 1997, p. 26).

Hall (1997a, p. 3) expands on this by describing representation as a discursive process that generates cultural meaning and shapes understanding and demonstration. Hereby, it has to be mentioned that meaning in representations is not static and is more a social construct created through discourse and systems of symbolism. Meaning and Language are, thereby, not only connected to the sender or receiver, nor are they inherent in the representation itself, as suggested by transmission models of communication (Curtin & Gaither, 2005, p. 99). Instead, representations establish a shared cultural space based on communication as a relational process. It is important to think about meaning in terms of how it can be effectively exchanged and translated, making cultural communication easier while still considering differences and dynamics of power among speaking individuals surrounded by a similar setting of culture (Hall, 1997a, p. 11).

Meaning exhibits a degree of cultural relativism as it is always contingent on the context of a situation (Geertz, 2000 in: Curtin & Gaither, 2005, p. 99). What is considered

"useful, relevant, and true" (Hall, 1997a) is always subject to specific circumstances rather than inherent qualifications. Curtin and Gaither (2005, p. 99) further emphasize the importance of discursive formations governing the process of attributing meaning to a particular topic and implementing ideas. This approach combines critical-cultural and discursive perspectives by incorporating a semiological viewpoint, as well as incorporating Foucault's emphasis on historicity and Derrida's concept of defining through difference (Curtin & Gaither, 2005, p. 99). Difference plays a significant role in signification by creating binary oppositions, where the understanding of one concept depends on its contrast with another—for instance, comprehending "black" as the opposite of "white" (du Gay et. al., 1997, p.17). Within this dichotomous relationship, one pole tends to dominate, such as male over female, thereby bringing issues of difference and power to the forefront in representations (Curtin & Gaither, 2005, p. 99). According to Hall (1997a, p.50), power relations permeate all levels of social existence and operate in every aspect of social life. Consequently, power should not be solely regarded as negative, repressing what it seeks to control, but also as productive (Curtin & Gaither, 2005, p. 99).

In the context of advertising films, representation often relies on stereotyping, which simplifies identities and reinforces power imbalances. Yet, it also offers opportunities to subvert dominant narratives and introduce alternative representations that challenge established norms.

4.1.2.b Production

Production, as outlined by du Gay et al. (1997) in the Circuit of Culture, refers to the processes through which cultural meanings are encoded into objects, texts, or practices. It is not merely about the act of creating material or symbolic content but also involves the conditions, constraints, and ideologies that shape the production process (du Gay et al., 1997). These conditions include technological capabilities, organizational practices, economic factors, and cultural norms, all of which contribute to how meaning is embedded in cultural artifacts (du Gay et al., 1997). This approach highlights the interdependence of production with other moments in the circuit, particularly consumption and representation (du Gay et al., 1997).

The process of production, as outlined by du Gay et al. (1997), involves more than the technical creation of an object as it also concerns the ways in which objects are culturally produced and made meaningful. Production is, thus, a cultural practice where objects are

encoded with specific meanings during the production process to appeal to particular groups or audiences (du Gay et al., 1997, p. 5). This encoding aims to establish an identification between the object and consumers, reflecting the producers' attempt to articulate production and consumption (du Gay et al., 1997, p. 5).

The designers' role becomes pivotal in this process, as they embed cultural associations and values into the object so consumers desire it more and can relate to it (du Gay et al., 1997, p.5). Nevertheless, meanings are not passively sent by producers or passively received by consumers, but rather are contested, reinterpreted, and transformed as the object circulates within cultural contexts (du Gay et al., 1997, p. 5). Moreover, production encompasses the logistical constraints involved in the creation of representations and how they are shaped by the influence of ideology (Curtin & Gaither, 2005, p. 100). Hall (1980), further, points out that producers give their products specific meanings. For example, public relations firms and departments identify target audiences and develop tailored messages, thereby establishing the foundation of this stage in the communication process (Curtin & Gaither, 2005, p. 100). Furthermore, production processes operate at various levels, including individual talent and organizational culture, with the latter playing a predominant role due to corporate constraints and cultural norms (du Gay et al., 1997).

Curtin and Gaither (2005) expand on the production moment in the Circuit of Culture by emphasizing its structural and ideological dimensions. They argue that production is influenced by logistical constraints and shaped by ideological forces, which include systemic factors like gender, race, and organizational hierarchies (Curtin & Gaither, 2005, p. 100). Notably, they argue that the significance of internal organizational culture in shaping production has increased in the era of globalization (Curtin & Gaither, 2005, p. 100). Globalization has redefined the relationship between the global and the local, characterized by companies utilizing local talent while considering local cultural differences (Robins, 1997 in: Curtin & Gaither, 2005, p. 100). However, because the global force tends to dominate the local, resulting in a type of colonization, this global-local nexus frequently displays a binary opposition with an underlying power imbalance (du Gay et al., 1997). However, production does not operate in isolation. As Bolin (2016) emphasizes, the boundaries between production and consumption are increasingly blurred in the digital and convergence era. In this context, audiences actively engage in productive consumption, contributing to meaning-making and shaping the cultural value of media artifacts. Examples, therefore, include user-generated

content, remix culture, and social media engagement, where audiences reinterpret and redistribute media content, effectively becoming co-creators of cultural meaning. This dynamic can be seen as consistent with Jenkins' (2006) theory of participatory culture, which holds that viewers are now active contributors to the creation process rather than passive consumers. As a result, production processes must account for this interplay, designing media that is flexible, adaptable, and responsive to audience feedback (Bolin, 2016). This intertwining of production and consumption reflects the Circuit of Culture's emphasis on articulations and shows that meanings are contested, negotiated, and transformed.

Concerning advertising films, the production process plays a crucial role in encoding cultural meanings that resonate with target audiences. These films are not merely technical creations, they can also be seen as cultural artifacts designed to communicate specific messages and establish connections with viewers. Hereby, it can be stated that producers, designers, and marketers embed symbolic meanings, cultural associations, and narratives into advertising films to align the product with consumer identities and aspirations.

4.1.2.c Consumption

Consumption, according to Du Gay et al. (1997), refers to the active process through which cultural meanings are decoded, negotiated, and actualized by audiences. According to du Gay et al. (1997, p. 5), meaning is not fixed during production but instead is continually negotiated through cultural consumption, which is the ways people interact with and repurpose products to fit their lived experiences. Consumption is, thus, an ongoing process of meaning-making, where products are embedded into cultural practices and personal identities (Gay et al., 1997). Even though objects are first given meaning at the production stage, consumption is essential to the realization of meaning. According to du Gay et al. (1997), the processes of production offer a range of possibilities that are then actualized through consumption. Therefore, the meanings created during the production stage represent just one set of potential interpretations that can be articulated through consumption (Curtin & Gaither, 2005, p. 101). As previously mentioned, production and consumption are not dichotomous entities, but instead, interact to form a discourse of contested meanings (B. C. Taylor et al., 2002 in: Curtin & Gaither, 2005, p. 101). Hence, consumption and production are equally important in the creation and negotiation of meaning as it does not signify the culmination of a linear process but rather represents a point in a circular one, where consumption itself becomes a form of production (Mackay, 1997 in: Curtin & Gaither, 2005, p. 101). The articulation of production

and consumption marks a significant moment in the cultural circuit known as the moment of circulation. This moment is noteworthy because it connects production with consumption and reintegrates consumption into the process of production (Nixon, 1997, p.181 in: Curtin & Gaither, 2005, p. 101).

Curtin and Gaither (2005) expand on the Circuit of Culture's consumption moment by emphasizing its inherently transformative nature and its implications for communication practitioners. They argue that marketers, advertisers, and public relations professionals must constantly monitor how meanings shift as products are consumed. Understanding audience interpretations, cultural contexts, and the significance of power dynamics in meaning-making are all necessary for this (Mickey, 1997; B. C. Taylor et al., 2002, in Curtin & Gaither, 2005, p. 101). Curtin and Gaither emphasize the significance of continuously modifying communication tactics to reflect the changing meanings affixed to cultural artifacts by linking consumption to organizational and societal factors.

Bolin (2016) expands on this viewpoint by pointing out how the production process has changed in the age of digitalization and convergence. Traditional production models have been altered by the rise of digital media, which has brought value-generating and participatory consumption. Bolin (2016) makes a distinction between non-productive consumption, which is passive, and productive consumption, in which audiences actively participate in co-creating content. As audiences participate in meaning-making through practices like user-generated content, social media engagement, and remix culture, the lines between production and consumption are blurred (Bolin, 2016). Because of this, production processes are no longer isolated; rather, they are a part of a circular relationship in which consumers actively influence cultural texts and meanings (Bolin, 2016). The convergence of production and consumption is especially noticeable in modern advertising (Bolin, 2016). In order to create content that is flexible, adaptive, and responsive to audience feedback, media producers must take audience participation and interaction into consideration (Bolin, 2016). This dynamic reflects what Bolin (2016) refers to as consumers' dual role as co-producers of cultural value and message recipients. This consumption component can be used to shed light on the ways in which advertising films depend on viewers to actively create and disseminate their encoded meanings in addition to deciphering them.

4.1.2.d Identity

The moment of identity focuses on how people, groups, or organizations come to be linked with cultural items (du Gay et al., 1997, p. 24). According to du Gay et al. (1997, p. 24), the identity of a product or company is constructed through representations and extends from individual and group identities to corporate identities. For example, advertisements and cultural texts question how various groups of people become linked with a product like the Sony Walkman, embedding it with particular meanings that reflect shared cultural practices or aspirations (du Gay et al., 1997).

This process of identification is central to advertising, where representations work to create a connection between the product and specific social or cultural groups (du Gay et al., 1997). Such representations allow consumers to see themselves in relation to the product, contributing to its cultural significance and identity within society (du Gay et al., 1997, p. 24). According to Woodward (1997: in Curtin & Gaither, 2005, p. 101), identities are the meanings that are ascribed to specific items or groups through the processes of production and consumption, which in turn affects the available options for subjectivity. Identities are defined by flux and fragmentation because they comprise a range of socially constructed meanings and practices, including class, ethnicity, nationality, and gender.

In fact, Woodward (1997b, p.2) observed that identity is often most clearly defined by difference, emphasizing what it is not (Curtin & Gaither, 2005, p. 101, 102). It is crucial to understand, however, that difference is not the binary opposite of identity. Rather, identity relies on difference for its very construction (Hall, 1996), thereby making power an inherent component of identities. In other words, all signifying practices that generate meaning involve power relations, including the power to determine who is included and who is excluded (Woodward, 1997a, p.15 in: Curtin & Gaither, 2005, p. 102). Curtin & Gaither (2005, p. 102) expand on the Circuit of Culture's identity moment by stating that identities can be conceptualized and analyzed at various levels, including the individual, organizational, and national, which are in constant relational interplay.

In the field of advertising movies, the building of identity is absolutely important for linking consumers and products. Advertising films therefore frequently use identity by showing idealized or aspirational images that appeal to particular social or cultural groups.

4.1.2.e Regulation

The component of Circuit of Culture that deals with formal and informal processes influencing the creation, distribution, and use of cultural items is regulation. Cultural objects like the Sony Walkman often have a significant impact on how modern society controls its cultural life (du Gay et al., 1997, p. 5). Furthermore, design and technology developments could help organizations try to regulate the usage or circulation of these objects (du Gay et al., 1997, p. 5). Just a few of the several levels at which these cultural rules operate are legal frameworks, industry standards, and social conventions controlling the usage and presentation of cultural products (du Gay et al., 1997, p. 5). These rules capture the power relations that affect what is considered as acceptable or deviant inside particular cultural settings (du Gay et al., 1997, p. 5).

Curtin & Gaither (2005, p. 103) define the moment of regulation as attempts to control cultural activity, which can include formal or legal controls implemented through technological infrastructures, regulatory bodies, and institutionalized educational systems as well as informal or local controls influenced by cultural norms and expectations. The moment of regulation, like the moment of identity, spans individual, organizational, and national levels of analysis. It is at this juncture that the boundaries between public and private spheres intersect, questioning the dichotomization of these spheres based on gender and other social constructs (du Gay et al., 1997). However, as in all moments of the circuit, the meanings generated within the moment of regulation are not unchallenged. Thus, the divergence between the circuit of culture and classical Marxism becomes most apparent at this stage (Hall, 1997b).

In relation to advertising films, regulation plays a critical role in shaping the narratives and representations that these films can present. More precisely, institutional rules including legal guidelines and advertising standards define the limits of permitted content, therefore guaranteeing adherence to ethical standards and society expectations. Moreover, informally, audience expectations and cultural standards also act as regulating agents, therefore determining the portrayal of gender roles, social identities, and cultural values. This theory of the circuit of culture helps to make sense of this research findings later on. Nevertheless, before looking into existing research on gender representations in advertising, it is important to understand the concepts of typification and stereotyping, which will be discussed in the following section of this report.

4.1.3. Typification and Stereotyping

To make sense of representations of gender in film advertising, it is crucial to examine the mechanisms of representation, particularly the practice of stereotyping (Hall, 2018, p.262). Stereotyping reduces individuals to a few essential characteristics, portraying them as inherent and unchanging (Hall, 2018, p. 262). Moreover, it serves as a signifying practice in representing gender differences (Hall, 2018, p.262). Consequently, it is imperative to assess the nature and functioning of stereotypes (Hall, 2018, p.262).

Richard Dyer (1977) contributes to this discussion by distinguishing between typifying and stereotyping (Hall, 2018, p.262). Dyer (1977), further, argues that types are indispensable for comprehending the world, as they enable us to classify individuals, objects, and events based on cultural categorization schemes (Hall, 2018, p.262). To put it another way, we derive our understanding of specific entities from their typification (Hall, 2018, p. 262). This process aligns with Alfred Schutz's notion of typification, which is essential for generating meaning (Hall, 2018, p.262). Dyer (1977) further asserts that we are constantly making sense of things by relating them to broader categories, which correspond to types (cited in Hall, 2018, p.262). Consequently, we shape our understanding of individuals by considering the roles they fulfil, such as a parent, child, worker, lover, boss, or elderly person, assigning them to different social groups and sexual preferences (Hall, 2018, p. 263). Generally, a type is a recognizable characterization that emphasizes a few traits, making them easily comprehensible and memorable while minimizing the potential for change or development (Dyer, 1977, p.28).

Having established the concept of a type, it is now important to differentiate it from a stereotype. Stereotypes focus on a few clear, memorable, and well-known traits about a person, reducing their whole identity to these traits, often exaggerating and oversimplifying them, and making them seem like they don't change (Hall, 2018, p. 263). Thus, the most important aspect of stereotyping is the reduction, essentialization, naturalization, and fixation of "difference" (Hall, 2018, p.263). Furthermore, stereotyping results in a strategy of splitting by segregating the normal and acceptable from the abnormal and unacceptable (Hall, 2018, p.263). It excludes or expels anything that does not conform, labelling it as different (Hall, 2018, p.263). Dyer (1977) suggests that social and stereotypical systems demarcate the boundaries of normalcy within a culture (Hall, 2018, p.263). Social types signify individuals who follow societal norms, whereas stereotypes symbolize those purposefully excluded by these norms (Hall, 2018, p.

263). Stereotypes are more rigid than social types. They support social and symbolic order by creating a line between what is normal and abnormal, acceptable and unacceptable, and belonging and otherness, which ultimately separates insiders from outsiders (Hall, 2018, p. 263).

Hence, typification and stereotyping can be seen as two important concepts to understand gender representation in advertising films. The concept of typification helps to understand how consumers recognize gender roles and the concept of stereotyping explains how gender identities are often reduced to fixed traits, and therefore, reinforce societal norms. Hence, those concepts can be seen as useful to be able to analyse later how gender is Zaubenberg Productions GmbH portrays gender in the four selected advertising films. To get an even broader view on this topic, the following section examines existing research on the portrayal of gender in the media.

4.2. The Portrayal of Gender in the Media

The concept of femininity has undergone significant transformations compared to masculinity in response to societal changes (Gauntlett, 2008). Femininity is no longer seen as the essence of "being a woman" but often regarded as a stereotype of traditional women's roles (Gauntlett, 2008). The characteristics traditionally associated with femininity, such as passivity, reticence, and unquestioning deference to men and authority figures, have become redundant as a society now encourages young women to be successful (Gauntlett, 2008, p.11, 12). Although society still recognizes remnants of traditional femininity, it now views the term as optional and associated with performances, rather than essential identity traits (Gauntlett, 2008, p. 12). Beverley Skeggs' study of British working-class women reveals their complex relationship with femininity (Gauntlett, 2008, p.12). These women sought respectability associated with the feminine role but rejected its connotations of passivity and weakness (Gauntlett, 2008, p.12). They engaged with femininity as a performance when they deemed it necessary, considering it a cultural capital that brought both pleasure and problems (Skeggs, 1997). According to Gauntlett (2008, p. 13), femininity is nowadays often viewed as a glamorous facade, ideally donned by self-assured women who are aware of their actions. Modern women are generally not concerned with conforming to the idea of "femininity," as feminists have sought to reject and discard the passive and superficial aspects associated with it (Gauntlett, 2008, p.11). Hence, recent studies reveal that femininity is not considered a core value for women anymore but rather became one of many performances that women can

choose to engage in their everyday lives, for personal enjoyment or to achieve specific goals (Gauntlett, 2008, p.11). Conversely, the portrayal of masculinity has historically received less critical analysis in media and cultural studies compared to femininity (Carter & Steiner, 2004). In the past, there was limited research on the construction of masculinity in the media, as the focus was primarily on addressing historical neglect and studying women's issues (Carter and Steiner, 2004, p. 4). However, there has been a positive shift in recent times, with a growing interest among scholars, including male researchers, in understanding how masculine identities are formed and perceived by audiences (Carter and Steiner, 2004, p. 4).

Goffman's (1979) early research underscored the consistent depiction of men in advertising as being in positions of power and dominance compared to women. Women are frequently portrayed as a "vulnerable" audience in such discussions, which draw on a history of gendered expressions in the marketplace (Bristor & Fischer, 1993). Moreover, vulnerability has been traditionally defined using demographic characteristics such as gender, race, ethnicity, age, and socioeconomic status (Baker et al., 2005). Baker et al. (2005) argue that demographic-based definitions of vulnerability lead to a misconception where individuals project their own experiences onto others instead of considering actual vulnerability, which arises from a combination of individual states, characteristics, and external conditions. For instance, Tuncay and Otnes (2008) found that some men can feel vulnerable regarding their gender identities when shopping for fashion and grooming products due to a lack of social permission or expertise, as well as fear of ostracism and stigma. While scholars debate the inherent vulnerability of women, vulnerability, within the consumer theory framework, is rarely associated with maleness or male consumers as a category (Bristor & Fischer, 1993). Furthermore, recent research has shed light on the limited portrayals of men in advertising, showing the narrow depictions of fatherhood or sexist portrayals of men (Kacen & Nelson, 2002). Scholars have also examined problematic images prevalent in contemporary advertising campaigns, including the use of violence in humor-based advertisements targeting men (Gulas, McKeage, 2000).

Significantly, recent research has shown that men also partake in social comparison to advertising ideals and may suffer from feelings of inadequacy, negative self-image, or vulnerability as a consequence (Zayer & Otnes, 2012). Additionally, the portrayal of LGBTQ+ individuals in the media has to be considered. The representation of LGBTQ people in traditional media has increased since the mid-1990s but remains underrepresented (Gross,

2001; McInroy & Craig, 2017, p.34). LGBTQ visibility has improved, particularly in television shows where LGBTQ individuals are central characters or part of ensemble casts (McInroy & Craig, 2017, p.34). Despite these advancements, the portrayal of LGBTQ people in traditional media continues to be problematic (McInroy & Craig, 2017, p.34). From the 1960s to the present, LGBTQ individuals have often been stereotyped as comic relief, villains, mentally/physically ill, and victims of violence (McInroy & Craig, 2017, p.34). These stereotypes contribute to societal homophobia and heterosexism (McInroy & Craig, 2017, p.34). Modern representations frequently center on urban gay men who are affluent, well-educated, and young, while diverse LGBTQ sub-groups, transgender and non-binary individuals, as well as people of various ages, races/ethnicities, and socioeconomic statuses remain underrepresented (McInroy & Craig, 2017, p.34). In television, where advertising revenue is crucial, producers may be cautious in their depiction of LGBTQ characters (McInroy & Craig, 2017, p.34). Thus, this research shows that there is also improvement needed in the portrayal of LGBTQ+ individuals in advertising.

In regards to the portrayal of gender in the media, it is important to mention the concept of intersectionality. Intersectionality in media refers to the understanding that individuals have multiple social identities and face various forms of oppression that intersect and interact with each other (Gauntlett, 2008, p.15). Examining gender in isolation is not possible, Gauntlett (2008, p. 15) notes since it interacts with other elements including race, class, ethnicity, sexuality, and disability. Consequently, intersectionality emphasizes on how these elements are portrayed in the framework of social inequality (Collins & Bilge, 2016).

Overall, the mass media's representation of gender aligns with cultural stereotypes, reinforcing traditional sex roles and gender inequalities (Strinati, 2004, p. 170, 171). This symbolic annihilation of women means that their lives and interests are not accurately reflected in popular media culture (Strinati, 2004, p. 171). After looking at how gender is portrayed in the media the next section dives deeper into the topic by diving into existing literature on gender representations in advertising.

4.3. Gender Representations in Advertising

The media have a significant impact on society by shaping socially acceptable behaviors and allocating recognition and status (Carter and Steiner, 2004, p. 1).

Advertisements, in particular, not only mirror social and cultural norms but also have the power to shape and establish them (Schroeder and Zwick, 2004). Therefore, advertising is not only influenced by societal changes regarding gender roles, but also has the ability to impact and shape gender roles within society (Schroeder & Zwick, 2004). In the last fifty years, social and historical factors have propelled research on gender stereotypes in advertising. This study has concentrated on two main areas: the identification of stereotypes used in gender portrayal and the exploration of the cultural implications and social consequences that arise from these stereotypes (Hawkins and Coney, 1976; Lundstrom and Sciglimpaglia, 1977; McArthur and Resko, 1975). Stereotypes, as defined above, are beliefs about social categories, including gender differences (Vinacke, 1957; Ashmore and Del Boca, 1981).

Stereotypes become problematic when they create expectations or limit opportunities for certain social categories. In media, gender stereotypes are common and can be seen in various forms (Strinati, 2004, p. 167). Studies have demonstrated the underrepresentation of women in the mass media, often portraying them in traditional female roles or as objects of sex (Strinati, 2004, p. 167). Moreover, earlier content analyses have shown that the media frequently depicts conventional gender roles concerning different facets, including physical attributes (e.g., body size, height), job status, roles (e.g., leadership), and characteristics (e.g., assertiveness) (Grau & Zotos, 2016). This can be seen in research that shows men are typically depicted in advertisements as independent, authoritative, and professional, with little emphasis on age or physical appearance (Reichert and Carpenter, 2004). In contrast, different research that was conducted during the 1970s and 1980s identifies a consistent pattern in advertising which shows that women were depicted as 'mothers', 'housewives', and 'sexual objects', often placed in domestic settings or dependent roles (Strinati, 2004, p. 168). Furthermore, the media's portrayal of women was also related to characteristics such as being young, and beautiful, but less educated than men (Strinati, 2004, p. 168). This depiction of women can be confirmed by other research showing that women are frequently shown in decorative and family-focused roles, with fewer professional roles and more demure behaviors (Uray and Burnaz, 2003; Gauntlett, 2008, p.84).

The emergence of feminism in the 1960s confronted gender inequality and prompted gradual changes in work opportunities and domestic arrangements, especially for women (Zotos and Lysonski, 1994; Plakoyiannaki et al., 2008; Plakoyiannaki and Zotos, 2009; Zotos and Tsihla, 2014). Additionally, changes in the labor force brought about variations in

traditional male and female roles, influencing their representation in advertising (Zotos and Lysonski, 1994; Zotos and Tsihla, 2014). Goffman (1987) contributes to our understanding of how the media shapes and sustains gender inequality by highlighting the subtle yet ubiquitous ways that advertising perpetuates traditional gender roles. Additionally, he illustrates how advertising frequently portrays women as decorative, obedient, or dependent through body language, visual cues, and symbolic gestures, which reinforces societal norms surrounding gender and power dynamics (Goffman, 1987).

Additionally, Winship (1980, 1987) investigated the connection between advertising and gender, focusing on women's magazines. Her studies examine how editorial content and ads in these magazines reflect and influence societal expectations of femininity. Examples of these studies include *Advertising in Women's Magazines, 1956-74* (1980) and *Inside Women's Magazines* (1987). Therefore, Winship (1987) looks at the conflicting messages that women get from these publications, like ideas of empowerment coexisting with depictions of beauty and domesticity. Furthermore, Winship argues that while magazines sometimes offer spaces for women's identity and pleasure, they also reinforce consumerist and patriarchal ideals (1980, 1987). Winship (1980, 1987), further, underscores how advertising becomes a key vehicle for communicating and maintaining these stereotypes and, therewith, positions women as both active consumers and subjects of an unattainable ideal. Therefore, in the 1990s, a shift in the portrayal of women in advertising was observed, reflecting a new ideal of female identity. Recent data on gender representation in advertising across different countries is limited but agrees that progress has plateaued following the significant changes between the 1970s and the 1990s (Gauntlett, 2008, p.84). Gauntlett (2008, p.84) argues that while the overt stereotypes of the past have mostly disappeared, contemporary sexism may manifest in more subtle ways. However, Gauntlett (2008, p.84) points out that the portrayal of women in advertising would also have shifted to showcase them as busy, confident, successful individuals in control of their personal and professional lives without men dictating their actions (Gauntlett, 2008, p.84).

While advertisements in recent years may give the impression of gender equality, content analyses reveal still remaining imbalances between men and women (Gauntlett, 2008, p.83). Television, in particular, tends to reinforce gender stereotypes by underrepresenting women, presenting men in dominant roles, and depicting women as ineffectual or victims (Strinati, 2004, p. 169). Advertisements on television also contribute to the symbolic annihilation of women, as they neglect or stereotype women by limiting their roles to

housewives, mothers, homemakers, and sex objects (Strinati, 2004, p. 169). This can be observed in several studies. The research of Bartsch et al. (2000) examined over 750 prime-time TV ads from spring 1998 and found that women were twice as likely as men to appear in commercials for domestic products, while men were twice as likely to be featured in ads for non-domestic products. This simple gender tally does not consider the content, message, or portrayal of male and female characters, but it does indicate a fundamental lack of change (Gauntlett, 2008, p.83).

Coltrane, Scott, and Messineo (2000) conducted another analysis of almost 1,700 television commercials from 1992 to 1994 and found that characters in advertisements had greater prominence and authority if they were male or white. Likewise, a study by Ganahl, Prinsen, and Netzley (2003), analyzing 1,337 prime-time TV commercials from 1998 found that women continued to be underrepresented as primary characters. The character ratio in this study was 46.4% female and 53.6% male among 1,281 primary characters, which deviated from the population ratio reported by the 2000 U.S. Census Bureau (Gauntlett, 2008, p.83). Older women remained the most marginalized group, with women generally portrayed as younger and more supportive counterparts to men (Gauntlett, 2008, p.83). Another study conducted in Spain in 2005 analyzed 400 prime-time TV commercials and found a relatively balanced representation of male and female characters, with 50.6% men and 49.4% women in TV ads compared to 49.3% men and 50.7% women in the actual population. However, when it came to providing the authoritative voiceover, 68% of ads featured a male voice, while only 20% used a female voice in ads with a single narrator (Gauntlett, 2008, p.84). Gill (2007) extends these discussions by examining the broader relationship between media and gender. Hereby, Gill (2007) critiques the ways in which media representations often perpetuate stereotypes but at the same time acknowledge moments of resistance and subversion. Her analysis, further, highlights how the media constructs gendered narratives and points out the importance of critically engaging with media to be able to understand the complex interplay of gender, power, and cultural norms (Gill, 2007).

Thus, research shows that television commercials perpetuate traditional stereotypes of women and men (Gauntlett, 2008, p.83). This can also be found in other forms of advertisements such as women's magazines, although less directly responsible for the symbolic annihilation of women, they still emphasize traditional gender roles and denigrate working women (Strinati, 2004, p. 169, 170). However, these magazines may be more responsive to

changes in women's social situations and readership compared to popular television, which caters to a larger and undifferentiated audience (Strinati, 2004, p. 170). After looking at the research on the development of the portrayal of women in advertising, one can look at the research on the development of the portrayal of men in advertising. Marshall et al. (2014) found that advertising in Good Housekeeping magazine from 1950 to 2010 largely reinforced traditional models of paternal masculinity. Fowler and Thomas (2015), however, analyzed television advertising from 2003 to 2008 and observed changes in the portrayal of men, with increased depictions of men as fathers. Thereby, the importance of portraying fathers in a way that supports active parenthood is emphasized (Grau & Zotos, 2016). Those studies show that there was little change in the portrayal of men in advertising; nevertheless, it has to be mentioned that there is only a small amount of research on this topic. Despite the existing knowledge, there is still much to be uncovered about the evolving gender representations in advertising (Grau & Zotos, 2016). Additionally, to fully understand gender stereotypes, research should encompass both unfair depictions of women and masculinity theories. Having said that, it is important to shed light on existing literature on consumer perceptions of gender portrayals in advertising.

4.4. Consumer's Perceptions of Gender Representation in Advertising

While sex refers to biological classification of male and female, contemporary gender scholars see gender as a cultural construct with major ideological influence (West & Zimmerman, 1987; Bettany et al., 2010). Like performers on a stage, gender might be claimed to be performative and existing only through its enactment (Butler, 1999; Goffman, 1979). While some scholars view gender as a cultural construction, West and Zimmerman (1987) propose an opposing perspective that presents a dichotomy of essentialized maleness and femaleness, where cultural practices legitimize social structures, making this dichotomy seem natural (Zayer & Coleman, 2015, p.266). These understandings are crucial as consumers form their identities through advertising messages, leading scholars to critically analyze gendered images (Bristor & Fischer, 1993; Kacen & Nelson, 2002).

The way consumers interpret and respond to gender representations in advertisements can have both immediate and long-term effects on their perceptions of gender roles, stereotypes, and their purchasing decisions. Different studies have shown that the perception

of stereotyping in advertising can vary among consumers (Eisend, Plagemann, and Sollwedel, 2014). Thereby, advertisements can have the power to shape perceptions of beauty, body image, and gender roles, impacting individuals' self-esteem, aspirations, and overall well-being. An example that reflects the consumer's perception of advertising and the way it can shape consumer personally can be seen in advertisements of the beauty industry (Eisend, Plagemann, and Sollwedel, 2014). Hereby, critics argue that some advertising strategies of the beauty industry, for example, makeup advertisements, perpetuate insecurities and unrealistic beauty standards, particularly targeting women (Gauntlett, 2008, p.85). The discussion about makeup advertisements brings to light a distinct concern that advertising is created by capitalists with the intention of fostering insecurities in individuals, which they can then capitalize on by selling them "solutions" (Gauntlett, 2008, p.85). Research shows that magazines targeting pre-teens not only provide guidance on using a variety of cosmetic products but also draw attention to several skin and hair concerns proposing the use of numerous skincare products to address these issues (Gauntlett, 2008, p. 86). Despite being a longstanding aspect of the feminist movement, Greer (1999, pp. 23, 24) emphasizes that the beauty industry continues to flourish. As Greer (1999, pp. 23, 24) states, scientists within the industry are perpetually creating new "solutions" for skin and hair issues that had not been recognized before. Greer (1999, pp. 23, 24), further, draws attention to the booming cosmetic surgery industry, which promises to transform women to fit-mediated ideals but entails high costs and poses exploitative and hazardous risks.

An opposing view to this is provided by Walter (1998), who complicates the situation by recognizing that many women derive pleasure from fashion and adornment (Gauntlett, 2008, p. 87). Walter (1998) does not view beauty advertising as a conspiracy to oppress women but instead acknowledges that beauty products, fashion, and decoration can bring enjoyment to both women and men without significantly affecting their success in the world (Gauntlett, 2008, p. 87). While more handsome people do indeed earn more than their less attractive colleagues, this difference is more noticeable for males than for women (Walter, 1998). Though mostly women are affected by the pressure to satisfy the beauty ideal, it is not confined to them (Gauntlett, 2008, p. 86). Men are also expected to invest time in the gym to develop a well-toned body, as women with such bodies would rightfully expect men to put in a similar effort (Gauntlett, 2008, p. 86). The cultural pressure to meet beauty standards applies to both genders, and even male film stars are required to have desirable physiques (Gauntlett, 2008, p. 86). While it may be argued that this pressure is a product of our culture, it is not limited to women

alone (Gauntlett, 2008, p. 86). Moreover, it can be argued that the specific degree of skinniness is irrelevant, as the majority of "beautiful women" portrayed in magazines, targeting both women and men, are thin rather than overweight, which inevitably influences perceptions (Gauntlett, 2008, p. 88). While men are also expected to be thin and well-toned, they can compensate for imperfections with charm or humour (Gauntlett, 2008, p. 88). This example of the impact of beauty advertisements on the consumers can be seen as relevant as it makes the consumers perceive a certain image of how an individual should ideally look depending on their gender.

Furthermore, there are other influential factor regarding the consumer perception of gender portrayals in advertising. For example, research by Eisend, Plagemann, and Sollwedel (2014) highlighted the influence of humor in advertising. It discovered that consumers are inclined to view portrayals of gender roles as less serious when they are depicted in a humorous manner (Eisend, Plagemann, and Sollwedel, 2014). This suggests that the context in which gender stereotypes are portrayed can also influence how consumers perceive and respond to them (Grau & Zotos, 2016). Furthermore, the prevalence of male stereotypes in humorous ads and female stereotypes in non-humorous ads suggests that additional factors beyond humor also influence the effects of gender stereotypes in advertising on consumers (Grau & Zotos, 2016). Further, it is interesting to look at another approach to research that shows that consumers generally view non-stereotypical gender role representations in advertising positively, and exposure to such advertising can have the effect of decreasing gender stereotyping (Chu, Lee, and Kim, 2016). Thereby, it is important to note that the research found that consumer reactions to atypical images of men depend on their beliefs and attitudes toward gender roles (Baxter, Kulczynski, and Illicic, 2015).

In conclusion, audience reception and the effects of gender perceptions in advertising are complex and multifaceted. How consumers interpret and respond to gender representations in advertisements can shape their perceptions, attitudes, and purchasing behaviors. Thus, advertising has the potential to be a powerful force in challenging gender stereotypes and promoting gender equality. By breaking free from traditional gender roles, embracing diversity, addressing social issues, and promoting inclusive representations of gender, advertisers can contribute to a more equitable and inclusive society. However, understanding consumer reactions and readings of these portrayals is crucial for advertisers, as it allows them to gauge the effectiveness and impact of their campaigns. To understand the perceptions of advertising

professionals on the topic, the next section will explore existing research on the perspective of professionals on gender representations in advertising.

4.5. Professional's perception of Gender Representation in Advertising

Researchers have pointed out the scarcity of studies focusing on advertising professionals' viewpoints, while stressing the importance of examining the "epistemic culture" of advertising (Nyilasy, Canniford, & Kreshel, 2013). This concept involves the development, dissemination, reproduction, and evolution of professionals' understanding of advertising and consumers (Nyilasy, Canniford, & Kreshel, 2013). Understanding these perspectives is crucial because advertising professionals possess theories about advertising that are heavily influenced by their cultural knowledge, ultimately shaping their creative and strategic work (Nyilasy, Canniford, & Kreshel, 2013; Nyilasy & Reid, 2009). Hackley (2002) argues that the cultural knowledge residing within advertising agencies is important as it activates the potential of advertising as a conveyer of cultural meaning and, collectively, empowers advertising as an ideological force.

Only a few studies have investigated the ethical perspectives of advertising professionals, primarily focusing on scenario-based ethical dilemmas, despite its importance (Drumwright & Murphy, 2004; Drumwright & Murphy, 2009). However, existing research has indicated that professionals do encounter ethical issues in their daily work, including concerns about the ethical implications of advertising messages (Hunt & Chonko, 1987; Rotzoll & Clifford, 1980). Particularly, Shaver (2003) observes that moral reasoning in advertising decisions often revolves around message content and delivery. As a result, the realms of creativity and strategy converge at this "critical ethical nexus", especially regarding representations of gender that function as shared indicators of social and cultural significance (Shaver, 2003, p. 297). Earlier research shows that this cultural knowledge and the organizational structures within advertising agencies, being gendered, necessitate an ethical imperative to examine how advertising professionals perceive gender portrayals and their impact on consumers within the broader institutional contexts (Alvesson, 1998; Zayer & Coleman, 2015, p.265).

Understanding how advertising professionals perceive gender representations in advertising is essential for comprehending the factors that shape the industry's approach to

gender portrayal (Zayer & Coleman, 2015, p.265). These professionals, including marketers, creative directors, copywriters, and art directors, play a crucial role in the development and execution of advertising campaigns (Zayer & Coleman, 2015, p.265). Their perspectives and attitudes towards gender representations significantly influence the content and messaging conveyed to audiences (Zayer & Coleman, 2015, p.265). Gender serves as a prominent social resource in modern advertising, according to Jhally (1987). Advertisers extensively utilize gender and sexuality, inundating us with countless images that reinforce gendered messages daily (Zayer & Coleman, 2015, p.266). However, advertisers often misconstrue and misrepresent gender, conflating it with sex and sexuality, relying on outdated stereotypes, and advancing unrealistic standards (Bettany et al., 2010; Zayer & Otnes, 2012).

While previous research focused on women's social comparison to advertisements, scholars have yet to explore how advertising professionals specifically perceive ethical dilemmas involving male consumers (Zayer & Coleman, 2015, p.266). In fact, Gulas and McKeage (2000) call for an examination of the institutional dynamics behind advertisements that denigrate men. However, for the topic of professional's perceptions of gender in advertising, the research of Zayer & Coleman (2015, p.268) is central. In their research, Zayer & Coleman (2015, p.268) identified distinct conceptualizations among advertising professionals concerning the ethical issues associated with gendered advertising images. Their investigation, which draws on discussions with advertising experts, shows differences in how these professionals acknowledge that gendered images can adversely affect audiences (Zayer & Coleman, 2015, p.268). Based on their data, Zayer & Coleman (2015, p.268) established different groups of professionals. The first group the "Silent Professionals" is characterized by individuals who rely on regulatory forces and institutional rules to guide their behavior and do not exhibit personal ethical awareness or take action regarding gendered messages in advertising (Zayer & Coleman, 2015, p.268).

The second group is called "Men Are From Mars, Women Are From Venus" (Zayer & Coleman, 2015, p.268). This theme pertains to professionals who maintain stereotypical views regarding women's vulnerability, viewing them as needing protection and men as immune to media influence (Zayer & Coleman, 2015, p.268). These professionals draw upon historical notions of vulnerability based on demographic factors (Zayer & Coleman, 2015, p.268). Their perspectives not only reflect societal discourses on gender and vulnerability but also rely on commonly accepted gender norms within their institutions (Zayer & Coleman, 2015, p.268).

This exemplifies the influence of cultural and cognitive forces within these organizations, as described by Coltrane and Scott and Messineo (2000).

The third group of professionals is called "talk the talk" and refers to professionals who do recognize to some extent that gendered images can be problematic for both men and women (Zayer & Coleman, 2015, p.269). However, they are either unwilling or unable to take action if it goes against their career goals, or they may only act strategically if they perceive it as a beneficial business decision (Zayer & Coleman, 2015, p.269). Their ethical perspective is limited, and their responses are not driven by a genuine concern for consumer well-being (Zayer & Coleman, 2015, p.269). Their actions are shaped by a combination of institutional dynamics, such as regulations, norms, and cultural forces, as well as discursive elements (Zayer & Coleman, 2015, p.269).

The fourth group of professionals is called "walk the walk." Including the professionals who demonstrate a more nuanced understanding of how advertising affects both men and women (Zayer & Coleman, 2015, p.269). Those who "walk the walk" exhibit a higher level of moral reasoning, prioritizing justice, equality, and dignity over personal rewards (Zayer & Coleman, 2015, p.269). They integrate ethical considerations into their work and behave in a manner consistent with their normative beliefs within the context of their institutions and society as a whole (Zayer & Coleman, 2015, p.269). These professionals demonstrate moral imagination by envisioning alternative perspectives and engaging in discussions about important sociocultural issues (Zayer & Coleman, 2015, p.269).

It's important to note that not all advertising professionals fit neatly into one category, and their responses may vary depending on the ethical dilemmas they face (Zayer & Coleman, 2015, p.269). With more experience, professionals may refine their understanding and actions over time (Zayer & Coleman, 2015, p.269).

This research suggests that advertising institutions are influenced by broader societal discourses on gender and vulnerability (Zayer & Coleman, 2015, p.271). Furthermore, it reveals that individual actors within these institutions reinforce or challenge these discourses through their creation of gender-related images and messages in advertising (Zayer & Coleman, 2015, p.271). Moreover, it demonstrates that the views and reactions of advertising professionals are influenced by institutional sources of legitimacy, leading them to often

conform to or accept forces that sustain stereotypical representations of gender and vulnerability, especially in relation to women (Zayer & Coleman, 2015, p.271). Moreover, the gender dynamics within advertising agencies contribute to a culture characterized by masculine hedonism, homosociality, and an emphasis on toughness and resilience (Zayer & Coleman, 2015, p.271). Most creative directors in the industry are white males who can make jokes about their own group, which reinforces hegemonic masculine discourses (Zayer & Coleman, 2015, p.271).

The study also highlights that advertising professionals in the research tended to adopt conceptualizations of the impact of gendered advertising images that align with dominant societal discourses on gender and vulnerability, where men are expected to be stoic and powerful, while women are often portrayed as sensitive (Zayer & Coleman, 2015, p.271). Moreover, as cultural intermediaries and consumers, advertising professionals incorporate their cultural assumptions and experiences into their work (Zayer & Coleman, 2015, p.272).

The research also reveals that institutional factors play a significant role in shaping the ethical decision-making processes of advertising professionals (Zayer & Coleman, 2015, p.272). These institutional factors include the legal limits that professionals face within their own company, as well as those that affect the advertising industry, like agency clients or consumer groups, and the media. These all play a part in making gendered images and messages that advertising professionals create acceptable (Zayer & Coleman, 2015, p. 272). These findings suggest that institutions possess the capacity to effect change and enhance social behaviour (Zayer & Coleman, 2015, p. 272). Thereby, key leaders in advertising institutions can play an important role in establishing norms and values that prioritize consumer welfare, challenging inequities, and advancing understanding (Zayer & Coleman, 2015, p.272). According to Zayer & Coleman (2015, p. 272), scholars can promote responsible advertising by working with influencers in marketing organizations and showcasing the effects of gender representations on consumers. While advertising regulation is moderate, a deeper understanding of problematic gender portrayals can lead to responsible messaging and codes of conduct (Zayer & Coleman, 2015, p.272). Recent consumer backlash against stereotypical ads demonstrates the alignment of responsible messaging with sound business practices (Zayer & Coleman, 2015, p.272). Thus, institutions, as cultural systems, have the potential to change, and efforts should be made to challenge and redefine existing norms and values within the

advertising industry (Zayer & Coleman, 2015, p.272). Therefore, the next section will look at regulatory frameworks and industry norms regarding gender representation in advertising.

4.6. Regulatory Frameworks and Industry Norms to Gender Representation in Advertising Film

As advertising plays a crucial role in reflecting and influencing societal attitudes towards gender, regulatory bodies and industry standards have developed guidelines to ensure fair and non-discriminatory portrayals. By examining the existing regulations and industry practices, this section provides an understanding of the mechanisms in place to govern gender representation in advertising films. When looking at regulatory frameworks on an international level, the International Chamber of Commerce (ICC) provides regulations for gender representation in advertising. In particular, it has to be looked at the Advertising and Marketing Communications Code, which was last updated in 2018 (ICC, 2018). Therefore, article two on social responsibility is the relevant article (ICC, 2018). This article specifies that marketing communications must uphold the principles of human dignity and avoid promoting or endorsing any form of discrimination, including but not limited to those based on ethnicity, nationality, religion, gender, age, disability, or sexual orientation (ICC, 2018). Additionally, the article outlines that marketing communications should refrain from unjustifiably exploiting fear, misfortune, or suffering (ICC, 2018). Further, marketing communication should not convey the approval of or incite violence, unlawful conduct, or anti-social behaviour and should not exploit superstitions (ICC, 2018). In addition to this article in the European Union, the European Advertising Standards Alliance (EASA) exists. The EASA and its members work together to ensure responsible management of gender representation in advertising (EASA, 2024). Since the 1990s, the stereotypical depiction of men, and especially women, in advertising has sparked significant public debate (EASA, 2024). EASA emphasizes the importance of portraying both women and men in a positive and responsible manner in advertising and stresses that gender-related issues should be approached with care in all marketing communications (EASA, 2024). The regulatory framework of the EASA states that ad standards are designed to complement legislation (EASA, 2024). Thereby, ad standards are appropriate to cover issues like harm and offence that are often difficult to legislate (EASA, 2024). Nevertheless, ad standards are not designed to replace the law but more to work as an addition that deals with the details (EASA, 2024). Moreover, all national advertising codes in Europe incorporate Article 2 of the ICC Code, with many extending these guidelines to include

specific rules on gender portrayal (EASA, 2024). Regulatory differences among countries illustrate the varied cultural values and social norms present in the EU and the wider European area (EASA, 2024).

Since this research will use case studies of advertising films produced in Germany, additionally, the regulatory frameworks and industry norms in Germany have to be considered. One regulatory framework is the Interstate Media Treaty (MStV), as amended by the Fourth Interstate Treaty for the Amendment of Media Law Treaties (Fourth Media Amendment Interstate Treaty), effective as of January 1, 2024 (MStV, 2024). This treaty includes several provisions in Article 8 regarding advertising principles and labeling obligations (MStV, 2024). This article states that advertising is not allowed to violate human dignity, include or promote discrimination based on gender, race or ethnic origin, nationality, religion or belief, disability, age, or sexual orientation, mislead or harm the interests of consumers, or encourage behaviors that endanger health or safety, or significantly compromise environmental protection (MStV, 01.01.2014). In addition to this treaty, there exists the German Advertising Council. The German Advertising Council serves as the self-regulatory body of the advertising industry and aims to ensure that advertising, while legally permissible, does not overstep ethical boundaries (Deutscher Werberat, 2014). As advertising can take many forms, such as emotional, ironic, provocative, humorous, factual, or insensitive, the role of this council is that it intervenes when boundaries in advertising are overstepped (Deutscher Werberat, 2014). Therefore, it follows its code of conduct, which establishes that, beyond mere legal compliance, advertising respects universally accepted societal values such as decency, morality, and social responsibility (Deutscher Werberat,, 2014). The guidelines of this conduct establish standards for the content of commercial advertising, both online and offline (Deutscher Werberat, 2014). Thereby, the council plays a role in preventing or correcting advertisements that are not accepted by society, also after they have been published (Deutscher Werberat,, 2014). Furthermore, it has to be pointed out that the council operates independently of government oversight as an autonomous self-regulatory body of the industry (Deutscher Werberat, 2014). The Council's work is widely accepted and recognized by the business community, the public, and policymakers, and particularly by the citizens who bring their concerns about specific advertisements to its attention (Deutscher Werberat, 2014). Moreover, the German Advertising Council is a founding member of the EASA and is organizationally linked to the ICC (Deutscher Werberat, 2014).

In regards to gender representation, in particular, the category of "Discrimination Against Women" of the council can be seen as relevant as it addresses complaints about advertising practices that, from the perspective of the complainants, perpetuate outdated gender roles and thereby contribute to the reinforcement of obsolete societal roles for men and women (Deutscher Werberat,, 2014). In such cases, the general principle applied by the Advertising Council is that the use of stereotypes in advertising, such as stereotypes suggesting women are not good drivers, are uninterested in football, or are primarily concerned with their appearance and fashion, does not necessarily constitute a violation that warrants objection (Deutscher Werberat, 2014). However, the use of stereotypes must not be demeaning or discriminatory, just as with any other advertising content (Deutscher Werberat, 2014). This is the case when individuals are portrayed as incompetent or incapable of performing certain tasks due to their gender, especially when this portrayal is executed in a disparaging manner (Deutscher Werberat, 2014). Thus, the council considers a stereotypical portrayal of gender as discriminatory if it implies that one gender is inherently less valuable or incapable of certain activities (Deutscher Werberat, 2014). Nevertheless, in this context, discrimination is always assessed by the opposite gender (Deutscher Werberat, 2014). An example of an advertisement that would violate the code would be if a man is depicted standing on a higher rung of the "career ladder" than a woman and implying that the man naturally belongs in a higher position (Deutscher Werberat, 2014). Furthermore, looking at the complaint balances on advertisements from the last three years, those show that gender discrimination is still by far the most reason for complaints (Deutscher Werberat, 2021). Nevertheless, the number of complaints declined during the last three years (Deutscher Werberat, 2021).

In addition to the previously mentioned regulations, another tool is available for evaluating the presence of gender bias in film directing, specifically in advertising films (Jang, Lee & Lee, 2019, p. 197). Beyond other tests, the Bechdel test is seen as the most representative and generally used tool to evaluate the bias of gender in films (Bechdel Test Movie List) (Jang, Lee & Lee, 2019, p. 197). By determining whether a film features at least two female characters who interact about subjects other than males, the Bechdel test is extensively used to evaluate gender bias in movies (Jang, Lee & Lee, 2019). The test has clear restrictions even if it helps to increase awareness of gender representation. Its limited attention to conversation ignores the more general visual and narrative elements of movies, such casting and mise-en-scène, which also support gender bias (Jang, Lee & Lee, 2019). Furthermore, the binary character of the exam does not consider the complexity of gender portrayal, which results in subjective

interpretations and maybe manipulation by directors who satisfy just the basic standards (Jang, Lee & Lee, 2019). Movies like *Gravity* and *The Hitman's Bodyguard*, for instance, expose the shortcomings of the test either failing despite strong female characters or passing with little conversation (Jang, Lee & Lee, 2019). Therefore, a more comprehensive approach to analyzing gender bias in films is needed, one that goes beyond the script and addresses the visual and contextual elements of storytelling (Jang, Lee & Lee, 2019). Therefore, this study aims to conduct a more comprehensive analysis by using the circuit of culture as a theoretical framework to analyze the representation in advertising films later in this report. The next chapter will examine various strategies that have already been implemented to challenge gender representations in advertising.

4.7. Alternative Approaches to Gender Representations in Advertising

This part of the chapter explores alternative approaches to gender representation in advertising, focusing on femvertising, counter-advertising, and gender-neutral communication. Today, a significant portion of the public representation of gender roles occurs not only through serious media coverage and entertainment formats such as films and television series, but also through commercialized media forms. As traditional gender stereotypes in media and advertising come under increasing scrutiny, these approaches offer more inclusive and progressive ways to portray gender with the goal of engaging diverse audiences. These approaches can be seen as an increasing shift towards more equitable and nuanced representations of gender in the media landscape.

4.7.1. Counter-Advertising

Counter-advertisements are primarily recognized in the health sector, such as emphasizing the adverse health effects of unhealthy food items and revealing deceptive advertisements (Dixon et al., 2014, p. 468). Counter-advertisements are mostly used to challenge messages of industry marketing through tactics such as questioning advertisers' motives (Dixon et al., 2014, p. 468). Media research on other health issues, thereby, indicates that counter-advertising can be an effective strategy for reducing unhealthy behaviours (Dixon et al., 2014, p. 468). With respect to gender representation, counter-advertisements serve to depict gender roles in advertisements that contradict stereotypes. Nonetheless, research on counter-stereotype portrayal has emerged as a new genre of studies within the field of mediated

gender portrayal (Shaw & Rabindranath, 2024, p. 78). New counter-stereotype gender studies are free from monotonous stereotypical gender portrayals in different media platforms (Shaw & Rabindranath, 2024, p. 78). Media, thus, helps to raise awareness for counter-stereotyped gender-role portrayal (Mastro, 2015; Tukachinsky, Mastro, & Yarchi, 2015). According to research gender role portrayal with counter-stereotypical characterization provides positive associations among people who accept new ideas and evokes negativity among stereotyped individuals or groups (Pedulla, 2014). Two approaches to counter-stereotypical advertisements can be seen in femvertising and gender-neutral communication. Those will be explored in the next section.

4.7.2. Femvertising

Feminist messages first found their way into advertising in the 20th century, mirroring the social norms of that era. Barthel (1988) claims that commercials reflect the prevalent society values. While the representation of women in commercials changed toward increased autonomy from 1959 to 1989, Busby and Leichty (1993) found that some elements, including decorative roles, stayed. In line with feminist objectives of that time, Wagner and Banos (1973) also noted a rise in the representation of women in professional roles. Despite early feminist themes in some ads, Catalano (2002) noted that the majority of advertisements from the 1950s still depicted women in domestic roles, although a few ads showed women in non-traditional settings, highlighting the early emergence of feminist messaging in advertising.

Modern Femvertising shows women in more powerful roles, therefore subverting conventional preconceptions (Åkestam, Rosengren & Dahlen, 2017). Femvertising's response by consumers is sometimes conflicting. Although younger feminists might value the messaging, they also show doubt about the commercial goals underlying such movements (Jalakas, 2017). According to Drake (2017), femvertising typically enhances brand perception and emotional ties among women, especially millennials. Quantitative research shows that consumers view femvertising campaigns as less stereotypical than traditional ads, resulting in more favorable consumer attitudes (Kestam, Rosengren & Dahlen, 2017). Femvertising is under fire, especially with regard to the portrayal of different body shapes, although its favorable reception. Studies reveal that although many viewers—especially younger women—react negatively to realistic depictions of women's bodies, some welcome them (Gustafson, Hanley & Popovich, 2008; Millard, 2009). This draws attention to a generational difference in reactions to body image in advertising: older women generally value more realistic depictions.

Femvertising has various business benefits. Studies reveal that these campaigns lower reactance, enhance brand awareness, and inspire good opinions of products (Åkestam, Rosengren & Dahlen, 2017). Effective femvertising efforts like Dove's "Real Beauty" and Always' "Like a Girl," have greatly raised brand interaction and sales (Abitbol & Sternadori, 2016; Davidson, 2015). Furthermore, the viral character of these campaigns—driven by their shareability on social media—increases their impact and efficacy especially as women, a major consumer segment, dominate social media involvement (Kapoor & Munjal, 2017).

In essence, femvertising's effectiveness depends on authenticity and matching message with company principles even if it can improve brand perception and society attitudes toward gender. While some academics contend it marks a real turn toward gender equality, others see it as a capitalist tactic using feminist ideas for profit.

4.7.3. Gender-neutral Communication

Social norms are shifting as younger generations increasingly question traditional ideas about gender and sexuality. People are now exploring a wider range of gender identities, including nonbinary, transgender, and pansexual, alongside more familiar concepts like genderqueer (Johnson, 2016; Jourian, 2015). In response to these cultural changes, platforms like Facebook introduced a gender-neutral option and a list of 58 gender identities in 2014 (Goldman, 2014; Molloy, 2014). This change is impacted by celebrities and can be seen in the fashion world, where gender-neutral and unisex apparel lines are increasingly prevalent. Designers are combining men's and women's collections and showcasing models that question accepted gender roles (Chira, 2017; Nichols, 2016; Shiware, 2017). Consequently, there is increasing understanding that gender identity is a personal experience that might not match biological sex (Brill, 2008). Nonbinary identities, such as genderfluid and agender, are gaining acceptance, with Millennials and Generation Z leading the movement to challenge the traditional male/female binary (Brill, 2008; Richards et al., 2016; Garbarino, 2015; Berelowitz, 2013). Many in these generations view gender as a spectrum and are moving away from rigid gender roles, including in their choices of clothing (Thomas, 2016). Fashion-wise, stores like Selfridges are pushing "agender" shopping, that which emphasizes self-expression rather than gender, while brands like Zara and Gucci are releasing gender-neutral collections (Tsjeng, 2015). The change also affects other sectors; major toy stores have eliminated gendered labels from their goods and Calvin Klein offers gender-neutral scents (Torgerson, 2016). By including

women who reject conventional roles in their advertising efforts, several firms actively question gender expectations (Stiller, 2016; Kollo, 2016). Other sectors, such cosmetics and sports goods, also reflect this cultural change as more companies embrace diversity (Chan, 2016; Claveria, 2016).

Even though, there is a growing movement toward gender-neutral techniques, historically brands defined their identities using gendered marketing (Monllos, 2016). Today, gender is considered as fluid and customers are expressing their identities outside conventional gender boundaries via businesses (Rivas, 2015). Despite the increasing prevalence of gender-neutral branding, its effects on brand perception are still not well-studied (Lieven et al., 2014; Till & Priluck, 2001). The following chapter will provide the methodology of this research.

5. Methodology

This methodology chapter starts by providing a short review of the previously discussed literature and outlines the goals of this report on gender representation in advertising. Moreover, this chapter describes the techniques of study applied to investigate gender representation in movies of advertising.

5.1. Study Summary

The previously mentioned literature covers pertinent ideas for this study including marketing communication, advertising, branding, and gender representation in advertising. It therefore seeks to provide a basis for the study objectives, which will be developed subsequently in this chapter. Moreover, the role of advertising was emphasized as a paid and deliberate effort to inform or persuade audiences (Fletcher, 2020). Further, the goals of advertising were outlined such as raising brand awareness and influencing consumer behaviour (Malik et al., 2013). Moreover, the review points out the increased relevance of audio-visual media, such as advertising films and digital video advertising, for modern marketing strategies, to create emotional engagement of the audience and enhancement of brand message retention (Weedmark, 2021). The review also delved into the importance of storytelling in advertising that developed as a response to consumer resistance to traditional advertising. Moreover, it is discussed how multimodal communication effectively conveys complex messages to the consumer (Kress & Van Leeuwen, 2001). Furthermore, the topic of branding is discussed as an important component of marketing communication which evolved into a strategic management priority and an intangible asset for companies (Keller & Lehmann, 2006). In addition, the review points out the importance of effective brand management hinges on consistent messaging and strategic planning as an important tool for maintaining consumer trust and fostering consumer loyalty (Malik et al., 2013).

The next part of the literature review then shifts to the topic of gender representation in advertising, introducing the "Work of Representation" and the "Circuit of Culture," as the conceptual and theoretical framework of this research. Those models are important to understand how meanings of gender are constructed through five interconnected processes, namely, representation, identity, production, consumption, and regulation. Furthermore, the evolving concept of femininity is discussed, highlighting, in particular, its transition from

traditional traits of femininity, like passivity, to a performative and flexible cultural capital. In addition, the concept of masculinity which was less frequently critiqued historically, is discussed as it gaining scholarly attention with researcher's investigations of its construction in media.

The study also touches on LGBTQ+ representation. Though there has been a visible increase in LGBTQ+ representation during the 1990s, it is still restricted and frequently based on stereotypes, so failing to reflect the variety of these identities. The paper also looks at current studies on consumer impressions of gender representation. Thereby, research reveals how advertisements shape societal norms, self-esteem, and aspirations and how humour is used as an effective tool for mitigating the severity of stereotypes. Hereby, non-stereotypical portrayals of gender are often perceived positively by consumers, although responses vary based on individual beliefs of consumers about gender roles. The study of the literature also addresses the opinions of advertising professionals about gender representation in advertising, stressing especially the impact of institutional elements and more general society discourses on their attitude to gender representation. Moreover, the study underlines the need for more ethical duty to refute gender stereotypes and advance diversity in advertising. In addition, existing regulatory frameworks of advertising are examined, specifically, international guidelines from organizations such as the International Chamber of Commerce (ICC) and the European Advertising Standards Alliance (EASA), and national guidelines from Germany's Interstate Media Treaty, introduced to foster non-discriminatory representations of gender. The study also discusses the Bechdel Test, a technique for evaluating gender bias in movies and notes its shortcomings. Furthermore utilized to question conventional gender norms are various strategies for gender portrayal in advertising including femvertising, counter-advertising, and gender-neutral communication. Those alternative approaches to gender representation are also criticized regarding their authenticity and the commercial motives of these approaches persist. Hence, his review lays the groundwork for the following research objectives and the methodological approach of this research.

5.2. Research Objectives

To be able to add to this existing research, the following research objectives are laid out to guide this research:

1. To examine how Zaubenberg Productions GmbH represents and portrays gender in four advertising films produced for the hiring brands Volkswagen, DVAG, Kärcher, and EnBW.
2. To analyze the extent to which Zaubenberg Productions GmbH challenges gender stereotypes in the four advertising films and evaluate how this aligns with or diverges from the initial pitch provided by the advertising agencies.
3. To assess the degree to which Zaubenberg Productions GmbH reinforces gender stereotypes in the four advertising films and investigate how this corresponds to or contrasts with the advertising agencies' pitches.
4. To explore how consumers perceive alternative approaches to gender representation in the four advertising films produced by Zaubenberg Productions GmbH.
5. To evaluate how the portrayal of gender in the four advertising films produced by Zaubenberg Productions GmbH influences consumers' perceptions of the advertised brands.
6. To determine the role and influence of Zaubenberg Productions GmbH in shaping and challenging gender representations in their productions for hiring brands.

Having those research objectives at hand, the following section outlines the purpose and the type of study of this report.

5.4. Purpose and Type of Study

The purpose of this report is to investigate how Zaubenberg Productions GmbH represents and portrays gender in their film productions, particularly in four advertising films outsourced by the brands EnbW, Volkswagen, DVAG, and Kärcher. Thus, this study aims to determine whether Zaubenberg Productions GmbH challenges or reinforces gender stereotypes through their creative and production decisions in line or in contrast with the advertising agency's initial pitch. Additionally, this research aims to examine consumer perceptions of traditional and alternative gender representations in those four advertising films. Further, this study adopts an exploratory and qualitative research approach, using content analysis and a case study methodology. Exploratory research is suitable for this report as it aims to gain

insights into complex phenomena, especially when quantitative measures are insufficient or when the subject is not easily quantifiable (Malhotra, Birks, & Wills, 2012). In this flexible and unstructured research process, this research focuses on gender portrayal in advertising, addressing both the main research questions and related sub-questions. Furthermore, qualitative research is often used to understand marketing phenomena, since it gathers relevant data through small samples and allows for deeper investigation of behaviours, motivations, and attitudes, which can be seen as relevant for this research (Malhotra et al., 2012). Whereas quantitative research is more rigid, qualitative research is more flexible and encourages participants to reflect on their individual experiences (Parasuraman, 1991). Moreover, according to Yin (2003, 2014), case studies are a useful research tool in qualitative research to address "how" and "why" questions, which aim to gain valuable insights into contemporary issues within real-life contexts. Therefore, since one of the key objectives of this report is to understand consumer perceptions of gender representation in advertising films, qualitative research was chosen to be the most appropriate approach to this research, even though, it is more difficult to arrive at a universally objective conclusion due to subjective perceptions (McCracken, 1988; Niedenthal et al., 2005). Nevertheless, this method can be seen as effective in capturing the complexity and nuance of gender portrayals that may not lend themselves to easy quantification. Moreover, this report relies heavily on validity and reliability. Validity is concerned with how well the research reflects the traits of the phenomenon being studied (Malhotra et al., 2012). Techniques, such as pattern matching and explanation building can be employed to enhance internal validity and to ensure that alternative explanations are considered (Yin, 2014). External validity, in comparison, concerns the generalizability of the findings of a research, and is, therefore, increased through triangulation, the use of multiple methods, such as, in this case, multimodal analysis, document analysis, and focus groups to study the same phenomenon (Denzin, 1970, as cited in Bowen, 2009). This approach to research strengthens the overall credibility of this report by retrieving findings from different sources. Moreover, reliability is maintained through the systematic application of coding procedures and analytical frameworks as this helps to ensure consistent and reproducible results (Malhotra et al., 2012).

This research design consists of three tools, multimodal analysis, document analysis, and focus groups, to analyze gender representation in four advertising films produced by Zauberberg Productions GmbH. This qualitative research approach aims to not only dissect the content of the four cases of films but also to consider their broader social and cultural

implications in regard of gender representation. The research methods used for this research are outlined more in detail in the next section.

5.5. Research Methods

As previously mentioned, three qualitative methods were used to gather and analyze primary data, increasing external validity through triangulation of the findings (Denzin, 1970, p. 291 in: Bowen, 2009, p. 28). Document analysis, multimodal analysis, and focus groups were used as key approaches to data sources. The use of multiple data sources strengthens the case study design by allowing the converging lines of evidence (Yin, 2003). To approach the data, this research uses a multimodal analysis using the six semiotic modes as a theoretical framework of the four cases to analyse the film's content aiming to identify subtle forms of gender representation. Those four cases are four advertising films produced by Zauberberg Productions GmbH for the brands EnbW, Volkswagen, DVAG, and Kärcher. Four films were selected for this research due to several selection criteria. The first criteria was the timeframe in which the film was produced and released. Thus, four films that were recently released were chosen to make sure that the gender representation in those films is relevant to contemporary norms and trends. The second criteria, was the product category selecting advertising films with gender-stereotypical products such as cars in the Volkswagen advertising film and non-gendered products such as technology products from Kärcher to be able to observe if gender biases are still visible. The third criteria, was target audiences choosing the four cases of advertising films as they all target different consumer groups. The last criteria, for the selection of the four cases was due to their portrayal of gender roles trying to select four films which on the first impression include stereotypical or non-stereotypical gender roles. Moreover, a document analysis of the agency's script and the director's interpretation of each case will be conducted to get an understanding of the creative concept of each case. In addition, focus groups with consumers will be used to gather data on the consumer's perception of gender representation in all 4 cases.

5.5.1. Sampling : Case Studies¹

The case studies that were selected for this research were chosen due to different criteria to analyze gender representation in contemporary advertising films across different industries. On the one hand the four advertising films were selected based on a similar production time, film lengths and production company. Therefore, all four films selected were produced by Zauberberg Productions GmbH in between the years 2022 and 2024 to provide a similar production time for a better comparison. Moreover, to maintain consistency and comparability, the selected films have a similar lengths of around one minute to make sure that variations in runtime do not influence differences in gender representation. On the other hand, the selection of advertising films was based on the choice of different brands, product segments, and advertising agencies. Thus, to prioritize diversity the selected films are from distinct brands, product segments, and advertising agencies which will be outlined in the next sections for each case. Regardless of the particular brand or advertising agency engaged in each case, this diversification in the case studies seeks to increase a better knowledge of how Zauberberg Productions GmbH shapes gender representations. Moreover, the cases were selected because of their various techniques to depict gender, thereby enabling to highlight several approaches connected to conventional and more progressive gender portrayals. Those criteria of selection for the four case studies of advertising films seek to expose trends and subtleties in how gender roles are created, questioned, or maintained in the framework of contemporary advertising films.

5.5.1.a Case 1: EnBW: Ladepower Für Alle/ Elif – I'm Every Woman

Zauberberg Productions GmbH created the first promotional film for the brand and customer Energie Baden-Württemberg AG (EnBW). Headquarter in Karlsruhe, Germany, EnBW is a large energy supply corporation mostly in the electricity and gas sectors (EnBW, 24.07.2024). The company provides development of renewable energy sources such wind and solar power as well as the generation, distribution, and sale of electricity and gas (EnBW, 24.07.2024). Furthermore offering services in digital infrastructure, energy efficiency, and

¹ [Case 1: EnBW Video Link](#)
[Case 2: Volkswagen Video Link](#)
[Case 3: DVAG Video Link](#)
[Case 4: Kärcher Video Link](#)

electric mobility is the corporation EnBW, 24.07.2024 Furthermore, the business presents itself as a major provider to German sustainable energy solutions (EnBW, 24.07.2024). This one-minute long advertisement clip aired in October 2023,. Moreover, the advertising agency responsible for the creative direction of the spot was Jung van Matt, a German advertising agency. The directors for the spot were King She (Radha Ganti and Robert Lopuski) a director duo from the United States. Moreover, contentwise the advertising film was selected due to its goal to connect e-mobility with femininity.

5.5.1.b Case 2: Volkswagen: Bring back the energy

The second advertising film that was selected was produced by Zauberberg Productions GmbH for the company Volkswagen. This film was creatively produced by the creative agency Voltage, and directed by the German director Jacob Grunert. The advertising film went on air in 2022 and is 1.18 minutes long. This advertising film is a good example of how car brands like Volkswagen often engage with gender dynamics when producing ads to showcase their products. Taken in this context, the narrative of the commercial falls directly into the heartland of how gender is represented by car advertising as it combines themes of energy, empowerment and innovation together which allows us to examine this within that well-worn paradigm through its portrayal of how the old woman defines herself against established notions of what an older person is supposed to do with cars. The German car manufacturer Volkswagen was founded in 1937, and is among the most successful automotive manufacturers worldwide in terms of output and quality (Volkswagen Group, 24.07.2024). The company once intended for its name to be spelled out Volkswagen: "people's car," as it started with the goal of providing cars to the public. Over time, Volkswagen has expanded worldwide and sells all kinds of cars, from compact vehicles to luxury models (Volkswagen Group, 24.07.2024). Volkswagen outlines that they have taken on the responsibility with research and development towards high-efficiency and zero-emission vehicles through advancing its tech and electric architecture to take shape in e-mobility (Volkswagen Group, 24.07.2024).

5.5.1.c Case 3: DVAG & Jürgen Klopp: Lebenswege

The commercial film "DVAG & Jürgen Klopp: Lebenswege," was released in February 2024. This advertising film was produced by Zauberberg Productions GmbH for Deutsche Vermögensberatung (DVAG) (German Investment Advisory). Moreover, it was directed

creatively by the agency Wirz and film directed by Carl Addy and Ben Smith of Mayda. This advertising film has a length of 0.55-minutes and leverages the influence of the renowned football coach Jürgen Klopp to explore themes of personal growth, life choices, and empowerment. The commercial provides a compelling platform to examine how gender roles are portrayed in a traditionally male-dominated industry such as the financial sector as well as how these roles are evolving in response to contemporary societal expectations. DVAG is a prominent financial services provider in Germany (Deutsche Vermögensberatung, 24.07.2024). The advertising film features Jürgen Klopp, a well-known German football coach, who is known for his leadership and approachability (Deutsche Vermögensberatung, 24.07.2024). This makes the film an ideal subject for analyzing gender representation in the financial services sector with the aim to observe a distinct approach to gender representation from the other selected cases (Deutsche Vermögensberatung, 24.07.2024).

5.5.1.d Case 4: Kärcher: Beautiful Insanity

The last advertising film selected for this research was produced by Zauberberg Productions GmbH for the brand Kärcher and is called "Beautiful Insanity". This advertising film went on air in February 2024 and was content-wise selected due to its innovative portrayal of gender roles within the context of household work. The film was produced by Zauberberg Productions GmbH, hired by the advertising agency Antoni Berlin GmbH, and directed by the directors duo King She. The film has a length of 1.16 minutes. Moreover, the choice to analyze this commercial is based on its distinctive approach, which uses humour, choreography, and music to advertise cleaning products with no focus on gender. Furthermore, the company Kärcher is a German family-owned company, whose full name is Alfred Kärcher SE & Co. KG and was founded in 1935 by Alfred Kärcher (Kärcher, 24.07.2024). The company initially specialized in heating technology but over time extended its product segment to cleaning equipment (Kärcher, 24.07.2024). Hence, Kärcher is well-known for a wide range of cleaning products such as vacuum cleaners for domestic and professional usage (Kärcher, 24.07.2024).

5.4.2. Multimodal Analysis

Four cases will be multimodally analyzed in order to be able to explore how gender is portrayed in film productions outsourced by hiring brands. This study of the advertisement uses a Multimodal Discourse Analysis (MDA) as the main methodological tool. MDA is a tool for analyzing how several semiotic resources in the video cooperate to support the process of meaning-making, which is finally seen by the audience. Kress (2009, p. 5) sees multimodality as a "uniting theory" of semiotic resources. Traditionally, studies on particular modalities individually—such as visuals, music, movements, and colours, have taken front stage. But multimodality gathers these semiotic resources under a coherent theoretical framework. Emphasizing the mix of many semiotic modes, like language and music, within a single communication context or media, technological and media advances clearly from monomodality to multimodality (Kress & van Leeuwen, 2001). The impact of monomodal communication, such as relying solely on text in advertising, has lessened over time, requiring the use of salience to help messages stand out. As a result, advertisers are turning more frequently to multimodal communication, combining various modes to successfully engage their target audience.

Expanding on Kress and van Leeuwen's (2001) theory of multimodality, it is clear that the modes present in a text can differ significantly. These modes might include elements such as color, imagery, animation, writing, speech, layout, music, gestures, and others, depending on the context and focus of the analysis. In this report, I applied multimodal discourse analysis to six general modes as identified in the work of Chia and Chan (2017), which adapted the mode theory of Bull and Anstey (2010). Chia and Chan (2017) divide these six primary modes into linguistic, audio, spatial, oral, visual, and gestural modes. Those are described in greater detail in the table below.

Modes	Description	Examples
Linguistic	refers to the print prose form found in multimodal texts which are depicted by letters of the alphabet, words and sentences	look out for vocabulary, sentences, grammar items, paragraphing
Audio	refers to content and information in multimodal texts that the reader receives aurally	listen for volume, pitch, rhythm, silence, pauses
Spatial	refers to how space, as depicted in multimodal texts, affects the reader's understanding of the world and surrounding contexts, setting and environment	look out for proximity, direction, position in space
Oral	refers specifically to monologues and dialogues depicted in multimodal texts and how they affect the reader's understanding of characters	look out for conversations and speeches
Visual	refers to the images – still as well as moving ones – depicted in the form of people, objects and places	look out for colours, vectors, lines, shapes, viewpoints
Gestural	refers specifically to physical movements that depict the various aspects of human nature as depicted in multimodal texts	look out for movement, speed, stillness and body position

Table 1: & Semiotic Modes (adapted from Bull and Anstey, 2010; Chia & Chan, 2014, p.99 in: Chia & Chan, 2017)

As visible in the table above, the linguistic mode refers to the printed text, represented through letters, words, and sentences (adapted from Bull and Anstey 2010 Chia & Chan, 2014 in: Chia & Chan, 2017). The audio mode includes elements such as background music and sound effects found in the video (drawing from Bull and Anstey, 2010; Chia & Chan, 2014, as referenced in Chia & Chan, 2017). The spatial mode pertains to the arrangement and environment of each scene, focusing on elements like placement and direction (adapted from Bull and Anstey, 2010; Chia & Chan, 2014, as referenced in Chia & Chan, 2017). The oral mode, also known as the verbal mode, focuses on the spoken elements in a video, such as the characters' monologues and dialogues (inspired by Bull and Anstey, 2010; Chia & Chan, 2014, as cited in Chia & Chan, 2017). The visual mode refers to the images in the content, including people, objects, and settings, but it also includes elements such as color, shape, and perspective. (adapted from Bull and Anstey, 2010; Chia & Chan, 2014, as cited in Chia & Chan, 2017).

It also takes into account the characters' clothing and style, which is especially important in fashion advertisements (based on Bull and Anstey, 2010; Chia & Chan, 2014, as referenced in Chia & Chan, 2017). The gestural mode relates to physical expressions, such as movements, body language, posture, gestures, and facial expressions (inspired by Bull and Anstey, 2010; Chia & Chan, 2014, as referenced in Chia & Chan, 2017). Once each of these modes was examined individually, the analysis shifted to a more integrated approach, exploring how they work together, their unique functions, and the overall message and narrative conveyed by the advertisement.

Research Question	Objective	Concept	Dimension
“How does Zauberberg Productions GmbH represents and portrays gender in the four cases of advertising films produced for hiring brands?”	To analyze how gender is represented and portrayed in advertising films produced by film companies on behalf of hiring brands.	Gender Representation	Portrayal of Gender Roles

5.4.3. Document Analysis

Document analysis is a way of carefully reviewing written or visual materials to draw out insights that are important for a particular research topic. This method lets researchers look at both primary sources, like original records, and secondary sources, such as summaries or interpretations, to gain valuable context and historical background that might be hard to capture through observation or interviews (Bowen, 2009). This approach has one of the main benefits in terms of efficiency in gathering already existing data, thereby saving time and money in main data collecting (Bowen, 2009). Furthermore very helpful for triangulating data with other qualitative techniques is document analysis, therefore enhancing the general validity of a

research (O'Leary, 2014). For this study, document analysis was used to take a closer look at key materials, including agency pitches and directors' interpretations, to understand how ideas about gender representation are formed and brought to life in advertising films. By comparing and analyzing these documents, this research explores how creative decisions evolve during the production process and how those decisions ultimately influence the way gender is portrayed in the final ads. The documents selected for analysis, specifically the agency's pitch and the director's interpretation, were chosen because they represent two critical stages in the creative development of the advertisements concerning the films included in the case studies. The agency's pitch lays out the foundational ideas and goals for the commercial, including how gender should be represented (Heiser, 2020). Conversely, the director's interpretation captures the artistic choices used during production, therefore illustrating how the initial ideas are turned into visual narratives (Heiser, 2020). These records taken together offer a whole picture of the decision-making process that also impacts gender representation in the finished movie. As the documents of analysis are confidential company documents, a non-disclosure agreement had to be signed because the analytical documents are confidential company documents. Therefore, only details that can also be observed in the advertising films that are already on air can be mentioned. Despite the limitations on document usage and the absence of code examples, this analysis can still aid in determining whether the director's understanding differs from the agency's proposal. Moreover, it can help to see if the idea of the director and the agency is observed the same way as from the consumers.

Research Question	Objective	Concept	Dimension
<p>"To what extent does Zauberberg Productions GmbH challenges gender stereotypes in the four cases of advertising films in line or contrast with the Advertising Agency's pitch?"</p>	<p>To assess whether and how advertising film companies challenge gender stereotypes, and how this aligns or contrasts with the initial pitch from the advertising agency.</p>	<p>Challenging Gender Stereotype</p>	<p>Alignment with the Agency's Pitch</p>
<p>"To what extent does Zauberberg Productions GmbH reinforces Gender stereotypes in the four cases of advertising films in line or contrast with the Advertising Agency's pitch?"</p>	<p>To evaluate the extent to which advertising film companies reinforce gender stereotypes and how this corresponds or diverges from the advertising agency's pitch.</p>	<p>Reinforcing Gender Stereotype</p>	<p>Alignment with the Agency's Pitch</p>

The document analysis was conducted on a case-by-case basis. For each case, the pitch and director’s interpretation were reviewed and coded through open, axial, and selective coding, following the approach described by Cho and Lee (2014) which can be seen in the graphic below.

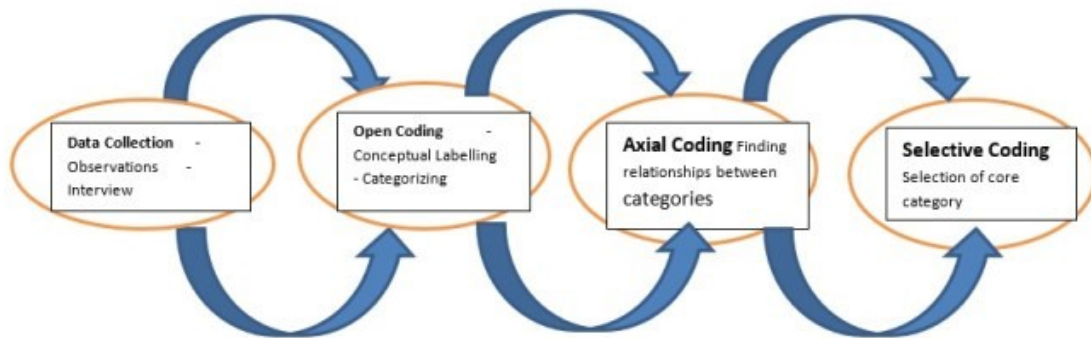


Figure 1: Formation of selective coding (Cho & Lee, 2014)

Cho and Lee (2014) point out three key phases to the coding process: open coding, axial coding, and selective coding. The procedure is both methodical and perceptive since these phases let the researcher go from a general data investigation to a more targeted knowledge of fundamental themes.

In this study, the coding process was applied to analyze confidential documents from the case studies, including each advertising agency’s pitch and the directors’ interpretations for each case of advertising film. The first stage, open coding, involves breaking down the data into smaller components and identifying key concepts and patterns. At this point the researcher is receptive to all possible themes, generating several initial codes that reflect different facets of the data (Choose & Lee, 2014). This method guarantees that the research is exhaustive and that early on in the inquiry no important information is missed. Therefore, the previously described materials were divided into smaller pieces throughout the open coding period in order to pinpoint important themes including creative intent, stylistic decisions, character portrayal, and narrative frameworks. From those fundamental concepts, several basic codes were produced to ensure a thorough investigation of the creative process by capturing different facets of gender portrayal throughout several publications. Following open coding, axial

coding takes the process further by organizing the initial codes into larger, more cohesive categories. At this point, the researcher looks for connections between different parts of the data, grouping related concepts under broader, more meaningful themes (Cho & Lee, 2014). Axial coding helps establish relationships and patterns, bringing structure to the analysis. During this phase, the initial codes identified in the advertising agency pitches and the director's interpretations were consolidated into thematic categories that highlighted recurring patterns and connections within the data. For instance, depiction of femininity and masculinity, the role of stereotypes, and the alignment between agency pitches and directors' visions were identified as broader categories. This stage can be seen as valuable for uncovering how creative decisions evolved throughout the production process and for identifying the relationships between conceptual ideas and their eventual representation in the final films.

The final step is selective coding, where the researcher narrows down the categories to focus on the core themes most relevant to the research questions. At this point, less significant categories are set aside, leaving only the central themes that directly address the study's main focus (Cho & Lee, 2014). Selective coding enables the researcher to develop a cohesive narrative or explanation that integrates the most significant discoveries from the data. This coding method is very advantageous for comprehending intricate occurrences. At this point, the less significant codes previously found in the papers were distilled into major themes, including the negotiation of gendered representations, the impact of institutional pressures, and the alignment of production decisions with society norms and expectations. By focusing on the most critical insights of those documents, this approach provided a deeper understanding of how gender representations were shaped at each stage, from the agency's original pitch to the director's interpretation and ultimately to the final advertising film. This methodical application of this coding system guarantees that the study is both thorough and targeted and helps to acquire important understanding of the influence of institutional procedures and creative decisions on the presentation of gender in advertising films.

5.4.4. Focus Groups

To explore the research questions and gather meaningful insights from consumers, focus groups were chosen as the main qualitative method. This approach is well-suited to qualitative research because it encourages open-ended discussions, giving participants the opportunity to share, clarify, and reflect on their opinions in an interactive group environment.

Focus groups' adaptability helps researchers to offer follow-up questions as needed, therefore allowing richer and more natural responses than more strict interview techniques (Stewart, Shamdasani, & Rook, 2006; Wimmer & Dominick, 2010). Calder (1977), focus groups are particularly useful in exploratory research because they encourage discussions that can spark new ideas and uncover insights that might not have been anticipated at the start of the study.

When setting up focus groups, it is typically recommended to include between 6 and 12 participants. This spectrum guarantees that every person has the chance to contribute to the dialogue and lets different points of view coexist (Stewart et al., 2006, p. 15). While larger groups can be challenging to manage and might so limit the depth of individual contributions, smaller groups might limit the range of viewpoints. A well-sized group creates space for dynamic conversations and meaningful engagement. Focus groups offer a social setting where participants may engage with one another, exchange ideas, and develop on one other's thinking, which can be seen as one of their main advantages. This collaborative exchange gives researchers a chance to observe how individual views evolve and shift during the course of the discussion (Berg, 2009). In qualitative research, the ability to explore how opinions are shaped by group dynamics is incredibly valuable. Often used in exploratory research, focus groups help to provide first thoughts that can subsequently guide more thorough investigation (Lüthje, 2016, p. 156). Focus groups are often used in consumer research, for example, to grasp consumer opinions of new products, ads, or ideas, thereby offering thorough understanding of consumer preferences and behaviors (Kühn & Koschel, 2011, p. 43).

The laid-back, conversational atmosphere focus groups produce is one of its strongest features; this usually results in more honest and open answers from the members. This casual environment, according to Folch-Lyon and Trost (1981), lets participants feel comfortable, which produces more honest and thorough comments (p. 443). Moreover, the group dynamic helps researchers to see how participants' perspectives change and grow during the conversation. Often difficult to get through other study approaches, this changing interaction can offer insightful analysis of collective attitudes and group decision-making processes (Folch-Lyon & Trost, 1981, p. 445). Focus groups, however, provide difficulties especially in terms of group dynamics management. Munday (2006) points out that some participants might dominate the conversation, which would dissuade quieter others from totally engaging (p. 95). In a group environment, participants run the danger of overdisclosure, that is, sharing more than they planned, which might cause awkwardness following the session (Murray, 2006, p.

277). Good moderation is absolutely crucial to help to minimize these problems. A competent moderator has to steer the discourse, make sure everyone has an opportunity to participate, and stop any one person from controlling the group.

Examining complicated social events, such opinions on gender representation, focus groups are very useful. Munday (2006, p. 90). emphasizes that focus groups not only reveal individual opinions but also show how those opinions are shaped through social interaction and group dynamics. They are especially useful for uncovering shared meanings and collective interpretations that emerge during discussions, offering deeper insights into the social factors that shape people's perspectives (Munday, 2006, p. 94). Researchers can enhance their understanding of the social dynamics that influence participants' views on gender and media representations by observing these interactions. In this report, focus groups were conducted to investigate consumer perceptions of gender representation in the four selected advertising films. Moreover, these conversations gave a chance to investigate how people on both personal and group levels view and react to gender stereotypes in media. Each of the two focus groups comprised in eight members, a number chosen to support lively debate while still under control. The recruitment of the participants was carried out through social media, Kleinanzeigen, and flyers to outreach to secure a varied pool of participants.

From twentytwo people who reached out, the sixteen participants were selected based on what they answered to the questions on their age, gender, highest education, occupation, demographic background, and ethnic background. This selection was chosen, then, in order to guarantee diversity in the sample and so reflect a broad spectrum of viewpoints on the subject. The centrally placed public library used for the meetings was neutral and easily accessible, therefore creating a pleasant setting for candid conversation. To maintain balance and encourage participation from everyone, the sessions were carefully moderated. The discussions were also audio-recorded and transcribed for detailed analysis. This analysis focused on how participants collectively constructed meanings around gender and how these interpretations reflected broader societal attitudes toward media representations. By taking this approach, the study seeks to provide valuable insights into both individual perceptions and the group dynamics that shape interpretations of gender portrayals in advertising.

5.4.4.a Participants and Procedure

A German qualitative focus group questionnaire (can be viewed in Appendix J) was designed to target sixteen consumers who are exposed to film advertisements on television, in cinema, or on streaming platforms. Thus, the data from consumers was gathered through this focus group questionnaire which was semi-structured with open-ended questions in August 2024. The primary focus was to explore consumers' perceptions of gender representation in four advertising films and how these portrayals influenced their views of the brands.

Two focus group sessions were conducted, each with eight participants. Research indicates that people are more likely to share their opinions openly in focus groups when they are among peers with similar experiences or characteristics (Stewart & Shamdasani, 2014).

One group comprised female participants—that is, those identifying as female—while the other group comprised male participants—that is, those identifying as male. Literature implying that non-traditional gender representations in advertising generally target female consumers, who tend to be more thoughtful and personal in their replies than men informed the decision to use gender-homogeneous groups. The participants were sought under voluntary basis. To find participants of different age groups and with different demographic and educational backgrounds posts on Instagram and eBay Kleinanzeigen and flyers in cafes, small shops, universities, and libraries were placed. Since the majority of the participants expressed a desire to remain anonymous, this research will not include their names. Consequently, 18 participants between 18 and 72 with different demographic and educational backgrounds who are exposed to advertising films through watching TV, streaming, or going to the cinema were found who offered to voluntarily join the focus group. Demographic questions to those who reached out to me to participate in the focus group were posed, identifying the participants from the tables below.

Female Focus Group 1:

Participant	Age	Gender Identity	Education Level	Occupation	Demographic Background	Ethnic Background
Participant 1	21	Female	Bachelor's student	Full-time student,	Rural Germany	German

				works part-time		
Participant 2	30	Female	Master's degree	Customer Success Manager	Rural Germany	German-Italian
Participant 3	26	Female	Vocational training	Logistics Manager	Rural Austria	Austrian-Jamaican
Participant 4	18	Female	High school student	Student	Urban Germany	German-Polish
Participant 5	45	Female	High school diploma	Cleaner	Small town, Germany	Polish
Participant 6	34	Female (Transgender woman)	Nursing degree	Nurse	Urban Germany	German
Participant 7	58	Female	Diploma in Nutrition Science	Teacher	Urban Germany	German
Participant 8	70	Female	Vocational training	Retired Social Worker	Rural Germany	German

Male Focus Group 2:

Participant	Age	Gender Identity	Education Level	Occupation	Demographic Background	Ethnic Background
Participant 1	20	Male	Currently studying for a dual Bachelor's degree	Part-time student, works part-time	Rural Germany	German
Participant 2	24	Male	Master's degree in	Business Developm	Small town, Germany	German-Moroccan

			International Business	ent Manager		
Participant 3	26	Male	Completed traineeship in Logistics	Unemployed	Rural Austria	Austrian
Participant 4	36	Male	Traineeship in Electrical Engineering	Engineer	Small town, Germany	German
Participant 5	48	Male	High school diploma	Cook	City, Italy	Italian
Participant 6	59	Male	Diploma in Agricultural Science	Agricultural Consulting	Rural Germany	German
Participant 7	30	Male	Bachelor's degree in Audiovisual Media	Videographer	City, Germany	German-French
Participant 8	72	Male	Diploma in Teaching	Retired High School Teacher	Rural Germany	German

A café area in a public library was chosen to conduct the focus groups because it provided a neutral and comfortable environment for all participants. The focus groups were conducted on a Saturday afternoon and lasted approximately 60 minutes. As part of their involvement, participants were provided with snacks and refreshments. The focus groups were conducted in German, audio-recorded, and transcribed. Afterwards, the transcript was translated to English. Each focus group began with participants picking a seat around the table.

To keep confidentiality, each participant was assigned a number that was used to identify the participant. Before the start of each focus group, all consumers were asked to sign an informed consent. Following these preparations, the group was welcomed, the report's purpose was explained, and the participants were encouraged to openly and honestly respond to the questions or challenge others' responses during the discussion. Regarding the questionnaire of the focus group, semi-structured questions were used. In every focus group, the participants viewed the four sets of advertisements mentioned earlier. Once these advertisements were shown, the participants were questioned about their views and feelings regarding each advertisement and the brand. Following inquiries on each of the commercials, compared questions concerning the four advertising films, with an eye toward the participants' opinions on gender, messaging, and their propensity to buy from the brands highlighted in the ads.

Designed systematically to match the study goals and ensure that participants' responses would offer insightful analysis relevant to this report, the focus group questionnaire was developed. The process is divided out in the table into several major components, each with a specific use. In the first column the research questions, "How are alternative approaches to gender representation in the four cases of advertising films produced by Zauberberg Productions GmbH perceived by consumers?" and "How does the portrayal of gender in the four cases of advertising films produced by Zauberberg Productions GmbH impact the consumer's perception of the advertised brand?", are outlined. The general framework and concentration of the questionnaire were directed by the study questions. Every question sought to cover a certain facet of this study, therefore ensuring that the focus group conversations stayed in line with the objectives of the study. Comprising the objective column outlining the goals of each question in respect to the research questions, the second column Clearly stating the goals helped me to make sure every item on the questionnaire had meaning and added to the general results of the report. The third column contains ideas. The main theoretical or analytical ideas guiding this research are the ones presented in the table. The questions are based on these ideas, which connect them to more general issues as brand impression, gender representation, message, or consumer behaviour. The fourth column speaks to measurements. Within every idea, particular dimensions or facets were found to offer direction. Dimensions enable more focused inquiry by helping each idea to be more narrowly defined. If one investigates a topic like "brand perception," for instance, variables including brand familiarity, attitudes, and purchase willingness were taken into account. The fifth and sixth columns speak about items translated into English and in German respectively. The questions were first written

in German to guarantee participants' intelligibility and relatability since the focus groups were carried out in German. Each item was then carefully translated into English for the purposes of reporting and analysis, maintaining the original meaning and intent. The last column of the table refers to authors. To ensure academic rigor, questions were supported by existing literature or adapted from prior studies. References to the pertinent materials in the Author column show how past studies shaped the formulation of the questionnaire. This arrangement of the table helped to ensure that the focus group questions were targeted, clear, methodically linked to the theoretical and practical objectives of this study. By tying every question to a research-driven framework, the table also guarantees openness in the method of developing the questionnaire.

Once the focus groups sessions were concluded, the audio recordings of each one were transcribed and translated into English. The English transcripts were then coded with open, axial, and selective coding as explained previously in the section on document analysis. This coding process hereby helps to make sense of how consumers perceive gender representation in the advertising films and how it impacts their perception of the brands.

6. Results

6.1. Results Multimodal Analysis:

Focusing on the employment of the six semiotic modes, visual, auditory, linguistic, spatial, gestural, and tactile, this first section of the results section shows the findings of a multimodal analysis carried on four case studies of commercial films. This study thus investigates how different semiotic forms interact to provide meaning and improve narrative delivery in every film. Examining how elements like cinematography, sound design, speech, and body language help to convey the message of the advertisement helps us to break apart important scenes. The results show both shared techniques across the films and unique creative choices in each one, illustrating how these modes shape the overall viewer experience. This analysis aims to uncover how these different elements combine to convey meaning, communicate the brand's message, and represent gender in a modern and inclusive way.

6.1.1. Case 1

Released in October 2023, the commercial film "EnBW: Ladepower Für Alle / Elif – I'm Every Woman," offers a striking depiction of e-Mobility together with themes of inclusivity, gender representation, and empowerment. Produced by Zauberberg Productions, artistically directed by Jung von Matt, and directed by the pair King She effectively uses visual, audio, and textual techniques to express its message in this one-minute advertising.

6.1.1.a Linguistic Mode

The linguistic mode, though minimal, is strategically impactful. The tagline "Ladepower Für Alle" (Charging Power for Everyone) encapsulates the commercial's inclusive message, suggesting that EnBW's e-mobility solutions are designed to be accessible and empowering for all individuals, regardless of gender, age, or sexual orientation. The language is direct and empowering, aimed at highlighting the ease and inclusivity of using electric vehicles. Another slogan used in the spot was "Für alle, die unsere Power auf die Straße bringen" (for everyone bringing, who brings our power to the streets) this slogan indicates that EnBW is for everyone using e mobility and the EnbW Charging Stations. Moreover, the whole area of the video shows the firm name EnBW in the upper right corner. Every spoken or written piece in the commercial is purposefully short so that the strong music and images may take

front stage. This strategy guarantees that the language message is unambiguous and emotionally relevant, thereby improving the whole impact of the commercial.

6.1.1.b Audio Mode

The commercial's emphasis on its ideas of empowerment and inclusivity depends critically on the way sound is used. The soundtrack includes the venerable ballad "I'm Every Woman," but with a contemporary spin: men sing the tune all through most of the advertisement. At the end, young German singer Elif joins in singing alongside the other actors as they drive electric cars. Their voices fit the original tune. Thus, the spot shows that everyone enjoys singing the song while driving in electric automobiles independent of their singing abilities. The energetic and motivating music captures the inclusive and dynamic nature of e-Mobility as well as its relevance in daily life. Except for a brief stop to highlight Elif's solo performance, therefore emphasizing her voice and making a lasting impression, the music runs constantly in the backdrop. Adding to this are subtle sound effects, such as the quiet hum of electric cars, which highlight their clean, silent, and efficient nature. The music and sound effects taken together produce an emotional resonance that invites viewers to relate with the inclusive and sustainable messages of the advertisement while highlighting its advantages.

6.1.1.c Spatial Mode

This ad employs the spatial mode to convey inclusiveness, openness, and possibilities. The commercial showcases the broad applicability of e-mobility by shooting scenes in a parking lot with an electric charging station, a street in a residential area, a street with office buildings, and on the highway. The spatial arrangement within each frame keeps the focus on the characters and the vehicles. Most of the shots in the ad focus on close-ups of the characters singing in their cars, creating a personal and engaging connection with the audience. The dynamic use of space, combined with quick shifts in perspective, conveys a sense of progress and movement, as the characters and their vehicles are always on the go. This continuous motion symbolizes forward momentum and a shift toward a more inclusive and sustainable future. The spatial elements work seamlessly to reinforce the ad's core narrative of empowerment and inclusivity, which aligns with EnBW's brand message.

6.1.1.d Oral Mode

The oral mode in this case is the same as the audio mode, as the characters are only singing and not speaking in this spot.

6.1.1.e Visual Mode

Establishing the story and supporting the ideas of inclusiveness and empowerment depend critically on the visual approach. The commercial stars a white elderly couple, an old woman, a young man riding, a young Turkish woman, a gender-neutral black person, a stereotyped family comprising a man, a woman and a child, and a male couple with a baby. Each character is shown smiling and enjoying the moment as they sing, while those outside the cars express curiosity and interest in the people singing inside. Additionally, whenever a couple or family is featured in a car, the woman is always shown in the driver's seat, with the man sitting beside her. Further, the choice of casting underscores the message that e-mobility is accessible and empowering for people of all gender identities and ages.

The color palette remains modern and vibrant, symbolizing innovation, sustainability, and energy efficiency, core aspects of EnBW's brand identity. The visual representation of these diverse characters interacting with the vehicles in various settings further emphasizes the idea that e-mobility is for everyone.

6.1.1.f Gestural Mode

The gestural mode is key to conveying confidence and empowerment across the diverse cast. All characters are depicted with confident, fluid gestures as they interact with the electric vehicles, whether it's charging the car, driving, or enjoying the music. These gestures are purposeful, highlighting control and comfort with the technology. The body language of all characters reflects pride and satisfaction, aligning with the themes of empowerment and capability. Moreover, the way males are portrayed as cheerful, seated on the side seats of the automobiles, singing along to the song, contrasts with the way women are portrayed as active, as they drive the cars. This nonverbal communication is essential to explain that e-Mobility is a weapon of empowerment that cuts across conventional age and gender limits. Thus, the "EnBW: Ladepower Für Alle / Elif – I'm Every Woman" commercial effectively utilizes multimodal resources to convey a message of empowerment, inclusivity, and sustainability.

By integrating a diverse cast, including an older male actor and a young gender-neutral actor, the advertisement challenges traditional stereotypes and positions e-mobility as a progressive and empowering choice for everyone. The commercial's combination of visual, auditory, linguistic, gestural, and spatial modes creates a cohesive and impactful narrative that resonates with contemporary audiences, emphasizing that e-mobility is not just a technological advancement but a means of promoting equality and empowerment across all spectrums of identity.

6.1.2. Case 2

The commercial film "Volkswagen: Bring Back the Energy," released in December 2022, provides a nuanced exploration of gender dynamics within the automotive industry. Produced by the creative agency Voltage and directed by Jacob Grunert, this 1.18-minute advertisement strategically combines various semiotic resources to convey themes of energy, empowerment, and innovation.

6.1.2.a Linguistic Mode

The linguistic mode, while sparingly used, is powerful in its simplicity. The tagline "Bring Back the Energy" not only references the electric vehicle's power source but also metaphorically speaks to the rejuvenation and empowerment of the character. And also refers to the Sentence "The all-electric ID.4GTX & ID.5 GTX High Performance. Redefined." Furthermore, the advertising film uses small text size giving information on fuel consumption, electric consumption, and CO2 emissions, all of which are relevant to the product. The language used throughout the commercial is inclusive and forward-looking, reflecting the brand's commitment to innovation and its appeal to buy electric cars but also points to the main character of the spot, the old lady which gets back her energy by driving a new electric car. This brief slogan lets the images and music guide the story, therefore ensuring that the message is delivered precisely and without boring the audience too much. Therefore, this language method helps the general topic of recovering vitality by letting the experiences and acts of the characters to speak for themselves.

6.1.2.b Audio Mode

The auditory mode plays a significant role in reinforcing the themes of energy and empowerment as the soundtrack features a modern, upbeat track that complements the commercial's energetic pace and dynamic visuals. The music builds in intensity as the commercial progresses, mirroring the growing empowerment of the characters, particularly the female executive and the non-binary driver, as they navigate their respective environments. Also the lyrics of the song match the storyline of the film starting with “everyone has made choices they regret” when the old woman sells her car and ends with “you never let it go cause you know for sure, we’ve been apart, but I need you more, still those times are coming our way” when she is driving the new car in the end of the spot. Furthermore underlining the high technology and eco-friendliness of Volkswagen's cars is the subdued sound effects, such the faint hum of the electric vehicle, therefore strengthening the brand's innovative image. The forward motion created by the mix of music and sound effects fits the more general ideas of empowerment and advancement that define the commercial's story.

6.1.2.c Spatial Mode

This commercial's spatial mode is extremely cinematic. The settings are based on the old lady's life: her house, her garage, her kitchen, her backyard, her dining area, and, in the end, the car seller and the parking lot in front of it. The camera is always very focused on the old woman, with the background being a bit blurry. The camera moves very slowly, zooming in and out several times during the scene.

6.1.2.d Oral Mode

In this commercial, the oral mode resembles the audio mode, as there is no instantaneous conversation.

6.1.2.e Visual Mode

This commercial's visual mode is central to its message of bringing back energy to the old woman. The advertisement features an old woman around 70 years old who is dressed like a typical grandmother, living in a typical house furnished like an old person, who sells her old red VW Polo car and is at times very low on energy and very sad. The commercial effectively portrays her sadness by showcasing a picture of her with her car and a scene where she is

baking cookies in the shape of her vehicle. The character regains her energy and appears youthful when she takes a test drive in the electric VW GTX with the car seller. The car salesman is a normal middle-aged man driven by enthusiasm for vehicles who becomes terrified seeing the elderly woman driving with great recklessness. This emphasizes how everyone, regardless of age, Volkswagen's cars are meant for. The elderly woman's narrative and her intense love for a Volkswagen automobile are brilliantly told visually. Moreover, the dark color scheme of the spot makes one depressed.

6.1.2.f Gestural Mode

The gestural mode is employed to convey sadness, happiness, and empowerment. After selling her old car, the old female character appears dejected and unable to focus on conversations with her friends. Only when she tries the new car does her mimic show her happiness and how empowered she seems. Moreover, she is depicted with assertive gestures as she drives, interacting seamlessly with the vehicle's technology, as if she does not feel any fear of driving fast and bold. These intentional motions help to emphasize that Volkswagen's cars are meant for everyone, therefore empowering all drivers to take control. The characters' body language, especially in their contacts with the vehicle, challenges conventional ideas of who is usually shown in automotive advertising by conveying a sense of ease and mastery. By contrast, her driving manner makes the males seated in the car next to her very afraid. The inclusive story of the advertising depends much on nonverbal communication.

Therefore, the "Volkswagen: Bring Back the Energy" advertisement makes good use of multimodal resources to transmit ideas of empowerment, inclusivity, and creativity. The commercial demonstrates how an elderly woman is loving driving and can also drive really effectively by including an old woman driving rapidly and boldly. Modern viewers will find a coherent and powerful narrative created by the mix of visual, aural, verbal, gestural, and spatial modes that positions Volkswagen as a brand not only inventive but also offers memory with its vintage cars.

6.1.3. Case 3

The commercial film "DVAG & Jürgen Klopp: Lebenswege," released in February 2024, provides a nuanced exploration of gender representation within the traditionally male-dominated financial services industry. Produced by the creative agency Wirz and directed by

Carl Addy and Ben Smith of Mayda, this 0.55-minute advertisement leverages the influence of football coach Jürgen Klopp to explore themes of personal growth, life choices, and empowerment.

6.1.3.a Linguistic Mode

Regarding the linguistic mode, the spot incorporates several linguistic elements. First, the tagline of the spot "Lebenswege" (Life Paths) succinctly encapsulates the message that financial planning is a journey unique to each individual, regardless of gender or background. The choice of words is inclusive, emphasizing that DVAG's services are designed to cater to the diverse needs of all clients. The advertising film opens with the brand name DVAG. The next linguistic element is a pop up message on a phone screen „Dein Fahrer. Jürgen K. ist da” (Your driver, Jürgen K. has arrived), which helps to indicate that Jürgen Klopp is an uber driver in this scene. Further, on the phone on the app, a map with street names is shown with Jürgen Klopp as the drivers name, saying he is “Driving since 2009”, and “Neue Rute?, “Akzeptieren?” (New route?, Accept?), further giving indicators that Jürgen Klopp is an Uber driver. The next linguistic element is shown in the next scene saying “Klopps Bäckerei” (Klopp’s bakery) indicating that Jürgen Klopp is a baker in that scene. The next linguistic element is seen on a TV in the bakery showing an advertisement saying “Zahnpflege Dr. Klopp, You’ll never smile alone” (dental cleaning Doctor Klopp, You’ll never smile alone), communicating that Klopp is a dentist in this scene. In the next scene a band poster in a bar is seen which says “Kloppen, Black Forest” communicating that it’s the name of a band probable of Jürgen Klopp. This is further supported by a light sign over a stage saying “Kloppen”. The next linguistic element is in the next scene showing a sign above a store communicating the name of the store “Klopps Klapperkiste” (Klopp’s Rattlebox), indicating that Jürgen Klopp has a children’s store. The last linguistic element shown is in a newspaper saying “Couch Journal, Coach des Jahres” (Coach Journal, Coach of the year) indicating that he is now a coach. Hence, the linguistic elements in this advertising film help to convey the message of the different professions of Jürgen Klopp.

6.1.3.b Audio Mode

The audio mode enhances the emotional appeal of the commercial by providing a carefully chosen soundtrack that complements the narrative of personal growth and life choices. The background music is subtle yet uplifting, building in intensity as the characters

discuss their financial goals and achievements. This gradual build mirrors their progress, highlighting the theme of empowerment through financial planning. Jürgen Klopp's voiceover adds another layer of relatability and trust, with his approachable yet authoritative tone reinforcing the sense of support and guidance offered by DVAG. His voice carries authority, yet it is warm and relatable, making the message of inclusivity and personal empowerment more impactful. The combination of music and voiceover works to create an emotional connection with the audience, emphasizing that financial success is attainable for everyone.

6.1.3.c Spatial Mode

The spatial elements in the commercial are thoughtfully designed to highlight the journey of financial planning through various stages of life. The settings shift from lively, action-filled environments, such as a coach's office, to calm, reflective spaces, like a bakery. The spatial arrangement in the commercial illustrates the progression of life paths and the changing financial needs that come with them. Each scene's spatial dynamics are carefully crafted to emphasize the characters' connection to their environments, symbolizing their ability to take control of their financial choices. By positioning the characters in different areas, the commercial conveys a sense of freedom and possibility, reinforcing the theme that effective financial planning can lead to a fulfilling and secure future. The various settings in which the different professions are depicted. The coach's setting is a modern office with large windows at the beginning and end. The next setting takes place in a forest within a meditation tent, adorned with colorful fabrics and oriental-looking lamps. The profession of a meditation and yoga teacher is displayed in front of the tent. This forest is on top of a hill that is above a cloud and is then turning to another animation showing the hill, which is now the background of the phone. The next scene features an Uber driver, who is seated in a car on a street. Following this setting is an animation showing machinery that makes it feel for the audience like they go through a machine and end up in an oven of a bakery. Thus, the bakery is the next setting. A TV then appears in the background, displaying advertisements for a dentist. The transition to the next setting is again animated, giving the impression that the audience is entering the dentist's office through the mouth of the person in the advertisement. The next setting features a bar, followed by a concert taking place in a large square. A busy street in front of a children's store follows this setting. After this setting, several pictures with Jürgen Klopp in different settings are shown changing very fast. Those settings are a metal workshop, an airplane, a kitchen, a field, a construction site, a mountain, a church, and the changeroom of firefighters.

All settings are created as a backdrop for the different characters and professions Jürgen Klopp is portraying. Moreover, a lot of animation is used to switch between the settings and to put Jürgen Klopp's face onto the different pictures. Only in the scene in the office is the real Jürgen Klopp seen.

6.1.3.d Oral Mode

The oral elements of the advertising film are at the end of the spot when Jürgen Klopp says,

Es gibt so viele Möglichkeiten wie ich mein Leben hätte führen können. Manchmal ist es nur eine einzige Entscheidung, die das Schicksal in eine andere Richtung lenkt und zu einem ganz anderen Leben führt. Wäre mein Leben dann besser gewesen oder einfach nur anders? Immer wohlgefühlt oder mich vielleicht auch mal gefragt, bin ich hier eigentlich richtig? Hätte ein anderes Leben vielleicht besser zu mir gepasst? Ich bin jedenfalls froh Menschen um mich zu haben die mich den wichtigen Momenten gut beraten.“ ("There are so many ways I could have lived my life. Sometimes it's just a single decision that steers fate in a different direction and leads to a completely different life. Would my life have been better then, or just different? Would I have always felt comfortable, or maybe sometimes wondered if I was really in the right place? Would another life have suited me better? In any case, I'm glad to have people around me who give me good advice during important moments.

This oral element communicates the main message of the spot, which is that one's life could have been completely different depending on big life choices, such as one's profession. However, Jürgen Klopp points out that he is happy to be well consulted in those big life moments. The next oral element is the voice of the woman saying, „Wie auch immer du dein Leben leben willst, wir sind dein Coach in Allen Finanzfragen. Deutsche Vermögensberatung“ ("However you choose to live your life, we are your coach for all financial matters. Deutsche Vermögensberatung."), communicating that no matter one is living its life DVAG is there to consult them in all financial matters.

6.1.3.e Visual Mode

The visual mode in this commercial is central to conveying the themes of different versions of life one person can have. The advertisement features Jürgen Klopp in different versions of professions he could have had instead of being a couch. The advertisement portrays Jürgen Klopp in various professions that are readily recognizable due to his attire and environment. These professions include a couch, a meditation and yoga teacher, an Uber driver,

a baker, a dentist, a musician, a promoter for a children's store, a mechanic, a pilot, a cook, a farmer, a construction worker, a priest, and a firefighter. Jürgen Klopp's portrayal starts and ends with him in his real-life football sofa role. Jürgen Klopp is therefore shown in several environments that represent several phases of life and financial demands. The visual storytelling emphasizes the accessibility of financial services to all professions.

6.1.3.f Gestural Mode

Klopp's own gestures are adapted to each situation and profession. Relaxed face expression and body language as a meditation and yoga teacher, exhausted looking at a promoter and Uber driver, very happy looking and cheering as a baker like he is happy his cookies are looking as they should. As a dentist, I'm also happy that his clients' teeth look good. In the fast pictures of the other professions, he shows a serious face expression as a mechanic, a climber, and a firefighter. In comparison, he shows a happy face expression as a pilot, a cook, a farmer, a construction worker, and a priest. At the end of the scene, as he speaks in his role as a coach, his facial expression and body language exude happiness and confidence. The gestures of all the characters contribute to the overarching narrative that financial planning is empowering and accessible to everyone, making him a relatable figure for a broad audience.

The "DVAG & Jürgen Klopp: Lebenswege" commercial successfully uses a blend of multimodal elements to communicate a message of empowerment and trust in financial services. By portraying financial planning as a journey that is meaningful and accessible to everyone, the ad integrates visual, auditory, linguistic, gestural, and spatial modes into a cohesive and impactful story. This strategy appeals to modern viewers and emphasizes DVAG's dedication to provide inclusive and customized financial advice fit for every stage of life.

6.1.4. Case 4

Released in February 2024, the commercial film "Kärcher: Beautiful Insanity" presents a convincing analysis of gender relations within the framework of household labor. Produced by Zauberberg Productions GmbH and creatively directed by the duo King She (Radha Ganti and Robert Lopuski) for Antoni Berlin GmbH, this 1.16-minute advertisement uses a blend of humor, choreography, and music to explore and challenge traditional gender roles in household tasks. The creative approach of the commercial and its nomination for the Berlin Commercial

Award 2024 in the category Craft/Idea underline its relevance as a case study in understanding modern portrayals of gender in media.

6.1.3.a Linguistic Mode

Though little, the linguistic mode is absolutely important for organizing the story. The tagline "Don't let cleaning make you crazy" appears at the climax of the commercial, providing a witty commentary on the chaotic, yet ultimately joyful, cleaning routine. This phrase encapsulates the ad's message that with the right tools—like those offered by Kärcher—cleaning doesn't have to be a source of stress or conflict. By addressing a typical feeling about household duties and simultaneously implying that Kärcher products can change this experience, the language employed is basic but effective and attractive to a wide audience. The simple language lets the visual and audio components take front stage, therefore guaranteeing a clear and unforgettable message. The commercial closes with the company's name, Kärcher; it does not have a tagline.

6.1.3.b Audio Mode

The auditory elements play a key role in amplifying the impact of the commercial by expertly combining music and sound effects. The upbeat, rhythmic soundtrack drives the narrative, transforming the couple's initial sense of exhaustion into excitement and energy. This energetic soundtrack transforms the basic chore of cleaning into an exciting and almost festive experience. Exaggerated images complement exaggerated sound effects, such the swoosh of a mop or the blast of a vacuum bag, therefore underlining the humor and hyperbolic tone of the commercial. These audio elements not only provide a funny layer but also emphasize the concept of "beautiful insanity" by illustrating how an everyday chore could become an incredible and fascinating event. Starting with a quiet piano tune that gently builds into faster-paced music and eventually, classical music, the growth of the music complements the visual narrative. This shift in tempo mirrors the actors' dance movements, adding a dramatic flair to the scene. Other sound effects, such as the scraping of a brush against the floor and the explosive burst of a vacuum cleaner bag, contribute to the impression that the cleaning tools are animated, operating independently without human control, enhancing the surreal and whimsical atmosphere of the commercial.

6.1.3.c Spatial Mode

The commercial's spatial style emphasizes the shared space and cooperative theme. With no obvious definition of "his" or "her" area, the men and the woman move freely across the common domestic environment, therefore underlining the idea of equal responsibility in handling home tasks. Their unfettered movement in the open, brilliantly illuminated areas suggests both physical and symbolic breaking down of limits. The scene takes place in an ancient villa apartment with high sails displaying the living room, hall corridor, kitchen, and stairway. The camera therefore tracks the cleaning products and the two persons dancing about the house. The spatial layout also emphasizes the efficiency of Kärcher goods since the two persons are seated on a couch seeing the tool clean while the automatic vacuum cleaner leaves behind clean, shining surfaces. This graphic depiction of cleanliness as the outcome of group work supports the story that, when handled cooperatively, household chores result in a harmonic family environment.

6.1.3.d Oral Mode

The commercial lacks oral components since both characters are not speaking during it.

6.1.3.e Visual Mode

The story is built in great part by the visual manner, which also contrasts conventional and modern gender norms. The commercial shows a guy and a woman who first seem stressed by cleaning responsibilities but soon move into an exciting and coordinated dancing routine using their cleaning instruments. While the woman's active involvement emphasizes the concept of shared responsibility, the man's almost comic excitement for housework questions conventional wisdom. This change is reinforced by the fluid and dynamic dance, which represents the collapse of old gender stereotypes and supports a more balanced and cooperative attitude to housework. The commercial's fun tone is improved by the choice of a vivid, colorful backdrop, therefore rendering the cleaning scene quite artistic. The commercial features middle-aged men and women, both dressed in neutral, basic attire. The commercial shows how they both get crazy by cleaning and dancing like they have no control over their bodies. In the end, they both chill on a couch while the automatic vacuum cleaner is cleaning the floor. The

commercial runs in a light color palette overall. Although the property seems quite elegant with designer furniture, it is first quite dusty.

6.1.3.f Gestural Mode

Conveying the emotions and interactions among the characters depends on the gestural mode. While keeping its importance, the director's perspective broadens the emotional trip connected with memories. The woman's equally dance performance with the cleaning tools around the whose make both characters seem controlled by their cleaning tools looking like they have no control over their movements ending up in a weird dance with their cleaning tools. Their gestures transition from frustration to wild enthusiasm, reflecting how the cleaning process seems to push them to their limits in a playful way

The characters' interactions with their cleaning tools, almost as if they were dance partners, challenge traditional gender roles in domestic tasks. In the final scene, as the automatic electric vacuum cleaner takes over, the couple finally appears at ease, smiling and satisfied. The "Kärcher: Beautiful Insanity" commercial skillfully combines multimodal elements to convey a modern and progressive message about gender roles in household tasks.

By means of its creative mix of visual, aural, linguistic, gestural, and spatial forms, the advertising questions conventional gender norms by showing cleaning as a shared, fun obligation rather than a burdensome task. Together with the overdone and hilarious depiction of their activities, the representation of a couple equally involved in the task supports the idea that domestic work can be reinterpreted in ways that advance equality and cooperation. By turning a routine household chore into a lively and energetic experience, the commercial reflects modern values of gender equality and mutual support. This innovative approach positions "Kärcher: Beautiful Insanity" as a noteworthy example of how contemporary advertising can both mirror and shape changing gender norms in everyday life.

6.2. Results Document Analysis

6.2.1. Case 1

The comparison of the agency pitch and the director's interpretation of the EnBW commercial highlights a shared emphasis on themes like female empowerment, gender role reversal, and inclusivity.

The agency script for the EnBW commercial presents a bold, visionary narrative that emphasizes female empowerment, positioning women as leaders in the transition to e-mobility and sustainability. The tagline, "The future is female and electric," encapsulates this theme, with a playful use of role reversal, such as men singing "I'm Every Woman"—to challenge traditional gender norms and highlight women's leadership. The agency's "doing book" centres on vibrant, energetic visuals, a diverse cast that includes various archetypes like a mother, daughter, and goth girlfriend, and a celebratory tone that highlights progress and inclusivity. Building on this basis, the director gives their rendition a depth of emotional resonance. Emphasizing personal experiences and real interactions, their perspective presents the female protagonists with emotional fortitude, pride, and confidence. With reasonable depictions and a mix of comedy and honesty, the director's "doing book" approaches diversity more naturally. This enriches the narrative with relatable moments that foster deeper emotional connections while maintaining the playful, upbeat energy of the original concept. However, the director introduces subtle changes that add emotional depth and authenticity to the story. These refinements, uncovered through the coding process, reveal how the commercial's message evolved from the agency's original idea to the final execution. Both the agency's pitch and the director's interpretation strongly emphasize female empowerment as a central theme. The agency's pitch positions women as central figures in the advancement of e-mobility, portraying them as leaders in the transition to a more sustainable future. The tagline, "The future is female and electric," underscores the role of women as key drivers of both technological and societal change.

While the agency's pitch emphasizes leadership in a direct manner, the director builds on this by incorporating emotional empowerment. The director emphasizes the emotional strength, pride, and confidence of the female protagonists, therefore highlighting their own experiences. This change turns the story from one about functional leadership to one that also stresses emotional connection, so enabling the audience to relate to and find interesting

portrayal of female emancipation. Both the agency and the director employ role reversal as a means to challenge conventional gender norms but with differing approaches. The agency's pitch uses humour as a tool for subversion, featuring men singing the well-known song "I'm Every Woman," which is traditionally associated with female empowerment. This humorous, entertaining reversal is meant to underline women's central importance in a joyful environment. Though he keeps this role reversal, the director incorporates it into a more real, relevant story. The filmmaker guarantees that the portrayal feels more real and grounded instead of depending just on comedy to propel the message. The humour connects on a more emotional level because of the real relationships among the several personalities. This method strikes a mix between realism and comedy so that the gender equality subject could show up in an understandable and relevant manner.

Inclusivity is a core element in both the agency's pitch and the director's version, though the execution varies. The agency's pitch highlights a broad range of female characters from different backgrounds, including a mother, a daughter, and a goth girlfriend, to showcase the universal accessibility of mobility. The director adds to this by stressing more natural variation. The filmmaker emphasizes making sure the cast mirrors real-life people instead of presenting variety as a checklist of many kinds of characters, so giving the inclusiveness more authenticity and less forced feeling. This emphasis on natural representation strengthens the emotional impact of the commercial, as the diverse characters appear authentic, encouraging a deeper connection with the audience. Both the agency's and director's versions of the commercial share a playful, upbeat tone, in line with the forward-looking themes of e-mobility and sustainability. Through comedy, the agency's pitch celebrates women's leadership in an exuberant, positive manner, therefore conveying happiness and empowerment. The director keeps this humorous attitude but gives the story more emotional nuance. By focusing on the women's personal experiences, particularly their feelings of pride and joy, the director shifts the narrative from a simple celebration of e-mobility to a more emotionally engaging story. This approach transforms the characters into the driving force behind the narrative, making the commercial resonate on both an emotional and visual level. The result is a balanced narrative that merges humour with a deeper emotional message.

The primary difference between the agency's pitch and the director's interpretation lies in the handling of emotional authenticity. The agency's pitch is more straightforward, using humour and role reversal to deliver the message of female empowerment. In contrast, the

director's interpretation introduces more emotional complexity by focusing on the characters' genuine reactions and experiences. This approach creates a more relatable and human-centred narrative, where humour is still present but enriched by emotional depth. In conclusion, both the agency's pitch and the director's interpretation align on the core themes of female empowerment, gender role reversal, and inclusivity. However, the director's focus on emotional authenticity and natural representation deepens these themes, resulting in a more compelling and relatable commercial. The director creates a visually arresting but also emotionally relevant story by stacking emotional depth and making sure the variety feels real.

6.2.2. Case 2

Drawing on Volkswagen's tradition of establishing a strong emotional connection, the agency screenplay for the Volkswagen ID.4 and ID.5 GTX advertisements emphasizes nostalgia, humour, and excitement. The resurrection of the beloved "old lady" character from the Golf advertisements, which acts as a symbol of continuity between the brand's past and its electrified future, is a fundamental component of the pitch. Emphasizing vivid comedy and intense driving scenes, high-energy sequences highlighting the GTX's torque, agility, and performance, the agency's "doing book" stresses. By layering emotional depth onto the story, the director's interpretation turns the rediscovery of driving by the elderly lady from a leisureful hobby into a metaphor for personal regeneration. Emphasizing cinematic approaches that accentuate the emotional journey of the character as well as the excitement of the performance, the director's "doing book" sharpens this vision. Through sophisticated driving choreography, authentic character interactions, and heightened visual energy, the director adds richness and relatability to the story, making the commercial an emotionally engaging experience that underscores the GTX as a symbol of liberation and renewal.

The document analysis of the Volkswagen ID.4 and ID.5 GTX commercials shows that both the agency pitch and the director's interpretation share central themes, including nostalgia, humour, and excitement for electric vehicle performance. However, the director's interpretation introduces significant shifts that enhance the emotional depth and energy of the narrative, as revealed through the coding stages. Nostalgia for Volkswagen's brand legacy is a key element in both the Agency Pitch and the Director's interpretation. The agency pitch, identified during the open coding stage, draws on Volkswagen's history of success by reintroducing the iconic old lady character from the classic Golf commercial. This nostalgic

connection, categorized under Nostalgia/Heritage, aims to evoke an emotional link to the brand's past while framing the new electric GTX as a natural continuation of Volkswagen's tradition of driving enjoyment.

The director's interpretation builds on this nostalgia, adding a deeper emotional layer while preserving its essence. Axial coding reveals a focus on the old lady's sense of loss after parting with her Golf, enriching the narrative with a more personal dimension to her rediscovery of the joy of driving.

The emotional journey is the idea found in selective coding, indicating how the electric GTX is not only a tool but also a means of rediscovering a lost sense of freedom and exhilaration. Layering emotional depth on the nostalgia, the director turns the commercial from a mere retelling of a famous ad into a significant trip of personal rebirth. Both the agency pitch and the director's interpretation focus on the transformation of the old lady character, with humour serving as a central narrative device. The agency's initial concept, coded under Character and Plot Innovation, plays on the unexpected contrast of an elderly woman engaging in high-energy driving, providing an entertaining juxtaposition between character and action. This contrast is the source of the humour in the Agency Pitch, which portrays the old lady as an unlikely thrill-seeker, making the character relatable and amusing. The director's Interpretation, however, adds more emotional complexity to the character's transformation. Through axial coding, the director's focus on the character's initial sadness after selling her Golf and her revitalization in the GTX is evident. This transformation, coded as emotional revival, enhances the character's journey by making it not just humorous but also emotionally engaging. While the humour remains intact, the director weaves in a deeper narrative, portraying the old lady's rediscovery of joy in driving as a metaphor for rediscovering energy and purpose in life. This nuanced approach makes the character's arc more compelling, balancing humour with emotional richness. The excitement surrounding the performance of the ID.4 and ID.5 GTX is central to both the agency pitch and the director's interpretation. In the agency's version, product features such as torque, acceleration, and sharp driving sequences were emphasized, and coded as Product Features. Scenes of dynamic driving, fast cuts, and thrilling manoeuvres in a parking lot position the GTX as a high-performance electric vehicle, catering to an audience looking for excitement in sustainability. The director's interpretation maintains this focus but amplifies it through more sophisticated cinematic techniques. Axial

coding reveals an increased emphasis on dynamic driving sequences, with drifts and burnouts highlighted to demonstrate the vehicle's power and agility. This was coded under Dynamic Driving Scenes, showing how the director capitalizes on visual excitement to enhance the vehicle's appeal. The selective coding further identified Electric Performance, where the director uses energetic and visually stimulating scenes to make the GTX not only environmentally friendly but exhilarating to drive. This cinematic energy ties the excitement of driving directly to the car's technical capabilities, making the product feel both modern and high-performance. A significant divergence between the agency pitch and the director's interpretation is the emotional depth associated with the act of driving. In the agency pitch, the humour and fun of the old lady rediscovering her love for driving take centre stage, as seen in the code Fun and Humor. The focus is on the excitement and joy of the experience, with driving seen as an entertaining activity. The director's interpretation, however, introduces a more layered emotional journey. Selective coding reveals the theme of Driving as Emotional Rejuvenation, where driving the GTX becomes symbolic of the old lady's emotional rebirth. Her return to the driver's seat is not just about enjoying the car's features but about rediscovering life's pleasures and energy. This emotional framing positions the car as more than just a product; it becomes a tool for personal transformation. The director's approach creates a stronger emotional connection between the product and the audience, elevating the commercial from a light-hearted ad to a story of emotional renewal and liberation.

The most notable changes between the agency pitch and the director's interpretation involve a shift in tone and narrative depth. While the agency pitch, coded as Nostalgia and Fun, focuses on the excitement of bringing back the old lady character and showcasing the GTX's performance, the Director's interpretation adds emotional layers to the story. By highlighting the old lady's personal transformation and emotional revival through driving, the director deepens the narrative and makes the humour more poignant. In terms of cinematic energy, both versions share the core theme of dynamic and high-energy scenes, but the director pushes this further with more complex driving choreography, making the action sequences more visually engaging. This elevates the tone from simple excitement to an exhilarating visual experience that underscores the technical sophistication of the GTX.

In conclusion, while the agency's pitch and the director's interpretation stay true to the themes of nostalgia, humour, and the thrill of electric vehicles, the director adds an emotional layer to the story. This deeper narrative enriches the character's transformation, turning driving

into a powerful symbol of personal renewal and rediscovery. By enhancing both the emotional resonance and the dynamic energy, the director's interpretation creates a commercial that feels more impactful and meaningful, presenting the GTX not just as a car, but as a way to rediscover the joy and freedom of life.

6.2.3. Case 3

The DVAG campaign featuring Jürgen Klopp uses humour, mentorship, and career flexibility to highlight the variety of career paths people can choose. The agency script places Klopp in unexpected roles, like a taxi driver, baker, dentist, and mascot, to celebrate these possibilities. Their approach relies on fast-paced, comedic storytelling with exaggerated scenarios and quick edits to connect with a modern audience. The director takes this concept further, adding emotional depth and moments of introspection while keeping the humour alive. Klopp's journey through different professions includes reflective moments, symbolized by visuals like the mascot head, which represents his search for personal identity. The director's vision enhances the story with smooth transitions, dynamic camera work, and thoughtful symbolism, creating a more engaging and meaningful link between Klopp's various roles. This journey culminates in Klopp's return to his authentic self as a football coach, making the campaign more engaging and impactful. The DVAG campaign, starring Jürgen Klopp, explores the theme of career adaptability and diverse life paths. While both the agency pitch and the director's vision incorporate mentorship, humour, and flexibility, a closer look at the coding stages reveals that the director's interpretation adds greater complexity. By weaving in emotional and symbolic depth, the director enriches the story while maintaining its lighthearted and entertaining tone.

In both the agency pitch and the director's interpretation, the concept of life choices plays a central role, with Klopp depicted in various professions, including taxi driver, baker, dentist, yogi, and mascot. Open coding identifies Life Choices as the key category, emphasizing the flexibility of career paths, with Klopp positioned as a mentor figure guiding viewers through these decisions in a humorous and approachable manner. The Agency Pitch initially highlights Klopp's versatility, using humour to suggest that fulfilment can be found through different life choices. However, the axial coding of the director's interpretation shows a shift toward a more introspective narrative. While maintaining the diverse professions, the

director introduces reflective moments—particularly in the mascot scene—where Klopp questions how he arrived at such a peculiar role. This introspective layer, coded as Personal Reflection, enriches the narrative by balancing humour with personal growth, culminating in Klopp's return to his authentic self as a football coach. The selective coding, therefore, highlights Returning to Roots, where Klopp's journey through various professions ultimately brings him back to his true identity. Both the agency pitch and the director's interpretation celebrate professional diversity, showcasing Klopp in a wide range of roles. The open coding stage identifies character diversity and professional versatility as core elements, with Klopp humorously embodying different professions to represent life's varied pathways. The agency's approach uses humour to highlight Klopp's unexpected transformation into characters such as a dentist or baker, making the message relatable to a broad audience by showcasing everyday jobs. The director's interpretation retains this professional versatility but enhances it through more dynamic visual transitions. Axial coding reveals cinematic techniques as a key theme, with the director using smooth transitions, such as POV shots and symbolic shifts (e.g., using the mascot head and newspaper), to connect Klopp's various professions seamlessly. These creative transitions, identified in the selective coding under Visual Storytelling, elevate the narrative, adding a layer of immersion and engagement. By using these techniques, the director enhances the relatability and humour of Klopp's career transformations while keeping the narrative visually compelling. Humour is a central element in both the agency pitch and the director's interpretation, but the depth of emotional engagement differs. The Agency Pitch primarily focuses on physical comedy and humorous transitions between professions, such as Klopp's exaggerated yoga poses or the juxtaposition of pain and surfing.

Through open coding, Klopp's roles, which were meant to entertain a current audience with fast cuts and a lighthearted tone, capture funny aspects. By contrast, the director's perspective adds emotional depth in addition to humour. Particularly in situations where Klopp muses over his life decisions, such as the mascot moment, axial coding exposes emotional depth as a recurrent subject. The selective coding stage balances the humour with more contemplation, therefore emphasizing the notion of humour and reflection. This change from pure comedy to a mix of humour and emotion sharpens the story and offers a feeling of closure when Klopp gets back into coaching. The final interpretation gives the audience not only lighthearted moments but also a richer emotional journey.

A key element introduced in the director's interpretation is the use of symbolic imagery and more refined cinematic techniques to emphasize themes of career adaptability and personal growth. While the agency's pitch effectively uses humour and fast-paced storytelling, it doesn't include the symbolic depth that defines the director's vision. In the open coding of the director's interpretation, elements like the mascot head and a newspaper are identified as symbolic imagery, representing Klopp's moments of reflection on his diverse career choices. Axial coding further highlights the director's focus on cinematic techniques, showcasing how smooth transitions and creative visual cues elevate the storytelling and bring greater depth to the narrative. The selective coding draws attention to how these symbolic elements, particularly the mascot head, represent Klopp's internal questioning about his professional identity. This symbolism, combined with dynamic POV shots, adds layers of meaning to the campaign, turning what could have been a simple humorous ad into a visually and emotionally rich narrative.

The most significant differences between the agency pitch and the director's interpretation lie in the emotional and symbolic depth added by the director. The agency's pitch, as revealed in open coding, focuses heavily on humour and versatility, portraying Klopp's multiple roles through fast-paced, TikTok-style cuts designed to appeal to modern audiences. This approach is effective for conveying humour and professional diversity but lacks the emotional resonance of the director's vision. In the director's Interpretation, axial coding shows a shift toward Emotional Reflection and Symbolic Transitions, enhancing the narrative's emotional engagement. The transitions between professions are not merely humorous but are imbued with personal significance, leading to Klopp's return to his authentic identity as a football coach. The selective coding stage emphasizes Returning to Roots, where the director balances humour with personal growth, making the final product more emotionally impactful and visually engaging. In summary, both the agency's pitch and the director's interpretation align with the core themes of life choices, professional versatility, and humour. However, the director's perspective presents a more introspective and emotionally rich storyline employing symbolic imagery and dynamic cinematic techniques to deepen the story. The director's version of the campaign changes it from a fun investigation of several vocations into a fuller, more significant narrative about personal development and fulfilment by including times of introspection and returning Klopp to his real capacity as a football coach.

6.2.4. Case 4

Particularly the "Gentle Giants" idea, the Kärcher ad draws on the emphasis on functional empowerment of the agency script, therefore framing Kärcher instruments as enablers of control, pride, and joy in cleaning. Emphasizing a bright, useful narrative, the agency's "doing book" highlights Kärcher goods as potent but simple solutions that streamline cleaning chores and inspire success. The director's interpretation enhances this concept rather than dilutes it by adding mystical reality and emotional depth. By adding magical reality and emotional depth, the director's interpretation strengthens rather than weakens this idea. The director's treatment of this concept is enhanced by including elements of emotional depth and mystical realism. Their concept asks for dynamic pictures and symbolic imagery, that of individuals actually rising taller as they clean, therefore symbolizing empowerment and change. Creative sound design and rhythmic editing help to transform repeated cleaning motions into a joyous, almost melodic experience, therefore enhancing the emotional effect of the story. Combining these components helps the director transform the campaign into a celebration of emotional well-being and personal development, therefore portraying Kärcher tools as symbols of empowerment and self-confidence rather than only cleaning tools.

The Kärcher campaign, especially, the "Gentle Giants" idea, turns cleaning from a routine chore into a powerful and transforming event. The director's interpretation and the agency's pitch both regularly highlight the central idea of empowerment by cleaning. Open coding reveals that the agency's pitch stresses Kärcher tools as pragmatic solutions enabling people to take charge of their surroundings. Simplifying difficult cleaning chores and encouraging pride and accomplishment take the front stage. Axial coding identifies empowerment as the central narrative, with themes like Simple Solutions and Transformation through Cleaning highlighting how Kärcher products influence both the physical and emotional states of users. The way the director interprets this empowering idea spans The director presents cleaning as a transforming act whereby regular people symbolically become "giants" interacting with Kärcher products. Visually and emotionally, this metamorphosis is shown as figures develop in confidence and height by repeated cleaning acts. In selective coding, this concept is captured under Transformation through Repetition, underscoring the idea that Kärcher tools not only assist with cleaning but also contribute to personal growth and mastery over one's surroundings.

While the agency's pitch focuses on the functional benefits of Kärcher products, the director's vision introduces a layer of magical realism to deepen the emotional impact. The agency's pitch positions Kärcher tools as powerful yet easy-to-use devices that make cleaning a satisfying experience. However, in the Director's vision, the characters are transformed into "giants" who tackle monumental cleaning tasks with ease, symbolizing their empowerment. This approach, identified in axial coding under Magical Realism and Visual Power, uses vibrant and slightly surreal visuals to show how cleaning can be a transformative experience. By blending realism with fantasy, the director creates a compelling contrast between the characters' calm confidence and the extraordinary capabilities of Kärcher tools. This combination makes the act of cleaning feel not like a burden, but like an empowering and even uplifting experience. This element of magical realism makes the campaign stand out, shifting the focus from merely functional cleaning to an uplifting, transformative experience. Both the agency pitch and the director's Interpretation explore the relationship between cleanliness and emotional well-being, focusing on how maintaining control over one's environment can enhance self-esteem. The agency pitch conveys this through the concept of control and pride, portraying clean spaces as symbols of order, control, and personal accomplishment. Kärcher products are positioned as tools that help users regain control over their homes, leading to a sense of pride and satisfaction.

The director's interpretation takes this further by highlighting the emotional benefits of cleaning. Selective coding identifies control and self-esteem as central themes, showing how a clean and organized environment boosts the characters' confidence and emotional well-being. This transformation is visually represented by the characters growing in physical size and exuding confidence, symbolizing their mastery over their surroundings. The narrative suggests that Kärcher products do more than clean—they restore order and control in users' lives, thereby boosting their self-esteem and overall well-being. A notable theme in the Director's Interpretation is the contrast between the power of Kärcher products and their ease of use. The open coding stage marks Ease of Use and Empowerment in the Agency Pitch when Kärcher technologies are shown as both potent and easy to run. Emphasizing the usefulness of the items, this duality lets consumers address big cleaning chores without effort. Using a dynamic visual narrative, the director's interpretation sharpens this contrast. Axial coding emphasizes the Juxtaposition of Power and Ease, in which the items' great power alongside simplicity is emphasized by the characters' easy management of enormous cleaning duties. With Kärcher tools, anyone—regardless of experience—can accomplish amazing feats, hence this graphic

representation makes the empowerment story more emotional. The selective coding further emphasizes how this juxtaposition reinforces the idea that power lies in having the right tools, making even the most difficult tasks manageable. Both the agency's pitch and the director's interpretation convey that cleaning can be enjoyable and rewarding. This pleasure in the Agency Pitch comes from Kärcher products' simplicity and efficiency; the process of cleaning is shown as a practical yet fulfilling one. Open coding indicates that users of Kärcher products can take pleasure in their clean surroundings since the agency emphasizes the fun and satisfaction of utilizing tools. The way the director interprets cleaning makes the process visually fascinating and emotionally inspiring, therefore enhancing this delight. Where the rhythmic editing and dynamic sound design transform the repeated motions of cleaning into a delightful, almost musical experience, axial coding catches rhythmical images and tone. This shift transforms the narrative from cleaning as a chore into a celebration of empowerment and personal growth. The director's focus on making cleaning feel fun and fulfilling reinforces the campaign's broader message that Kärcher tools not only clean but also contribute to personal satisfaction and well-being. Between the agency pitch and the director's interpretation, the essential concepts of empowerment, control, and the efficacy of Kärcher products stay constant; nonetheless, the filmmaker brings numerous significant alterations that improve the story. The director first employs a little magical realism, turning the people into "giants" to graphically depict the transformative power of Kärcher tools. This imaginative touch, absent from the agency's more functional approach, adds depth and a sense of wonder to the story.

Second, the director focuses more deeply on the emotional impact of cleaning, illustrating how taking control of one's environment can boost self-esteem and foster emotional stability. This contrasts with the Agency Pitch, which focuses more on the tools' functionality than on their emotional significance. Third, the film director brings dynamic sound design and rhythmic editing, thereby enhancing the immersive and interesting viewing experience. The agency pitch does not explicitly mention these elements, yet they significantly enhance the emotional and visual appeal of the final interpretation. Last, the director's interpretation emphasizes the contrast between the power of Kärcher tools and their ease of use, using dynamic visuals to showcase how users can achieve significant results with minimal effort. This contrast enhances the empowerment narrative by making the tools feel both accessible and powerful.

In conclusion, the director's interpretation of the Kärcher campaign expands on the agency pitch by adding elements of magical realism, emotional depth, and dynamic visual storytelling. While the agency's pitch focuses on the functional benefits of Kärcher products, the director takes the narrative further by presenting cleaning as a transformative experience that fosters personal growth and emotional well-being. Through the use of symbolic imagery, rhythmic editing, and a balance of power and simplicity, the director creates a visually stunning and emotionally impactful commercial that strengthens Kärcher's brand message of empowerment and satisfaction.

6.3. Results Focus Groups

6.3.1 Female Focus Group

This section together with an analysis of how these demographic elements, age, education, occupation, geographic location, and ethnic background, affected their opinions of various brand advertising, presents the outcomes of the first focus group comprising eight female participants, each with a unique demographic background. Through open, axial, and selective coding, key themes emerged, including brand awareness, brand image, gender representation, emotional reactions, product focus, and trust. The findings highlight how elements like sustainability, inclusivity, and gender representation shaped participants' reactions to advertisements from brands such as EnBW, Volkswagen, DVAG, and Kärcher. Additionally, the analysis examines how demographic factors influenced, or failed to influence, participant responses across these themes.

The first key theme identified in the discussion was brand awareness, where demographic differences played a significant role in participants' familiarity with various brands. Most participants, regardless of age or location, could clearly name well-known brands like Volkswagen and Kärcher, therefore underscoring their extensive market presence. By contrast, knowledge of companies like EnBW and DVAG was more erratic, especially among rural residents or those with less education. Participant 1, a 21-year-old bachelor's student from rural Germany, for instance, was aware of EnBW as an energy supplier but not of its engagement in electromobility: "Yes, I know EnBW, but just as an energy provider. I had no knowledge they engaged in electromobility. Likewise, a 45-year-old cleaner from a tiny

German town Participant 5 connected Volkswagen with conventional vehicles but was not aware of its electric variants: "Volkswagen is well-known for reliable cars, but I didn't know they had electric models."

These answers imply that although some businesses keep great awareness for their basic products, their efforts on innovation and expansion—such as in the field of electromobility—may not be efficiently reaching all demographic groups. Participants from urban areas and with higher educational backgrounds, like Participant 2, a 30-year-old customer success manager from rural Germany, were more likely to be familiar with brands' evolving offerings. However, geographic and educational factors, particularly among older and rural participants, played a role in limiting exposure to newer developments in brand portfolios. Lack of brand awareness especially for less-known companies like DVAG highlights the need for more targeted marketing to address knowledge gaps across several demographic groups. Though responses to brand image were more influenced by the participants' own values than by their demographic background, these values usually matched age and education. Across all demographics, there was a positive response to brands that were perceived as modernizing and aligning with contemporary societal expectations, particularly regarding sustainability. Participant 1, for example, viewed EnBW's focus on renewable energy as a sign of modernization: "EnBW seems modern and sustainable," while Participant 7, a 58-year-old nutrition teacher from urban Germany, appreciated Volkswagen's shift towards electric cars as part of its evolution from a traditional car company to a forward-thinking brand: "Volkswagen appears reliable and traditional but is evolving toward sustainability." Notably, sustainability was a recurring theme that participants across various demographics responded to positively. Regardless of their age, education, or occupation, participants valued brands that integrated environmental consciousness into their messaging. Participant 8, a 70-year-old retired social worker from rural Germany, expressed her support for EnBW's sustainability efforts, saying, "I like that they are focusing on renewable energy and making electromobility accessible." This suggests that sustainability has become a universal concern that resonates with participants across different ages and backgrounds. However, younger participants, such as Participant 2, were particularly vocal about sustainability as a key factor influencing their perception of modern brands. This reflects broader societal trends where younger generations, often more attuned to environmental issues, expect brands to adopt sustainable practices. Although all participants valued sustainability, younger and more educated participants expressed a deeper connection

to brands that promoted it, suggesting that demographic factors play a nuanced role in shaping the weight participants place on sustainability in their brand evaluations.

The theme of gender representation was also highly influential in shaping participants' perceptions, and responses to gender portrayals in the ads were strongly linked to participants' gender identity, life experiences, and societal values. Across age and demographic backgrounds, participants responded positively to advertisements that portrayed women in non-traditional roles, reflecting societal shifts toward greater gender equality. For example, Participant 6, a 34-year-old nurse and transgender woman from urban Germany, appreciated seeing women in active roles in the EnBW ad: "It was great to see women as drivers and in active roles, breaking traditional roles." This sentiment was echoed by other participants, including Participant 8, who celebrated the bold depiction of an older woman in the Volkswagen ad: "The older woman was bold, driving fast, and getting a tattoo."

Interestingly, the positive reactions to these non-traditional gender roles were consistent across age and educational backgrounds, suggesting that demographic factors did not strongly influence this particular aspect of brand perception. Instead, the shared experience of being female, regardless of age, degree of education, or job, seemed to bond the participants in their esteem of advertising that violated gender stereotypes. Still, the degree of enthusiasm was different; younger people, like Participant 4, an 18-year-old urban German high school student, more obviously objected to advertising that followed traditional gender stereotypes. She criticized the DVAG ad for excluding women entirely: "There were no women in the ad; it was too male-focused." In contrast, older participants were more accepting of traditional portrayals, even as they appreciated efforts to break stereotypes. This generational difference suggests that while all participants valued gender inclusivity, younger participants had higher expectations for its representation in media. In terms of emotional impact, participants' responses were shaped by both the relatability of the ads and their personal demographic experiences. Ads that incorporated humour or reflected relatable, everyday situations were particularly well-received across various age groups. For example, Participant 1 enjoyed the playful tone of the Kärcher ad: "It was entertaining with the dancing, which made the ad fun to watch." Likewise, Participant 3, a 26-year-old logistics manager from rural Austria, found the Volkswagen ad relatable, particularly its portrayal of an older woman rediscovering her love for driving: "It was sweet to see the older woman rediscover her love for driving."

Demographic factors, such as age, influenced how participants connected emotionally with the ads. Older participants, such as Participant 8, related more to advertisements that depicted people of their age group, as in the Volkswagen ad featuring an older female protagonist. On the other hand, younger participants responded more positively to ads that featured humour and energy, such as the Kärcher ad. While humour and relatability were widely appreciated, the aspects that resonated most—such as the characters, storyline, or tone—often depended on participants’ demographic factors, particularly their age and personal life experiences.

On the other hand, negative emotional responses were frequently tied to sensitivities about inclusivity and stereotyping, which varied by demographic group. Participant 6, who is a transgender woman, noted that the DVAG ad felt too fast-paced and excluded women, which limited its emotional resonance. Similarly, younger participants, particularly Participant 4, were more critical of ads that failed to challenge traditional roles or lacked female representation. These responses highlight how demographic factors, particularly gender identity and age, shaped the extent to which participants were sensitive to issues of inclusivity and representation in the commercials.

The theme of product focus and message clarity also varied according to participants’ demographic backgrounds, particularly their educational levels and occupations. For example, Participant 8, who valued clarity and practicality, felt that the Volkswagen ad was “too emotional without enough focus on the car’s features.” Similarly, Participant 7 wanted more in-depth information in the EnBW ad about the benefits of electromobility: “I would have liked more depth in the message, explaining why electromobility is important.” These comments were primarily expressed by older and more practically-minded participants, who emphasized the need for more concrete product information. Meanwhile, younger participants and those in more dynamic careers, such as Participant 2, were more likely to appreciate the emotional appeal of the ads, even when specific product details were less prominent. Lastly, trust emerged as a core theme, with participants expressing higher levels of trust in brands that demonstrated inclusivity, sustainability, and a modern approach to gender roles. This trust was shaped not only by the content of the ads but also by participants’ demographic backgrounds and personal values. Participant 1 noted that the portrayal of diversity in the EnBW ad increased her trust in the brand: “The portrayal of diversity increased my trust in the brand.” Participant 6 similarly felt that Kärcher’s representation of gender equality made the brand seem more trustworthy:

“Kärcher’s modern portrayal of gender roles made me trust them more.” Across the group, participants from different educational and occupational backgrounds echoed these sentiments, suggesting that while demographic differences shaped specific expectations, there was a shared appreciation for brands that aligned with modern values.

In conclusion, the findings from the female focus group show that participants responded most positively to advertisements that positioned brands as modern, sustainable, and inclusive. Demographic factors influenced the depth and focus of these responses, particularly regarding gender representation. Ads that challenged traditional stereotypes, such as portraying women in active roles or sharing household responsibilities, generated higher levels of trust and engagement across the group. Though different demographic groups engaged with different components of the advertising, emotional reactions, especially those related to comedy and relatability, also had a big impact. Participants in older, more pragmatic groups gave higher importance to message clarity while others expressed a wish for more clear product information. Overall, companies most likely to win the trust and allegiance of these varied female participants were those that effectively matched emotional involvement, contemporary values, and clear product messaging.

6.3.2. Male Focus Group

Key results from a focus group discussion including eight men from various demographic backgrounds are discussed in this part. Using a detailed coding process, encompassing open, axial, and selective coding, several significant themes were identified, including brand awareness, brand image, gender representation, emotional responses, product focus, and trust. The analysis explored participants’ reactions to advertisements from EnBW, Volkswagen, DVAG, and Kärcher while considering how factors like age, education, occupation, and geographic location influenced their perceptions. The theme of brand awareness revealed varying levels of familiarity with the brands. Volkswagen and Kärcher were widely recognized, reflecting their strong presence in both urban and rural areas. However, awareness of newer ventures, such as EnBW’s involvement in electromobility, was more limited among younger and rural participants. For example, Participant 1, a 20-year-old student from rural Germany, noted: “Yes, I know EnBW; they’re a big energy provider.” This finding suggests that while brand recognition is solid, awareness of newer product lines has yet to reach certain demographic segments fully.

In contrast, older participants and those in professions more closely aligned with technology or engineering had a deeper knowledge of the brands' offerings. Participant 4, a 36-year-old engineer from a small town in Germany, linked Kärcher to its high-performance products, such as pressure washers: "Yes, I know Kärcher from their pressure washers, they have a good reputation." Similarly, Participant 2, a 24-year-old business development manager from a small town in Germany, emphasized Volkswagen's reputation for quality cars: "Volkswagen is very well-known for quality cars in Germany." These insights suggest that familiarity with a brand's core products is strong, particularly for long-established companies like Volkswagen and Kärcher, but newer initiatives, such as EnBW's focus on electric mobility, may not be as widely recognized, especially among younger or less professionally experienced participants. The brand image emerged as another critical theme. Across demographic groups, participants perceived brands like Volkswagen and EnBW as evolving in response to modern societal trends, particularly around sustainability. Participant 6, a 59-year-old agricultural consultant from rural Germany, praised EnBW's focus on renewable energy: "EnBW seems modern and sustainable." This perception was common among older and more educated participants, who appreciated brands' efforts to incorporate environmentally responsible practices. Participant 2 added that Volkswagen balances its traditional identity with innovation: "Volkswagen stands for quality, tradition, and progress." This alignment of tradition and progress resonated particularly well with participants working in professional fields such as engineering and business, suggesting that occupational background played a role in shaping perceptions of how brands are modernizing their image. However, some brands were not universally seen as modernizing. Kärcher, for example, was widely viewed as professional and reliable, but it was less associated with sustainability. Participants like Participant 4 noted Kärcher's strength in producing high-quality cleaning products but did not associate the brand with broader societal values such as environmental responsibility. This suggests that while reliability is important, particularly among older participants in technical professions, brands like Kärcher might benefit from aligning their image more closely with modern values like sustainability to appeal to a broader demographic.

Gender representation was a significant focus of the discussions, with participants responding positively to ads that featured women in non-traditional roles. The EnBW ad, which showed women driving electric cars, was particularly well-received, especially by younger participants. Participant 1 appreciated the role reversal: "It was great to see women driving the

cars, flipping traditional roles.” The inclusion of women in active, non-stereotypical roles was seen as a reflection of modern societal shifts and appealed to participants from various backgrounds, though it resonated most strongly with younger, more progressive participants. This suggests that while gender inclusivity is generally appreciated, younger participants may place a higher priority on it than older ones.

Participant 7, a 30-year-old videographer from an urban area in Germany, noted how Kärcher portrayed both men and women equally in household tasks, which he found refreshing: “Seeing both men and women cleaning equally made the ad more likeable.” This balance in gender roles was praised across the group, regardless of occupation or geographic background, indicating that the portrayal of equality in household responsibilities resonates widely. However, brands that failed to embrace diversity were critiqued. DVAG’s male-centric focus was noted by Participant 6, who felt the ad lacked inclusivity: “The DVAG ad was too male-focused.” This was particularly evident among participants who had experience with or expected more progressive workplace dynamics, such as those in professional careers like consulting or business development. Participants from more traditional professions or older age groups were less critical of such portrayals, suggesting that occupational and generational factors influence expectations for gender representation in advertisements.

Emotional responses to the ads were shaped by factors such as humour, relatability, and the participants’ own demographic characteristics. The Kärcher ad, which featured light-hearted music and dancing, was particularly well-received across different age groups. Participant 3, a 26-year-old from rural Austria, noted: “The dancing and the music made it fun and entertaining to watch.” Similarly, older participants, such as Participant 6, found the Volkswagen ad relatable, particularly its depiction of an older woman rediscovering her youthful energy: “I could relate to the older woman regaining her energy.” These responses suggest that participants’ emotional connections to the ads were influenced by their ability to identify with the characters or scenarios presented. Younger participants and those in more dynamic, creative careers, like Participant 7, responded positively to humour and entertainment value, while older participants related more to life-stage depictions, such as the older woman in the Volkswagen ad.

This highlights how demographic factors such as age and profession influence not only what resonates emotionally, but also how participants connect with the brand messages being

conveyed. Conversely, negative emotional responses were triggered by ads that participants found unrealistic or exclusionary. For example, Participant 8, a 72-year-old retired high school teacher, criticized the EnBW commercial for its unrealistic portrayal of gender roles: “It felt a bit unrealistic that only women were driving.” These reactions suggest that while breaking stereotypes is generally appreciated, some participants—particularly those from older, more traditional backgrounds—may perceive these portrayals as forced or disconnected from reality. This emphasizes how expectations and reactions to gender representations in commercials can be shaped by demographic variables especially age and professional experience. Furthermore covered in great detail were product focus and messaging. Although most people liked the adverts, many thought they lacked enough attention to the promoted products. This sentiment was especially strong among participants in technical and professional fields, such as Participant 5, a 48-year-old Italian cook, who noted that the EnBW ad seemed more focused on cars than charging stations: “It seemed more like a car commercial than about charging stations.” Similarly, Participant 8, the retired teacher, felt that the Kärcher ad didn’t provide enough details about the actual product: “It would have been nice to learn more about the products themselves.” Participants working in professions that rely on practical and technical knowledge, such as engineering or agricultural consulting, expressed a desire for more product-focused information. These results imply that although emotional involvement is crucial, for more practically-minded consumers, especially those in technical or professional domains, a clear, thorough product message is absolutely necessary to keep credibility and attention. At last, major commercial results turned out to be trust and chance of buying. Brands that aligned with modern societal values, particularly inclusivity and sustainability, were more likely to earn participants’ trust. Participant 6, the agricultural consultant, noted: “I trust EnBW more because they stand for inclusivity and equality.” Similarly, Participant 1, the youngest participant in the group, found EnBW’s modern, inclusive portrayal appealing: “It makes the brand more attractive because they seem modern and inclusive.” However, trust was often contingent on whether the brand successfully balanced its messaging between emotional appeal and product clarity.

Brands like EnBW, which demonstrated a strong commitment to modern values, earned participants’ trust. However, more traditional brands like DVAG faced criticism for failing to reflect inclusivity. Participant 8 noted: “They could have included women or shown Jürgen Klopp in non-traditional jobs.” This highlights how demographic factors, such as age and professional background, influence not only the trust participants place in a brand but also their

expectations for how modern values are represented in advertising. In summary, the focus group findings show that male participants responded most positively to brands that embraced modern values, particularly sustainability and gender inclusivity. Responses were shaped by demographic factors such as age, education, and occupation, with younger participants and those in professional roles placing greater importance on inclusivity and clear product messaging.

Though participants of different age groups interacted with different aspects of the commercial, comedy and relatability also had a big impact on emotional emotions. Ultimately, companies which combined emotional appeal with unambiguous product advertising in keeping with modern society values were more likely to win the confidence and involvement of this diverse range of men consumers.

7. Discussion

Applying the circuit of culture to the research results, the data acquired from main and secondary sources will be analyzed under four instances. Combining the secondary data from the qualitative study with the main data helps each element of the circuit of culture to be studied and useful in addressing the research objectives. The Circuit of Culture paradigm offers a complete approach to investigating the cultural mechanisms behind gender representation. Examining the five linked stages, representation, production, consumption, identity, and regulation, allows one to have a thorough understanding of how gender is generated, understood, and managed in the framework of the four case studies under examination in this research. The Circuit of Culture will be used to explore how gender is portrayed in advertising film productions via the prism of five linked events: creation, representation, consumption, identification, and control. Combining results from male and female focus groups, the conversation uses theoretical ideas from the Circuit of Culture to answer important problems regarding gender representations and consumer impressions in ads.

Focused on how Zauberberg Productions GmbH shapes meaning in their films, impacted by both pragmatic and ideological elements, the production phase in the Circuit of Culture emphasizes the pitches from the advertising agency and the creative direction of the directors affected the production decisions for the ads under analysis. For example, the EnBW commercial deliberately challenged gender preconceptions by vividly showing women in non-traditional roles, including female drivers. This fits the emphasis on diversity and female empowerment of the hiring brand (Curtin & Gaither, 2005). The crew of the movie used visual narrative and casting decisions to convey these connotations. In the Volkswagen advertisement, too, the older female actress driving an electric car represented the renewal of female agency, therefore giving the portrayal of gender roles emotional complexity. In contrast, the DVAG commercial, with its male-dominated representations, reinforced traditional gender stereotypes, showing how production decisions can either support or diverge from more progressive narratives. This illustrates that production can either challenge or reinforce gender stereotypes, depending on the brand and creative direction. Focus group discussions revealed clear differences in how male and female participants perceived these choices. Female participants were more likely to recognize the importance of progressive portrayals, particularly appreciating the role reversals in the EnBW and Volkswagen ads. Male participants, while acknowledging these portrayals, didn't view them as particularly ground-

breaking, suggesting that men may be less sensitive to the issues of gender representation in media.

The representation moment focuses on how meaning is constructed through the media text itself—how gender roles are portrayed and how they challenge or reinforce societal norms (Hall, 1997). In some cases, there was a clear effort to break gender stereotypes in the commercials studied. The EnBW ad, for instance, challenged the typically male-dominated automobile sector by showing varied women as active drivers and empowered agents. In line with modern gender equality, the Kärcher ad featured men and women equally involved in domestic chores. However, the DVAG commercial neglected to show this modern approach. By excluding women and focusing solely on male figures, it reinforced traditional gender norms, illustrating a disconnect between the agency's pitch and the final representation. This highlights that not all advertising productions succeed in aligning with contemporary expectations of gender inclusivity. In terms of focus group feedback, both male and female participants appreciated ads that broke traditional gender norms, but the degree of enthusiasm varied. Women, particularly younger participants, praised these portrayals more explicitly, expressing a desire for further progress in gender equality. Male participants, especially older ones, were less critical of traditional portrayals, reflecting a generational divide in how gender representation is valued.

The identity component of the Circuit of Culture refers to how consumers perceive themselves in relation to the advertisements. In this situation, responses to the advertising were much shaped by gender identification. Particularly younger and more educated female participants found more resonance in advertising showing women in empowered situations. For younger female participants especially, the EnBW commercial's emphasis on female drivers was perceived as a mirror of society's moves toward more gender equality. On the other side, as demonstrated by their favourable reactions to the Volkswagen advertisement, male participants identified better with advertising that struck a mix between history and innovation. Older male participants related to the advertisement on a personal level since it expressed concepts of both tradition and empowerment, so rediscovering her love for driving connected with them. This highlights how factors like gender identity, age, education, and professional background influence how viewers connect with and interpret the messages in advertisements. Younger and more progressive participants tended to favour ads that challenged stereotypes,

while older, more traditional participants were less critical of ads that reinforced conventional gender roles.

The consumption moment looks at how viewers understand and engage with the messages that companies have packed into their products (Curtin & Gaither, 2005). The focus group findings show that although both men and women responded favourably to advertising challenging conventional gender roles, their perceptions were influenced by their demographic traits and personal experiences. Younger female participants, for instance, indicated a want for even more gender inclusiveness and attacked advertising such as DVAG for their male-centric approach. This is consistent with more general society trends whereby younger generations demand brands to represent progressive values. Conversely, older male participants, such as Participant 8 in the male focus group, critiqued what they saw as unrealistic portrayals of gender in the EnBW commercial, demonstrating how demographic factors such as age can influence how advertisements are consumed. Overall, both male and female focus groups valued brands that demonstrated inclusivity and modernity. However, while female participants focused more on the symbolic empowerment of women in the ads, male participants placed greater emphasis on product features and the emotional appeal of the narratives.

The component of regulation that relates to how gender is shown in advertising is the larger cultural and societal standards (Curtin & Gaither, 2005). Operating within a cultural context that progressively gives diversity and gender equality first priority, advertising film companies This is consistent with international regulatory systems, notably the International Chamber of Commerce (ICC) Advertising and Marketing Communications Code, which requires that marketing communications respect human dignity and steer clear of biased representations based on gender, ethnicity, or other protected attributes (ICC, 2018). The European Advertising Standards Alliance (EASA) highlights in all sorts of advertising the requirement of showing both men and women responsibly and positively (EASA, 2024). German laws reflect these ideals; these include the Interstate Media Treaty (MStV), which outlaws advertising breaching human dignity or supporting gender-based discrimination (MStV, 2024). Furthermore, the German Advertising Council provides self-regulating control to ensure that ads respect society's values and refrain from endorsing harmful stereotypes (Deutscher Werberat, 2014).

The positive reception of companies like EnBW and Volkswagen, which offered progressive gender roles, shows how cultural norms have evolved to enable ads in line with contemporary ideas. However, the criticism of the DVAG ad highlights that ads which fail to reflect these changing norms can receive negative feedback. Participants, especially younger women, were vocal about the need for more inclusive and gender-balanced portrayals, demonstrating how consumer expectations are influenced by the regulatory forces of current societal values. Nevertheless, considering the regulations and norms regarding gender representation in advertising previously mentioned in the literature review, one can argue that none of those four cases breaks any of those. Furthermore, in the literature review, it was highlighted how advertising professionals operate within institutional frameworks shaped by societal discourses on gender and vulnerability (Zayer & Coleman, 2015). These professionals often internalize the prevailing social norms, which affect their creative decisions and perpetuate stereotypical portrayals. For example, while some ads in this report, like those from EnBW and Volkswagen, reflect more progressive values, others, such as the DVAG ad, adhere to traditional gender roles, showing the range of approaches professionals take when representing gender. These results highlight the need for institutional transformation since professionals' job greatly shapes society opinions. The focus groups also highlighted variations in how men and women understood these images. Particularly younger ones, female participants commended progressive advertising for questioning preconceptions in line with the demand for responsible messaging emphasized by Zayer and Coleman (2015). By being less critical of traditional representations, male participants reflected the embedded influence of dominant macho discourses in the company. These findings emphasize the importance of institutional change since the work of professionals considerably influences society's perceptions.

Examining gender representation in commercial films using the Circuit of Culture reveals how production businesses collaborating with brands across a spectrum of sectors reflect and express gender in various and context-specific ways. Some businesses, like those running EnBW and Volkswagen advertising, intentionally question gender stereotypes in line with contemporary ideas of inclusiveness and empowerment. Others, such as the DVAG campaign, still maintain supporting traditional gender stereotypes by highlighting differences between the real production and the advertising agency's pitch. Focus group answers from men and women reveal how demographic factors, especially gender, age, and education, particularly affect consumers' opinions of various gender representations. While men were less

inclined to find these portrayals as major deviations from the norm, women, especially younger participants, were more critical of traditional gender stereotypes even if both groups valued variety. In conclusion, the portrayal of gender in advertising films significantly impacts consumer perceptions of the brand. Moreover, ads that align with progressive societal values, challenge stereotypes and provide relatable narratives are more likely to foster positive emotional connections and enhance trust in the brand.

8. Conclusion

This report, analyzed through the Circuit of Culture framework, offers a thorough look at how Zaubenberg Productions GmbH portrays gender in its advertising films. It highlights the diverse ways gender is represented across different campaigns produced by Zaubenberg Productions GmbH. These methods reflect not only society's moves toward inclusivity but also the particular goals and strategies of the hiring brands (DVAG, EnBW, Volkswagen, and Kärcher), the advertising agencies (Wirz, Antoni Berlin GmbH, Velocity and Jung van Matt), and the directors (King She, Jacob Grunert, Carl Addy and Ben Smith of Mayda) engaged in each case. Through the analysis of four case studies, this research shows that while Zaubenberg Productions GmbH consistently works as a production partner with different directors, the variety in gender representation mainly comes from the unique objectives and creative direction set by the brands and their agencies.

In progressive situations like the EnBW and Volkswagen ads, the production firm effectively matched the agency's goal to question conventional gender norms. These advertisements depicted women in empowered roles, such as female drivers in male-dominated industries, reflecting broader societal shifts towards gender inclusivity and equality. With its casting and narrative decisions, the EnBW advertisement, for example, clearly responded to the brand's pitch to support diversity and demonstrate female empowerment. Likewise, Volkswagen's representation of an elderly female driver rediscovering her love of driving highlighted both progressiveness and emotional resonance in line with society and cultural standards of modernism. In contrast, other ads took a different direction. The DVAG commercial, for instance, entirely excluded women, reinforcing traditional gender roles. This choice reflected the conservative nature of the financial industry and went against the broader trend toward inclusivity in society. This suggests that while Zaubenberg Productions GmbH demonstrates flexibility in executing a range of gender portrayals, its productions are significantly shaped by the pitches and creative briefs provided by hiring brands and agencies. For example, DVAG's final product illustrated how traditional values within certain industries can result in more conventional portrayals of gender, even when societal norms are shifting toward inclusivity.

Consumer perceptions further emphasize the importance of these portrayals. There is a noticeable difference in how male and female audiences respond to alternative gender

representations. Younger female participants, in particular, reacted more positively to ads that broke away from traditional gender roles, highlighting the value of seeing women in leadership and active roles. Furthermore, the results reveal that these representations helped them to view the brand favourably since they connected it with modernism, development, and inclusiveness. Men on the other hand were more focused on the product aspects or emotional impact of the advertising and paid less attention to gender relations. This implies that how gender is portrayed has more impact on female buyers. In the end, consumers view the brand much differently depending on how gender is portrayed in advertising. Modern ideas of gender equality correspond with ads like those from EnBW and Volkswagen, which help to strengthen the brand especially among women. Ads that support conventional gender stereotypes, such as DVAG, run the danger of alienating viewers expecting more inclusive and progressive depictions. Therefore, it is evident that companies gain by confronting conventional preconceptions as doing so increases customer trust and promotes a more positive view, particularly in the market of today, which is progressively socially concerned.

This study also sheds light on the interconnected roles of brands, agencies, directors, and production companies in shaping gender portrayals. Zauberberg Productions GmbH's ability to execute diverse approaches demonstrates the production company's adaptability, but it also reveals how brand identity, creative briefs, director's interpretations, and agency strategies dictate the final representation of gender in advertising films. The Kärcher commercial, for example, demonstrated a commitment to modern gender equality by separating out for its fair portrayal of men and women equally engaged in household chores, therefore complementing the narrative of the business. Basically, the diversity in these photos derives from the different pitches and intentions of the recruiting creative agencies and organizations, even if the same production studio can produce fairly different renderings of gender. Ads like those from EnBW and Volkswagen show how well following society's gender inclusivity trend improves brand impression and consumer confidence development. More traditional representations, such as the one in the DVAG commercial, run the risk of alienating viewers who seek more inclusive and progressive advertising. These results underline the need for cooperation among brands, agencies, filmmakers, and production firms to produce commercials that appeal to consumers of today who are socially concerned and represent the evolving cultural environment.

8.1. Limitations of this Research

Although this report provides an insightful analysis of how gender is portrayed in commercial movies, it is necessary to acknowledge a few restrictions that might limit the general relevance of the results. The participant profile is one major restriction since the female focus group just comprised one transgender lady, so restricting the variety of viewpoints and insights. Though efforts were made to incorporate participants from many backgrounds in terms of age, occupation, and geographic location, the small number of people may not completely reflect the greater variety of ideas across different cultural, ethnic, or socioeconomic groups. This may, thus, affect the spectrum of opinions on how different viewers regard gender representation in commercials. Furthermore, as the focus groups depended on self-reported data, participants might not have always expressed their actual emotions, choosing instead replies they felt would be socially appropriate, particularly on delicate subjects like gender and equality. Moreover, this research focused mainly on ads from a few industries, automotive, finance, and consumer goods, represented by just a small number of brands. Therefore, the results could not be applicable to other sectors and companies where customer expectations and gender presence could vary. Ultimately, this study focused on advertising in a specific cultural context employing people residing in Germany. Countries and civilizations have quite different gender norms and expectations; what is progressive in one context could not be so in another. Particularly in areas with varying gender dynamics and advertising practices, this cultural distinctiveness restricts the capacity to generalize the conclusions to worldwide audiences.

To sum up, even if this study offers insightful analysis of gender representation in advertising, the constraints on sample size, focus group dynamics, industry focus, and cultural specificity highlight the need for more general research to validate and expand on these results.

8.2. Directions for Future Research

This report's findings offer a foundation for further research that could enhance our understanding of how gender representation in advertising affects consumer perceptions. First, expanding the diversity of profiles of the participants would provide a broader and more nuanced view of how different groups perceive gender portrayals. Future studies could include individuals from a variety of socio-economic backgrounds, ethnicities, gender identities, and

cultural settings to examine how these factors shape audience reactions to gender in advertising. This would help produce more well-rounded insights and make the findings more applicable to a wider range of people. Second, looking at other diverse sectors, such as banking and automotive, could provide an insightful analysis of how gender is portrayed in fields other than those covered in this study. Knowing the industry-specific demands and expectations around gender representations will help one to have a broader understanding of how different economic sectors use advertising techniques. Future studies tracking changes in gender representation in advertising over time could also be quite valuable. Through trend analysis spanning multiple years, researchers could investigate how changes in society and governmental pressures affect the representation of gender in media. This would allow a closer study of how gender roles in advertising have evolved over time as well as help one determine whether modern projects meant to challenge preconceptions reflect a long-lasting cultural change or only a passing trend.

Another area worth investigating is how digital and social media platforms influence gender representation. As more brands turn to social media for their marketing efforts, it would be worthwhile to investigate how gender is portrayed in online advertising compared to traditional media like television. Social media offers brands new chances to interact directly with customers and support user-generated content, therefore impacting how gender roles are presented and interpreted in advertising. Examining how various groups react to and distribute social media ads also helps to highlight the viral power of both progressive and conventional gender representations. Third, Future research could focus on how gender portrayals in advertising actually affect consumer behaviour, moving beyond just perceptions and brand trust. While this report looked at how gender representations influence consumer attitudes toward a brand, understanding whether and how these portrayals impact purchasing decisions would offer useful insights for both marketers and researchers. Furthermore, studies using quantitative methods, such as surveys or experimental designs, may assist in ascertaining the direct influence of gender representation on buying intention and long-term brand loyalty. At last, this study reveals a dearth of studies on the interactions between film production firms and advertising agencies, so another fascinating area of study would be this one. Examining the link between gender representations and consumer behaviour or analyzing the relationship between advertising agencies and film production companies will help to provide a more well-rounded knowledge of how gender is represented in advertising and its wider social impact

when future research is expanded to include a greater range of participants, industries, long-term perspectives, and digital media.

In conclusion, this study delves into the complex dynamics between gender representation in advertising and how it is perceived by both male and female consumers. Applying the Circuit of Culture model, it's clear that advertising film companies play a major role in shaping how gender is portrayed in ads for different brands. The report demonstrated that gender portrayals are often influenced by broader societal expectations, the creative direction of advertising agencies, and how consumers engage with ads through production, representation, consumption, identity, and regulation. Advertising films tend to reflect societal norms while incorporating progressive elements. While some ads challenge traditional gender stereotypes, others reinforce them, suggesting a tension between the creative visions of agencies and the final production outcomes. Female participants responded more positively to ads that broke from traditional gender roles, while male participants tended to focus more on the brand image and emotional impact, showing a difference in gender-based consumer perceptions.

How advertising film companies challenge or reinforce gender stereotypes largely depends on how closely the final product matches the original vision of the advertising agency. In some cases, the final films didn't fully reflect the agency's initial ideas, which ended up reinforcing traditional stereotypes instead of challenging them. On the other hand, when the films aligned with more progressive concepts, like promoting inclusivity and shared responsibility, they were generally well-received by both male and female focus groups. Gender-neutral and inclusive portrayals were especially appreciated by younger, more progressive participants. These approaches gave the brands a more modern and progressive image, leading to increased trust and engagement from both male and female groups when these representations were included. In the end, the portrayal of gender in advertising films had a direct impact on how consumers perceived the brands. Ads that broke stereotypes and promoted inclusivity not only enhanced the perceived modernity of the brands but also increased consumer trust and likelihood of purchase. On the other hand, ads that reinforced traditional stereotypes were viewed as outdated and less appealing, particularly by the female participants. Hence, this report highlights the importance of careful gender representation in advertising films, as these portrayals have a significant impact on how consumers perceive and connect with brands. To meet both creative goals and consumer expectations, brands and

advertising film companies must find a balance between challenging stereotypes and reinforcing them.

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Appendix A.

Audio Transcript: Case 1

0:00: noise from electric car passes
00:01: Garden with flamingos
00:02: singing whoo
00:03: music of I'm every woman starts
00:04: "I'm every woman"
00:07: It's all in me!
00:11: "Anything you want done baby!"
00:12: in a car
00:13: "Oh no, no."
00:18: "I can cast a spell"
00:20: "of secrets you can tell..."
00:23: "Anytime you feel danger or fear,"
00:26: "Anytime you feel danger or fear,"
00:28: "Then instantly I will appear, "
Close up wheel of yellow car while its driving
00:29: "Then instantly I will appear, "
00:33: "cause I'm every woman!"
00:37: "I'm every woman!"
00:39: "I'm every woman!"
00:41: "Ahhhh..."
00:51: "Anything you want done baby, "
00:55: "I do it naturally"

Appendix B.

Audio Transcript: Case 2

0:00: Music: "everyone has made"
noise of the moving key
0:01: Music: "everyone has made"
0:04: car leaving the driveway of her house, she is in the back waving
Noise: of car driving in the back
Music: "Choices they regret"
0:08 Music: and I've made a few

0:12: Notice of the door of the garage closing
0:14 Music: like letting go of you
0:15 Noice of backing tray getting pulled out of an oven
0:18 Noice of the old lady biting into a cookie
0:21 people lauging and talking in the background, dishes klinging
0:22 music: time has passed me by without you by my side when I think of all that's gone
you're still the one
0:30 Noice of a tattoo machine
0:34 Noice of a tattoo machine
0:42 hands moving over the wheel of a car, men pulling a car key from his elbow
0:43 Music
0:47 Music: You never let it go 'cause you know for sure
0:48 Noices of a car driving fast
0:51 Music: We've been apart, but I need you more
0:56 Music: Still those times are coming our way

Appendix C.

Audio Transcript: Case 3

0:00 Drums, es gibt so viele Möglichkeiten wie ich
0:01 Mein Leben hätte führen
0:03 Music
0:04 Schlag einer Pauke
0:05 Meditations Musik
0:08 Vogelgeschrei
0:09 Geschräuch einer angekommenen Nachricht auf dem handy
können manchmal ist es nur eine einzige
0:11 Entscheidung, die das Schicksal in eine
0:13 andere Richtung lenkt und zu einem ganz
0:14 quiet music in the background
0:15 anderen Leben
0:16 music
0:17 saugendes geräusch wie wenn man fällt
0:19 musik in the back: Have a good time
führt wäre mein Leben dann besser

0:23 Jubelgeschrei im Hintergrund gewesen oder einfach nur
0:25 Maschinen geräuch
0:26 music, Applause
0:27 anders
0:28 8
immer
0:29 festival noises
0:30 Music background
0:31 wohlgeföhlt oder mich vielleicht auch
0:33 mal
0:34 gefragt bin ich hier eigentlich richtig
0:37 hätte ein anderes Leben, vielleicht.
#39 hat besser zu mir gepasst. Ich bin jedenfalls
0:42 froh, Menschen um mich zu haben, die mich
0:44 den wichtigen Momenten gut
0:45 beraten
0:47 pfiß im hintergrund
0:48 Wie auch immer du dein Leben
leben willst
0:49 Wir sind dein Coach.
0:50 in allen
0:51 Finanzfragen.
0:54 Deutsche Vermögensberatung

Appendix D.

Audio Transcript: Case 4

0:01 noise of a mopp on the floor
0:02 piano music starts
0:09 sound when bruch falls on the ground
0:11 noise of wooden stick of the brush vibrating on the floor
0:14 music is getting faster
0:15 change of music to a fast music
0:30 music is getting slower
0:31 short break with classical music

0:32 change back to fast music
 0:36 noise of towel rubbing over wood
 0:37 quitschendes geräuch von finger über oberfläche, music in the background stops for a second
 0:38 next to music sound of vacuum cleaner
 0:39 music lower as heard from outside of the house
 0:41 no music, woman sneezing
 0:43 machine sounds
 0:45 classical music starts playing
 0:47 noise of fire sparks
 0:50 change to fast music
 0:56 sound when vacuum cleaning turns off
 1:00 explosion sound
 1:03 piano music starts again
 1:13 noise of a quiet vacuum cleaner

Appendix E. Document Coding: Case 1

Open Coding

Initial Concept	Categorizing
Female Empowerment	Female Leadership
Role Reversal	Breaking Stereotypes
Highlighting Female Power	Women as Central Figures
Inclusivity and Diversity	Representing Various Identities
Breaking Gender Stereotypes	Gender Role Subversion

Axial Coding

Category	Sub-Category	Sub Sub-Category	Code Relations
Female Empowerment and Leadership	Women in Technology	Leadership in E-Mobility	Women framed as driving forces in e-mobility
Role Reversal	Men in Non-traditional Roles	Humor to Break Stereotypes	Men singing female-associated lyrics to highlight empowerment

Highlighting Gender Power Dynamics	Female Control	Women in Charge	Women consistently portrayed as decision-makers
Diversity and Inclusivity	Representation of Women	Variety in Backgrounds	Inclusivity achieved by showing diverse women
Breaking Gender Stereotypes	Gender Equality	Humorous Role Reversals	The ad uses humor to challenge traditional gender roles

Selective Coding

Core Themes:

Female leadership and empowerment: women are positioned as the central figures driving technological and societal change, particularly in the context of e-mobility.

Subversion of Gender Roles: The campaign uses role reversal, with men humorously performing female-associated actions to emphasize women's empowerment.

Highlighting Female Control: Women are portrayed as decision-makers who are consistently in control, symbolizing their power in both the narrative and broader society.

Diversity and Inclusivity: Inclusivity is achieved by showcasing women from various backgrounds, emphasizing a broad representation of identities.

Humor as a Tool for Change: The use of humor helps break traditional gender stereotypes, making the message of inclusivity and empowerment more accessible.

Director's Interpretation

Open Coding

Initial Concept	Categorizing
Tone and Style	Light and Playful Mood
Focus on Female Emotion	Women's Reactions Highlighted
Diverse Casting	Representation of Natural Diversity
Authenticity	Genuine Characters
Humor and Confidence	Light Humor and Charm

Axial Coding

Category	Sub-Category	Sub Sub-Category	Code Relations
Tone and Narrative	Light-hearted Presentation	Playful, Relaxed Atmosphere	Aligns with forward-thinking, empowering messaging
Female Emotion and Reaction	Empowerment through Emotion	Pride and Confidence	Women's emotional responses are central to portraying empowerment
Authenticity and Representation	Natural Diversity	Organic Casting	True inclusivity achieved through authentic representation

Humor and Personality	Confidence in Characters	Playful Charm	Characters balance humor and empowerment
Authenticity in Casting	Realistic Portrayals	Genuine Representation	Real, relatable characters ensure authenticity and engagement

Selective Coding

Core Themes:

Playful and Optimistic Tone: The commercial adopts a joyful and lighthearted narrative, aligning with the forward-thinking, empowering message of women leading the e-mobility movement.

Emotional Empowerment: Women’s pride and confidence are central to the portrayal of empowerment, with their emotional reactions driving the narrative.

Authenticity in Representation: The casting reflects natural diversity, with genuine and relatable characters that enhance the sense of inclusivity and authenticity.

Balanced Humor and Confidence: The humor in the commercial is light and charming, reinforcing the women’s confidence while maintaining an approachable tone.

Realistic and Relatable Characters: The portrayal of realistic and authentic characters strengthens the audience’s emotional connection, ensuring that the campaign resonates on a human level.

Appendix F. Document Coding: Case 2

Open Coding Stage:

Initial Concept	Categorizing
Bringing back driving pleasure	Nostalgia/Heritage
Use of an older, unexpected character	Character and Plot Innovation
Excitement of electric vehicles (GTX)	Product Features
Humorous and dynamic portrayal	Tone and Style
Fast cuts, energy, and speed	Cinematic Techniques

Axial Coding Stage:

Category	Sub-Category	Sub Sub-Category	Code Relations
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Nostalgia/Heritage	Classic Volkswagen Ad	Golf Commercial Tie-In	Taps into previous brand success
Character and Plot Innovation	Unexpected Lead	Old Lady's Transformation	Character-driven humor for relatability
Product Features	Electric Performance	Torque, Acceleration	Emphasis on electric car benefits
Tone and Style	Humor	Emotional Revival	Fun and energy conveyed through humor
Cinematic Techniques	Dynamic Editing	Fast Cuts	Builds pace and excitement

Selective Coding Stage:

Core Themes:

Nostalgia and Heritage: The campaign leverages Volkswagen's past commercials and characters, tying in brand identity with the idea of rediscovering driving pleasure.

Character and Humor: The old lady brings an unexpected and refreshing perspective, showing that joy and excitement from driving can transcend age, delivered humorously.

Product Excitement: Emphasizing the technical excitement of the ID.4 GTX and ID.5 GTX models, especially the electric vehicle's immediate torque and speed.

Energy and dynamism: The ad focuses on fast-paced, high-energy scenes to emphasize how the GTX line injects energy back into the character's life, making the viewer associate that excitement with the product.

Director's Interpretation:

Open Coding Stage:

Initial Concept	Categorizing
Nostalgia for the original Golf spot	Nostalgia and Heritage
Character transformation (old lady)	Character Innovation
Rediscovery of joy in driving	Emotional Journey
Electric car performance (ID.4 GTX)	Product Feature Focus
Humorous and dynamic portrayal	Tone and Style
Action-filled driving sequences	Cinematic Techniques

Axial Coding Stage:

Category	Sub-Category	Sub Sub-Category	Code Relations
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Nostalgia and Heritage	Connection to Original	2010 Golf Spot Tie-In	Builds emotional connection for older audiences
Character Innovation	Unexpected Transformation	Old Lady Rediscovering Energy	Creates humor and emotional depth
Emotional Journey	Loss and Rediscovery	Energy and Life through Driving	Driving as emotional rejuvenation
Product Feature Focus	Electric Performance	Acceleration, Torque	Highlights ID.4 GTX's modern features
Tone and Style	Humor and Surprise	Action-Packed Humor	Balances emotional depth with lighthearted tone
Cinematic Techniques	Dynamic Driving Scenes	Drifts, Burnouts	Creates visual excitement to showcase the product

Selective Coding Stage:

Core Themes:

Nostalgia and Continuity: The campaign strongly connects to Volkswagen's heritage by bringing back a character from a classic spot, creating a bridge between the past and present.

Character Development and Humor: The old lady's transformation from grief to rediscovered joy provides emotional depth while utilizing humor to engage the audience.

Electric Vehicle Excitement: The performance of the ID.4 GTX is showcased through dynamic, high-energy driving sequences emphasizing the excitement of electric vehicles.

Emotional Journey through Driving: The act of driving becomes symbolic of emotional renewal, highlighting the car as not just a vehicle but a means of rediscovering life's pleasures.

Appendix G. Document Coding: Case 3

Open Coding Stage:

Initial Concept	Categorizing
Multiple life paths for Jürgen Klopp	Life Choices
Visual storytelling with diverse roles	Character Diversity
Jürgen Klopp as coach and guide	Mentorship and Guidance
Integration of humor (pain, yoga, surfing)	Humorous Elements
Shift between professions (taxi driver, baker, mascot)	Professional Variety
Relatable, everyday scenarios	Real-life Connection
Dynamic storytelling style (fast cuts, TikTok)	Modern Media Style

Axial Coding Stage:

Category	Sub-Category	Sub Sub-Category	Code Relations
Life Choices	Multiple Paths	Klopp's Career Alternatives	Emphasizes diverse life paths
Character Diversity	Klopp in Varied Roles	From Influencer to Mascot	Highlights range of human experiences
Mentorship and Guidance	Klopp as Life Coach	Decision-Making Support	Klopp as a relatable guide for others
Humorous Elements	Physical Comedy	Pain and Yoga Juxtaposition	Humor as a connecting element
Professional Variety	Different Professions	Taxi Driver, Baker, Yogi	Reinforces the theme of diverse life choices
Real-life Connection	Relatable Scenes	Familiar, Everyday Situations	Creates emotional connection with the audience
Modern Media Style	Fast-Paced Cuts	TikTok Format, Social Media	Engages a younger, modern audience

Selective Coding Stage:

Core Themes:

Life Choices and Mentorship: The concept of varied life paths, represented by Klopp's different roles, reflects the idea that people can make different decisions and still find fulfillment. Klopp serves as a mentor, guiding others through their own choices.

Character Diversity and Relatability: Klopp's transformation into different professions and lifestyles, from a baker to an influencer, highlights the diversity of human experience and makes the story relatable to a wide audience.

Humor and Real-Life Connection: Physical comedy, such as the pain and yoga transition, adds a humorous touch, while everyday professions like taxi driving or baking keep the narrative grounded in real life.

Engaging modern storytelling: The use of fast cuts, TikTok formats, and a dynamic visual style connects with modern media trends, appealing to younger audiences while maintaining emotional depth.

Directors Interpretation

Open Coding:

Initial Concept	Categorizing
Jürgen Klopp in various professions	Career Versatility
Transition between different roles	Visual Transitions
Professions: taxi driver, baker, dentist, rocker, yogi, mascot	Professional Diversity
Personal reflection moments (mascot)	Introspection
Final scene: Klopp as a football coach	Returning to Roots
Visual storytelling through different lenses (POV shots)	Cinematic Techniques

Humor and absurdity (Klopp in unexpected roles)	Humorous Elements
Symbolism: mascot head, newspaper	Symbolic Imagery

Axial Coding Stage:

Category	Sub-Category	Sub Sub-Category	Code Relations
Career Versatility	Professions	Klopp in Varied Jobs	Emphasizes career adaptability
Visual Transitions	Scene Shifts	Through Objects/Imagery	Smooth transitions between roles
Professional Diversity	Different Vocations	Taxi Driver, Baker, Mascot	Showcases wide range of roles
Introspection	Reflective Moments	Mascot's Inner Reflection	Adds emotional depth to humor
Returning to Roots	Football Coach	Klopp's Real Identity	Conveys a return to authenticity
Cinematic Techniques	POV Shots	Creative Visuals	Adds dynamic and immersive experience
Humorous Elements	Klopp in Unexpected Roles	Absurd Situations	Injects humor into narrative
Symbolic Imagery	Mascot Head, Newspaper	Symbolizing Reflection	Reflects deeper themes of identity

Selective Coding Stage:

Core Themes:

Career Versatility and Professional Diversity: Klopp's portrayal in various roles highlights career adaptability and diversity, illustrating the concept of exploring different paths in life while ultimately finding one's true calling.

Introspection and Returning to Roots: Klopp's internal reflection, particularly as the mascot, adds emotional depth to the humorous narrative, leading to a final return to his authentic self as a football coach.

Humor and Visual Transitions: Klopp's humor in unexpected professions, combined with smooth visual transitions between scenes, keeps the narrative engaging and entertaining while delivering a deeper message about life choices.

Symbolic Imagery and Cinematic Techniques: The use of symbolic imagery (the mascot head, the newspaper) alongside creative cinematic techniques (POV shots, scene transitions) enhances both the humor and the introspective elements of the narrative.

Appendix H. Document Coding: Case 4

Open Coding

Initial Concept	Categorizing
Cleanliness and Control	Empowerment through Tools
Empowerment through Easy-to-Use Tools	Transformation through Cleaning
Transformation through Cleaning	Cleaning as a Source of Pride
Cleaning as a Source of Pride	Physical vs. Emotional State
Physical vs. Emotional State	Simple Solutions to Big Problems
Simple Solutions to Big Problems	Cleaning Tools as Catalysts for Change
Cleaning Tools as Catalysts for Change	Everyday People as Heroes
Everyday People as Heroes	Fun and Satisfying Cleaning Experience
Fun and Satisfying Cleaning Experience	Relatable, Real-Life Characters

Axial Coding

Main Concept	Sub-Categories	Sub-Sub-Categories	Code Relations
Empowerment through Tools	Simple Solutions	Cleaning Tools as Empowerment Devices	Tools empower users to take control of their surroundings
Transformation and Growth	Cleaning as a Transformative Act	Changing the Environment Transforms the Self	Physical cleaning symbolizes personal transformation
Everyday People as Heroes	Relatable Characters	Normal People Achieving Extraordinary Results	Focus on everyday users becoming empowered
Fun and Satisfaction in Cleaning	Cleaning as Enjoyable	Simple, Effective Solutions Lead to Satisfaction	Cleaning can be both functional and enjoyable
Control and Pride	Pride in Clean Spaces	Emotional Satisfaction from Cleaning	Cleanliness enhances pride and self-control

Selective Coding

Empowerment through Tools: Kärcher tools simplify difficult tasks, transforming ordinary people into empowered individuals.

Transformation and Growth: Cleaning becomes a metaphor for personal transformation, elevating both the environment and the individual.

Everyday People as Heroes: The pitch focuses on relatable, real-life characters who become "heroes" by using Kärcher tools to achieve extraordinary cleanliness.

Cleaning is positioned as a fun, rewarding experience that combines functionality and personal satisfaction.

Control and Pride : clean spaces represent control over one’s environment, fostering a sense of pride and accomplishment.

Director’s Interpretation

Open Coding

Initial Concept	Categorizing
Physical Environment Impact on Emotions	Mess and Cleanliness Affecting Control
Ease of Use and Empowerment	Human Beings as Mighty Giants
Contrasting Power and Ease	Empowerment through Tools
Magical Realism and Transformation	Emotional and Rhythmic Tone
Repetition and Empowerment Growth	Contrast between Calmness and Power

Axial Coding

Category	Sub-Categories	Sub-Sub-Categories	Code Relations
Empowerment through Cleaning	Physical Empowerment	Transformation through Tools	Kärcher tools empower users and lead to personal transformation
Control and Self-Esteem	Control over Environment	Mess vs. Cleanliness Impact	A clean space provides a sense of control, while mess induces a loss of control
Magical Realism and Visual Power	Contrast between Realism and Fantasy	Epic Visuals with Magic	Blending reality with magical elements to create an emotionally resonant experience
Tone and Rhythm	Rhythmic Editing	Musicality of the Visuals	Editing and music create a sense of rhythm that enhances personal growth and empowerment
Juxtaposition of Power and Ease	Power of Tools	Ease of Use	Kärcher tools are powerful but easy to use, reinforcing empowerment with minimal effort
Transformation through Repetition	Looping Actions	Empowerment Growth through Repetition	Repetition of cleaning tasks symbolizes growing empowerment

Selective Coding

- **Empowerment through Cleaning:** Cleaning with Kärcher tools transforms characters from ordinary people into empowered "giants," symbolizing control and mastery.
- **Control and self-esteem:** The state of one's environment directly impacts mental well-being; maintaining cleanliness provides a sense of control and self-esteem.
- **Magical Realism and Visual Power:** The film blends magical realism with everyday tasks, using vibrant visuals to underscore the emotional transformation.
- **Tone and Rhythm:** The musical and rhythmic elements in the film enhance the feeling of empowerment, with repeated actions mirroring the characters' growth.
- **Juxtaposition of Power and Ease:** Kärcher tools are depicted as both powerful and easy to use, reinforcing the idea that significant results can be achieved with minimal effort.
- **Transformation through Repetition:** Repetitive cleaning actions serve as a metaphor for personal growth, with characters becoming increasingly empowered as they clean.

Appendix I. Focus Group Questionnaire Development

Research Question	Objective	Concept	Dimension	Item in German	Item translated to English	Author
"How does the portrayal of gender in the four cases of advertising films produced by Zauberberg Productions GmbH impact the consumer's perception of the advertised brand?"	To determine the impact of gender portrayal in advertising films on consumers' perceptions of the advertised brand.	Impact of Gender Portrayal on Brand Perception	Brand Perception	Kennst du die Marke aus diesem Werbespot? Wenn ja, was hältst du davon?	Do you know the brand in this commercial? If yes, what do you think about it?	Malik et.al. (2013)
"How does the portrayal of gender in the four cases of advertising films produced by Zauberberg Productions GmbH impact the consumer's perception	To determine the impact of gender portrayal in advertising films on consumers' perceptions of the advertised brand.	Impact of Gender Portrayal on Brand Perception	Brand Perception	Wie würden Sie das Image der Marke beschreiben?	How would you describe the image of the brand?	Malik et.al. (2013)

of the advertised brand?"						
"How does the portrayal of gender in the four cases of advertising films produced by Zauberberg Productions GmbH impact the consumer's perception of the advertised brand?"	To determine the impact of gender portrayal in advertising films on consumers' perceptions of the advertised brand.	Impact of Gender Portrayal on Brand Perception	Brand Perception	Für was denken Sie steht die Marke?	What do you think the brand stands for?	Keller (2013)
"How does the portrayal of gender in the four cases of advertising films produced by Zauberberg Productions GmbH impact the consumer's perception of the advertised brand?"	To determine the impact of gender portrayal in advertising films on consumers' perceptions of the advertised brand.	Impact of Gender Portrayal on Brand Perception	Brand Perception	Was war dein erster Gedanke oder dein erstes Gefühl nach dem Anschauen des Werbespots?	What was your first thought or feeling after watching the commercial ?	Heiser, (2020)
"How does the portrayal of gender in the four cases of advertising films produced by Zauberberg Productions GmbH impact the consumer's perception of the advertised brand?"	To determine the impact of gender portrayal in advertising films on consumers' perceptions of the advertised brand.	Impact of Gender Portrayal on Brand Perception	Brand Perception	Hat Ihnen der Werbespot gefallen? Warum oder warum nicht?	Did you enjoy the commercial ? Why or why not?	Heiser (2020)
"How does the portrayal of	To determine the impact	Impact of Gender Portrayal on	Brand Perception	Welche Teile des Werbespots haben	What parts of the commercial	Heiser (2020)

gender in the four cases of advertising films produced by Zauberberg Productions GmbH impact the consumer's perception of the advertised brand?"	of gender portrayal in advertising films on consumers' perceptions of the advertised brand.	Brand Perception		Ihnen gefallen oder nicht gefallen?	did you like or dislike?	
"How does the portrayal of gender in the four cases of advertising films produced by Zauberberg Productions GmbH impact the consumer's perception of the advertised brand?"	To determine the impact of gender portrayal in advertising films on consumers' perceptions of the advertised brand.	Impact of Gender Portrayal on Brand Perception	Brand Perception	Was glaubst Sie, möchte die Marke mit diesem Werbespot vermitteln?	What do you think the brand is trying to represent?	Malik et.al. (2013); Keller (2013)
"How are alternative approaches to gender in the four cases of advertising films produced by Zauberberg Productions GmbH perceived by consumers?"	To explore consumer perceptions of alternative approaches to gender representation in advertising films.	Consumer Perception of Alternative Gender Representation	Consumer Reaction	Wie sehen Sie die Rolle der Frauen in diesem Werbespot? Was tun sie, und wie werden sie dargestellt?	How do you see the role of women in this commercial? What are they doing, and how are they shown?	Gauntlett (2008); Carter & Steiner (2004); Goffman (1979); Bristor & Fischer, (1993)
"How are alternative approaches to gender representation in the four cases of advertising films produced by Zauberberg	To explore consumer perceptions of alternative approaches to gender representation in advertising films.	Consumer Perception of Alternative Gender Representation	Consumer Reaction	Wie sehen Sie die Rolle der Männer in diesem Werbespot? Was tun sie, und wie werden sie dargestellt?	How do you see the role of men in this commercial? What are they doing, and how are they shown?	Gauntlett (2008); Carter & Steiner (2004); Goffman (1979); Bristor & Fischer, (1993)

Productions GmbH perceived by consumers?"						
"How are alternative approaches to gender representation in the four cases of advertising films produced by Zauberberg Productions GmbH perceived by consumers?"	To explore consumer perceptions of alternative approaches to gender representation in advertising films.	Consumer Perception of Alternative Gender Representation	Consumer Reaction	Denken Sie, dass dieser Werbespot Männer und Frauen in typischen, traditionellen Rollen zeigt? Falls ja, wie?	Do you think this commercial shows men and women in typical, traditional roles? If so, how?	Pedulla, (2014); Shaw & Rabindranath (2024); Abitbol & Sternadori (2016); Åkestam, Rosengren & Dahlen, (2017)
"How are alternative approaches to gender representation in the four cases of advertising films produced by Zauberberg Productions GmbH perceived by consumers?"	To explore consumer perceptions of alternative approaches to gender representation in advertising films.	Consumer Perception of Alternative Gender Representation	Consumer Reaction	Bricht der Werbespot traditionellen Rollen von Männern und Frauen? Falls ja, auf welche Weise?	Does the commercial challenge or break away from the traditional roles of men and women? If so, in what way?	Pedulla, (2014); Shaw & Rabindranath (2024); Abitbol & Sternadori (2016); Åkestam, Rosengren & Dahlen, (2017)
"How are alternative approaches to gender representation in the four cases of advertising films produced by Zauberberg Productions GmbH perceived by consumers?"	To explore consumer perceptions of alternative approaches to gender representation in advertising films.	Consumer Perception of Alternative Gender Representation	Consumer Reaction	Wie hat Sie die Darstellung von Frauen und Männern in diesem Werbespot fühlen lassen?	How did the way women and men are shown in this commercial make you feel?	Eisend, Plagemann, and Sollwedel, (2014); Gauntlett, (2008); Grau & Zotos, (2016)

<p>“How does the portrayal of gender in the four cases of advertising films produced by Zauberberg Productions GmbH impact the consumer's perception of the advertised brand?”</p>	<p>To determine the impact of gender portrayal in advertising films on consumers' perceptions of the advertised brand.</p>	<p>Impact of Gender Portrayal on Brand Perception</p>	<p>Brand Perception</p>	<p>Hat die Darstellung der Geschlechter Ihre Meinung über die Marke beeinflusst? Wenn ja, wie?</p>	<p>Did the way gender was shown affect your opinion of the brand? How?</p>	<p>Fog et al., (2010)</p>
<p>“How does the portrayal of gender in the four cases of advertising films produced by Zauberberg Productions GmbH impact the consumer's perception of the advertised brand?”</p>	<p>To determine the impact of gender portrayal in advertising films on consumers' perceptions of the advertised brand.</p>	<p>Impact of Gender Portrayal on Brand Perception</p>	<p>Brand Perception</p>	<p>Was glauben Sie, möchte die Marke in Bezug auf Geschlecht oder Gesellschaft durch diese Werbung sagen?</p>	<p>What do you think the brand is trying to say about gender or society through this ad?</p>	<p>Fog et al., (2010)</p>
<p>“How does the portrayal of gender in the four cases of advertising films produced by Zauberberg Productions GmbH impact the consumer's perception of the advertised brand?”</p>	<p>To determine the impact of gender portrayal in advertising films on consumers' perceptions of the advertised brand.</p>	<p>Impact of Gender Portrayal on Brand Perception</p>	<p>Brand Perception</p>	<p>Macht die Art, wie die Geschlechter dargestellt werden, dass Sie der Marke mehr oder weniger vertraut?</p>	<p>Does the way they show gender make you trust the brand more or less?</p>	<p>Fog et al., (2010)</p>
<p>“How does the portrayal of gender in the four cases of</p>	<p>To determine the impact of gender portrayal in advertising</p>	<p>Impact of Gender Portrayal on Brand Perception</p>	<p>Brand Perception</p>	<p>Hat der Werbespot Sie dazu gebracht, die Werte der Marke in Frage zu stellen?</p>	<p>Did the commercial make you question the brand's values?</p>	<p>Malik et.al. (2013)</p>

advertising films produced by Zauberberg Productions GmbH impact the consumer's perception of the advertised brand?"	films on consumers' perceptions of the advertised brand.					
"How does the portrayal of gender in the four cases of advertising films produced by Zauberberg Productions GmbH impact the consumer's perception of the advertised brand?"	To determine the impact of gender portrayal in advertising films on consumers' perceptions of the advertised brand.	Impact of Gender Portrayal on Brand Perception	Brand Perception	Macht die Darstellung von Männern und Frauen in diesem Werbespot es wahrscheinlicher oder unwahrscheinlicher, dass Sie von dieser Marke kaufen würden? Warum?	Does the way men and women are shown in this ad make you more or less likely to buy from this brand? Why?	Malik et.al. (2013)
Comparative Questions						
"How are alternative approaches to gender representation in the four cases of advertising films produced by Zauberberg Productions GmbH perceived by consumers?"	To explore consumer perceptions of alternative approaches to gender representation in advertising films.	Consumer Perception of Alternative Gender Representation	Consumer Reaction	Welcher Werbespot hat Ihrer Meinung nach Männer und Frauen am besten dargestellt? Warum?	Which commercial do you think did the best job with how it showed men and women? Why?	Grau & Zotos, (2016)
"How are alternative approaches to gender representation in the four cases of	To explore consumer perceptions of alternative approaches to gender representation	Consumer Perception of Alternative Gender Representation	Consumer Reaction	Haben Sie sich durch die Darstellung von Männern oder Frauen mit einem der Werbespots mehr verbunden gefühlt? Wenn ja,	Did you feel more connected to any commercial because of how it showed	Fletcher (2010)

advertising films produced by Zauberberg Productions GmbH perceived by consumers?"	on in advertising films.			mit welchem und warum?	men or women? If so, which one and why?	
"How are alternative approaches to gender representation in the four cases of advertising films produced by Zauberberg Productions GmbH perceived by consumers?"	To explore consumer perceptions of alternative approaches to gender representation in advertising films.	Consumer Perception of Alternative Gender Representation	Consumer Reaction	"Gibt es Werbespots, bei denen Sie das Gefühl hatten, dass sie in ihrer Herangehensweise an das Thema Geschlecht weniger erfolgreich waren? Was machte sie weniger effektiv?"	Were there any commercials that you felt were less successful in their approach to gender? What made them less effective?	Grau & Zotos, (2016)
"How are alternative approaches to gender representation in the four cases of advertising films produced by Zauberberg Productions GmbH perceived by consumers?"	To explore consumer perceptions of alternative approaches to gender representation in advertising films.	Consumer Perception of Alternative Gender Representation	Consumer Reaction	Denken Sie, dass diese Werbespots die Geschlechterrollen, wie sie heute in der Gesellschaft gesehen werden, widerspiegeln oder herausfordern?	Do you think these commercials match or challenge the way gender roles are seen in society today?	Pedulla, (2014); Shaw & Rabindranath (2024); Abitbol & Sternadori (2016); Åkestam, Rosengren & Dahlen, (2017)
"How does the portrayal of gender in the four cases of advertising	To determine the impact of gender portrayal in advertising films on	Impact of Gender Portrayal on Brand Perception	Brand Perception	Hat die Art, wie Männer und Frauen dargestellt wurden, ihr Gefühl gegenüber der Marke verbessert oder verschlechtert?	Did the way men and women were shown make you feel better or worse	Fletcher (2010)

films produced by Zauberberg Productions GmbH impact the consumer's perception of the advertised brand?"	consumers' perceptions of the advertised brand.			Welcher Werbespot hat bei Ihnen das stärkste positive oder negative Gefühl ausgelöst und warum?	about the brand? Which commercial gave you the strongest positive or negative feeling, and why?	
"How does the portrayal of gender in the four cases of advertising films produced by Zauberberg Productions GmbH impact the consumer's perception of the advertised brand?"	To determine the impact of gender portrayal in advertising films on consumers' perceptions of the advertised brand.	Impact of Gender Portrayal on Brand Perception	Brand Perception	"An welche Marke erinnern Sie sich am deutlichsten, nachdem Sie diese Werbespots gesehen hast?	Which brand do you remember most clearly after watching these commercials?	Fletcher (2010)
"How does the portrayal of gender in the four cases of advertising films produced by Zauberberg Productions GmbH impact the consumer's perception of the advertised brand?"	To determine the impact of gender portrayal in advertising films on consumers' perceptions of the advertised brand.	Impact of Gender Portrayal on Brand Perception	Brand Perception	Glauben Sie, dass die Geschlechterdarstellung dabei eine Rolle gespielt hat?"	Do you think the gender portrayal played a role in this?	Grau & Zotos, (2016)
"How does the portrayal of gender in the four cases of advertising films produced by Zauberberg Productions GmbH impact the	To determine the impact of gender portrayal in advertising films on consumers' perceptions of the advertised brand.	Impact of Gender Portrayal on Brand Perception	Brand Perception	Denken Sie dass die Darstellung der Geschlechter in diesen Werbespots Ihre Sicht auf die Marke in der Zukunft beeinflussen wird?	Do you think the gender portrayal in these ads will affect how you see the brand in the future?	Grau & Zotos, (2016)

consumer's perception of the advertised brand?"						
"How does the portrayal of gender in the four cases of advertising films produced by Zauberberg Productions GmbH impact the consumer's perception of the advertised brand?"	To determine the impact of gender portrayal in advertising films on consumers' perceptions of the advertised brand.	Impact of Gender Portrayal on Brand Perception	Brand Perception	Würden Sie diese Marken basierend auf Ihrer Darstellung von Geschlechterrollen in den Werbespots weiterempfehlen?	Would you recommend these brands based on how they portrayed gender in the ads?	Grau & Zotos, (2016); Fletcher (2020)
"How are alternative approaches to gender representation in the four cases of advertising films produced by Zauberberg Productions GmbH perceived by consumers?"	To explore consumer perceptions of alternative approaches to gender representation in advertising films.	Consumer Perception of Alternative Gender Representation	Consumer Reaction	Welche Änderungen würden Sie vorschlagen, um die Darstellung von Männern und Frauen in diesen Werbespots zu verbessern?	What changes would you suggest to improve how men and women are shown in these ads?	Pedulla, (2014); Shaw & Rabindranath (2024); Abitbol & Sternadori (2016); Åkestam, Rosengren & Dahlen, (2017)
"How are alternative approaches to gender representation in the four cases of advertising films produced by Zauberberg Productions GmbH perceived by	To explore consumer perceptions of alternative approaches to gender representation in advertising films.	Consumer Perception of Alternative Gender Representation	Consumer Reaction	Gibt es noch etwas, das Sie allgemein zur Geschlechterdarstellung in Werbespots teilen möchtest?	Is there anything else you would like to share about gender representation in commercials in general?	Pedulla, (2014); Shaw & Rabindranath (2024); Abitbol & Sternadori (2016); Åkestam, Rosengren & Dahlen, (2017)

consumers? ”						
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Appendix J. Focus Group Questionnaire: German

Demographic Questions :

Wie alt sind Sie?

Was ist Ihr Geschlecht?

Was ist Ihr höchster Bildungsabschluss?

Was ist Ihr Beruf?

Was ist Ihr demografischer Hintergrund?

Was ist Ihr ethnischer Hintergrund?

Fragebogen zur Fokusgruppe: Deutsch

Einleitung: Willkommen, alle zusammen! Vielen Dank, dass ihr an dieser Fokusgruppe teilnehmt und mir bei meiner Masterarbeit helft! Das Forschungsziel meiner Arbeit ist es, zu untersuchen, wie Filmproduktionen Geschlechterrollen in Werbefilmen darstellen. Ich werde euch nun vier Werbefilme nacheinander zeigen und euch zu jedem eine Reihe von Fragen stellen. Danach werde ich Ihnen eine weitere Reihe von Fragen stellen, um die vier Werbefilme miteinander zu vergleichen. Bevor wir beginnen, möchte ich euch ermutigen, ehrlich zu sprechen, miteinander zu interagieren und euch frei zu fühlen, eure Meinung zu äußern. Scheut euch nicht, auf die Meinung anderer zu reagieren, wenn ihr eine andere Sichtweise habt. Lasst uns mit dem ersten Werbefilm beginnen.

Fragen zu jedem Fall:

Frage 1: Kennst du die Marke aus diesem Werbespot? Wenn ja, was hältst du davon?

Frage 2: Wie würden Sie das Image der Marke beschreiben?

Frage 3: Für was denken Sie, steht die Marke?

Frage 4: Was war dein erster Gedanke oder dein erstes Gefühl nach dem Anschauen des Werbespots?

Frage 5: Hat Ihnen der Werbespot gefallen? Warum oder warum nicht?

Frage 6: Welche Teile des Werbespots haben Ihnen gefallen oder nicht gefallen?

Frage 7: Was glaubst Du, möchte die Marke mit diesem Werbespot vermitteln?

Frage 8: Wie siehst du die Rolle der Frauen in diesem Werbespot? Was tun sie und wie werden sie dargestellt?

Frage 9: Wie siehst du die Rolle der Männer in diesem Werbespot? Was tun sie und wie werden sie dargestellt?

Frage 10: Denken Sie, dass dieser Werbespot Männer und Frauen in typischen, traditionellen Rollen zeigt? Falls ja, wie?

Frage 11: Bricht der Werbespot traditionellen Rollen von Männern und Frauen? Falls ja, auf welche Weise?

Frage 12: Wie haben Sie die Darstellung von Frauen und Männern in diesem Werbespot fühlen lassen?

Frage 13: Hat die Darstellung der Geschlechter Ihre Meinung über die Marke beeinflusst? Wenn ja, wie?

Frage 14: Was glauben Sie, möchte die Marke in Bezug auf Geschlecht oder Gesellschaft durch diese Werbung sagen?

Frage 15: Macht die Art, wie die Geschlechter dargestellt werden, dass du der Marke mehr oder weniger vertraust?

Frage 16: Hat der Werbespot sie dazu gebracht, die Werte der Marke in Frage zu stellen?

Frage 17: Macht die Darstellung von Männern und Frauen in diesem Werbespot es wahrscheinlicher oder unwahrscheinlicher, dass Sie von dieser Marke kaufen würden? Warum?

Vergleichende Fragen:

Frage 1: Welcher Werbespot hat Ihrer Meinung nach Männer und Frauen am besten dargestellt? Warum?

Frage 2: Haben Sie sich durch die Darstellung von Männern oder Frauen mit einem der Werbespots mehr verbunden gefühlt? Wenn ja, mit welchem und warum?

Frage 3: "Gibt es Werbespots, bei denen Sie das Gefühl hatten, dass sie in ihrer Herangehensweise an das Thema Geschlecht weniger erfolgreich waren? Was machte sie weniger effektiv?"

Frage 4: Denken Sie, dass diese Werbespots die Geschlechterrollen, wie sie heute in der Gesellschaft gesehen werden, widerspiegeln oder herausfordern?

Frage 5: Hat die Art, wie Männer und Frauen dargestellt wurden, ihr Gefühl gegenüber der Marke verbessert oder verschlechtert? Welcher Werbespot hat bei Ihnen das stärkste positive oder negative Gefühl ausgelöst und warum?

Frage 6: An welche Marke erinnern Sie sich am deutlichsten, nachdem Sie diese Werbespots gesehen haben?

Frage 7: Glauben Sie, dass die Geschlechterdarstellung dabei eine Rolle gespielt hat?"

Frage 8: Denken Sie, dass die Darstellung der Geschlechter in diesen Werbespots Ihre Sicht auf die Marke in der Zukunft beeinflussen wird?

Frage 9: Würden Sie diese Marken, basierend auf Ihrer Darstellung von Geschlechterrollen in den Werbespots, weiterempfehlen?

Frage 10: Welche Änderungen würdest Du vorschlagen, um die Darstellung von Männern und Frauen in diesen Werbespots zu verbessern?

Frage 11: Gibt es noch etwas, das Du allgemein zur Geschlechterdarstellung in Werbespots teilen möchtest?

Feedback zur Sitzung:

Wie fanden Sie die Fokusgruppensitzung?

Haben Sie Vorschläge, wie ich zukünftige Sitzungen verbessern könnte?

Vielen Dank für Ihre Teilnahme!

Appendix K. Focus Group Questionnaire: English

Demographics:

What is your age?

What is your gender?

What is your highest education?

What is your occupation?

What is your demographic background?

What is your ethnic background?

Focus Group Questionnaire

Introduction: Welcome everybody! Thank you very much for participating in this focus group to help me with my master thesis! The research goal of my thesis is to investigate how film productions portray gender in commercial films. Now I will show you four advertising films

one by one and ask you a set of questions about each one. Afterwards, I will ask you another set of questions to compare those four advertising films. Before we start, I want to encourage you to speak honestly, interact with each other, and feel free to speak your mind. Do not be scared to react to someone's opinion if you have a different view. Let's start with the first advertising film.

Questions for each case :

Question 1: Do you know the brand in this commercial? If yes, what do you think about it?

Question 2: How would you describe the image of the brand?

Question 3: What do you think the brand stands for?

Question 4: What was your first thought or feeling after watching the commercial?

Question 5: Did you enjoy the commercial? Why or why not?

Question 6: What parts of the commercial did you like or dislike?

Question 7: What do you think the brand is trying to represent?

Question 8: How do you see the role of women in this commercial? What are they doing, and how are they shown?

Question 9: How do you see the role of men in this commercial? What are they doing, and how are they shown?

Question 10: Do you think this commercial shows men and women in typical, traditional roles? If so, how?

Question 11: Does the commercial challenge or break away from the traditional roles of men and women? If so, in what way?

Question 12: How did the way women and men are shown in this commercial make you feel?

Question 13: Did the way gender was shown affect your opinion of the brand? How?

Question 14: What do you think the brand is trying to say about gender or society through this ad?

Question 15: Does the way they show gender make you trust the brand more or less?

Question 16: Did the commercial make you question the brand's values?

Question 17: Does the way men and women are shown in this ad make you more or less likely to buy from this brand? Why?

Comparative Questions :

Question 1: Which commercial do you think did the best job with how it showed men and women? Why?

Question 2: Did you feel more connected to any commercial because of how it showed men or women? If so, which one and why?

Question 3: Were there any commercials that you felt were less successful in their approach to gender? What made them less effective?

Question 4: Do you think these commercials match or challenge the way gender roles are seen in society today?

Question 5: Did the way men and women were shown make you feel better or worse about the brand? Which commercial gave you the strongest positive or negative feeling, and why?

Question 6: Which brand do you remember most clearly after watching these commercials?

Question 7: Do you think the gender portrayal played a role in this?

Question 8: Do you think the gender portrayal in these ads will affect how you see the brand in the future?

Question 9: Would you recommend these brands based on how they portrayed gender in the ads?

Question 10: What changes would you suggest to improve how men and women are shown in these ads?

Question 11: Is there anything else you would like to share about gender representation in commercials in general?

Feedback of the Session:

How did you find the focus group session?

Do you have any suggestions on how I could improve future sessions?

Thank you very much for your participation!

Appendix L. Transcript: Female Focus Group: German

Fall 1

Moderatorin: Willkommen, alle zusammen! Vielen Dank, dass ihr an dieser Fokusgruppe teilnehmt und mir bei meiner Masterarbeit helft! Das Forschungsziel meiner Arbeit ist es, zu untersuchen, wie Filmproduktionen Geschlechterrollen in Werbefilmen darstellen. Ich werde euch nun vier Werbefilme nacheinander zeigen und euch zu jedem eine Reihe von Fragen stellen. Danach werde ich euch eine weitere Reihe von Fragen stellen, um die vier Werbefilme miteinander zu vergleichen. Bevor wir beginnen, möchte ich euch ermutigen, ehrlich zu sprechen, miteinander zu interagieren und euch frei zu fühlen, eure Meinung zu äußern. Scheut

euch nicht, auf die Meinung anderer zu reagieren, wenn ihr eine andere Sichtweise habt. Lasst uns mit dem ersten Werbefilm von EnBW beginnen.

Frage 1: Kennt ihr die Marke aus diesem Werbespot? Wenn ja, was haltet ihr davon?

Teilnehmerin 5 (45, Reinigungskraft, Kleinstadt, polnisch): Ich habe von EnBW schon gehört, ich glaube weil sie was mit Stromversorgung zu tun haben aber von und E-Autos hab ich noch nichts gehört.

Teilnehmerin 1 (21, Studentin): Ja, ich kenne EnBW, auch nur weil als Stromanbieter und wusste auch nicht, dass sie auch im Bereich der Elektromobilität aktiv sind. Aber dass hat mich positiv überrascht jetzt.

Teilnehmerin 2 (30, Customer Success Managerin, ländliches Deutschland, deutsch-italienisch): Ich kenne EnBW, vor allem weil ich vor einiger Zeit mal ein E-auto gemietet und dieses an einer Ladesäule von EnBW geladen habe. Deswegen weiß ich das die Firma eine Energieanbieter ist.

Teilnehmerin 3 (26, Logistikmanagerin, ländliches Österreich, österreichisch-jamaikanisch): In Österreich hatte ich noch nie von EnBW gehört aber durch meine Arbeit hier in Berlin in der Logistik habe ich schon öfter von der Firma gehört. Für mich war es interessant zu sehen, dass sie sich so stark auf E-Mobilität konzentrieren. In meiner Arbeit als Logistikmanagerin weiß ich, wie wichtig nachhaltige Lösungen sind.

Teilnehmerin 8 (70, Rentnerin, ländliches Deutschland, deutsch): Ja, ich kenne die Marke schon eine Weile. Mein Sohn ist sehr interessiert an Elektromobilität und hat mir einiges zu dem Thema erzählt, deswegen finde ich es gut dass sie nun auch auf Elektromobilität setzen.

Teilnehmerin 6 (34, Krankenschwester, Stadt, Transgender-Frau, deutsch): Ich kenne EnBW, vor allem aus der Stadt und aus den Medien. In Berlin habe ich schon öfter auf Parkplätzen ihre Ladesäulen gesehen und ich habe diesen Werbespot glaube ich auch schonmal gesehen. Ich finde es gut dass es immer mehr E-Autos in Berlin gibt.

Teilnehmerin 7 (58, Lehrerin, Stadt, deutsch): EnBW ist mir auch bekannt als eines der größeren Energieunternehmen. Ich bin auch generell interessiert an der Entwicklung in Richtung erneuerbare Energien, und der Spot hat mir gut gefallen, weil er zeigt, dass sie sich weiterentwickeln.

Teilnehmerin 4 (18, Schülerin, Stadt, deutsch-polnisch): Ich kannte die Marke vorher nicht und weiß ehrlich gesagt nicht so viel über Energie Firmen.

Moderatorin: Okay dann lass und zu Frage 2 gehen: Wie würdet ihr das Image der Marke beschreiben?

Teilnehmerin 3: EnBW wirkt auf mich sehr modern und innovativ. Als Logistikmanagerin ist mir wichtig, dass Unternehmen in Nachhaltigkeit investieren, und das scheint bei EnBW der Fall zu sein.

Teilnehmerin 7: Ich sehe EnBW als eine Marke, die sich mit den gesellschaftlichen und technologischen Veränderungen auseinandersetzt. Sie versuchen, den Wandel hin zu erneuerbaren Energien aktiv mitzugestalten.

Teilnehmerin 1: Für mich strahlt die Marke Nachhaltigkeit aus, aber auch eine Offenheit gegenüber neuen Technologien.

Moderatorin: Okay das ist interessant. Jetzt zu Frage 3: Für was denkt ihr, steht die Marke?

Teilnehmerin 2: Ich denke, sie stehen für Innovation und Fortschritt, vor allem im Bereich erneuerbare Energien. Als jemand, der im Bereich Kundenmanagement arbeitet, schätze ich es, wenn eine Marke transparent und zukunftsorientiert ist. EnBW scheint das gut zu verkörpern.

Teilnehmerin 4: Für mich stehen sie für Nachhaltigkeit und Technik. Der Werbespot hat das gut rübergebracht – Elektromobilität für alle zugänglich zu machen, ist ein starkes Zeichen.

Teilnehmerin 8: Ich denke, sie wollen zeigen, dass sie nicht nur ein traditioneller Stromanbieter sind, sondern auch den Weg in eine nachhaltige Zukunft ebnen.

Moderatorin: Die nächste Frage ist Frage 4: Was war euer erster Gedanke oder euer erstes Gefühl nach dem Anschauen des Werbespots?

Teilnehmerin 5: Mein erster Gedanke war: "Das ist etwas Neues." Der Spot war so bunt und vielfältig. Für mich, hat es den Eindruck vermittelt, dass Elektromobilität wirklich für jeden erreichbar ist, also für alle möglichen Leute.

Teilnehmerin 6: Ich fand den Spot erfrischend. Als Transfrau finde ich es toll, wenn Werbung so inklusiv ist. Mir hat es gefallen dass Sie viele unterschiedliche Personen als Schauspieler hatten.

Moderatorin: Danke für eure Ehrlichkeit. Frage 5 ist: Hat euch der Werbespot gefallen? Warum oder warum nicht?

Teilnehmerin 1: Ja, er hat mir gefallen, besonders die Musik. "I'm Every Woman" passt perfekt zur Botschaft des Spots, dass Elektromobilität für alle ist, egal wer man ist.

Teilnehmerin 3: Mir hat der Spot auch gefallen, weil er so viele verschiedene Menschen gezeigt hat. Es war schön zu sehen, dass Frauen die Fahrerinnen waren. Das hat mich positiv überrascht.

Moderatorin: In Bezug darauf ist die Frage 6: Welche Teile des Werbespots haben euch gefallen oder nicht gefallen?

Teilnehmerin 4: Ich fand die Szenen, in denen die Menschen im Auto das Lied singen, sehr schön. Es hat den Spot locker und entspannt gemacht. Ich mag es, wenn Werbung nicht zu ernst ist.

Teilnehmerin 7: Mir hat gefallen, dass Frauen im Mittelpunkt standen und als aktiv gezeigt wurden. Aber ich hätte mir vielleicht noch etwas mehr Tiefe in der Botschaft gewünscht. Es

war gut, aber vielleicht hätte man noch klarer zeigen können, warum Elektromobilität so wichtig ist.

Moderatorin: Okay und wie denkst du hätten Sie mehr in die Tiefe gehen können?

Teilnehmerin 7: Ich denke, vielleicht wäre es besser, eine etwas klarere Handlung und eine präzisere Botschaft zu haben, denn diese hier ist etwas allgemein gehalten.

Moderatorin: Okay danke. Frage 7: Was glaubt ihr, möchte die Marke mit diesem Werbespot vermitteln?

Teilnehmerin 2: Die Botschaft ist klar: Elektromobilität ist für jeden zugänglich. Sie wollen zeigen, dass EnBW eine fortschrittliche und moderne Marke ist, die alle Menschen einbezieht.

Teilnehmerin 5: Genau, sie wollen vermitteln, dass es keine Grenzen gibt, wer diese Technologie nutzen kann – jung, alt, verschiedene Hintergründe, das spielt keine Rolle.

Moderatorin: Jetzt nachdem wir über die Marke geredet haben zu Frage 8: Wie seht ihr die Rolle der Frauen in diesem Werbespot? Was tun sie, und wie werden sie dargestellt?

Teilnehmerin 6: Die Frauen fahren die Autos, was sie in eine aktive Rolle versetzt. Das hat mich als Transfrau sehr gefreut, denn es ist eine positive Darstellung von Frauen in Führungsrollen.

Teilnehmerin 7: Mir hat es gefallen, dass die Frauen die Fahrerinnen waren und nicht in passiven Rollen gezeigt wurden. Es hat mich daran erinnert, dass wir noch viel tun müssen, um solche Bilder öfter in den Medien zu sehen.

Moderatorin: Okay jetzt Frage 9: Wie seht ihr die Rolle der Männer in diesem Werbespot? Was tun sie, und wie werden sie dargestellt?

Teilnehmerin 3: Die Männer waren eher auf der Beifahrerseite oder in passiven Rollen. Das fand ich interessant, weil es die traditionellen Rollenbilder ein wenig umkehrt. Als Managerin bin ich oft mit männlichen Kollegen unterwegs, und normalerweise wird erwartet, dass sie die aktiveren Rollen übernehmen.

Teilnehmerin 8: Ja, das fand ich auch. Es war angenehm zu sehen, dass die Männer mal nicht im Mittelpunkt standen und eher unterstützend gezeigt wurden.

Moderatorin: Okay dann lass uns zu Frage 10 gehen: Denkt ihr, dass dieser Werbespot Männer und Frauen in typischen, traditionellen Rollen zeigt? Falls ja, wie?

Teilnehmerin 1: Ich würde sagen, nein. Der Spot bricht mit traditionellen Geschlechterrollen, indem die Frauen die aktiven, fahrerischen Rollen übernehmen.

Teilnehmerin 4: Ja, das hat mir gefallen. Es war mal was anderes, dass die Frauen die Autos fahren, das sieht man nicht oft in Werbung.

Moderatorin: Okay danke dass ist sehr interessant. Jetzt zu Frage 11: Bricht der Werbespot mit traditionellen Rollen von Männern und Frauen? Falls ja, auf welche Weise?

Teilnehmerin 7: Ja, definitiv. Normalerweise sind die Männer die aktiven, dominanten Figuren, aber hier wurde das umgekehrt. Frauen waren die Macherinnen, und die Männer saßen zurückgelehnt.

Teilnehmerin 6: Genau, es war ein Schritt in die richtige Richtung, diese Stereotypen zu brechen.

Moderatorin: Tuen die anderen von euch dazu zustimmen?

Teilnehmerin 2: Ja.

Teilnehmerin 5: Ich auch.

Moderatorin: Okay danke dass ist ineressant. Jetzt Frage 12: Wie hat euch die Darstellung von Frauen und Männern in diesem Werbespot fühlen lassen?

Teilnehmerin 2: Es hat mich gut fühlen lassen, weil ich das Gefühl hatte, dass Inklusivität und Gleichberechtigung im Vordergrund standen.

Teilnehmerin 5: Es war ermutigend. Ich habe mich gefreut zu sehen, dass Frauen so stark dargestellt wurden, auch wenn es sich um eine Werbung handelt.

Moderatorin: Die nächste Frage ist Frage 13: Hat die Darstellung der Geschlechter eure Meinung über die Marke beeinflusst? Wenn ja, wie?

Teilnehmerin 8: Ja, es hat meine Meinung verbessert. Es zeigt, dass EnBW auf eine moderne Art und Weise denkt und handelt, was für mich Vertrauen schafft.

Teilnehmerin 1: Auf jeden Fall. Für mich ist es wichtig, dass eine Marke auch gesellschaftliche Verantwortung übernimmt, und das tun sie hier.

Moderatorin: Okay dann lass un zu Frage 14 gehen: Was glaubt ihr, möchte die Marke in Bezug auf Geschlecht oder Gesellschaft durch diese Werbung sagen?

Teilnehmerin 3: Sie wollen wahrscheinlich sagen, dass sie eine Marke für alle sind, egal wer man ist. Sie legen Wert auf Diversität und Inklusion.

Teilnehmerin 6: Ja, ich denke, sie wollen zeigen, dass Elektromobilität für alle zugänglich sein sollte, unabhängig von Geschlecht oder Identität.

Moderatorin: So die nächste Frage ist Frage 15: Macht die Art, wie die Geschlechter dargestellt werden, dass ihr der Marke mehr oder weniger vertraut?

Teilnehmerin 4: Ich vertraue der Marke jetzt mehr, weil sie zeigt, dass sie sich Gedanken über moderne Geschlechterrollen macht.

Teilnehmerin 7: Ja, für mich macht es sie auch vertrauenswürdiger, weil sie offensichtlich auf Inklusivität achten.

Moderatorin: Danke und jetzt Frage 16: Hat der Werbespot euch dazu gebracht, die Werte der Marke in Frage zu stellen?

Teilnehmerin 2: Nein, im Gegenteil. Der Spot hat meine Meinung über die Marke gefestigt.

Teilnehmerin 8: Ich stimme zu. Ich habe das Gefühl, dass sie hinter ihren Werten stehen.

Moderatorin: In Bezug auf dass Frage 17: Macht die Darstellung von Männern und Frauen in diesem Werbespot es wahrscheinlicher oder unwahrscheinlicher, dass ihr von dieser Marke kaufen würdet? Warum?

Teilnehmerin 1: Wahrscheinlicher. Sie haben gezeigt, dass sie innovativ und offen sind, und das spricht mich an.

Teilnehmerin 5: Ja, ich würde eher von ihnen kaufen, weil sie gezeigt haben, dass sie Werte vertreten, die mir wichtig sind, wie Nachhaltigkeit und Gleichberechtigung.

Moderatorin: Okay ich zeige euch jetzt den Film von Fall 2.

Case 2:

Moderatorin: Frage 1: Kennt ihr die Marke aus diesem Werbespot? Wenn ja, was haltet ihr davon?

Teilnehmerin 1 (21, Studentin): Ja, natürlich. Volkswagen ist sehr bekannt. Ich denke, sie haben ein solides Image als deutsche Automarke mit langer Tradition, und die meisten verbinden sie mit zuverlässigen Autos.

Teilnehmerin 5 (45, Reinigungskraft): Volkswagen kenne ich natürlich auch, viele Leute in meiner Gegend fahren einen. Sie sind bekannt für gute Qualität, aber ich wusste nicht, dass sie auch E-Autos haben.

Teilnehmerin 2 (30, Customer Success Managerin): Ja, ich kenne Volkswagen auch gut. Sie stehen für gute Autos für normale Menschen und sind glaube ich weder eine teure noch eine billige Automarke. Und ich denke mit E-Autos versuchen sie jetzt auch, sich moderner zu präsentieren.

Teilnehmerin 3 (26, Logistikmanagerin): Volkswagen kenn ich auch. Auch in Österreich fahren viele VW.

Moderatorin: Okay dann lass uns zu Frage 2 gehen : Wie würdet ihr das Image der Marke beschreiben?

Teilnehmerin 4 (18, Schülerin): Für mich wirkt Volkswagen als sehr bodenständig und wie eine Marke für Familien Autos.

Teilnehmerin 6 (34, Krankenschwester, Transgender-Frau): Ich sehe die Marke als solide und zuverlässig.

Teilnehmerin 7 (58, Lehrerin): Ich sehe dass genauso und würde noch hinzufügen dass ich die Marke noch als traditionell und konservativ beschreiben würde. Aber dadurch dass sie jetzt auf Nachhaltigkeit setzen, besonders mit ihren Elektroautos machen sie Fortschritte, finde ich.

Moderatorin: Super danke für eure Antworten. Die nächste Frage ist Frage 3: Für was denkt ihr, steht die Marke?

Teilnehmerin 8 (70, Pensionierte Sozialarbeiterin): Ich denke, sie stehen für Tradition und Qualität. Volkswagen war schon immer eine Marke, auf die man sich verlassen konnte. Jetzt versuchen sie, auch für die Zukunft relevant zu bleiben.

Teilnehmerin 2: Für mich steht Volkswagen für Zuverlässigkeit, aber sie möchten jetzt auch ein Symbol für Innovation und Elektromobilität sein.

Teilnehmerin 1: Ja finde ich auch, sie wollen modern und innovativ erscheinen, ohne ihr Image zu verlieren.

Moderatorin: Super danke für eure Antworten. Die nächste Frage ist Frage 4: Was war euer erster Gedanke oder euer erstes Gefühl nach dem Anschauen des Werbespots?

Teilnehmerin 5: Ich fand es traurig am Anfang, als die alte Frau ihr altes Auto verloren hat. Man konnte richtig mit ihr fühlen wie traurig sie war das Auto abzugeben. Es war aber schön zu sehen, wie sie am Ende wieder aufblüht als sie das neue Auto fährt.

Teilnehmerin 3: Der Spot war gut gemacht, die Geschichte der Frau und ihrer Verbindung zu ihrem alten Auto war sehr emotional. Man hat ihre Traurigkeit deutlich gespürt. Also für eine Werbung fand ich den Film wirklich sehr berührend und gut.

Teilnehmerin 7: Ich fand es interessant, dass sie eine alte Frau für den Spot ausgesucht haben. Das ist sehr ungewöhnlich für eine Automarke finde ich, aber ich denke, sie wollten zeigen, dass das Auto für jeden geeignet ist, egal wie alt man ist.

Moderatorin: So die nächste Frage ist Frage 5: Hat euch der Werbespot gefallen? Warum oder warum nicht?

Teilnehmerin 1: Mir hat der Spot gefallen. Die Geschichte der Frau war sehr süß, und die Botschaft, dass ein Auto ihr Energie zurückgibt, fand ich auch eine schöne Idee.

Teilnehmerin 6: Ja, mir hat er auch gefallen. Es war schön, eine ältere Frau in einer Hauptrolle zu sehen, was man in Autowerbung nicht oft sieht.

Teilnehmerin 4: Ich fand ihn auch gut, aber irgendwie auch etwas klischeehaft. Es ist wieder das Bild, dass ein neues, modernes Produkt das Leben komplett verändern kann.

Moderatorin: Die nächste Frage ist Frage 6: Welche Teile des Werbespots haben euch gefallen oder nicht gefallen?

Teilnehmerin 2: Mir hat gefallen, wie gut die Traurigkeit der Frau nach dem Verkauf ihres alten Autos gezeigt wurde. Das hat die Geschichte wirklich lebendig gemacht.

Teilnehmerin 3: Ich fand das Ende gut, als die Frau im neuen Elektroauto ihre Energie zurückgewonnen hat. Es hat gezeigt, dass man in jedem Alter Spaß am Fahren haben kann. Aber der Autoverkäufer war mir etwas zu klischeehaft.

Teilnehmerin 8: Die dunkle Farbstimmung am Anfang war gut gewählt, um die Traurigkeit der Frau zu unterstreichen, aber ich hätte mir mehr Informationen über das Auto gewünscht. Es ging mehr um die Emotionen als um das Fahrzeug selbst.

Moderatorin: Okay danke dass ist sehr interessant. Jetzt gehen wir zu Frage 7: Was glaubt ihr, möchte die Marke mit diesem Werbespot vermitteln?

Teilnehmerin 5: Ich denke, Volkswagen möchte zeigen, dass ihre Elektroautos nicht nur für junge Menschen, sondern für alle Generationen geeignet sind. Es geht darum, jedem wieder "Energie" zurückzugeben.

Teilnehmerin 7: Ja, ich denke auch, sie wollen vermitteln, dass ihre Autos leistungsstark und für jeden geeignet sind, egal wie alt man ist.

Teilnehmerin 6: Sie wollen wahrscheinlich auch zeigen, dass das Fahren eines Elektroautos nicht kompliziert ist und Freude bereiten kann, egal ob man jung oder alt ist.

Moderatorin: Okay dann lass uns zu Frage 8 gehen: Wie seht ihr die Rolle der Frauen in diesem Werbespot? Was tun sie, und wie werden sie dargestellt?

Teilnehmerin 1: Die Frau ist die Hauptfigur, was ich gut finde. Sie ist typisch gekleidet wie eine Oma und auch wie sie backt und mit ihren Freunden Kaffee und Kuchen isst, ist sehr klischeehaft für eine alte Frau. Was dann irgendwie ein Kontrast dazu ist, ist dass sie als gute und risikofreudige Fahrerin dargestellt wie sonst ja meistens eher Männer dargestellt werden. Also ich fand es gut dass die alte Frau nicht als schwach und gebrechlich gezeigt wird, sondern am Ende durch das Auto ihre Lebensfreude zurück bekommt.

Teilnehmerin 8: Als ältere Frau fand ich es erfrischend, eine Frau in meinem Alter als Heldin zu sehen. Normalerweise sieht man in solchen Werbungen nur junge und schöne Menschen. Und ich kann es gut verstehen wenn man überlegt ob man sein Auto abgeben möchte weil man im Alter sich nicht mehr so sicher beim Fahren fühlt und deswegen fand ich es schön zu sehen wie die Frau in dem Spot sich sicher fühlt und sehr waghalsig fährt mit dem E-Auto.

Teilnehmerin 4: Ich fand es auch positiv, dass die Frau am Ende mutig und selbstbewusst Auto fährt. Es war eine starke Darstellung und ist ein Kontrast zu dem Klichee dass Frauen nicht Auto fahren können.

Moderatorin: Möchte jemand etwas hinzufügen?

Teilnehmerin 3: Nein danke.

Moderatorin: Dann lass uns weitermachen mit der nächsten Frage dass ist Frage 9: Wie seht ihr die Rolle der Männer in diesem Werbespot? Was tun sie, und wie werden sie dargestellt?

Teilnehmerin 3: Der Autoverkäufer sah aus wie ein stereotypischer Autoverkäufer. Aber ich fand es witzig dass er gezeigt wurde wie er Angst hat, als die Frau das Elektroauto testet. Es war humorvoll, aber er wird auch ein bisschen wie eine Witzfigur dargestellt.

Teilnehmerin 5: Ja, er wurde eher als passiv und ängstlich dargestellt, während die Frau mutig und energisch war. Das hat mir gefallen, es war mal was anderes.

Moderatorin: Super danke für eure Antworten. Die nächste Frage ist Frage 10: Denkt ihr, dass dieser Werbespot Männer und Frauen in typischen, traditionellen Rollen zeigt? Falls ja, wie?

Teilnehmerin 6: Nein, eigentlich nicht. Die Frau ist die aktive Figur, die Kontrolle hat, und der Mann wirkt eher passiv und zurückhaltend.

Teilnehmerin 2: Genau, sie haben mit den Rollen gespielt. Normalerweise ist es der Mann, der mutig fährt, aber hier war es die Frau.

Teilnehmerin 7: Ja das sehe ich auch so. Allerdings finde ich dass sie teilweise auch sehr stereotypisch dargestellt ist. Gerade am Anfang wird sie wie die stereotypischste Oma dargestellt wie sie gekleidet ist, wie ihre Wohnung aussieht, dass sie backt und ein Kaffeekränzchen mit ihren Freundinnen hat. Dann ändert es sich aber da die Kekse die sie bäckt Autos darstellen und sie sich sogar ein Tattoo von ihrem Auto stechen lässt und damit wie ein Autoliebhaber dargestellt wird, wie ja sonst auch eher Männer dargestellt werden. Auch wie wir schon gesagt haben dass sie als wilde Fahrerin dargestellt wird ist nicht sehr stereotypisch. In Bezug auf den Mann, finde ich er ist gekleidet und verhält sich auch anfangs wie ein typischer Autoverkäufer aber das ändert sich dann als er mit der Frau im Auto mitfährt und aussieht als hätte er Angst, dass ist dann schon wieder nicht stereotypisch. Also in Bezug auf die Frage, ich finde sie werden teilweise in traditionellen Geschlechterrollen gezeigt und teilweise nicht.

Moderatorin: Okay lass uns zu Frage 11 gehen: Bricht der Werbespot mit traditionellen Rollen von Männern und Frauen? Falls ja, auf welche Weise?

Teilnehmerin 4: Ja, definitiv wie es gerade schon gesagt wurde. Es war erfrischend zu sehen, wie die ältere Frau die Hauptrolle spielt und der Mann eher zurückhaltend ist. Das ist in der Werbung selten.

Teilnehmerin 7: Ich das fand ich auch, wie ich schon gerade gesagt habe die Frau wird als sehr stark und mutig dargestellt indem sie sich ein Tattoo stechen lässt und sehr riskant Auto fährt wurde, während der Mann eher ängstlich ist während sie Auto fährt. Das ist eine nette Umkehrung der üblichen Rollen, finde ich.

Moderatorin: Okay, und was denken Sie, ist die Umkehrung?

Teilnehmerin 7: Ich denke, normalerweise werden Frauen eher als ängstlich und verantwortungsvoll dargestellt.

Moderatorin: Sehr gut, wenn sonst niemand etwas dazu sagen möchte, kommen wir zur nächsten Frage. Frage 12: Wie hat euch die Darstellung von Frauen und Männern in diesem Werbespot fühlen lassen?

Teilnehmerin 1: Es hat mich positiv fühlen lassen. Es war erfrischend, eine starke alte Frau in der Hauptrolle zu sehen. Ich dachte mir so würde ich auch gerne als Oma sein.

Teilnehmerin 5: Ich habe mich gut gefühlt, weil es zeigt, dass auch ältere Frauen im Fokus stehen können und noch ihr Leben genießen. Es war ein schönes Bild einer alten Frau, die wieder Freude am Leben findet.

Moderatorin: So jetzt zu Frage 13: Hat die Darstellung der Geschlechter eure Meinung über die Marke beeinflusst? Wenn ja, wie?

Teilnehmerin 6: Ja, ich denke, es hat meine Meinung verbessert. Es zeigt, dass Volkswagen mit der Zeit geht und nicht nur auf traditionelle Geschlechterrollen setzt also als wollte die Marke etwas inklusiver und weniger konservativ wirken.

Teilnehmerin 8: Für mich macht es die Marke sympathischer. Ich fühle mich mehr angesprochen, weil sie auch ältere Frauen wie mich mit einbeziehen. Der Spot hat mir richtig Lust gemacht wieder öfter Auto zu fahren.

Moderatorin: Die nächste Frage ist Frage 14: Was glaubt ihr, möchte die Marke in Bezug auf Geschlecht oder Gesellschaft durch diese Werbung sagen?

Teilnehmerin 7: Sie wollen zeigen, dass sie für alle da sind, unabhängig vom Alter oder Geschlecht also dass jeder Freude am Fahren haben kann, denke ich.

Teilnehmerin 3: Ja, sie betonen, dass ihre Autos für jeden geeignet sind und dass sie auch ältere Generationen ansprechen wollen und auch dass es Spaß macht E-Autos zu fahren, was gut für die Umwelt ist.

Moderatorin: Danke jetzt zu Frage 15: Macht die Art, wie die Geschlechter dargestellt werden, dass ihr der Marke mehr oder weniger vertraut?

Teilnehmerin 4: Ich vertraue der Marke jetzt mehr glaube ich, weil sie zeigen, dass sie Veränderungen in der Gesellschaft nicht einfach ignorieren und mit einbeziehen wollen.

Teilnehmerin 2: Es macht sie für mich vertrauenswürdiger, weil sie nicht nur junge Menschen ansprechen, sondern auch ältere Generationen, die vielleicht auch noch mehr an klassische Rollenverteilung von Männern und Frauen glauben weil sie damit mehr aufgewachsen sind.

Teilnehmerin 5: Ich kann nicht wirklich sagen ob die Werbung und wie sie die Frauen und Männer zeigen mir mehr Vertrauen für die Marke gibt aber ich fand den Film schön für eine Werbung.

Moderatorin: Okay interessant und jetzt zu Frage 16: Hat der Werbespot euch dazu gebracht, die Werte der Marke in Frage zu stellen?

Teilnehmerin 1: Nein, der Spot hat eigentlich das Bild, das ich von Volkswagen hatte, nur verstärkt.

Teilnehmerin 5: Ich habe auch nichts in Frage gestellt. Es war eine gute Darstellung ihrer Werte und ein kreativer Werbefilm der in Erinnerung bleibt also es macht vielleicht Volkswagen etwas sympathischer.

Moderatorin: Jetzt zur letzten Frage von Fall 2 Frage 17: Macht die Darstellung von Männern und Frauen in diesem Werbespot es wahrscheinlicher oder unwahrscheinlicher, dass ihr von dieser Marke kaufen würdet? Warum?

Teilnehmerin 8: Ich glaube es macht es wahrscheinlicher obwohl ich mir glaube in meinem Alter nicht nochmal ein neues Auto kaufen würde aber falls ich das machen würde und genug Geld dafür hätte würde ich ein Auto wie in dem Film gerne kaufen. Also ich finde die Darstellung der alten Frau die gut Auto fährt sehr positiv.

Teilnehmerin 3: Also ich glaube für mich macht es das auch wahrscheinlicher dass ich ein Auto von VW kaufen würde. Es hat mich definitiv mehr angesprochen als andere Werbefilme für Autos, weil es eine moderne und inklusive Botschaft vermittelt indem sie die alte Frau so dargestellt haben wie wir schon vorhin gesagt haben.

Moderatorin: Jetzt zeige ich euch den Film von Fall 3.

Case 3:

Moderatorin: Okay Frage 1: Kennt ihr die Marke aus diesem Werbespot? Wenn ja, was haltet ihr davon?

Teilnehmerin 1 (21, Studentin): Ja, ich habe schon von DVAG gehört. Ich wusste aber nicht genau, was sie machen, bis ich den Spot gesehen habe. Ich hab den Spot glaube schon ein paarmal auf Amazon Prime gesehen als ich eine Serie geschaut habe.

Teilnehmerin 2 (30, Customer Success Managerin): Ja, ich kenne DVAG. Sie haben einen guten Ruf, besonders weil sie schon lange im Geschäft sind. Sie erscheinen professionell und erfahren in der Finanzberatung.

Teilnehmerin 5 (45, Reinigungskraft): Ich kannte sie nicht vor dem Film. Der Spot hat sie mir aber sympathisch gemacht, weil es um Lebensentscheidungen geht, die jeder irgendwann treffen muss und auch viele unterschiedliche Berufe gezeigt und nicht nur so tolle Berufe wo man viel verdient. Also das finde ich gut als Putzfrau.

Teilnehmerin 8 (70, Pensionierte Sozialarbeiterin): DVAG ist mir bekannt ich habe schon ein paarmal davon gehört. Sie scheinen eine vertrauenswürdige Firma zu sein, und der Spot mit Jürgen Klopp macht DVAG bestimmt für viele interessanter die ihn kennen. Also auf mich wirkt die Marke sehr bodenständiges und auch für einfache Leute.

Moderatorin: Lass uns zu Frage 2 gehen: Wie würdet ihr das Image der Marke beschreiben?

Teilnehmerin 3 (26, Logistikmanagerin): Ich würde sagen, sie vermitteln ein Image von Zuverlässigkeit und Stabilität weil der Spot hat ja gezeigt, dass sie Menschen in wichtigen Lebensmomenten begleiten wollen.

Teilnehmerin 7 (58, Lehrerin): Ich finde, sie wirken sehr professionell und mit Jürgen Klopp als Gesicht der Kampagne vermitteln sie das Gefühl, dass man gut beraten ist, egal in welchem Lebensabschnitt man sich befindet.

Teilnehmerin 6 (34, Krankenschwester, Transgender-Frau): Das Image der Marke ist für mich eher konservativ, ich glaube das ist aber für mich auch das Image von Versicherungen generell und auch weil sie Jürgen Klopp zeigen hab ich das Gefühl dass die Marke eher eine Zielgruppe alten weißen Männern erreichen wollen.

Moderatorin: Die nächste Frage ist Frage 3: Für was denkt ihr, steht die Marke?

Teilnehmerin 4 (18, Schülerin): Ich denke, sie stehen für finanzielle Sicherheit und gute Beratung also dass Sie Menschen durch jede Phase in ihrem Lebens begleiten möchten.

Teilnehmerin 2: Ich würde sagen DVAG steht für Unterstützung bei großen Lebensentscheidungen die mit viel Geld zusammen hängen. Und nachdem wir den Film gerade geschaut haben würde ich sagen die Marke will auch zeigen dass man in guten Händen ist wenn man sich von ihnen beraten lässt, egal welchen Weg man einschlägt.

Teilnehmerin 8: Ja für mich wirkte dies genauso und ich finde Versicherungsfirmen stehen auch immer für Vertrauen und Stabilität im Leben. Und ich denke nachdem Film dass die DVAG auch dafür steht dass sie einen gut beraten und einem sichere Lösungen bieten bei Geldfragen.

Moderatorin: Lass uns weitergehen zu Frage 4: Was war euer erster Gedanke oder euer erstes Gefühl nach dem Anschauen des Werbespots?

Teilnehmerin 5: Ich fand den Spot eigentlich ganz kreativ, besonders die verschiedenen Berufe und Lebenswege, die Jürgen Klopp darstellt. Es war witzig gemacht und auch witzig sich jemanden bekannten wie Jürgen Klopp zum Beispiel als Uber Fahrer vorzustellen.

Teilnehmerin 3: Ich finde auch der Spot war sehr dynamisch und abwechslungsreich durch den schnellen Wechsel zwischen den viele verschiedene Berufe die er hätte haben können also finde ich auch dass es ganz witzig war sich Jürgen Klopp in einem anderen Beruf vorzustellen.

Teilnehmerin 1: Mein erster Gedanke war, dass der Spot wie eine typische Werbung ist also sehr schnell und kein richtige Geschichte und halt am Ende eine schnelle Nachricht für was Werbung gemacht wird.

Teilnehmerin 8: Ich muss gestehen ich fand den Spot auch ein bisschen zu schnell. Die Bilder wechseln so schnell dass ich gar nicht alles was gezeigt wurde richtig mitbekommen habe.

Moderatorin: Okay danke dass ist interessant. Jetzt gehen wir zu Frage 5: Hat euch der Werbespot gefallen? Warum oder warum nicht?

Teilnehmerin 7: Ja, er hat mir gut gefallen eigentlich. Die Animationen und die schnellen Szenenwechsel waren sehr gut gemacht und haben die Vielfalt an Berufen gezeigt die man im Leben haben kann.

Teilnehmerin 6: Mir hat er nicht so gut gefallen. Es war wie schon gesagt wurde witzig zu sehen, wie Jürgen Klopp in anderen Berufen aussehen würde aber es hat mir trotzdem ds Gefühl gegeben dass die Versicherung für alte weiße Männer ist oder vielleicht für Fußball Fans die Jürgen Klopp toll finden.

Teilnehmerin 4: Also ja das finde ich auch ein bisschen aber eigentlich fand ich den Werbefilm auch schon kreativ von der Idee aber vielleicht etwas zu hektisch. Und die Animationen fand ich eigentlich auch ganmz gut gemacht so.

Teilnehmerin 8: Mir hat die Werbung nicht so gut gefallen, wie ich eben schon erwähnt habe. Es waren mir zu schnelle Wechsel zwischen den Bildern, dadurch finde ich wird nicht so gut vermittelt was der Film aussagen möchte.

Moderatorin: Super danke für eure Antworten. Die nächste Frage ist Frage 6: Welche Teile des Werbespots haben euch gefallen oder nicht gefallen?

Teilnehmerin 2: Mir hat besonders die Botschaft gefallen, dass das Leben voller Entscheidungen ist und dass man immer die Möglichkeit hat, verschiedene Wege zu gehen. Das fand ich eine schöne Botschaft.

Teilnehmerin 1: Ich finde die Animationen waren toll, besonders wie die verschiedenen Berufe nahtlos ineinander übergegangen sind auch wenn es wie die anderen gesagt haben manchmal etwas zu schnell war.

Teilnehmerin 8: Mir hat auch die Vielfalt der gezeigten Berufe gefallen und dass sie zeigen wollen dass DVAG in allen Lebenslagen helfen kann. Allerdings hätte ich mir etwas mehr Information über die konkreten Dienstleistungen gewünscht weil ich jetzt nach dem Film nicht wirklich verstehe was genau sie anbieten.

Moderatorin: Die nächste Frage ist Frage 7: Was glaubt ihr, möchte die Marke mit diesem Werbespot vermitteln?

Teilnehmerin 3: Ich würde sagen DVAG will zeigen, dass das Leben aus vielen Entscheidungen besteht und dass man bei jeder dieser Entscheidungen Unterstützung braucht und dass es besonders in finanziellen Angelegenheiten wichtig ist dass man beraten wird von Menschen die sich gut auskennen in dem Bereich.

Teilnehmerin 5: Ich denke die Marke möchte wahrscheinlich zeigen, dass egal, welchen Beruf oder Lebensweg man nimmt, sie da sind, um einem finanziell zu helfen.

Teilnehmerin 7: Also ich denke, sie wollen sagen, dass gute Beratung entscheidend ist, um die gute und wichtige Entscheidung im Leben zu treffen. Also DVAG will glaube ich vermitteln dass man Vertrauen in ihre Beratungsdienste haben kann.

Moderatorin: Okay danke dass ist sehr interessant. Jetzt gehen wir zu Frage 8: Wie seht ihr die Rolle der Frauen in diesem Werbespot? Was tun sie, und wie werden sie dargestellt?

Teilnehmerin 6: Frauen kommen im Spot kaum vor, was ich schade finde dass sie am Ende eine weibliche Stimme haben war gut, aber visuell hat man keine Frau gesehen.

Teilnehmerin 4: Ja finde ich auch. Es hätte ruhig mehr Frauen in den dargestellten Berufen geben können statt nur Jürgen Klopp zu nehmen.

Moderatorin: Möchte jemand etwas hinzufügen?

Teilnehmerin 1: Nein für mich passt es.

Moderatorin: Cool dann jetzt Frage 9: Wie seht ihr die Rolle der Männer in diesem Werbespot? Was tun sie, und wie werden sie dargestellt?

Teilnehmerin 2: Eigentlich wird ja nur Jürgen Klopp gezeigt also es geht nur um ihn in dem Spot. Er wird zwar als vielseitig dargestellt, also als jemand, der in vielen verschiedenen Berufen erfolgreich hätte sein können aber eigentlich wurde er nur in typischen Männerberufen gezeigt zwar welche in den er unterschiedlich verdienen würde aber trotzdem.

Teilnehmerin 8: Ja ich würde auch sagen dass das eine sehr männlich-zentrierte Werbung ist in der Jürgen Klopp im Vordergrund steht, was auch verständlich ist, da er das Gesicht der Kampagne ist.

Teilnehmerin 1: Ja, der Fokus lag auf ihm und seinen möglichen Lebenswegen. Also es wäre schön gewesen auch andere Personen oder Perspektiven zu sehen.

Moderatorin: Können Sie mir ein Beispiel geben.

Teilnehmerin 1: Ich weiß nicht aber weil jeder Jürgen Klopp kennt ist er nicht wirklich zuordbar.

Moderatorin: Okay verständlich. Dann Frage 10: Denken Sie, dass dieser Werbespot Männer und Frauen in typischen, traditionellen Rollen zeigt? Falls ja, wie?

Teilnehmerin 6: Ja ich finde, irgendwie schon. Der Spot konzentriert sich nur auf Jürgen Klopp und seine möglichen Berufe, und Frauen spielen keine aktive Rolle und wie schon vorhin gesagt wurde es waren eigentlich echt nur traditionelle Männerberufe in denen er dargestellt wurde. Das passt ja auch zu dem Klichee das Frauen nicht mit Geld umgehen können und Männer für die Finanzen zuständig sind.

Teilnehmerin 3: Ja ich finde auch es war definitiv traditionell, weil nur Jürgen Klopp als Hauptperson dargestellt wurde und Frauen wurden gar nicht wirklich gezeigt. Und auch die Berufe in denen er gezeigt wurde waren eigentlich typische Männerberufe wie zum Beispiel Pilot also sie haben ihn jetzt in keinem typischen Frauen Beruf gezeigt.

Moderatorin: Frage 11: Bricht der Werbespot mit traditionellen Rollen von Männern und Frauen? Falls ja, auf welche Weise?

Teilnehmerin 7: Nein, er bricht keine traditionellen Rollen der Geschlechter. Ich finde auch es war ein sehr männerzentrierter Spot, der gezeigt hat, was Jürgen Klopp alles hätte tun können aber wie die anderen gerade gesagt haben nur traditionelle Männer Berufe wie zum Beispiel Pilot oder Bauarbeiter.

Teilnehmerin 6: Ja ich stimme dem auch zu, ich denke auch, dass es traditionell bleibt. Die weibliche Rolle ist auf die Stimme im Hintergrund beschränkt, und sonst geht es nur um Jürgen Klopp.

Moderatorin: Stimmen die anderen dem zu?

Teilnehmerin 3: Jaa

Teilnehmerin 2: Ich auch.

Moderatorin: Okay Frage 12: Wie hat euch die Darstellung von Frauen und Männern in diesem Werbespot fühlen lassen?

Teilnehmerin 4: Ich fand es etwas einseitig, da es fast ausschließlich um Jürgen Klopp ging aber ich hab mich ganz normal gefühlt also ich fand es sjtzt nicht so schlimm.

Teilnehmerin 2: Mich hat es auch nicht so gestört, aber es wäre besser gewesen, auch Frauen in den Berufen zu sehen oder Jürgen Klopp in typischen Frauen Berufen dann hätte ich mich glaube besser mit dem Film identifizieren können so könnte ich das jetzt eigentlich nicht.

Moderatorin: Die nächste Frage ist Frage 13: Hat die Darstellung der Geschlechter eure Meinung über die Marke beeinflusst? Wenn ja, wie?

Teilnehmerin 1: Mich hat es nicht wirklich beeinflusst. Der Fokus lag auf Jürgen Klopp, und das hat gut zu ihm als Aushängeschild der Marke gepasst und auch zu einer Versicherung.

Teilnehmerin 8: Meine Meinung wurde auch nicht groß beeinflusst. Ich finde, der Spot hat trotzdem gut vermittelt, dass es eine Versicherung ist und Menschen mit verschiedenen Berufen berät.

Moderatorin: Okay danke für Ihre Ehrlichkeit. Dann zu Frage 14: Was glaubt ihr, möchte die Marke in Bezug auf Geschlecht oder Gesellschaft durch diese Werbung sagen?

Teilnehmerin 7: Ich glaube nicht, dass sie in Bezug auf Geschlechter eine bestimmte Aussage machen wollten. Ich würde sagen es ging mehr um die Entscheidungen im Leben und weniger um Gender-Fragen.

Teilnehmerin 3: Genau, der Spot wollte eher zeigen, dass es viele Wege im Leben gibt und dass die DVAG hilft, diese zu meistern egal welchen Beruf jemand hat.

Moderatorin: Okay interessant. Wenn niemand was hinzufügen möchte dann las uns zur nächsten Frage gehen Frage 15: Macht die Art, wie die Geschlechter dargestellt werden, dass ihr der Marke mehr oder weniger vertraut?

Teilnehmerin 6: Also für mich macht es schon einen Unterschied wie sehr mich eine Marke anspricht also in diesem Fall dadurch das nur ein Mann dargestellt wurde spricht es mich weniger an.

Teilnehmerin 5: Für mich hat die Geschlechterdarstellung keine große Rolle gespielt, um der Marke zu vertrauen oder nicht.

Teilnehmerin 7: Ich glaube solange nichts ganz kritisches dargestellt wird beeinflusst es mein Vertrauen nicht so sehr. Also ich würde generell auch sagen ich vertraue einer Marke basierend auf ihrer Reputation und nicht unbedingt wegen der Darstellung in einem Werbespot.

Moderatorin: Okay dann lass uns zu nächsten Frage gehen nämlich Frage 16: Hat der Werbespot euch dazu gebracht, die Werte der Marke in Frage zu stellen?

Teilnehmerin 8: Nein, der Spot hat die Werte nicht in Frage gestellt. Ich finde Sie zeigen, dass sie in wichtigen Lebensphasen beratend zur Seite stehen und versuchen dies durch eine lustige Werbung zu verdeutlichen.

Teilnehmerin 1: Ich habe auch keine Zweifel an den Werten der Marke aber ich finde es wurden in dem Spot auch nicht wirklich gezeigt welche Werte die DVAG hat.

Teilnehmerin 4: Ja das finde ich auch.

Moderatorin: Okay dann lass uns zu Frage 17 gehen: Macht die Darstellung von Männern und Frauen in diesem Werbespot es wahrscheinlicher oder unwahrscheinlicher, dass ihr von dieser Marke kaufen würdet? Warum?

Teilnehmerin 4: Es macht eigentlich keinen großen Unterschied für mich, weil ich fand die Werbung ganz witzig und die Geschlechterdarstellung finde ich in dieser Werbung eigentlich nicht so wichtig.

Teilnehmerin 7: Ich glaube für mich macht es das auch nicht wahrscheinlicher oder unwahrscheinlicher ich bei mir kommt es mehr drauf an ob ich das Gefühl habe ich brauche eine Finanzberatung.

Teilnehmerin 6: Also ich glaube für mich macht es das unwahrscheinlicher das ich mich von der DVAG beraten lassen würde aber vielleicht würde ich es auch machen wenn ich die Dienste der DVAG bräuchte.

Moderatorin: Vielen Dank für eure Antworten dann kommen wir jetzt zu dem letzten Werbespot von Kärcher.

Case 4:

Moderatorin: Frage 1: Kennt ihr die Marke aus diesem Werbespot? Wenn ja, was haltet ihr davon?

Teilnehmerin 5 (45, Reinigungskraft): Ich kenne Kärcher, aber eher durch professionelle Reinigungsgeräte. Ich habe ihre Produkte nie benutzt, aber sie wirken hochwertig.

Teilnehmerin 1 (21, Studentin): Ja, ich kenne Kärcher. Die Marke ist bekannt für Staubsauger, glaube ich. Ich glaube meine Eltern hatten auch mal einen Staubsauger von Ihnen. Also ich finde die Marke wirkt professionell und vertrauenswürdig.

Teilnehmerin 2 (30, Customer Success Managerin): Ja, ich habe schon von Kärcher gehört. Sie sind ein Marktführer im Bereich Reinigungstechnologie, und ich denke auch, sie haben ein solides Image.

Teilnehmerin 7 (58, Lehrerin): Ich kenne Kärcher schon eine Weile da sie in Deutschland relativ bekannt sind und man hört dass ihre Geräte eine gute Qualität haben.

Moderatorin: Die nächste Frage ist Frage 2: Wie würdet ihr das Image der Marke beschreiben?

Teilnehmerin 3 (26, Logistikmanagerin): Kärcher wirkt auf mich sehr professionell und zuverlässig da man hört dass ihre Produkte gut sind und lange halten.

Teilnehmerin 6 (34, Krankenschwester, Transgender-Frau): Ich stimme zu ich würde ihr Image auch mit Qualität und Innovation also ähnlich beschreiben da Sie Produkte anbieten für private Haushalte und auch für professionelle Reinigung.

Teilnehmerin 8 (70, Pensionierte Sozialarbeiterin): Also für mich steht Kärcher auch für gute und qualitativ hochwertige Haushaltsgeräte, die auf dem neusten Stand der Technik sind.

Moderatorin: Super danke für eure Antworten. Die nächste Frage ist Frage 3: Für was denkt ihr, steht die Marke?

Teilnehmerin 4 (18, Schülerin): Ich würde sagen Kärcher steht für Sauberkeit und Effizienz und als wollen Sie zeigen, dass Putzen auch einfach und entspannt sein kann.

Teilnehmerin 2: Ich denke Sie stehen für innovative Reinigungstechnologie, die das Leben einfacher machen sollen so dass man weniger Zeit mit putzen verbringen muss.

Teilnehmerin 7: Ich denke auch, sie wollen zeigen, dass Putzen keine lästige Pflicht sein muss, sondern durch ihre Produkte schnell und effektiv erledigt werden kann und dadurch für jeden der nicht gerne putzt nicht mehr so schlimm ist.

Moderatorin: Okay dann lass uns zur nächsten Frage gehen das ist Frage 4: Was war euer erster Gedanke oder euer erstes Gefühl nach dem Anschauen des Werbespots?

Teilnehmerin 1: Mein erster Gedanke war. Dass ist mal eine kreative Art, einen Reinigungswerbespot zu gestalten. Die Tanzbewegungen waren unerwartet, aber lustig. Also ich fand den Film echt ziemlich cool.

Teilnehmerin 5: Ich fand es ein bisschen komisch aber witzig. Es hat gezeigt, dass Putzen auch Spaß machen kann, wenn man die richtigen Geräte hat.

Teilnehmerin 3: Ich fand es unterhaltsam, aber auch etwas übertrieben. Die Tanzeinlagen haben dem Spot Humor gegeben, dass Tanzen war aber auch ein bisschen seltsam aber dadurch war es wirklich mal ein witziger Werbefilm den man ohne Probleme bis zum Ende schauen konnte.

Moderatorin: Die nächste Frage ist Frage 5: Hat euch der Werbespot gefallen? Warum oder warum nicht?

Teilnehmerin 6: Ja, mir hat er gefallen. Er war humorvoll und hatte eine kreative Umsetzung. Es war schön zu sehen, dass Putzen auch anders dargestellt werden kann.

Teilnehmerin 8: Ich fand den Spot erfrischend. Normalerweise sind Werbespots für Reinigungsgeräte langweilig, aber dieser war unterhaltsam und visuell ansprechend.

Teilnehmerin 4: Ja, er war gut gemacht, aber vielleicht etwas zu überdreht. Trotzdem hat er Aufmerksamkeit erregt und es hat Spaß gemacht ihn zu schauen.

Moderatorin: Okay jetzt zu Frage 6: Welche Teile des Werbespots haben euch gefallen oder nicht gefallen?

Teilnehmerin 2: Mir hat besonders die Musik gefallen, die die Bewegungen der Schauspieler untermalt hat. Es hat die Szenen sehr dynamisch gemacht.

Teilnehmerin 7: Die Idee, dass die Putzgeräte wie Tanzpartner wirken, war kreativ. Aber die Explosion des Staubsaugerbeutels war vielleicht etwas zu viel.

Teilnehmerin 5: Die Szene, in der die beiden auf der Couch entspannen, während der automatische Staubsauger die Arbeit macht, fand ich realistisch und lustig.

Moderatorin: Lass uns zur nächsten Frage gehen, Frage 7: Was glaubt ihr, möchte die Marke mit diesem Werbespot vermitteln?

Teilnehmerin 1: Sie wollen zeigen, dass Putzen mit Kärcher-Produkten nicht nur einfach, sondern sogar unterhaltsam sein kann.

Teilnehmerin 3: Ja, und dass ihre Geräte so gut sind, dass sie einem die Arbeit abnehmen können, sodass Putzen nicht mehr als lästige Pflicht empfunden wird.

Teilnehmerin 6: Sie möchten wahrscheinlich auch vermitteln, dass ihre Produkte den Alltag erleichtern und man sich am Ende entspannen kann, während die Technik die Arbeit übernimmt.

Frage 8: Wie seht ihr die Rolle der Frauen in diesem Werbespot? Was tun sie, und wie werden sie dargestellt?

Teilnehmerin 4: Die Frau im Spot ist gleichberechtigt mit dem Mann denke ich weil beide die gleiche Aufgabe machen nämlich Putzen. Also die Frau wird nicht als typische Hausfrau dargestellt.

Teilnehmerin 2: Genau, ich finde auch sie wird genau wie der Mann dargestellt also beide arbeiten gemeinsam daran, das Haus sauber zu machen und tanzen mit den Putzsachen durch die Wohnung. Aber es wird auch nicht geredet in der Werbung und die Frau trägt bequeme Klamotten wie zu Hause also ich kann irgendwie gar nicht so gut sagen wie sie dargestellt wird.

Teilnehmerin 6: Ja ich finde auch dass die Frau genauso dargestellt wird wie der Mann, als jemand der nicht gerne putzt also nicht als traditionelle Hausfrau. Und sie wird so von den Putzgeräten in einem komischen Tanz geleitet zu putzen so als hätte sie keinen Einfluss darauf wie sie sich bewegt. Und am Ende sieht sie entspannt aus wenn sie auf dem Sofa sitzt und der automatische Staubsauger saugt.

Moderatorin: Stimmen die anderen zu?

Teilnehmerin 3: Ich stimme zu ja.

Moderatorin: Okay dann zu Frage 9: Wie seht ihr die Rolle der Männer in diesem Werbespot? Was tun sie, und wie werden sie dargestellt?

Teilnehmerin 1: Der Mann ist am Anfang eher unmotiviert, aber dann macht er genauso mit wie die Frau. Es war gut zu sehen, dass er auch aktiv mit putzt und nicht faul herumsitzt. Allerdings war es eher so dargestellt als hätte er keine Wahl weil die Putzgeräte sozusagen den Mann und die Frau gezwungen haben zu putzen.

Teilnehmerin 7: Ich fand es auch gut, dass der Mann genauso viel putzt wie die Frau und es in dem Spot gar keinen Unterschied zwischen den beiden gibt. Es zeigt, dass Putzen nicht nur Frauenarbeit ist.

Teilnehmerin 3: Also ich finde seine Tanzbewegungen sahen sehr übertrieben aus, als müsse er den Putzbewegungen des Putzgerätes folgen welche sich selbstständig bewegen. Aber genau wie schon gesagt wurde war es bei der Frau genauso und es sieht aus als hätten sie Spaß am Putzen weil sie so herumtanzen.

Teilnehmerin 6: Ich finde eigentlich nicht dass es den Spaß am Putzen betont, sondern mehr das es aussieht als würde der Mann verrückt werden durch das putzen genau wie die Frau. Und erst am Ende sind beide entspannt wenn der automatische Staubsauger die Arbeit macht. Aber ja, ich finde auch gut, dass nicht nur die Frau putzt.

Moderatorin: Super dan für eure Antworten. Die nächste Frage ist Frage 10: Denken Sie, dass dieser Werbespot Männer und Frauen in typischen, traditionellen Rollen zeigt? Falls ja, wie?

Teilnehmerin 5: Nein, der Spot zeigt keine traditionellen Rollen. Beide, Mann und Frau, putzen gemeinsam, und ich denke mal es soll die Gleichberechtigung im Haushalt betonen und auch dass niemand Spaß am putzen hat und sich über einen Saugroboter freuen würde.

Teilnehmerin 6: Ja, es war erfrischend zu sehen, dass es keine klassische Rollenverteilung gab. Beide sind gezwungen zu putzen obwohl sie keine Lust haben. Ich finde der Mann und die Frau werden in diesem Werbefilm genau gleich dargestellt also eigentlich geschlechtsneutral. Also sie tanzen auch beide gleich komisch und tragen auch keine besonders Geschlechter betonenden Klamotten. Also ich finde sie werden wirklich mal gar nicht in traditionellen Rollen gezeigt.

Moderatorin: Die nächste Frage ist Frage 11: Bricht der Werbespot mit traditionellen Rollen von Männern und Frauen? Falls ja, auf welche Weise?

Teilnehmerin 2: Ja, er bricht definitiv mit traditionellen Rollen, indem er zeigt, dass Putzen eine gemeinsame Aufgabe ist. Es gibt keine klare Aufteilung, wer was machen sollte.

Teilnehmerin 1: Absolut, es gibt keine typische „Frauenarbeit“ im Spot weil beide sind gleichberechtigt beteiligt im Haushalt, was moderne Haushaltsführung gut darstellt.

Teilnehmerin 6: Ja, finde ich auch. Ich habe diese Frage glaube ich schon in der vorherigen beantwortet. Es war schön zu sehen, dass es keine klassische Rollenverteilung gab und wie ich schon gesagt habe der Mann und die Frau werden in diesem Werbefilm ähnlich geschlechtsneutral dargestellt wie sie tanzen, putzen und sich am Ende entspannen.

Moderatorin: Okay danke dass ist sehr interessant. Jetzt zu Frage 12: Wie hat euch die Darstellung von Frauen und Männern in diesem Werbespot fühlen lassen?

Teilnehmerin 8: Es hat mich positiv gestimmt. Es zeigt, dass Putzen nicht geschlechtsspezifisch ist und dass beide Geschlechter zusammenarbeiten können und das eigentlich niemand gerne putzt.

Teilnehmerin 4: Es war gut zu sehen, dass beide als Team dargestellt wurden was mir gut gefallen hat.

Teilnehmerin 6: Mir hat der Werbefilm auch ein gutes Gefühl gegeben, da in dem Werbefilm Geschlecht überhaupt nicht relevant ist was ich als Trans-Frau sehr angenehm finde.

Moderatorin: Jetzt Frage 13: Hat die Darstellung der Geschlechter eure Meinung über die Marke beeinflusst? Wenn ja, wie?

Teilnehmerin 6: Ja, es hat meine Meinung positiv beeinflusst. Es zeigt, dass Kärcher moderne Werte vertritt und sich nicht auf alte Rollenbilder stützt.

Teilnehmerin 2: Es hat mich auch positiv gestimmt. Es wirkt so, als würde die Marke Gleichberechtigung im Haushalt unterstützen, was ich gut finde.

Moderatorin: Okay lass uns zu Frage 14 gehen: Was glaubt ihr, möchte die Marke in Bezug auf Geschlecht oder Gesellschaft durch diese Werbung sagen?

Teilnehmerin 1: Sie wollen zeigen, dass Putzen nicht an ein bestimmtes Geschlecht gebunden ist. Es geht darum, dass moderne Technologien beide Geschlechter gleichermaßen unterstützen.

Teilnehmerin 3: Ich denke, sie möchten sagen, dass Putzen in modernen Haushalten keine traditionelle Geschlechterrolle mehr hat und dass ihre Produkte das für jeden einfacher machen.

Moderatorin: Danke und jetzt zu Frage 15: Macht die Art, wie die Geschlechter dargestellt werden, dass ihr der Marke mehr oder weniger vertraut?

Teilnehmerin 5: Es macht die Marke für mich vertrauenswürdiger, weil sie mit modernen Werten arbeitet und zeigt, dass Putzen keine Frauenaufgabe ist.

Teilnehmerin 7: Ich stimme zu. Es gibt der Marke ein positives Image, weil sie zeigt, dass ihre Produkte für alle gedacht sind, unabhängig vom Geschlecht.

Moderatorin: Okay interessant und jetzt Frage 16: Hat der Werbespot euch dazu gebracht, die Werte der Marke in Frage zu stellen?

Teilnehmerin 2: Nein, der Spot hat die Werte der Marke eher gestärkt und mit dem Saugroboter stehen sie für Innovation und Effizienz, und das kam im Spot gut rüber.

Teilnehmerin 4: Ich habe nichts an den Werten der Marke infrage gestellt ich würde eher sagen es hat meine Meinung eher positiv beeinflusst.

Moderatorin: Jetzt letzte Frage Frage 17: Macht die Darstellung von Männern und Frauen in diesem Werbespot es wahrscheinlicher oder unwahrscheinlicher, dass ihr von dieser Marke kaufen würdet? Warum?

Teilnehmerin 6: Ich würde sagen wahrscheinlicher weil sie die Geschlechter modern darstellen und auch die humorvolle Art des Spots haben mich überzeugt, dass Kärcher-Produkte gut in den Alltag passen.

Teilnehmerin 8: Ja, es macht mich neugierig auf ihre Produkte weil ich stell mir einen Saugroboter auch sehr entspannt vor also ich könnte mir vorstellen einen zu kaufen. Das wäre auch super für meine Knieprobleme. Aber wie die Geschlechter dargestellt wurden hat mich nicht beeinflusst würde ich behaupten.

Moderatorin: Jetzt gehen wir zu den Vergleichende Fragen: Frage 1: Welcher Werbespot hat eurer Meinung nach Männer und Frauen am besten dargestellt? Warum?

Teilnehmerin 1 (21, Studentin): Ich fand den Kärcher-Spot am besten, weil beide Geschlechter gleichberechtigt gezeigt wurden und sie gemeinsam geputzt haben und es keine typischen Rollenklischees gab.

Teilnehmerin 3: Der EnBW-Spot war für mich der beste glaube ich weil Frauen die Fahrer waren. Außerdem hat der Spot gezeigt, dass EnBW nicht nur eine Energie Firma ist, sondern auch eine Marke, die auf Nachhaltigkeit setzt.

Teilnehmerin 4: Mir hat auch der EnBW-Spot auch am besten gefallen, weil Frauen in den Vordergrund gestellt wurden und sie die Autos gefahren haben, was ich selten in solchen Werbespots sehe, und das fand ich sehr cool und modern.

Teilnehmerin 7 (58, Lehrerin): Ich stimme Teilnehmerin 1 zu dass der Kärcher-Spot Geschlechter am besten dargestellt hat weil er humorvoll war und gezeigt hat, dass Männer und Frauen gleichgestellt sind dadurch dass beide keine Lust haben zu putzen und nicht einfach wie in traditionellen Rollen nur die Frau putzt.

Teilnehmerin 8: Also mir hat die Volkswagen Werbung am besten gefallen weil ich es toll fand wie die alte Dame dargestellt wurde und ich mich damit am besten identifizieren konnte.

Teilnehmerin 2: Für mich hat auch der Volkswagen-Spot auch die Geschlechter am besten dargestellt. Die Frau im Mittelpunkt, eine ältere Frau, die sich durch den Kauf des Elektroautos neu entdeckt dass fand ich eine gute Idee. Es hat gezeigt, dass Frauen in jedem Alter noch aktiv und unabhängig sein können und auch noch leichtsinnig und unvernünftig sein dürfen wie mit dem Tattoo stechen und dem schnellen Fahren.

Teilnehmerin 5 (45, Reinigungskraft): Also ich fand den Film von Kärcher am besten weil ich das tanzen witzig finde und ich eh schon so viel putze und mir wünschen würde wenn mein Mann das auch mal machen würde deswegen fand ich es gut dass in dem Film der Mann und die Frau geputzt haben.

Teilnehmerin 6 (34, Krankenschwester, Transgender-Frau): Also ich kann mich da anschließen ich fand den Kärcher Spot auch gut aber der EnBW-Spot hat mir auch gut gefallen weil auch sehr unterschiedliche Schauspieler gezeigt werden wie das Schwule Paar mit dem Baby und die Frauen als Fahrerinnen dargestellt wurden

Moderatorin: Danke für eure interessanten Antworten. Jetzt zu Frage 2: Haben Sie sich durch die Darstellung von Männern oder Frauen mit einem der Werbespots mehr verbunden gefühlt? Wenn ja, mit welchem und warum?

Teilnehmerin 2 (45, Reinigungskraft): Ich habe mich am meisten mit dem Volkswagen-Spot verbunden gefühlt, weil er gezeigt hat, dass ältere Menschen, wie die Frau, immer noch aktiv und voller Energie sein können. Das fand ich schön weil man wird ja auch nicht jünger.

Teilnehmerin 6 (34, Krankenschwester, Transgender-Frau): Ich habe mich auch eher mit dem Kärcher-Spot verbunden gefüllt, weil er die Arbeit im Haushalt nicht als Frauenaufgabe dargestellt hat, sondern als etwas, das jeder tun kann. Das passt zu meiner Sichtweise auf Gleichberechtigung und ich fand es auch gut das Geschlecht in dem Spot wirklich gar nicht relevant wirkt.

Teilnehmerin 8: Also ich konnte mich mit der Volkswagen Werbung am besten identifizieren wie ich eben schon gesagt hatte weil er gut dargestellt hat dass man als ältere Dame auch noch Lebensfreude haben kann und auch neue Sachen ausprobieren kann und dass auch Frauen gut Auto fahren können.

Moderatorin: Okay dann lass uns zu Frage 3 gehen: Gibt es Werbespots, bei denen Sie das Gefühl hatten, dass sie in ihrer Herangehensweise an das Thema Geschlecht weniger erfolgreich waren? Was machte sie weniger effektiv?

Teilnehmerin 2 (30, Customer Success Managerin): Ich denke, der DVAG-Spot hätte entweder auch eine Frau zeigen können oder Jürgen Klopp auch in Frauen Berufen, das hätte die Werbung vielleicht ansprechender gemacht für alle die keine Männer sind.

Teilnehmerin 4 (18, Schülerin): Ja, ich fand auch den DVAG-Spot in Bezug auf Frauen etwas schwach. Es gab eine weibliche Stimme am Ende, aber visuell wurden Frauen nicht wirklich gezeigt.

Teilnehmerin 6: Ja da stimme ich den anderen zu. Ich finde auch dieser Werbefilm war am wenigsten effektiv und nicht wirklich inklusiv.

Die nächste Frage ist Frage 4: Denken Sie, dass diese Werbespots die Geschlechterrollen, wie sie heute in der Gesellschaft gesehen werden, widerspiegeln oder herausfordern?

Teilnehmerin 1: Ich finde, der Kärcher-Spot hat die traditionellen Rollen herausgefordert, indem er gezeigt hat, dass Putzen nicht nur eine Frauenaufgabe ist und auch indem das Hauptthema in dem Werbefilm putzen war und man aber gar nicht über Geschlechterrollen nachdenkt wenn man diesen anschaut sondern dieser einfach nur auf witzige Weise rüberbringt dass putzen keinen Spaß macht und man sich freut wenn man durch einen Saugroboter erleichtert wird.

Teilnehmerin 7: Ich finde, der EnBW-Spot hat auch gut Geschlechterrollen hinterfragt da die Frauen die Autos gefahren sind, was normalerweise als Männerrolle angesehen wird.

Teilnehmerin 8 (70, Pensionierte Sozialarbeiterin): Ich finde der Volkswagen-Spot hat das Thema Alter und Geschlechterrollen angesprochen weil es gezeigt hat, dass ältere Frauen immer noch aktiv und risikofreudig sein können, was selten in der Werbung zu sehen ist.

Teilnehmerin 3: Ich stimme dem zu auch das der Autoverkäufer Angst hat wenn die Frau fährt. Allerdings finde ich widerspiegelt der Volkswagen Spot auch Geschlechterrollen wieder weil die alte Frau anfangs wie ein klischeehafte Oma dargestellt wird und auch der Autoverkäufer ein Mann war was auch beides darstellt wie es heute in der Gesellschaft oft immer noch ist. Also dass oft einfach in Berufen noch so ist das in typischen Männerberufen nur Männer sind und in typischen Frauen Berufen auch hauptsächlich nur Frauen. Genau das spiegelt auch der Werbefilm von DVAG wieder welcher Jürgen Klopp nur in typischen Männerberufen zeigt.

Moderatorin: Okay lass uns weitergehen zu der nächsten Frage Frage 5: Hat die Art, wie Männer und Frauen dargestellt wurden, euer Gefühl gegenüber der Marke verbessert oder

verschlechtert? Welcher Werbespot hat bei euch das stärkste positive oder negative Gefühl ausgelöst und warum?

Teilnehmerin 1: Der Kärcher-Spot hat mein Gefühl gegenüber der Marke verbessert, weil er modern und humorvoll war und es gut zu sehen war, dass beide Geschlechter gleichberechtigt dargestellt wurden. Also den Spot fand ich am positivsten.

Teilnehmerin 5: Genau so ging es mir auch.

Teilnehmerin 6: Ja mir auch.

Teilnehmerin 2: Also bei mir hat der Volkswagen-Spot bei mir ein positives Gefühl ausgelöst, besonders wegen der Darstellung der älteren Frau es war einfach wie eine schöne Geschichte mit happy end.

Teilnehmerin 8: Ja das finde ich auch.

Teilnehmerin 4: Also bei mir war es der Enbw Werbefilm und auch der VW Film weil ich auch selbst gerne Auto fahre und finde auch dass ich gut Auto fahre, deswegen fand ich es gut dass in beiden Spots die Frauen Auto fahren.

Teilnehmerin 3: Ja so geht es mir auch!

Moderatorin: Okay dann lass uns zu Frage 6 gehen: An welche Marke erinnert ihr euch am deutlichsten, nachdem ihr diese Werbespots gesehen habt?

Teilnehmerin 2: Am meisten erinnere ich mich an den Volkswagen-Spot. Die Geschichte der Frau und das Thema Energie waren sehr einprägsam.

Teilnehmerin 8: Ja für mich auch.

Teilnehmerin 7: Für mich bleibt der Kärcher-Spot am besten in Erinnerung. Die verrückte Darstellung des Putzens war einfach sehr auffällig und auch wegen dem Tanzen bleibt er gut in Erinnerung.

Teilnehmerin 1: Ja das finde ich auch.

Teilnehmerin 5: Ja ich sehe das auch so.

Teilnehmerin 3: Bei mir war es der EnBW-Spot wegen der Musik, also dem Lied I´m every woman weil das Lied mir direkt im Kopf geblieben ist.

Moderatorin: Die nächste Frage ist Frage 7: Glaubt ihr, dass die Geschlechterdarstellung dabei eine Rolle gespielt hat?

Teilnehmerin 6: Ja, definitiv. Im Kärcher-Spot hat die Gleichberechtigung der Geschlechter dazu beigetragen, dass ich mich positiv an die Marke erinnere.

Teilnehmerin 1: Ich glaube bei mir war es eher das Tanzen bei dem Kärcher Werbefilm als die Geschlechterdarstellung.

Teilnehmerin 4: Auch beim Volkswagen-Spot war die Darstellung der Frau entscheidend. Ohne sie wäre der Spot nicht so eindrucksvoll gewesen.

Teilnehmerin 7: Ja das denke ich auch bei beiden Spots.

Teilnehmerin 3: Also bei mir war es wie ich eben schon gesagt habe eher die Musik als die Geschlechterdarstellung, also bei dem EnBW Werbefilm.

Moderatorin: Okay danke dass ist sehr interessant. Jetzt zu Frage 8: Denkt ihr, dass die Darstellung der Geschlechter in diesen Werbespots eure Sicht auf die Marke in der Zukunft beeinflussen wird?

Teilnehmerin 1: Ja, ich denke, Marken, die Geschlechter gleichberechtigt darstellen, bleiben für mich relevanter weil es für mich wichtig ist das eine Marke moderne Werte vertritt. Also ich kaufe auf jeden Fall lieber von einer Marke die für mich gute Werte vermittelt.

Teilnehmerin 7: Für mich ist das auch wichtig. Wenn eine Marke alte Rollenbilder bedient, würde ich eher Abstand nehmen.

Teilnehmerin 2: Also ich glaube gerade weil wir jetzt so intensiv darüber geredet haben wie Frauen und Männer in den Spots gezeigt werden habe ich jetzt einen positiveren Eindruck von den Marken die diese gut dargestellt haben und ich denke ich schon dass ich von jetzt an ein besseres Bild von den Marken habe.

Teilnehmerin 6: Ja so geht es mir auch!

Teilnehmerin 8: Ich weiß nicht genau ob es mich so beeinflussen wird, ich glaube es hätte mich eher beeinflusst wenn Frauen sehr schlecht dargestellt werden dann hätte ich in der Zukunft ein negativeres Bild von der Marke.

Teilnehmerin 4: Ja ich glaube mich würde eine negative Darstellung auch negativ beeinflussen aber auch jetzt in diesen Spot beeinflusst es mich positiv wie EnBW, Kärcher und VW Frauen dargestellt haben. Also ich hab jetzt ein besseres Bild von diesen Marken. Bei DVAG hat es mich jetzt glaube ich weder positiv noch negativ beeinflusst.

Moderatorin: Möchte jemand etwas hinzufügen?

Teilnehmerin 3: Ich glaube für mich wäre es auch mehr negativ.

Moderatorin: Danke dann zu Frage 9: Würdet ihr diese Marken basierend auf eurer Darstellung von Geschlechterrollen in den Werbespots weiterempfehlen?

Teilnehmerin 3: Ja, besonders Kärcher und Volkswagen würde ich weiter empfehlen Beide Marken haben moderne Geschlechterrollen gezeigt und sich damit von anderen abgehoben und auch weil beide Marken auch wirken als hätten sie qualitativ hochwertige Produkte.

Teilnehmerin 6: Ja ich würde auch Kärcher weiterempfehlen.

Teilnehmerin 5: Ja ich würde auch Kärcher weiterempfehlen aber mehr weil der Spot witzig war und ich denke dass ihre Produkte gut sind und nicht wirklich wegen den Geschlechterrollen in den Werbespots.

Teilnehmerin 8: Ich würde Volkswagen empfehlen weil sie haben gezeigt, dass sie nicht nur auf junge, dynamische Kunden abzielen, sondern auch ältere Menschen ansprechen und dass fand ich gut.

Moderatorin: Okay nächste Frage Frage 10: Welche Änderungen würdet ihr vorschlagen, um die Darstellung von Männern und Frauen in diesen Werbespots zu verbessern?

Teilnehmerin 6: Ich würde vorschlagen, in den DVAG-Spot mehr Frauen einzubinden. Es wäre gut gewesen, Frauen in den verschiedenen Berufen zu sehen, nicht nur Jürgen Klopp oder Jürgen Klopp in Frauenberufen.

Teilnehmerin 8: Ja, mehr Vielfalt insgesamt wäre gut also mehr Frauen in zentralen Rollen und vielleicht auch unterschiedliche Altersgruppen. Aber jetzt in Bezug auf die vier Filme die wir gesehen haben finde ich auch nur dass DVAG etwas verbessern könnte alle anderen fand ich gut.

Teilnehmerin 2: Ja dass sehe ich auch so.

Moderatorin: Okay dann zu Frage 11: Gibt es noch etwas, das ihr allgemein zur Geschlechterdarstellung in Werbespots teilen möchtet?

Teilnehmerin 2: Ich finde, es ist wichtig, dass Werbespots moderne Geschlechterbilder zeigen also ich finde es sollte nicht mehr so sein, dass Frauen immer nur in stereotypischen Rollen wie Hausarbeit oder Pflege gezeigt werden oder einfach nur sexualisiert werden wie es oft in der Werbung ist. Und ich finde es auch gut wenn auch LGBTQ+ Personen gezeigt werden und Menschen mit unterschiedlicher Sexualität.

Teilnehmerin 6: Ja das fand ich auch gut also ich kann mich nicht erinnern je eine Transgender Person in einer Werbung gesehen habe und ich glaube mich und andere Transgender Personen würde dass auf jeden Fall ansprechen und ich glaube es würde auch der Gesellschaft helfen Transgender-Sein zu normalisieren und zu akzeptieren. Also ich glaube es würde auf jeden Fall helfen wenn man Leute wie mich öfter in Werbung aber auch in normalen Filmen sehen würde.

Teilnehmerin 7: Da kann ich auch zustimmen. Und ich finde was gerade gesagt wurde das Sexualisieren von Frauen auch etwas ist das wirklich seltener in Werbung zu sehen sein sollte.

Teilnehmerin 4: Ja, und es wäre schön, wenn mehr ältere Frauen in der Werbung sichtbar wären, wie im Volkswagen-Spot. Es gibt viele starke, ältere Frauen, die in der Werbung oft ignoriert werden.

Moderatorin: Vielen Dank für eure Teilnahme und eure aufschlussreichen Antworten! Es war eine spannende Diskussion. Bevor wir die Sitzung abschließen, möchte ich noch zwei abschließende Fragen stellen.

Moderatorin: Frage 12: Wie fandet ihr die Fokusgruppensitzung?

Teilnehmerin 1 (21, Studentin): Ich fand die Diskussion sehr interessant. Es war spannend zu hören, wie andere die Werbespots gesehen haben, und es hat mir geholfen, selbst nochmal über die Geschlechterdarstellungen nachzudenken was ich sonst wahrscheinlich nicht gemacht hätte, wenn ich die Filme einfach so gesehen hätte.

Teilnehmerin 6 (34, Krankenschwester, Transgender-Frau): Mir hat es auch gut gefallen. Die Themen waren gut gewählt, und ich fand es toll, dass wir offen unsere Meinung sagen konnten und niemand unangebracht darauf reagiert hat.

Teilnehmerin 8 (70, Pensionierte Sozialarbeiterin): Ich fand die Sitzung auch sehr aufschlussreich. Es war besonders interessant, wie jeder die Spots anders wahrgenommen hat, gerade weil alle deutlich jünger sind wie ich.

Teilnehmerin 7: Ich fand es auch sehr interessant weil ich normalerweise auch eher Werbung überspringe und nie wirklich genau schaue weil ich Werbung immer eher nervig finde und deshalb auch wenig hinterfrage was darin gezeigt wird.

Teilnehmerin 4: Ja das geht mir genauso ich hab glaube wirklich noch nie Werbung komplett aufmerksam geschaut.

Moderatorin: Danke für eure Gedanken dazu und die andere Frage ist Frage 13: Habt ihr Vorschläge, wie ich zukünftige Sitzungen verbessern könnte?

Teilnehmerin 4 (18, Schülerin): Vielleicht könnten die Werbespots vorher zugeschickt werden, damit wir uns besser vorbereiten können. So wie es jetzt war es ein bisschen viel und wenn man den Film nur einmal schaut vergisst man auch oft schnell wieder Details.

Teilnehmerin 2 (30, Customer Success Managerin): Ich fand die Sitzung gut strukturiert, aber vielleicht könnten wir in Zukunft etwas mehr Zeit für die Diskussion der einzelnen Spots haben ich fand manchmal ging es ein bisschen schnell weiter.

Teilnehmerin 7 (58, Lehrerin): Ich habe keine konkreten Vorschläge, da die Diskussion gut geleitet wurde. Aber ich finde die Idee, die Spots vorab zu sehen, auch gut, dann könnte man sie vielleicht intensiver diskutieren.

Teilnehmerin 8: Das finde ich auch eine gute Idee und ich finde vier Filme waren auch etwas viel vielleicht wären drei besser gewesen um sich die ganze Zeit gut konzentrieren zu können.

Moderatorin: Vielen Dank für eure Teilnahme und eure Vorschläge! Es war eine sehr produktive Sitzung, und ich schätze eure Meinungen und Ideen und es war schön Sie alle kennenzulernen.

Appendix M. Transcript: Male Focus Group : German

Case 1:

Moderatorin: Willkommen, alle zusammen! Vielen Dank, dass ihr an dieser Fokusgruppe teilnehmt und mir bei meiner Masterarbeit helft! Das Forschungsziel meiner Arbeit ist es, zu untersuchen, wie Filmproduktionen Geschlechterrollen in Werbefilmen darstellen. Ich werde euch nun vier Werbefilme nacheinander zeigen und euch zu jedem eine Reihe von Fragen stellen. Danach werde ich euch eine weitere Reihe von Fragen stellen, um die vier Werbefilme miteinander zu vergleichen. Bevor wir beginnen, möchte ich euch ermutigen, ehrlich zu sprechen, miteinander zu interagieren und euch frei zu fühlen, eure Meinung zu äußern. Scheut

euch nicht, auf die Meinung anderer zu reagieren, wenn ihr eine andere Sichtweise habt. Lasst uns mit dem ersten Werbefilm von EnBW beginnen.

Moderatorin: Frage 1: Kennt ihr die Marke aus diesem Werbespot? Wenn ja, was haltet ihr davon?

Teilnehmer 1 (20, Student): Ja, ich kenne EnBW, weil sie ein großer Energieversorger in Deutschland sind.

Teilnehmer 4 (36, Ingenieur): Ja, EnBW ist glaube ich relativ bekannt besonders wenn es um Stromversorgung geht aber ich habe ihren Fokus auf Elektromobilität aber bisher nicht so mitbekommen, das war neu für mich.

Teilnehmer 2 (24, Business Development Manager): Ich kenne EnBW auch weil ich im Energiesektor auch selbst arbeite und bei der Arbeit schon ein paarmal davon gehört habe.

Teilnehmer 5 (48, Koch): Nein, ich kannte die Marke nicht

Teilnehmer 3 (26, Arbeitslos): Also ich habe auch noch nie davon gehört.

Teilnehmer 8 (70, Pensionierter Lehrer): Ich auch nicht.

Teilnehmer 6 (59, Landwirtschaftlicher Berater): Ja, ich kenne EnBW auch als Energieversorger.

Teilnehmer 7 (30, Videofilmer): Ich kenne sie, aber noch nicht so lange und nur weil ich ein paarmal ein E-Auto von der Arbeit gefahren bin und es gibt auf der Autobahn so Schnelllade Stationen von EnBW.

Moderatorin: Die nächste Frage ist Frage 2: Wie würdet ihr das Image der Marke beschreiben?

Teilnehmer 4: Ich denke, EnBW versucht, als modern und umweltbewusst wahrgenommen zu werden weil sie ihre Fortschritte im Bereich Elektromobilität und erneuerbare Energien versuchen zu betonen.

Teilnehmer 1: Ich sehe sie ähnlich ich glaube sie wollen sich als führend im Bereich der nachhaltigen Energielösungen positionieren aber eigentlich ist ihr Image einfach ein normaler Energieversorger.

Teilnehmer 7: Ja das würde ich auch sagen aber sie versuchen sich sehr zukunftsorientiert zu zeigen.

Moderatorin: Die nächste Frage ist Frage 3: Für was denkt ihr, steht die Marke?

Teilnehmer 4: Für mich steht EnBW für Energieversorgung.

Teilnehmer 2: Sie scheinen stark auf Elektromobilität und erneuerbare Energien zu setzen, also denke ich, dass sie für Nachhaltigkeit stehen.

Teilnehmer 6: Also nachdem Werbefilm denke ich auch dass sie für Elektromobilität und erneuerbare Energien steht.

Teilnehmer 5: Ja das denke ich auch.

Teilnehmer 7: Für mich steht sie auch eher für Energieversorgung.

Moderatorin: Dann lass uns weitergehen zu Frage 4: Was war euer erster Gedanke oder euer erstes Gefühl nach dem Anschauen des Werbespots?

Teilnehmer 3: Ich fand den Spot eigentlich ganz witzig wie alle die ganze Zeit am Singen beim Autofahren sind und das Lied "I'm Every Woman" fand ich eigentlich auch ganz gut.

Teilnehmer 8: Mein erster Gedanke war, dass sie mehr versuchen, junge Menschen anzusprechen weil für mich war es alles ein bisschen schnell und es gibt wenig Handlung in dem Film.

Teilnehmer 2: Also ich denke auch sie wollen eher möglichst viele unterschiedliche Menschen ansprechen dadurch dass sie auch die Sängerin Elif mit in den Spot genommen haben wollen sie vielleicht jüngere erreichen. Aber es werden auch älter Leute, eine klassische Familie und ein Schwules Pärchen gezeigt.

Teilnehmer 6: Also ich kenne die Sängerin Elif nicht deswegen ist mir sie gar nicht aufgefallen aber mein Erster Eindruck war gute Laune weil man sieht dass die Menschen in dem Spot gerne Auto fahren und Spaß dran haben das Lied mitzusingen.

Teilnehmer 7: Ja das war auch mein erster Eindruck!

Moderatorin: Danke und jetzt Frage 5: Hat euch der Werbespot gefallen? Warum oder warum nicht?

Teilnehmer 1: Ja, mir hat der Spot eigentlich ganz gut gefallen. Die Musik und die Leute die singen, mache gut und manche nicht so gut hat mir einen guten Vibe gegeben.

Teilnehmer 7: Ja das ging mir auch so ich fand auch die Musik und das Gesänge gut!

Teilnehmer 6: Ich fand ihn auch gut es war eine gute Mischung aus verschiedenen Menschen und die positive Darstellung von Elektromobilität haben mir gefallen auch weil ich selbst für erneuerbare Energien und Elektromobilität bin und generell finde es ist wichtig Nachhaltigkeit zu fördern.

Teilnehmer 2: Das sehe ich auch so. Mir hat auch die positive Darstellung von Elektromobilität gefallen.

Teilnehmer 4: Ich fand den Werbefilm nicht so toll er war einfach wie eine typische Werbung weil es gab wenig Handlung und war dadurch auch nicht besonders interessant.

Teilnehmer 5: Ja das ging mir auch genauso.

Moderatorin: Okay interessant dann lass uns weitergehen zu Frage 6: Welche Teile des Werbespots haben euch gefallen oder nicht gefallen?

Teilnehmer 7: Mir hat gefallen, dass die Menschen im Spot alle lächeln und das Autofahren genießen. Es war schön zu sehen, dass Elektromobilität nicht kompliziert, sondern zugänglich und Spaßig wirkt.

Teilnehmer 2: Ja mir hat es auch gefallen und auch dass sie die Sängerin Elif mit einbezogen haben.

Teilnehmer 5: Ich hätte mir vielleicht gewünscht, mehr über die Ladesäulen zu erfahren weil es anscheinend darum ging aber so kommt es eher rüber als ginge es um eine Auto Marke. Der Film hätte mir glaube ich besser gefallen wenn er mehr Information über das Produkt selbst gegeben hätte.

Teilnehmer 3: Ja ich finde auch das hätte den Film besser gemacht.

Teilnehmer 8: Da kann ich mich nur anschließen.

Moderatorin: Okay danke dass ist interessant dann gehen wir jetzt zu Frage 7: Was glaubt ihr, möchte die Marke mit diesem Werbespot vermitteln?

Teilnehmer 2: Ich glaube Sie wollen zeigen, dass ihre Elektromobilität und das Laden von Elektroautos für jeden geeignet sind. Also es ist eine sehr inklusive Botschaft die sagt Elektromobilität für alle.

Teilnehmer 4: Ja, denke ich auch und ich glaube sie wollen vermitteln, dass sie eine fortschrittliche und moderne Marke sind, die allen Menschen unabhängig von Geschlecht oder Herkunft dient.

Teilnehmer 1: Ja das glaube ich auch. Ich kann mir vorstellen dass sie auch insbesondere Frauen erreichen wollen weil in dem Werbefilm nur Frauen am Steuer sitzen.

Teilnehmer 3: Ja das kam mir auch so vor also ich denke die Marke will vermitteln das E-Mobilität auch etwas für Frauen ist.

Moderatorin: Die nächste Frage ist Frage 8: Wie seht ihr die Rolle der Frauen in diesem Werbespot? Was tun sie, und wie werden sie dargestellt?

Teilnehmer 1: Wie gerade schon gesagt wurde die Frauen sind die Fahrerinnen in allen Szenen, was ich gut fand. Es zeigt, dass sie die Kontrolle haben und die aktiven Rollen übernehmen und auch in der letzten Szene wird das dargestellt als eine Frau das Auto läd. Und ich denke die Frauen stehen irgendwie auch im Fokus durch das Lied „I'm every woman“.

Teilnehmer 3: Ja, das ist mir auch aufgefallen. Normalerweise sieht man eher Männer in diesen Rollen, aber hier wurde das umgedreht.

Teilnehmer 6: Ja stimmt das würde ich auch so sagen. Und die Frauen werden auch so dargestellt also würden sie gerne und gut Auto fahren.

Teilnehmer 4: Mir ist das bis ihr es gesagt habt gar nicht aufgefallen aber stimmt die Frauen sollen glaube ich unabhängig dargestellt werden. Also ich denke der Film soll ein bisschen feministisch sein.

Teilnehmer 5: Stimmt mir ist es auch nicht aufgefallen aber ich denke auch die Frauen sollen dadurch feministisch dargestellt werden.

Moderatorin: Dann lass uns weitergehen zur nächsten Frage das ist Frage 9: Wie seht ihr die Rolle der Männer in diesem Werbespot? Was tun sie, und wie werden sie dargestellt?

Teilnehmer 6: Die Männer sitzen eher auf dem Beifahrersitz und lassen die Frauen fahren und sie singen alle den Song und haben Spaß daran.

Teilnehmer 8: Ja, sie wurden so dargestellt als hätten sie eine gute Zeit beim Mitfahren und mitsingen. Ich finde es nur ein bisschen unrealistisch dass nur die Frauen fahren ich finde das ist in Wirklichkeit anders weil ich denke auch das Männer mehr Spaß am Auto fahren haben obwohl natürlich inzwischen auch fast alle Frauen Auto fahren.

Teilnehmer 4: Ja das finde ich auch ein bisschen unrealistisch.

Teilnehmer 2: Also ich sehe das anders. Ich fahre zum Beispiel nicht gerne Auto und hätte auch Spaß auf dem Beifahrer sitz mitzufahren und zu singen deswegen finde ich es gut dass die Männer auf positive Weise als spaßige Beifahrer dargestellt werden. Außerdem fand ich es gut dass in einer Szene neben dem Auto ein schwules Paar mit einem Baby vorbeigehen weil es dort als normal dargestellt ist wie es auch sein sollte. Genauso wird ein Beifahrer dargestellt der nicht wie ein typischer Mann angezogen ist sondern sehr extra und weiblich.

Moderatorin: Danke und jetzt Frage 10: Denkt ihr, dass dieser Werbespot Männer und Frauen in typischen, traditionellen Rollen zeigt? Falls ja, wie?

Teilnehmer 7: Nein, der Spot bricht traditionellen Rollen da die Frauen fahren und die Männer sind passiver und fahren nur mit.

Teilnehmer 4: Ja, das war anders als in den meisten Werbespots, wo Männer normalerweise die Autos fahren.

Teilnehmer 8: Was vielleicht traditionell war die eine Szene mit der Familie mit Mutter, Vater und Kind im Auto obwohl dabei auch die Frau fährt also vielleicht auch nicht.

Moderatorin: Okay dass ist interessant dann gehen wir zu Frage 11: Bricht der Werbespot mit traditionellen Rollen von Männern und Frauen? Falls ja, auf welche Weise?

Teilnehmer 1: Ja, indem die Frauen die aktiven Rollen als Fahrerinnen übernehmen und die Männer zurückhaltender dargestellt werden.

Teilnehmer 7: Ja ich denke auch das extra Stereotypen umgedreht wurden wie ihr eben schon gesagt habt.

Teilnehmer 2: Absolut, es war eine bewusste Entscheidung, die Geschlechterrollen zu verändern und wie ich gerade schon gesagt habe das schwule Paar und der Mann der eher weiblich gekleidet ist bricht auch stereotypische Darstellungen von Männern und Frauen.

Danke dann Frage 12: Wie hat euch die Darstellung von Frauen und Männern in diesem Werbespot fühlen lassen?

Teilnehmer 5: Ich fand es ein bisschen unrealistisch und finde sie hätten teilweise Frauen und teilweise Männer fahren lassen sollen das wäre besser gewesen.

Teilnehmer 4: Ja das ging mir auch so.

Teilnehmer 6: Es hat mich gut fühlen lassen, weil es zeigt, dass sich die Gesellschaft und die Medien verändern und Stereotype durchbrochen werden. Also ich fand es positiv, dass Frauen in den Vordergrund gerückt wurden.

Teilnehmer 7: Ja ich fand es auch gut wie Männer und Frauen dargestellt wurden es hat sich gut angefühlt dass EnBW anscheinend zeigen möchte dass sie für Exklusivität sind Diversität sind.

Teilnehmer 1: Ja das fand ich auch gut und mir hat der Film auch ein gutes Gefühl gegeben.

Moderatorin: Nächste Frage Frage 13: Hat die Darstellung der Geschlechter eure Meinung über die Marke beeinflusst? Wenn ja, wie?

Teilnehmer 3: Ja, ich denke, es hat meine Meinung positiv beeinflusst. Die Marke wirkt jetzt fortschrittlicher und offener auf mich.

Teilnehmer 6: Für mich macht es die Marke auch sympathischer, weil sie sich für moderne Themen wie Gleichberechtigung einsetzt.

Teilnehmer 2: Ja das sehe ich auch so und ich finde es auch positiv dass sie versucht haben so viele unterschiedliche Leute wie möglich in den Film zu integrieren.

Teilnehmer 7: Ja da bin ich eurer Meinung mich hat es auch eher positiv beeinflusst aber ich glaube dazu hat bei mir persönlich auch die Gute Laune Musik und der Punkt das ich Elektromobilität sowieso unterstütze schon mit reingespielt.

Teilnehmer 1: Ich weiß nicht ob die Geschlechterdarstellung meine Meinung über die Marke beeinflusst hat aber ich glaube eher nicht.

Teilnehmer 8: Ja mich hat es auch nicht wirklich beeinflusst.

Moderatorin: Danke für eure Ehrlichkeit. Jetzt zu Frage 14: Was glaubt ihr, möchte die Marke in Bezug auf Geschlecht oder Gesellschaft durch diese Werbung sagen?

Teilnehmer 7: Ich glaube Sie wollen sagen, dass Elektromobilität für jeden ist und dass sie sich als Marke für Inklusion und Gleichberechtigung einsetzen.

Teilnehmer 4: Genau, sie wollen zeigen, dass sie eine progressive Marke sind, die für Diversität steht.

Teilnehmer 2: Ja das denke ich auch. Sie wollen einfach vermitteln dass Nachhaltigkeit wichtig ist und für jede Person etwas ist.

Moderatorin: Okay danke dass ist sehr interessant. Jetzt zu Frage 15: Macht die Art, wie die Geschlechter dargestellt werden, dass ihr der Marke mehr oder weniger vertraut?

Teilnehmer 6: Ich vertraue der Marke jetzt mehr, weil sie zeigen, dass sie offen für Veränderungen und gesellschaftliche Entwicklungen sind.

Teilnehmer 2: Es macht die Marke für mich auch vertrauenswürdiger, weil sie deutlich macht, dass sie sich für soziale Themen interessieren und diese nicht einfach ignoriert.

Teilnehmer 8: Ich kann nicht sagen ob ich der Marke mehr oder weniger vertraue mir kommt es mehr auf die Qualität ihrer Produkte an und da ich kein E-Auto fahre interessiert es mich nicht so sehr.

Teilnehmer 3: Ja mir geht es auch so. Ich vertraue der Marke jetzt nicht mehr oder weniger dadurch.

Moderatorin: Möchte jemand etwas hinzufügen?

Teilnehmer 1: Nein

Teilnehmer 5: Ich auch nicht.

Okay danke dann zu Frage 16: Hat der Werbespot euch dazu gebracht, die Werte der Marke in Frage zu stellen?

Teilnehmer 1: Nein, ich denke, der Spot bestätigt eher, dass die Marke wirklich hinter ihren Werten steht.

Teilnehmer 5: Ich habe auch nicht das Gefühl, dass sie etwas vortäuschen. Es wirkt sehr authentisch.

Teilnehmer 4: Also ich finde nicht dass es so authentisch wirkt aber ich denke EnBW ist wahrscheinlich trotzdem ein guter Energieversorger obwohl man dabei ja eh immer zwischen verschiedenen Anbietern vergleicht und möglichst wenig zählen zu müssen.

Moderatorin: Okay dann lass uns zu Frage 17 gehen: Macht die Darstellung von Männern und Frauen in diesem Werbespot es wahrscheinlicher oder unwahrscheinlicher, dass ihr von dieser Marke kaufen würdet? Warum?

Teilnehmer 7: Für mich macht es es wahrscheinlicher weil es spricht mich immer an wenn eine Marke gute Werte vertritt so wie Nachhaltigkeit und Gleichberechtigung.

Teilnehmer 1: Ja, ich denke, es macht die Marke für mich auch attraktiver, weil sie modern und inklusiv wirkt.

Teilnehmer 3: Also für mich macht es das jetzt nicht wahrscheinlicher oder unwahrscheinlicher das würde eher damit zusammenhängen ob ich ein E-Auto hätte dann wäre es für mich wahrscheinlicher.

Teilnehmer 4: Ja das geht mir ähnlich da ich keine Elektroauto habe ist es eher unwahrscheinlich für mich daass ich von der Marke kaufen würde aber das liegt jetzt nicht unbedingt daran wie Männer und Frauen in dem Spot dargestellt werden.

Moderatorin: Vielen Dank schonmal, dann zeige ich euch jetzt den zweiten spot Volkswagen-Werbespot „Bring Back the Energy“.

Case 2:

Moderatorin: Frage 1: Kennt ihr die Marke aus diesem Werbespot? Wenn ja, was haltet ihr davon?

Teilnehmer 1 (20, Student): Ja, klar, Volkswagen ist eine sehr bekannte Marke. Ich denke, sie stehen für Qualität, besonders im Bereich der Autos, die in Deutschland viel verkauft werden.

Teilnehmer 2 (24, Business Development Manager): Ja, ich kenne Volkswagen auch gut. Für mich ist es eine Marke, die sowohl Tradition als auch Fortschritt verkörpert. Gerade jetzt mit ihren Elektroautos versuchen sie, moderner zu werden.

Teilnehmer 3 (26, Arbeitslos): Volkswagen ist mir auch bekannt, aber ich habe sie immer mit älteren Modellen verbunden, eher etwas für konservative Leute.

Teilnehmer 5 (48, Koch): In Italien ist Volkswagen auch ziemlich verbreitet, besonders die kleineren Modelle wie der Polo. Ich denke, sie haben ein solides Image.

Moderatorin: Die nächste Frage ist Frage 2: Wie würdet ihr das Image der Marke beschreiben?

Teilnehmer 6 (59, Landwirtschaftlicher Berater): Ich sehe Volkswagen als eine Marke, die viel Wert auf Verlässlichkeit legt also ich würde behaupten Sie haben ein traditionelles Image, aber es ist gut zu sehen, dass sie sich mit Elektroautos modernisieren.

Teilnehmer 7 (30, Videofilmer): Ja, sie sind sehr zuverlässig, aber manchmal ein bisschen langweilig. Mit ihren neuen Modellen versuchen sie, dieses Image zu ändern, besonders mit ihren Werbespots.

Teilnehmer 8 (72, Pensionierter Lehrer): Für mich steht Volkswagen für Qualität und deutsche Ingenieurskunst. Das war schon immer so, aber ich finde es spannend, wie sie jetzt versuchen, jünger und dynamischer zu wirken.

Okay dass ist interessant dann zu Frage 3: Für was denkt ihr, steht die Marke?

Teilnehmer 4 (36, Ingenieur): Volkswagen steht für Qualität und Innovation. Sie versuchen, Elektromobilität massentauglich zu machen und dabei ihre traditionelle Zuverlässigkeit zu bewahren.

Teilnehmer 2: Ich denke, sie stehen für Nachhaltigkeit und Fortschritt. Mit diesem Spot wollen sie zeigen, dass ihre Elektroautos für alle geeignet sind, unabhängig vom Alter.

Teilnehmer 1: Ja, für mich steht Volkswagen auch für solide Autos, die auch zukunftsfähig sind.

Moderatorin: okay dann lass uns zu Frage 4 gehen: Was war euer erster Gedanke oder euer erstes Gefühl nach dem Anschauen des Werbespots?

Teilnehmer 7: Ich fand den Anfang des Spots ziemlich traurig, als die alte Frau ihr Auto verkauft aber dann fand ich es ganz witzig wie sie Kekse in Form von Autos bäckt und sich ein Auto Tattoo stechen lässt und am Ende ist es wie ein happy End wo sie glücklich ist mit einem neuen Auto. Der Spot war fast schon wie ein Kurzfilm.

Teilnehmer 5: Mir ging es ähnlich. Der Spot war anfangs etwas deprimierend, aber das Ende war kraftvoll, als sie wieder Energie bekommt.

Teilnehmer 6: Ich fand den Spot sehr gut gemacht. Er hatte eine klare emotionale Kurve, die gut mit der Geschichte der Frau und ihrer Beziehung zu den Autos gespielt hat. Also für eine Werbung fand ich es wirklich eine gute Geschichte.

Teilnehmer 2: Also da kann ich den anderen nur zustimmen für eine Werbung war die Geschichte wirklich super.

Teilnehmer 1: Ja das finde ich auch.

Moderatorin: Danke dass ihr mir eure Gedanken mitteilt dann lass uns zu Frage 5 gehen: Hat euch der Werbespot gefallen? Warum oder warum nicht?

Teilnehmer 1: Ja, mir hat er auf jeden Fall gefallen. Die Geschichte war emotional, und ich mochte, wie sie gezeigt haben, dass auch ältere Menschen von Elektroautos begeistert sein können.

Teilnehmer 8: Der Spot war interessant, aber ich hätte mir mehr Informationen über das Auto selbst gewünscht. Es ging mehr um die emotionale Geschichte als um die technischen Details.

Teilnehmer 2: Ich fand ihn gut, besonders weil er gezeigt hat, dass Elektromobilität nicht nur etwas für junge Menschen ist.

Teilnehmer 7: Ich fand ihn auch gut wie ich grade schon gesagt habe, die storyline war einfach super.

Moderatorin: Als nächstes ist Frage 6: Welche Teile des Werbespots haben euch gefallen oder nicht gefallen?

Teilnehmer 8: Mir hat die Szene gefallen, in der die Frau wieder Energie bekommt, als sie das neue Auto testet. Das war ein schöner Moment. Aber ich hätte, wie gesagt, gerne mehr über die technischen Aspekte des Autos erfahren.

Teilnehmer 4: Ich fand die Darstellung der Traurigkeit der Frau gut gemacht. Man hat wirklich mit ihr mitgeföhlt aber durch das Tattoo stechen zum Beispiel war es trotzdem witzig. Nur der Autoverkäufer war mir aber etwas zu klischeehaft und zu ängstlich dargestellt.

Teilnehmer 5: Der Wechsel von der dunklen Stimmung zu einem positiven Ende war gut, aber der Spot hat sich sehr auf die Geschichte konzentriert und weniger auf das Auto selbst, dass ist der einzige Kritikpunkt den ich habe. Und man hat gesehen es war auch ganz klein etwas geschrieben wahrscheinlich über das Auto aber wenn man sich auf die Geschichte konzentriert hat konnte man das nicht wirklich lesen.

Moderatorin: Okay dass ist interessant. Jetzt gehen wir zu Frage 7: Was glaubt ihr, möchte die Marke mit diesem Werbespot vermitteln?

Teilnehmer 6: Ich denke, sie wollen zeigen, dass ihre Autos für alle Altersgruppen geeignet sind und dass man auch im Alter noch Freude am Fahren haben kann.

Teilnehmer 1: Ja, sie wollen wahrscheinlich sagen, dass Elektromobilität für jeden zugänglich ist, egal wie alt man ist.

Teilnehmer 2: Es geht auch darum, zu zeigen, dass ihre Autos nicht nur technisch gut sind, sondern auch das Leben bereichern können, indem sie einem Energie zurückgeben wie der alten Frau.

Moderatorin: Dann lass uns weitergehen zu der nächsten Frage die ist Frage 8: Wie seht ihr die Rolle der Frauen in diesem Werbespot? Was tun sie, und wie werden sie dargestellt?

Teilnehmer 4: Die Frau ist die Hauptfigur, und sie wird stark dargestellt, besonders am Ende, als sie das Auto fährt. Ansonsten wird sie eigentlich gezeigt wie man sich eine Oma vorstellt also wie sie aussieht und dass sie Kekse backt und Kaffee trinkt. Was dann nicht so typisch ist

wie eine Oma ist dann wie sie sich ein Tattoo stechen lässt und dann schnell und riskant Auto fährt.

Teilnehmer 3: Ja, sie wird nicht als hilflose alte Frau gezeigt, sondern als jemand, der sein Leben selbst in die Hand nimmt und es selbst ändert.

Teilnehmer 7: Es war schön zu sehen, dass eine Frau in dieser Rolle war, vor allem eine ältere. Das sieht man nicht oft in Autowerbungen.

Moderatorin: Möchte jemand etwas hinzufügen?

Teilnehmer 2: Nein.

Moderatorin: Okay dann Frage 9: Wie seht ihr die Rolle der Männer in diesem Werbespot? Was tun sie, und wie werden sie dargestellt?

Teilnehmer 7: In dem Spot ist der einzige Mann eine Nebenrolle, der Autoverkäufer glaube ich und er sah aus wie der klassische Autoverkäufer. Er wird dann nur ein bisschen witzig dargestellt und wie ein Trottel als er mit der alten Frau eine Probefahrt mit dem neuen Auto macht und wirkt super ängstlich und überrascht, als die Frau das Auto super schnell und riskant fährt.

Teilnehmer 6: Ja, er war mehr eine Figur im Hintergrund. Die Frau stand im Mittelpunkt, und der Mann war eher dazu da um zu verdeutlichen wie viel Spaß die alte Frau am Auto fahren hat indem er sich festklammert und ängstlich aussieht bei der Fahrt mit ihr.

Teilnehmer 1: Ja ich finde auch er hat die klassische Rolle des Verkäufers gespielt.

Teilnehmer 2: Ja ich würde ihn auch so beschreiben wie die anderen da kann ich nichts hinzufügen.

Moderatorin: Okay dann lass uns zu Frage 10 gehen: Denkt ihr, dass dieser Werbespot Männer und Frauen in typischen, traditionellen Rollen zeigt? Falls ja, wie?

Teilnehmer 2: Nicht wirklich, nein. Die Frau ist die aktive Figur, die die Handlung vorantreibt und der Mann ist eher passiv im Hintergrund.

Teilnehmer 1: Ja, das fand ich gut. Es war keine typische Rollenverteilung. Die Frau war mutig und hat das Auto gefahren, der Mann war eher der Zuschauer.

Teilnehmer 4: Ja das stimmt. Aber anfangs wird die Frau schon wie die typische Oma gezeigt und der Mann wie ein typischer Autoverkäufer das wirkt schon sehr traditionell.

Teilnehmer 6: Ja ich würde auch sagen auf eine Art wurden sie in traditionellen Rollen gezeigt aber sind dann daraus ausgebrochen.

Moderatorin: Die nächste Frage ist Frage 11: Bricht der Werbespot mit traditionellen Rollen von Männern und Frauen? Falls ja, auf welche Weise?

Teilnehmer 6: Ja wie ich eben schon meinte dass wendet sich irgendwann und die alte Frau wird dargestellt wie eine absolute Auto Liebhaberin die sich sogar ein Tattoo sticht von ihrem Auto und fährt wie ein Rennfahrer. Während der Mann komplett ängstlich während sie fährt. Das vertauscht auch jeden Fall die traditionellen Rollen von Mann und Frau.

Teilnehmer 7: Ja, genau und auch weil die Frau stark und selbstbewusst dargestellt wird, während der Mann eher zurückhaltend und ängstlich wirkt.

Teilnehmer 4: Absolut, normalerweise sind es die Männer, die in Auto Werbungen fahren, aber hier wurde es umgedreht. Das war ein interessanter Twist.

Teilnehmer 3: Ja an eure Meinung kann ich mich auch anschließen dass würde ich auch so sagen.

Moderatorin: Super danke für eure Antworten. Die nächste Frage ist Frage 12: Wie hat euch die Darstellung von Frauen und Männern in diesem Werbespot fühlen lassen?

Teilnehmer 1: Also ich fand es positiv also es war mal gut, eine andere Perspektive zu sehen, wo eine ältere Frau die Hauptrolle spielt.

Teilnehmer 6: Ja ich fand es auch erfrischend und witzig, dass die Frau im Vordergrund stand und so risikofreudig dargestellt wird. Das hat dem Spot eine besondere Note gegeben.

Teilnehmer 3: Also ich fand es war einfach ein guter und witziger Werbefilm aber wie Männer und Frauen dargestellt wurden fand ich auch eher einfach witzig in dem Fall.

Teilnehmer 4: Ja ich fand auch sie wurden einfach beide witzig dargestellt.

Moderatorin: Okay dann lass uns zu Frage 13 gehen: Hat die Darstellung der Geschlechter eure Meinung über die Marke beeinflusst? Wenn ja, wie?

Teilnehmer 1: Ja, es hat meine Meinung über Volkswagen etwas verbessert. Es zeigt, dass sie versuchen, mehr als nur traditionelle Geschlechterrollen zu bedienen.

Teilnehmer 6: Für mich hat es die Marke sympathischer gemacht, weil sie zeigen, dass sie offen für Veränderung sind.

Teilnehmer 8: Meine Meinung hat es eigentlich nicht beeinflusst.

Teilnehmer 4: Ja meine auch nicht.

Moderatorin: Okay die nächste ist Frage 14: Was glaubt ihr, möchte die Marke in Bezug auf Geschlecht oder Gesellschaft durch diese Werbung sagen?

Teilnehmer 7: Ich denke Sie wollen zeigen, dass sie eine Marke für alle sind, egal welches Geschlecht oder Alter und dass es um Inklusivität geht.

Teilnehmer 2: Ja, sie wollen wahrscheinlich zeigen, dass Elektromobilität nicht nur etwas für junge Leute ist, sondern für jede Art von Person.

Teilnehmer 5: Ja das denke ich auch und vielleicht noch das E-Autos sich einfacher fahren lassen von alten Leuten weil sie ja elektrisch sind und man nicht schalten muss.

Teilnehmer 6: Ja das kann ich mir auch gut vorstellen. Und ja ich denke sie wollen vielleicht auch zeigen dass das Leben nicht vorbei ist wenn man alt wird sondern dass man immer noch Spaß haben kann.

Moderatorin: Dann lass uns weitergehen zu der nächsten Frage Frage 15: Macht die Art, wie die Geschlechter dargestellt werden, dass ihr der Marke mehr oder weniger vertraut?

Teilnehmer 2: Ich würde sagen es macht die Marke für mich glaubwürdiger, weil sie zeigen, dass sie auch ältere Menschen und andere Geschlechterrollen einbeziehen.

Teilnehmer 4: Ja, es zeigt, dass sie auf gesellschaftliche Veränderungen achten. Das finde ich positiv.

Teilnehmer 8: Also ich habe VW schon vorher vertraut aber das wird jetzt nicht mehr oder weniger dadurch für mich das würde sich bei mir nur ändern wenn sich die Qualität der Autos ändert denke ich.

Teilnehmer 3: Ja ich glaube das ist bei mir auch so. Aber ich fand den Spot einfach generell gut deswegen hab ich jetzt noch ein bisschen positiveres Bild von VW.

Moderatorin: Okay lass uns weitergehen zu Frage 16: Hat der Werbespot euch dazu gebracht, die Werte der Marke in Frage zu stellen?

Teilnehmer 5: Nein, ich denke, der Spot hat eher die Werte der Marke bestätigt und gezeigt dass es ihnen um Qualität und Fortschritt geht.

Teilnehmer 6: Ja, ich habe das Gefühl, dass sie wirklich hinter ihren Werten stehen und dass sie auch gesellschaftlich mit der Zeit gehen also ich hab die Werte uach nict in Frage gestellt.

Teilnehmer 1: Ja so geht es mir auch.

Teilnehmer 2: Ja das sehe ich genauso.

Teilnehmer 3: Also ich bin nicht der größte Fan von E-Autos aber der Spot hat nicht dazu geführt dass ich die Werte von VW in Frage stellen.

Moderatorin: Die nächste Frage ist Frage 17: Macht die Darstellung von Männern und Frauen in diesem Werbespot es wahrscheinlicher oder unwahrscheinlicher, dass ihr von dieser Marke kaufen würdet? Warum?

Teilnehmer 7: Wahrscheinlicher, weil ich die Idee mag, dass ihre Autos für alle zugänglich sind, unabhängig vom Alter oder Geschlecht.

Teilnehmer 2: Ja, es hat meine Meinung verbessert. Der Spot zeigt, dass Volkswagen auch an die Bedürfnisse älterer Menschen denkt.

Teilnehmer 3: Für mich macht es keinen Unterschied.

Teilnehmer 8: Ja für mich auch nicht.

Moderatorin: Jetzt zeige ich euch den Film vom dritten Fall.

Case 3:

Moderatorin: Frage 1: Kennt ihr die Marke aus diesem Werbespot? Wenn ja, was haltet ihr davon?

Teilnehmer 4: Ja, ich habe schon mal von der DVAG gehört, aber ich wusste nicht viel über sie. Der Spot hat mir einen besseren Eindruck vermittelt, worum es bei der Firma geht.

Teilnehmer 2 (24, Business Development Manager): Ich kenne DVAG aus genau dieser Werbung mit Jürgen Klopp die habe ich ein paarmal auf Amazon Prime gesehen. Aber ich kenne mich nicht gut aus mit Versicherungen deswegen kann ich nicht wirklich sagen was ich davon halte.

Teilnehmer 1: Stimmt ich habe die Werbung glaube ich auch mal dort gesehen.

Teilnehmer 6 (59, Landwirtschaftlicher Berater): Ja, ich kenne sie auch. Sie haben einen guten Ruf, wenn es um Finanzberatung geht, aber ich persönlich habe keine Erfahrung mit ihnen.

Teilnehmer 8 (72, Pensionierter Lehrer): DVAG kenne ich auch schon seit Jahren. Ich denke, sie haben eine solide Position im Finanzmarkt, besonders für private Haushalte ist wohl die Beratung ganz gut hab ich gehört.

Teilnehmer 7: Also ich habe noch nie von der Firma gehört.

Teilnehmer 3: Ich auch nicht.

Teilnehmer 2: Ich habe auch noch nie davon gehört.

Moderatorin: Okay lass uns zu Frage 2 gehen: Wie würdet ihr das Image der Marke beschreiben?

Teilnehmer 3 (26, Arbeitslos): Ich würde sagen sie wirken professionell und vertrauenswürdig weil der Spot zeigt, dass sie in verschiedenen Lebensbereichen hilfreich sein können, unabhängig davon, welche beruflichen Wege man einschlägt.

Teilnehmer 7 (30, Videofilmer): Für mich wirken sie sehr zugänglich. Sie versuchen, sich auf alle möglichen Lebenssituationen einzustellen, was den Eindruck verstärkt, dass ihre Beratung für jeden passt.

Teilnehmer 4 (36, Ingenieur): Ich würde sagen, sie stehen für Stabilität und Verlässlichkeit da sie so wirken, als ob sie viele verschiedene Menschen in verschiedenen Berufen unterstützen könnten.

Moderatorin: Die nächste Frage ist Frage 3: Für was denkt ihr, steht die Marke?

Teilnehmer 2: Also ich fasse es so auf dass sie stehen dafür, dass man in jedem Lebensbereichen Unterstützung braucht, besonders bei wichtigen finanziellen Entscheidungen und dass DVAG in allen Phasen des Lebens hilft.

Teilnehmer 5 (48, Koch): Ja genau. Ich denke, sie wollen vermitteln, dass sie für jeden da sind, egal welchen Beruf man hat und dass Finanzberatung ist für alle wichtig ist, und sie in allen Bereichen helfen können.

Teilnehmer 6: Genau, es geht darum, Menschen zu begleiten und in ihren großen Lebensentscheidungen gut zu beraten, unabhängig von dem Beruf den jemand hat.

Moderatorin: Okay danke dass ist interessant. Jetzt gehen wir zu Frage 4: Was war euer erster Gedanke oder euer erstes Gefühl nach dem Anschauen des Werbespots?

Teilnehmer 1: Mein erster Gedanke war, wie vielfältig die Lebenswege sind die man einschlagen kann und wie viele Berufe man haben könnte je nachdem wie man sich entscheidet. Es war interessant zu sehen, wie Jürgen Klopp in so viele verschiedene Rollen schlüpft obwohl es ein bisschen witzig ist ihn sich in anderen Berufen vorzustellen als als Fußballtrainer.

Teilnehmer 2: Ja das ging mir auch so mein erster Gedanke war wie witzig es wäre wenn Jürgen Klopp plötzlich mein Uber Fahrer wäre.

Teilnehmer 3: Ich fand die Animationen und die schnellen Übergänge sehr beeindruckend. Es war irgendwie etwas surreal und ging sehr schnell, aber es war auch gut gemacht.

Teilnehmer 8: Für mich war es ein wenig verwirrend, so viele verschiedene Berufe in einem Spot zu sehen, aber es hat die Vielfalt gut verdeutlicht.

Okay lass uns weitergehen zu Frage 5: Hat euch der Werbespot gefallen? Warum oder warum nicht?

Teilnehmer 7: Ja, er hat mir gefallen er war dynamisch, und es war interessant zu sehen, wie sie Jürgen Klopp in so vielen verschiedene Berufe zeigen aber es war auch alles etwas schnell und mit wenig Handlung wie es oft in Werbung ist.

Teilnehmer 4: Ich fand ihn auch gut. Es war mal was anderes, die verschiedenen Berufe auf diese Weise darzustellen, aber es war manchmal auch etwas überladen.

Teilnehmer 5: Mir hat er nicht so gut gefallen. Die Idee war zwar interessant, aber ich fand die ständigen Wechsel der Berufe ein wenig hektisch und man versteht eigentlich erst am Ende als sie reden für was die Werbung überhaupt ist.

Teilnehmer 2: Ja das ging mir auch so.

Teilnehmer 8: Ja mir war es auch zu hektisch und verwirrend.

Moderatorin: Danke für eure Antworten dann zur nächsten Frage 6: Welche Teile des Werbespots haben euch gefallen oder nicht gefallen?

Teilnehmer 5: Mir hat der Anfang und das Ende gefallen, wo Klopp in seinem Büro sitzt. Es hat den Spot glaubwürdig gestartet und beendet dann wurde es mit den verschiedenen Berufen etwas verrückt, aber auf eine gute Art.

Teilnehmer 6: Also ich fand die Übergänge zwischen den Berufen waren kreativ, aber teilweise zu schnell. Es hätte ruhig etwas langsamer sein können, um die Berufe besser darzustellen ich könnte zum Beispiel jetzt schon nicht mehr alle Berufe aufzählen in denen er gezeigt wurde.

Teilnehmer 3: Ich mochte die Animationen und die Vielfalt der Berufe, aber wie schon gesagt, es war teilweise schwer, dem Spot zu folgen, weil die Übergänge so schnell waren.

Teilnehmer 1: Mir hat der Spot nicht so gefallen ich finde es war einfach wie eine typische Werbung die man einfach wegeklicken möchte und ich finde wenn man schon jemanden bekannten wie Jürgen Klopp benutzt könnte man es vielleicht auch etwas besser machen aber vielleicht braucht man das auch gerade nicht weil die Werbung schon durch ihn genug Aufmerksamkeit erregt.

Teilnehmer 2: Ja genau das finde ich auch es war einfach gefühlt wie jede Werbung.

Moderatorin: Okay dass ist interessant dann zu Frage 7: Was glaubt ihr, möchte die Marke mit diesem Werbespot vermitteln?

Teilnehmer 1: Ich würde sagen sie wollen zeigen, dass sie in allen Bereichen des Lebens Unterstützung bieten können, unabhängig von Beruf und Lebensweg. Die Botschaft ist also, dass sie immer da sind, um zu beraten.

Teilnehmer 7: Ja genau und ich denke es geht auch darum, zu zeigen, dass das Leben aus vielen möglichen Entscheidungen besteht und dass DVAG bei diesen Entscheidungen hilft.

Teilnehmer 5: Ich würde eher sagen sie versuchen zu sagen, dass egal, welchen Weg man einschlägt, dass gute Finanzberatung immer wichtig ist.

Moderatorin: Danke für eure Antworten als nächstes ist Frage 8: Wie seht ihr die Rolle der Frauen in diesem Werbespot? Was tun sie, und wie werden sie dargestellt?

Teilnehmer 6: Frauen hatten in diesem Spot gar keine Rolle. Es ging nur um Jürgen Klopp und seine verschiedenen Lebenswege.

Teilnehmer 2: Ja, ich stimme zu. Frauen haben keine Rolle gespielt.

Moderatorin: Okay dann lass uns zu Frage 9 gehen: Wie seht ihr die Rolle der Männer in diesem Werbespot? Was tun sie, und wie werden sie dargestellt?

Teilnehmer 3: Es wird nur Jürgen Klopp gezeigt und er wird in verschiedene Berufe versetzt, aber die Botschaft bleibt die gleiche dass Finanzplanung entscheidend ist.

Teilnehmer 4: Jürgen Klopp wird als eine Art „Jedermann“ dargestellt, der in verschiedenen Berufen tätig sein könnte, was zeigt, dass die Marke auf alle zugeschnitten ist.

Teilnehmer 1: Genau, es war interessant, ihn in so vielen verschiedenen Rollen zu sehen. Aber man kann auch vermuten dass der Spot damit auch andeutet dass Männer diejenigen sind, die verschiedene Lebensentscheidungen treffen und dabei Unterstützung brauchen.

Teilnehmer 2: Ja stimmt dass kann man eigentlich wirklich so deuten dass Männer egal in welchem Beruf für Finanzen zuständig sind und sich um Sachen wie Versicherungen kümmern.

Moderatorin: Okay dann lass uns weitergehen zu Frage 10: Denkt ihr, dass dieser Werbespot Männer und Frauen in typischen, traditionellen Rollen zeigt? Falls ja, wie?

Teilnehmer 7: Ja, in gewisser Weise weil Jürgen Klopp in klassischen Männerberufen dargestellt wird. Das könnte als traditionell gesehen werden.

Teilnehmer 5: Ich stimme zu. Das könnte man als traditionell ansehen und was eben schon gesagt wurde dass Männer zuständig für Finanzen und Versicherungen sind.

Moderatorin: Möchte jemand etwas hinzufügen?

Teilnehmer 3: Nein

Moderatorin: Danke für eure Antworten als nächstes ist Frage 11: Bricht der Werbespot mit traditionellen Rollen von Männern und Frauen? Falls ja, auf welche Weise?

Teilnehmer 6: Nein eigentlich gar nicht. Es war sehr männerzentriert, auch wenn die Berufe vielfältig waren es schon fast alles klassische Männerberufe wie Koch und Pilot.

Teilnehmer 4: Ich finde auch, dass es hier keinen Bruch mit traditionellen Rollen gab. Es war sehr fokussiert auf Männer, speziell Jürgen Klopp.

Teilnehmer 3: Ich finde eigentlich das in dem Spot es gar nicht um die Rolle von Männern oder Frauen geht sondern einfach nur um verschiedene Lebensentscheidungen.

Teilnehmer 8: Ja das finde ich auch. Alles andere wäre schon sehr viel Interpretation.

Moderatorin: Die nächste Frage ist Frage 12: Wie hat euch die Darstellung von Frauen und Männern in diesem Werbespot fühlen lassen?

Teilnehmer 2: Es hat mich nicht besonders gestört, aber es wäre schön gewesen, auch Frauen in den Berufsbildern zu sehen, nicht nur als Stimme am Ende.

Teilnehmer 6: Ich fand es ein bisschen einseitig. Klar, Klopp ist das Gesicht der Kampagne, aber es hätte auch mehr Diversität geben können.

Teilnehmer 3: Also mich hat das jetzt nichts fühlen lassen also ich finde nicht dass es eine tiefe Bedeutung in der Werbung hatte.

Teilnehmer 4: Ja das denke ich auch.

Moderatorin: Okay dass ist interessant dann jetzt zu Frage 13: Hat die Darstellung der Geschlechter eure Meinung über die Marke beeinflusst? Wenn ja, wie?

Teilnehmer 4: Nicht wirklich. Die Marke steht für Finanzberatung, und das wurde am Ende gut kommuniziert. Aber ja, es hätte mehr Balance zwischen den Geschlechtern geben können aber ich finde für diese Werbung war es jetzt nicht so wichtig.

Teilnehmer 5: Meine Meinung hat es nicht verändert, aber es wäre gut, wenn sie in Zukunft auch Frauen stärker einbinden würden oder generell diversere Personen in ihrer Werbung zeigen.

Teilnehmer 8: Ja meine Meinung hat es auch nicht beeinflusst.

Teilnehmer 7: Meine auch nicht.

Moderatorin: Danke für eure Antworten als nächstes ist Frage 14: Was glaubt ihr, möchte die Marke in Bezug auf Geschlecht oder Gesellschaft durch diese Werbung sagen?

Teilnehmer 7: Sie versuchen, zu sagen, dass sie für jeden da sind, unabhängig von Beruf oder Lebensweg. Aber sie haben die Geschlechterfrage nicht wirklich adressiert.

Teilnehmer 6: Genau, es ging mehr um die Vielfalt der Berufe und weniger um das Geschlecht. Aber das könnte man verbessern.

Teilnehmer 1: Ja das denke ich auch.

Moderatorin: Die nächste Frage ist Frage 15: Macht die Art, wie die Geschlechter dargestellt werden, dass ihr der Marke mehr oder weniger vertraut?

Teilnehmer 4: Ich vertraue der Marke genauso wie vorher. Die Darstellung der Geschlechter hat darauf keinen großen Einfluss für mich.

Teilnehmer 3: Für mich auch nicht da es hauptsächlich um die Botschaft der Finanzberatung geht, und das wurde gut vermittelt.

Moderatorin: Okay dann lass uns zu Frage 16 gehen: Hat der Werbespot euch dazu gebracht, die Werte der Marke in Frage zu stellen?

Teilnehmer 3: Nein, der Spot hat ihre Werte gut dargestellt nämlich Unterstützung in verschiedenen Lebensbereichen. Da gibt es nichts zu hinterfragen.

Teilnehmer 8: Ich habe auch keinen Grund, die Marke oder ihre Werte infrage zu stellen. Sie wirken wie eine solide Firma.

Moderatorin: Okay dann lass uns weitergehen zu nächsten Frage die ist Frage 17: Macht die Darstellung von Männern und Frauen in diesem Werbespot es wahrscheinlicher oder unwahrscheinlicher, dass ihr von dieser Marke kaufen würdet? Warum?

Teilnehmer 1: Es hat keinen großen Einfluss auf meine Entscheidung weil die Beratung steht im Mittelpunkt, und das ist das wichtigste.

Teilnehmer 5: Es macht für mich auch keinen großen Unterschied. Ich würde die Marke eher aufgrund ihrer Leistungen bewerten als wegen der Darstellung im Spot.

Moderatorin: Jetzt zeige ich euch den Film von Fall 4

Case 4:

Moderatorin: Frage 1: Kennt ihr die Marke aus diesem Werbespot? Wenn ja, was haltet ihr davon?

Teilnehmer 4: Ja, ich kenne Kärcher. Vor allem ihre Hochdruckreiniger sind bekannt. Ich denke, sie haben einen guten Ruf, wenn es um Reinigungstechnologie geht.

Teilnehmer 2 (24, Business Development Manager): Ja, ich kenne die Marke. Sie sind ziemlich etabliert und bekannt für ihre Reinigungsgeräte ich glaube meine Eltern hatten auch mal einen Staubsauger von ihnen.

Teilnehmer 7: Ja ich kenne auch nur die Staubsauger.

Teilnehmer 6 (59, Landwirtschaftlicher Berater): Kärcher ist mir auch vertraut weil auch in der Landwirtschaft Geräte von ihnen verwendet werden. Und ich denke sie sind sehr zuverlässig und langlebig.

Teilnehmer 8 (72, Pensionierter Lehrer): Ich habe auch schon Produkte von Kärcher verwendet, meistens für die Gartenarbeit und fand sie gut.

Teilnehmer 3: Also ich kenne Kärcher nicht.

Teilnehmer 1: Ja ich auch nicht.

Teilnehmer 5: Ich auch nicht.

Moderatorin: Die nächste Frage ist Frage 2: Wie würdet ihr das Image der Marke beschreiben?

Teilnehmer 6: Ich denke, Kärcher hat ein sehr professionelles Image da ihre Geräte sind immer sehr hochwertig und scheinen auf Langlebigkeit ausgelegt zu sein.

Teilnehmer 4 (36, Ingenieur): Ich stimme zu. Kärcher wirkt auf mich wie eine Marke, die für Effizienz und professionelle Reinigung steht also dass sie haben ein solides, zuverlässiges Image haben würde ich sagen.

Teilnehmer 7: Für mich ist Kärcher eine dieser deutschen Marken, die für Präzision und hohe Qualität stehen.

Moderatorin: Okay dann lass uns zu Frage 3 gehen: Für was denkt ihr, steht die Marke?

Teilnehmer 4: Ich würde behaupten sie stehen für saubere Lösungen, wortwörtlich da ihre Produkte darauf ausgelegt sind, das Leben einfacher zu machen, wenn es ums Putzen geht.

Teilnehmer 8: Genau, Kärcher steht für Reinigungstechnologie weil sie machen Geräte, die einem die Arbeit erleichtern, sowohl für Profis als auch für den Heimgebrauch.

Teilnehmer 6: Ja ich denke dasselbe und dazu dass sie auch für Innovation stehen. Viele ihrer Produkte haben Features, die wirklich durchdacht sind und das Putzen effizienter machen.

Moderatorin: Okay dass ist interessant dann zu Frage 4: Was war euer erster Gedanke oder euer erstes Gefühl nach dem Anschauen des Werbespots?

Teilnehmer 7: Also der Spot war ziemlich verrückt! Die Musik und das Tanzen haben die ganze Reinigungsaufgabe wie ein Spiel aussehen lassen, also war für eine Werbung ganz cool zum Ansehen.

Teilnehmer 3: Ich fand den Spot auch sehr unterhaltsam also sie Art und Weise, wie sie das Putzen in eine Art verrückten Tanz verwandelt haben, war kreativ, aber auch ziemlich surreal.

Teilnehmer 2: Also mein erster Gedanke war, dass der Spot eher lustig als ernst gemeint ist. Es ging mehr um Unterhaltung als um die Produkte selbst aber er hilft auf jeden Fall dass die Marke in Erinnerung bleibt.

Moderatorin: Super danke für eure Antworten. Die nächste Frage ist Frage 5: Hat euch der Werbespot gefallen? Warum oder warum nicht?

Teilnehmer 1: Ja, er hat mir gefallen weil es war mal etwas anderes. Normalerweise sind Werbungen für Reinigungsgeräte ziemlich langweilig, aber dieser Spot war auf jeden Fall nicht langweilig.

Teilnehmer 4: Mir hat er auch gefallen. Die Kombination aus Musik, Tanz und den Reinigungsgeräten war originell also so eine Werbung hab ich glaube ich noch nie gesehen.

Teilnehmer 6: Ja dem kann ich nur zustimmen.

Teilnehmer 5: Also ich war zwiegespalten. Einerseits war der Spot unterhaltsam, andererseits hätte ich gerne mehr über die Geräte selbst erfahren.

Teilnehmer 8: Ja das hätte ich mir auch gewünscht weil ich auch schon überlegt habe mir einen Saugroboter zu besorgen.

Teilnehmer 1: Also ich fand ihn auch gut aber ich hab erst am Ende gecheckt um was für ein Produkt es geht das fand ich nicht so gut. Zum anderen hat es dazu geführt dass es ein bisschen interessanter war und man wissen wollte um was es geht.

Moderatorin: Danke für eure Antworten als nächstes ist Frage 6: Welche Teile des Werbespots haben euch gefallen oder nicht gefallen?

Teilnehmer 8: Ich mochte die Musik und die Art, wie sie die Choreografie mit den Reinigungsgeräten verbunden haben das hat den Film humorvoll und visuell ansprechend gemacht.

Teilnehmer 5: Mir hat der Teil gefallen, in dem der Mann am Anfang eher faul war und dann plötzlich voll in die Putzaktion eingestiegen ist geleitet von den Putzgeräten. Es war irgendwie lustig und ungewöhnlich.

Teilnehmer 3: Was mir nicht so gefallen hat, war, dass es zu sehr wie ein Tanzvideo wirkte. Es ging weniger um die Produkte und mehr um den Unterhaltungsfaktor.

Moderatorin: Danke für eure Antworten als nächstes ist Frage 7: Was glaubt ihr, möchte die Marke mit diesem Werbespot vermitteln?

Teilnehmer 7: Ich denke, sie wollen zeigen, dass ihre Reinigungsprodukte das Putzen so einfach machen, dass man sich einfach entspannen kann. Sie verwandeln eine langweilige Aufgabe in etwas Positives.

Teilnehmer 4: Ja, sie wollen vermitteln, dass Putzen mit ihren Geräten nicht nur einfacher, sondern auch fast spielerisch ist und dass es keine lästige Pflicht sein soll.

Teilnehmer 6: Ich würde sagen sie wollen wahrscheinlich zeigen, dass ihre Produkte so effektiv sind, dass sie fast wie von selbst arbeiten, was durch die automatische Reinigung am Ende verdeutlicht wurde und dass man selbst einfach nur auf dem Sofa liegen kann.

Moderatorin: Okay dann lass uns zu Frage 8 gehen: Wie seht ihr die Rolle der Frauen in diesem Werbespot? Was tun sie, und wie werden sie dargestellt?

Teilnehmer 1: Also ich würde sagen die Frau und der Mann waren gleichgestellt also beide haben gemeinsam geputzt und getanzt, was die Idee vermittelt, dass Putzen nicht nur Frauenarbeit ist.

Teilnehmer 7: Genau, es war gut zu sehen, dass die Frau nicht die typische „Hausfrau“-Rolle hatte, sondern zusammen mit dem Mann gleichberechtigt in die Handlung eingebunden war.

Teilnehmer 5: Ich fand es auch gut, dass die Geschlechterrollen nicht so traditionell dargestellt wurden also beide haben die gleichen Aufgaben übernommen.

Teilnehmer 6: Genau also die Frau und der Mann werden eigentlich genau gleich dargestellt nämlich das sie von den Putzgeräten gezwungen werden zu putzen und dann später auf der Couch liegen wenn der Saugroboter an ist.

Teilnehmer 2: Ja ich finde das auch schwer zu sagen weil beide genau gleich komisch getanzt haben.

Moderatorin: Okay dann lass uns zu Frage 9 gehen: Wie seht ihr die Rolle der Männer in diesem Werbespot? Was tun sie, und wie werden sie dargestellt?

Teilnehmer 3: Der Mann hat zuerst widerwillig angefangen und dann aufgehört zu putzen und wurde dann gezwungen von dem Wischmopp zu putzen. Es war eine humorvolle Darstellung, die gezeigt hat, dass Männer genauso wenig Lust haben zu putzen wie Frauen.

Teilnehmer 4: Ja, es wie eben schon gesagt wurde beide wurden gezeigt wie sie putzen mussten und sehen dabei sehr verrückt aus.

Teilnehmer 6: Seine Transformation von unmotiviert zu enthusiastisch war lustig aber genau beide hatten die gleiche Rolle in dem Film da gab es wirklich keinen Unterschied.

Teilnehmer 3: Genau das würde ich auch sagen.

Moderatorin: Die nächste Frage ist Frage 10: Denkt ihr, dass dieser Werbespot Männer und Frauen in typischen, traditionellen Rollen zeigt? Falls ja, wie?

Teilnehmer 2: Nein, eigentlich nicht. Beide, Mann und Frau, hatten die gleiche Rolle also das gemeinsame Putzen. Und durch das Tanzen hat man auch die Frau nicht in einer traditionellen Rolle der Hausfrau gesehen.

Teilnehmer 8: Ich denke auch, durch den Tanz der die meiste Zeit vom Film war gab es gar keine traditionellen Geschlechterrollen.

Teilnehmer 1: Ja beide waren wirklich genau gleich zu sehen in dem Film.

Moderatorin: Die nächste Frage ist Frage 11: Bricht der Werbespot mit traditionellen Rollen von Männern und Frauen? Falls ja, auf welche Weise?

Teilnehmer 7: Ja, er man kann sagen er bricht traditionellen Rollen, weil beide Charaktere die gleichen Aufgaben haben und gemeinsam tanzen also es ging nicht darum, dass nur die Frau putzt.

Teilnehmer 1: Es war definitiv eine Abkehr von den typischen Rollen weil beide waren aktiv im Haushalt tätig.

Teilnehmer 7: Ja denke ich auch aber ich finde man denkt überhaupt nicht darüber nach was die traditionellen Geschlechterrollen sind wenn man den Film nur sieht weil es vor allem um die sich selbst bewegenden Putzgeräte geht.

Moderatorin: So die nächste Frage ist Frage 12: Wie hat euch die Darstellung von Frauen und Männern in diesem Werbespot fühlen lassen?

Teilnehmer 2: Es war angenehm zu sehen, dass sie beide gleich behandelt wurden. Das hat den Spot moderner und zeitgemäßer gemacht.

Teilnehmer 7: Ich fand es erfrischend, dass der Mann genauso viel putzt wie die Frau. Das hat den Spot sympathisch gemacht.

Teilnehmer 8: Also ich finde schon das eigentlich immer noch die Frauen für den Haushalt zuständig sind aber ich habe da jetzt nichts bestimmtes gefühlt.

Teilnehmer 5: Also ich hab da auch nicht bestimmtes gefühlt außer dass ich den Spot ganz lustig fand.

Moderatorin: Okay dann lass uns zu Frage 13 gehen: Hat die Darstellung der Geschlechter eure Meinung über die Marke beeinflusst? Wenn ja, wie?

Teilnehmer 6: Ja, es hat meine Meinung etwas positiv beeinflusst. Es zeigt, dass Kärcher auf moderne Werte setzt und nicht in alten Rollenbildern stecken bleibt.

Teilnehmer 1: Es hat mich auch positiv überrascht. Es zeigt, dass die Marke für alle da ist, nicht nur für eine bestimmte Zielgruppe.

Teilnehmer 8: Also mich hat es nicht beeinflusst ich fand Kärcher schon vorher gut.

Teilnehmer 3: Also wie die Geschlechter dargestellt wurden hat mich jetzt nicht beeinflusst mehr das Produkt hat die Marke für mich interessanter gemacht.

Teilnehmer 4: Ja das geht mir auch so.

Moderatorin: Okay dann lass uns zu Frage 14 gehen: Was glaubt ihr, möchte die Marke in Bezug auf Geschlecht oder Gesellschaft durch diese Werbung sagen?

Teilnehmer 1: Sie wollen wahrscheinlich sagen, dass Putzen keine geschlechtsspezifische Aufgabe ist und dass ihre Produkte für jeden geeignet sind, unabhängig vom Geschlecht.

Teilnehmer 7: Ich denke auch, sie möchten zeigen, dass moderne Haushalte eine gleichberechtigte Verteilung der Aufgaben haben können, und ihre Produkte unterstützen das.

Teilnehmer 6: Ich denke auch sie wollen einfach sagen dass niemand Lust auf putzen hat und sich freut wenn man durch Geräte wie den Saugroboter erleichtert wird.

Moderatorin: Super danke für eure Antworten. Die nächste Frage ist Frage 15: Macht die Art, wie die Geschlechter dargestellt werden, dass ihr der Marke mehr oder weniger vertraut?

Teilnehmer 2: Es macht die Marke für mich etwas sympathischer, weil sie moderne Werte vertreten also es gibt mir das Gefühl, dass sie mit der Zeit gehen.

Teilnehmer 6: Ja, ich vertraue der Marke jetzt mehr, weil sie sich bewusst sind, wie sich die Gesellschaft verändert, und das in ihrer Werbung zeigen.

Teilnehmer 3: Also wie ich schon meinte mir geht es mehr um die Qualität des Produktes ob ich einer Marke vertraue.

Teilnehmer 4: Ja genau und darum ob ein sinnvolles Produkt ist.

Moderatorin: Okay das ist interessant dann jetzt zu Frage 16: Hat der Werbespot euch dazu gebracht, die Werte der Marke in Frage zu stellen?

Teilnehmer 5: Nein, der Spot hat eigentlich das bestätigt, was ich schon über Kärcher wusste also dass sie stehen für Innovation und Qualität stehen

Teilnehmer 8: Ich habe auch keinen Grund, die Marke infrage zu stellen. Der Spot war humorvoll, aber auch professionell also kann man nichts dagegen sagen.

Teilnehmer 7: Ja geht mir auch so ich stelle auch nichts in Frage.

Moderatorin: Okay Frage 17: Macht die Darstellung von Männern und Frauen in diesem Werbespot es wahrscheinlicher oder unwahrscheinlicher, dass ihr von dieser Marke kaufen würdet? Warum?

Teilnehmer 3: Ich denke eher wahrscheinlicher, weil ich die Idee mag, dass Putzen Spaß machen kann und dass man mit einem Saugroboter eigentlich wenig tun muss.

Teilnehmer 4: Ja, es hat mich auch positiv beeinflusst. Es war ein unterhaltsamer Spot, der gezeigt hat, dass Kärcher für alle geeignet ist.

Teilnehmer 1: Ich glaube für mich auch eher wahrscheinlicher auch weil ich Lust hätte so einen Staubsauger mal auszuprobieren.

Moderatorin: So jetzt kommen wir zu den Vergleichende Fragen: Frage 1: Welcher Werbespot hat eurer Meinung nach Männer und Frauen am besten dargestellt? Warum?

Teilnehmer 1: Ich fand den Kärcher-Spot am besten, weil er gezeigt hat, dass Männer und Frauen gleichermaßen an den Aufgaben beteiligt sind und weil es keine klare Trennung zwischen den Geschlechtern gab.

Teilnehmer 6: Ich stimme zu, der Kärcher-Spot war gut weil er den Mann und die Frau genau gleich darstellt und es in dem Werbefilm keinen Unterschied zwischen Ihnen gibt und genau so sollte es auch sein deswegen fand ich dieser Film hat Frauen und Männer am Besten dargestellt.

Teilnehmer 7: Für mich war es der EnBW-Spot ich fand es ganz gut dass die traditionellen Rollenbilder durchbrochen worden sind indem die Frauen haben die Autos fahren, was normalerweise als männliche Rolle angesehen wird und die Männer auf dem Beifahrersitz sitzen.

Teilnehmer 3: Ich fand eigentlich den DVAG Film auch gut weil er gezeigt hat wie unterschiedliche Entscheidungen im Leben dazu führen können was für unterschiedliche Berufe ein Mann haben könnte.

Teilnehmer 4: Ja ich konnte mich mit diesem Werbefilm auch gut identifizieren weil ich mir schon manchmal denke wie es wäre hätte ich einen anderen Beruf gemacht

Teilnehmer 5: Ja das würde ich mich anschließen.

Teilnehmer 2: Also ich fand am besten wie die alte Frau in der VW Werbung dargestellt wurde also dass sie wie eine typische alte Frau dargestellt wird die aber Autos liebt und spontan ist und sich ein Tattoo sticht und Spaß hat schnell Auto zu fahren. Das fand ich eine gute Darstellung.

Moderatorin: Frage 2: Haben Sie sich durch die Darstellung von Männern oder Frauen mit einem der Werbespots mehr verbunden gefühlt? Wenn ja, mit welchem und warum?

Teilnehmer 4: Ich habe mich am meisten mit dem DVAG-Spot verbunden gefühlt, weil es um große Entscheidungen im Leben ging. Das Thema Beratung und Unterstützung hat bei mir einen Nerv getroffen, und ich fand es gut wie Jürgen Klopp in ganz normalen Berufen dargestellt wurde dadurch habe ich mich mehr mit der Werbung verbunden gefühlt.

Teilnehmer 6: Für mich war es der Kärcher-Spot weil es war lustig wie die Frau und der Mann beide verrückt herumtanzen mit ihren Putzsachen und am Ende auf der Couch entspannen. Und meiner Frau und ich putzen auch nicht gerne und ein Sauroboter wäre für und vielleicht auch mal eine gute Idee.

Teilnehmer 8: Ich glaube ich habe mich mit keinem Werbespot mehr verbunden gefühlt dadurch wie Frauen oder Männer dargestellt wurden mir ging es mehr um die Produkte und da interessieren mich die von Kärcher am meisten.

Teilnehmer 5: Ja das geht mir eigentlich genauso aber wenn ich jetzt einen auswählen müsste wäre es der von DVAG weil dass der einzige Film ist wo ein Mann die Hauptrolle ist und deswegen kann ich mich mit diesem schon am meisten identifizieren.

Teilnehmer 7: Also ich würde sagen ich fühle mich am meisten verbunden zu dem EnBW Film weil ich auch gerne laut Musik im Auto höre und mitsinge und mir macht es auch nichts aus wenn meine Freundin Auto fährt wir wechseln uns normalerweise ab.

Teilnehmer 2: Ja das geht mir ähnlich mit den singenden Männern auf dem Beifahrersitz habe ich mich auch am meisten verbunden gefühlt.

Moderatorin: Okay dann lass uns zu Frage 3 gehen: Gibt es Werbespots, bei denen Sie das Gefühl hatten, dass sie in ihrer Herangehensweise an das Thema Geschlecht weniger erfolgreich waren? Was machte sie weniger effektiv?

Teilnehmer 7: Der DVAG-Spot hat mich in Bezug auf die Geschlechter nicht so überzeugt weil es ging nur um Jürgen Klopp, und Frauen hatten kaum eine Rolle. Das hätte man besser ausbalancieren können.

Teilnehmer 4: Also dass sehe ich nicht so ich fand den Film gut ich fand eher in dem EnBW und dem VW Film dass es ein bisschen zu gewollt ist zu zeigen dass alle Frauen so gut Auto fahren. Ich finde dass ist einfach nicht realistisch also nicht alle Frauen fahren gut Auto.

Teilnehmer 3: Also ich fand den EnBW-Spot auch ein bisschen zu klischeehaft, was die Diversität angeht für mich hat es etwas erzwungen gewirkt, dass so viele unterschiedliche Charaktere gezeigt wurden, und auch das wirklich nicht ein Mann Auto gefahren ist finde ich ein bisschen übertrieben und unrealistisch.

Moderatorin: Danke für eure Antworten als nächstes ist Frage 4: Denken Sie, dass diese Werbespots die Geschlechterrollen, wie sie heute in der Gesellschaft gesehen werden, widerspiegeln oder herausfordern?

Teilnehmer 1: Ich denke, der Kärcher-Spot hat die Rollenbilder herausgefordert weil es ging nicht darum, dass Putzen eine Frauensache ist sondern haben den Mann und die Frau einfach genau gleich dargestellt nämlich als Personen die keine Lust haben zu putzen.

Teilnehmer 2: Ja so würde ich es auch sagen.

Teilnehmer 6: Also ich würde sagen der EnBW-Spot hat die Geschlechterrollen definitiv hinterfragt, indem die Frauen die Fahrerinnen waren und die Männer auf dem Beifahrersitz saßen. Das fand ich eine interessante Umkehrung.

Teilnehmer 8: Ich glaube, der Volkswagen-Spot hat traditionelle Geschlechterrollen weniger herausgefordert, aber er hat eine starke, ältere Frau gezeigt, was eher selten ist.

Moderatorin: Super danke für eure Antworten. Die nächste Frage ist Frage 5: Hat die Art, wie Männer und Frauen dargestellt wurden, euer Gefühl gegenüber der Marke verbessert oder verschlechtert? Welcher Werbespot hat bei euch das stärkste positive oder negative Gefühl ausgelöst und warum?

Teilnehmer 6: Der Kärcher-Spot hat definitiv mein Gefühl gegenüber der Marke verbessert. Es war modern und witzig, und die Gleichberechtigung hat dazu beigetragen, dass ich die Marke positiver wahrnehme. Und so ein richtig negatives Gefühl hatte ich jetzt bei keinem.

Teilnehmer 2: Der Volkswagen-Spot hat bei mir ein positives Gefühl ausgelöst, besonders weil die ältere Frau so aktiv dargestellt wurde. Es hat mich daran erinnert, dass man auch im Alter noch Energie haben kann also ja irgendwie hat es schon mein Bild von VW verbessert. Und ja so ein richtig negatives Gefühl hatte ich auch bei keinem Film.

Teilnehmer 7: Also wie gesagt bei mir war es der EnBW Film weil ich auch gerne laut Musik im Auto höre und mitsinge und der Film hat mich gut gelaunt gemacht. Und weil ich auch für erneuerbare Energien und Nachhaltigkeit bin habe ich jetzt ein besseres Bild von der Marke.

Teilnehmer 4: Also bei mir war es eher DVAG-Spot verbunden gefühlt, weil es um große Entscheidungen im Leben ging und das hat mir einfach ein gutes Gefühl gegeben. Also ich habe jetzt ein positiveres Bild von der Firma und würde mich vielleicht an sie wenden wenn ich eine Beratung brauchen würde.

Teilnehmer 3: Also ich kann das gar nicht so gut sagen es hat jetzt kein Film wirklich Gefühle in mir ausgelöst so also mein Bild zu den Marken hat sich jetzt nicht verändert

Teilnehmer 5: Ja das geht mir auch so.

Moderatorin: Okay dann lass uns zu Frage 6 gehen: An welche Marke erinnert ihr euch am deutlichsten, nachdem ihr diese Werbespots gesehen habt?

Teilnehmer 6: Ich erinnere mich am meisten an den Volkswagen-Spot. Die Geschichte der älteren Frau, die wieder Energie bekommt, war sehr einprägsam auch weil es der einzige Film mit einer richtigen Handlung war.

Teilnehmer 1: Ja ich mich auch an VW.

Teilnehmer 5: Ich mich auch.

Teilnehmer 8: Ja geht mir auch so.

Teilnehmer 7: Bei mir waren es auch VW und Kärcher weil ja VW hatte eine gute Geschichte und Kärcher hatte die Tanzszene das hat beide Filme sehr einprägsam gemacht.

Teilnehmer 2: Ja bei mir waren es auch die beiden Marken an die ich mich am besten erinnere.

Teilnehmer 4: Für mich ist es der DVAG-Spot. Die verschiedenen Lebenswege, die Jürgen Klopp hätte nehmen können, sind hängen geblieben.

Teilnehmer 3: Ja für mich auch aber ich glaube nur weil Jürgen Klopp darin vorkommt. Und man ihn kennt.

Moderatorin: Okay dass ist interessant dann zu 7: Glaubt ihr, dass die Geschlechterdarstellung dabei eine Rolle gespielt hat?

Teilnehmer 6: Ja, beim Kärcher-Spot hat die Darstellung der Geschlechter eine Rolle gespielt, weil beide als gleichwertige Partner im Haushalt gezeigt wurden. Das war ein wichtiger Punkt für mich.

Teilnehmer 2: Ich denke, die Darstellung der älteren Frau im Volkswagen-Spot war entscheidend weil ohne sie wäre der Spot weniger interessant gewesen.

Teilnehmer 7: Ja ich kann mir auch vorstellen der Film wäre nicht so gut gewesen wenn die alte Dame nicht plötzlich so spontan und unerschrocken werden würde.

Teilnehmer 3: Ich glaube für mich war es nicht entscheidend.

Teilnehmer 4: Ja für mich macht es auch nicht wirklich einen Unterschied.

Teilnehmer 8: Ja ich denke mich beeinflusst dass auch wenig mir geht es mehr um die Produkte oder Dienstleistungen für die eine Marke steht ob ich mich an sie erinnere.

Moderatorin: Okay dann lass uns weitergehen zu Frage 8: Denkt ihr, dass die Darstellung der Geschlechter in diesen Werbespots eure Sicht auf die Marke in der Zukunft beeinflussen wird?

Teilnehmer 1: Ja, ich denke, wenn eine Marke moderne Geschlechterrollen zeigt, dann bleibt sie für mich relevanter. Ich würde wahrscheinlich eher Produkte von Marken kaufen, die solche Werte vertreten.

Teilnehmer 7: Es hat auf jeden Fall einen Einfluss auf mich wenn ich sehe, dass eine Marke traditionelle Rollenbilder hinterfragt, habe ich mehr Vertrauen in sie weil man muss einfach mit der Zeit gehen.

Teilnehmer 2: Ja ich finde es auch wichtig dass man berücksichtigt dass Dinge sich ändern und dass auch in Filmen und Werbung gezeigt wird also ich würde schon sagen zum Beispiel Kärcher und VW haben meine Sicht auf die Marke verbessert dadurch wie sie die Männer und Frauen dargestellt haben.

Teilnehmer 4: Also mich beeinflusst es nicht wirklich aber ich merke schon dass mich Produkte in Werbung mehr interessieren wenn dargestellt wird dass sie für Männer sind deswegen hat mir glaube ich der DVAG Film am besten gefallen.

Teilnehmer 8: Also mich wird es glaube ich nicht beeinflussen.

Moderatorin: Okay dass ist interessant dann zu Frage 9: Würdet ihr diese Marken basierend auf eurer Darstellung von Geschlechterrollen in den Werbespots weiterempfehlen?

Teilnehmer 3: Ja, besonders Kärcher. Ihre Darstellung war modern und gleichberechtigt, das würde ich auf jeden Fall weiterempfehlen.

Teilnehmer 6: Also ich würde Volkswagen empfehlen, besonders weil sie gezeigt haben, dass ältere Frauen aktiv und energiegeladen sein können.

Teilnehmer 5: Also nur basierend auf der Darstellung von Geschlechterrollen würde ich keine Marke weiterempfehlen ehrlich gesagt.

Teilnehmer 4: Ja ich auch nicht.

Teilnehmer 8: Da schließe ich mich den Beiden an.

Moderatorin: Okay dann lass uns zu Frage 10 gehen: Welche Änderungen würdet ihr vorschlagen, um die Darstellung von Männern und Frauen in diesen Werbespots zu verbessern?

Teilnehmer 6: Ich würde vorschlagen, dass der DVAG-Spot mehr Frauen zeigt. Es war sehr auf Jürgen Klopp fokussiert, und ich denke, Frauen könnten genauso gut in die Geschichte eingebunden werden oder Jürgen Klopp nicht nur in klassischen Männerberufen zeigen. Weil heutzutage sollte es eigentlich keine Berufe geben die nur für Männer oder Frauen sind.

Teilnehmer 2: Ja daas wäre jetzt auch der einzige Verbesserungsvorschläg gewesen den ich gehabt hätte.

Teilnehmer 8: Also ich denke, eine ausgewogenere Darstellung in allen Spots wäre gut aber in beide Richtungen so dass es realistisch bleibt. Also bei EnBW hätten sie zum Beispiel auch mal einen Mann als Fahrer darstellen können das hätte es realistischer gemacht.

Teilnehmer 4: Genau das finde ich auch.

Teilnehmer 1: Also ich finde das nicht, ich finde es sollte einfach egal sein ob nur Frauen fahren oder nicht also ich würde daran nichts ändern.

Teilnehmer 3: Also ich habe eigentlich keine Änderungen die ich Vorschlagen würde ich finde einer der Film hat irgendeine Person diskriminierend oder negativ dargestellt und dass ist ja das wichtigste.

Teilnehmer 5: Ja genau das finde ich auch ich habe auch keine Verbesserungsvorschläge.

Moderatorin: Okay dann lass uns weitergehen zu der nächsten Frage diese ist Frage 11: Gibt es noch etwas, das ihr allgemein zur Geschlechterdarstellung in Werbespots teilen möchtet?

Teilnehmer 2: Ich finde, es ist wichtig, dass Werbespots moderne und gleichberechtigte Rollen zeigen weil ich glaube das kann einen großen Einfluss darauf haben in unsere Gesellschaft neue Geschlechterrollen zu normalisieren und generell Akzeptanz von nicht traditionellen Rollenbildern fördern.

Teilnehmer 1: Ja ich kann mir auch vorstellen dass Werbung unterbewusst einen großen Einfluss auf uns haben kann und damit auch auf unsere Einstellung zu Geschlechterrollen.

Teilnehmer 6: Ja dass kann ich mir auch gut vorstellen.

Teilnehmer 7: Also ich finde, es wäre schön, wenn mehr Vielfalt in Bezug auf Alter und Geschlecht gezeigt wird. Der Volkswagen-Spot war da ein guter Anfang.

Teilnehmer 5: Also ich glaube ehrlich gesagt dass das alles nicht so tiefgründig ist es ist einfach nur Werbung und niemand schaut diese richtig an oder macht sich Gedanken darüber wie Männer und Frauen dargestellt werden.

Teilnehmer 8: Ich glaube da haben Sie recht! Niemand schaut Werbung richtig an.

Okay jetzt zwei Fragen zu dieser Sitzung Frage 12: Wie fandet ihr die Fokusgruppensitzung?

Teilnehmer 1: Also ich fand die Sitzung war interessant auch weil ich sowas noch nie mitgemacht habe.

Teilnehmer 6: Mir hat es auch gut gefallen. Ich fand es war eine angenehme Atmosphäre, und die Fragen waren gut gewählt.

Teilnehmer 8: Ich fand es auch interessant weil ich habe mit Wissen noch nie so genau über einen Werbefilm nachgedacht das war schon mal interessant.

Teilnehmer 2: Ich fand es auch gut organisier aber mir war es etwas zu lange und es waren mir zu viele Filme.

Moderatorin: Danke für Ihr Feedback. Und die letzte Frage ist Frage 13: Habt ihr Vorschläge, wie ich zukünftige Sitzungen verbessern könnte?

Teilnehmer 3: Vielleicht könnte man die Spots vorab zuschicken per Mail zum Beispiel, damit wir sie uns in Ruhe anschauen können und vielleicht auch mehrmals schauen können. Dann könnten wir während der Sitzung tiefer in die Diskussion einsteigen und man würde sich vielleicht auch mehr an alles erinnern.

Teilnehmer 7: Ich fand es auch gut strukturiert, aber ich fand ein paar Fragen etwas zu ähnlich die hätte man weglassen können und ich finde es wäre genug gewesen alle Filme zu vergleichen und nicht davor jeden einzelnen Film zu diskutieren.

Moderatorin: Vielen Dank für eure Teilnahme und eure wertvollen Beiträge! Es war eine interessante Diskussion, und eure Perspektiven haben die Sitzung wirklich bereichert.

Appendix N. Transcript: Female Focus Group: English Translation

Case 1

Moderator: Welcome everybody! Thank you very much for participating in this focus group to help me with my master thesis! The research goal of my thesis is to investigate how film productions portray gender in commercial films. Now I will show you four advertising films

one by one and ask you a set of questions about each one. Afterwards, I will ask you another set of questions to compare those four advertising films. Before we start, I want to encourage you to speak honestly, interact with each other, and feel free to speak your mind. Don't be scared to react to someone's opinion if you have a different view. Let's start with the first advertising film from EnBW.

Moderator: Question 1: Do you know the brand in this commercial? If yes, what do you think about it?

Participant 5 (45, cleaner, small town, Polish): I've heard of EnBW. I think it's because they deal with electricity, but I've never heard about electric cars from them.

Participant 1 (21, student): Yes, I know EnBW, but only as an energy provider. I didn't know they were active in the electromobility sector. That surprised me in a positive way.

Participant 2 (30, customer success manager, rural Germany, German-Italian): I am familiar with EnBW, particularly because I once rented an electric car and charged it at an EnBW charging station. As a result, I know the company is an energy provider.

Participant 3 (26, logistics manager, rural Austria, Austrian-Jamaican): I had never heard of EnBW in Austria, but through my work here in Berlin in logistics, I've come across the company. It was interesting to see that they are focusing so much on e-mobility. In my work as a logistics manager, I know how important sustainable solutions are.

Participant 8 (70, retiree, rural Germany, German): Yes, I've known the brand for quite some time. My son is very interested in electromobility and has told me a lot about it. So I think it's great that they're now also focusing on electric mobility.

Participant 6 (34, nurse, city, transgender woman, German): I know EnBW mainly from the city and the media. I've seen their charging stations in parking lots in Berlin several times, and I think I've seen this commercial before. I think it's great that there are more electric cars in Berlin.

Participant 7 (58, teacher, city, German): EnBW is also one of the larger energy companies, according to me. I'm generally interested in the development towards renewable energy, and I liked the ad because it shows that they are evolving.

Participant 4 (18, student, city, German-Polish): I didn't know the brand before, and to be honest, I don't know much about energy companies.

Moderator: Okay then lets get to Question 2: How would you describe the image of the brand?

Participant 3: To me, EnBW seems very modern and innovative. As a logistics manager, it's important that companies invest in sustainability, and that seems to be the case with EnBW.

Participant 7: I see EnBW as a brand that engages with social and technological changes. They are trying to actively shape the transition to renewable energy.

Participant 1: To me, the brand conveys sustainability and openness to new technologies.

Moderator: Okay thank that's very interesting. Now we go to Question 3: What do you think the brand stands for?

Participant 2: I think they stand for innovation and progress, especially in the area of renewable energy. As someone working in customer management, I appreciate when a brand is transparent and forward-thinking. EnBW seems to embody that well.

Participant 4: For me, they represent sustainability and technology. The commercial conveyed this well—making electromobility accessible to everyone is a strong message.

Participant 8: I think they want to show that they're not just a traditional electricity provider but also leading the way into a sustainable future.

Moderator: The next question is Question 4: What was your first thought or feeling after watching the commercial?

Participant 5: My first thought was, "This is something new." The spot was so colorful and diverse. It gave me the impression that electromobility is really accessible to everyone, for all kinds of people.

Participant 6: I found the spot refreshing. As a trans woman, I love it when ads are so inclusive. I liked that they featured many different types of actors.

Moderator: Thank you for your honesty. Question 5 is: Did you enjoy the commercial? Why or why not?

Participant 1: Yes, I enjoyed it, especially the music. "I'm Every Woman" fits perfectly with the message of the ad that electromobility is for everyone, no matter who you are.

Participant 3: I also liked the commercial because it showed so many different people. It was nice to see female drivers. That pleasantly surprised me.

Moderator: In relation to this Question 6: What parts of the commercial did you like or dislike?

Participant 4: I liked the scenes where people were singing the song in the car. It made the ad feel relaxed and fun. I like it when commercials aren't too serious.

Participant 7: I liked that women were highlighted and shown as active. But I would have liked a bit more depth in the message. It was good, but they could have made it clearer why electromobility is so important.

Moderator: Okay and how do you think they could have made it a bit deeper?

Participant 7: I think maybe to have a bit more of a storyline and a more precise message this one is a bit general.

Moderator: Okay thank you. Question 7: What do you think the brand is trying to represent?

Participant 2: The message is clear: electromobility is accessible to everyone. They want to show that EnBW is a progressive and modern brand that includes everyone.

Participant 5: Exactly, they want to convey that there are no boundaries on who can use this technology—young, old, people from different backgrounds—it doesn't matter.

Moderator: Now after we talked about the brand we get to Question 8: How do you see the role of women in this commercial? What are they doing, and how are they shown?

Participant 6: The women are driving the cars, which puts them in an active role. That made me happy as a trans woman because it's a positive portrayal of women in leadership roles.

Participant 7: I liked that the women were the drivers and not shown in passive roles. It reminded me that we still have a long way to go before we see more of these images in the media.

Moderator: Okay now Question 9: How do you see the role of men in this commercial? What are they doing, and how are they shown?

Participant 3: The men were mostly in the passenger seat or in passive roles. I found that interesting because it flips traditional gender roles a bit. As a manager, I'm often with male colleagues, and usually, it's expected that they take the more active roles.

Participant 8: Yes, I thought so too. It was nice to see that the men weren't in the spotlight for once and were shown more in supportive roles.

Moderator: Okay then let's get to Question 10: Do you think this commercial shows men and women in typical, traditional roles? If so, how?

Participant 1: I would say no. The spot breaks with traditional gender roles by having the women in the active, driving roles.

Participant 4: Yes, I liked that. It was something different to see women driving the cars—you don't see that often in commercials.

Moderator: Okay thank that's very interesting. Now we go to Question 11: Does the commercial challenge or break away from the traditional roles of men and women? If so, in what way?

Participant 7: Yes, definitely. Normally, men are the active, dominant figures, but here it was reversed. The women were the doers, and the men sat back.

Participant 6: Exactly. It was a step in the right direction to break these stereotypes.

Moderator: Do the others agree with that?

Participant 2: Yes.

Participant 5: Me too.

Moderator: Okay thank that's very interesting. Now. Question 12: How did the way women and men are shown in this commercial make you feel?

Participant 2: It made me feel good because I felt that inclusivity and equality were at the forefront.

Participant 5: It was encouraging. I was glad to see women portrayed so strongly, even if it's just in a commercial.

Moderator: The next question is Question 13: Did the way gender was shown affect your opinion of the brand? How?

Participant 8: Yes, it improved my opinion. It shows that EnBW thinks and acts in a modern way, which builds trust for me.

Participant 1: Yes, absolutely. For me, it's important that a brand also takes social responsibility, and they're doing that here.

Moderator: Okay then lets get to Question 14: What do you think the brand is trying to say about gender or society through this ad?

Participant 3: They probably want to say that they're a brand for everyone, no matter who you are. They value diversity and inclusion.

Participant 6: Yes, I think they want to show that electromobility should be accessible to everyone, regardless of gender or identity.

Moderator: So next question is Question 15: Does the way they show gender make you trust the brand more or less?

Participant 4: I trust the brand more now because they show that they're thinking about modern gender roles.

Participant 7: Yes, for me, it also makes them seem more trustworthy because they clearly care about inclusivity.

Moderator: Thank you now Question 16: Did the commercial make you question the brand's values?

Participant 2: No, on the contrary. The spot reinforced my perception of the brand.

Participant 8: I agree. I feel that they stand behind their values.

Moderator: Related to that Question 17: Does the portrayal of men and women in this commercial make it more or less likely that you would buy from this brand? Why?

Participant 1: More likely. They showed that they are innovative and open, which appeals to me.

Participant 5: Yes, I would be more likely to buy from them because they've shown that they stand for values that are important to me, like sustainability and equality.

Moderator: Now I will show you the film of case 2.

Case 2:

Moderator: Question 1: Do you know the brand in this commercial? If yes, what do you think about it?

Participant 1 (21, student): Yes, of course. Volkswagen is very well-known. I think they have a solid image as a German car brand with a long tradition, and most people associate them with reliable cars.

Participant 5 (45, cleaner): I know Volkswagen, of course. A lot of people in my area drive one. They are known for good quality, but I didn't know they also have electric cars.

Participant 2 (30, customer success manager): Yes, I know Volkswagen well. They represent good cars for regular people, and I believe they are neither a very expensive nor a very cheap car brand. I believe that electric cars are now trying to present themselves as more modern.

Participant 3 (26, logistics manager): I know Volkswagen too. A lot of people in Austria drive VW as well.

Moderator: Okay then lets get to Question 2: How would you describe the image of the brand?

Participant 4 (18, student): To me, Volkswagen seems very down-to-earth, like a brand for family cars.

Participant 6 (34, nurse, transgender woman): I see the brand as solid and reliable.

Participant 7 (58, teacher): I agree with that, and I would add that I see the brand as traditional and conservative. But by focusing on sustainability now, especially with their electric cars, they're making progress, in my opinion.

Moderator: Nice thank you for your answers. The next question is. Question 3: What do you think the brand stands for?

Participant 8 (70, retired social worker): I think they stand for tradition and quality. Volkswagen has always been a brand you can rely on. Now, they are trying to stay relevant for the future.

Participant 2: For me, Volkswagen stands for reliability, but they now also want to be a symbol of innovation and electromobility.

Participant 1: Yes, I agree. They want to appear modern and innovative without losing their image.

Moderator: Nice thank you for your answers. The next question is. Question 4: What was your first thought or feeling after watching the commercial?

Participant 5: At the beginning, when the old woman lost her old car, I found it sad. You could really feel how sad she was to give up the car. But it was nice to see her come alive again when she drove the new car.

Participant 3: The commercial was well-made. The story of the woman and her connection to her old car was very emotional. You could really feel her sadness. For an ad, I found the film very moving and well done.

Participant 7: I found it interesting that they chose an old woman for the commercial. That's very unusual for a car brand, but I think they wanted to show that the car is suitable for everyone, no matter how old you are.

Moderator: So next question Question 5: Did you enjoy the commercial? Why or why not?

Participant 1: I liked the ad. The woman's story was very sweet, and the message that a car gives her energy back was a good idea.

Participant 6: Yes, I liked it too. It was nice to see an older woman in a leading role, which you don't often see in car commercials.

Participant 4: I also thought it was good, but a bit cliché. Once again, it's the idea that a new, modern product can completely change your life.

Moderator: The next question is Question 6: What parts of the commercial did you like or dislike?

Participant 2: I liked how well they showed the woman's sadness after selling her old car. It really brought the story to life.

Participant 3: I liked the ending, when the woman regained her energy while driving the new electric car. It showed that you can enjoy driving at any age. But the car salesman seemed a bit too stereotypical to me.

Participant 8: The dark tone at the beginning was well-chosen to emphasize the woman's sadness, but I would have liked more information about the car. It focused more on emotions than on the vehicle itself.

Moderator: Okay thank that's very interesting. Now we go to Question 7: What do you think the brand is trying to represent?

Participant 5: I think Volkswagen wants to show that their electric cars are not just for young people but for all generations. It's about giving everyone their "energy" back.

Participant 7: Yes, I think they want to convey that their cars are powerful and suitable for everyone, no matter how old you are.

Participant 6: They probably also want to show that driving an electric car isn't complicated and can bring joy, whether you're young or old.

Moderator: Okay then lets get to Question 8: How do you see the role of women in this commercial? What are they doing, and how are they shown?

Participant 1: The woman is the main character, which I think is great. She is dressed like a typical grandma, and the way she bakes and has coffee with her friends is very stereotypical for an old woman. But the contrast is that she's shown as a good and adventurous driver, which is how men are usually portrayed. So, I liked that the old woman wasn't shown as weak and fragile but rather as someone who regained her zest for life through the car.

Participant 8: As an older woman, I found it refreshing to see a woman my age as the heroine. Usually, you only see young, attractive people in ads. And I can understand thinking about

whether to give up driving as you get older because you don't feel as confident behind the wheel. That's why it was nice to see how confident the woman was and how daring she was while driving the electric car.

Participant 4: At the end, I also found it positive that the woman was bold and confident in her driving. It was a strong portrayal and a contrast to the stereotype that women can't drive.

Moderator: Anyone else wanna add something?

Participant 3: No thanks.

Moderator: Then lets move on tot he next question which is Question 9: How do you see the role of men in this commercial? What are they doing, and how are they shown?

Participant 3: The car salesman appeared to be stereotypical. But I thought it was funny that he was shown being scared when the woman test-drove the electric car. It was humorous, but he was also portrayed a bit like a joke character.

Participant 5: Yes, he was portrayed more as passive and scared, while the woman was bold and energetic. I liked that—it was something different.

Moderator: Nice thank you for your answers. The next question is. Question 10: Do you think this commercial shows men and women in typical, traditional roles? If so, how?

Participant 6: No, not really. The woman is the active figure, in control, and the man seems more passive and reserved.

Participant 2: Exactly, they played with the roles. Normally, it's the man who drives boldly, but here, it was the woman.

Participant 7: Yes, I see it the same way. However, I think the woman is also portrayed somewhat stereotypically. At the beginning, she's shown as the stereotypical grandma—how she's dressed, how her house looks, how she bakes and has coffee with her friends. Then it changes when the cookies she bakes look like cars, and she even gets a tattoo of her car, which is more typical of how men are portrayed as car lovers. And, as we already mentioned, she's shown as a wild driver, which isn't very stereotypical either. Regarding the man, I think he's initially dressed and behaves like a typical car salesman, but that changes when he rides with the woman, looking scared. That's not stereotypical. So, to answer the question, I think they are shown partly in traditional gender roles and partly not.

Moderator: Okay then lets get to Question 11: Does the commercial challenge or break away from the traditional roles of men and women? If so, in what way?

Participant 4: Yes, definitely, as just mentioned. It was refreshing to see an older woman in the leading role, and the man was more reserved. That's rare in advertising.

Participant 7: I agree; as I just said, the woman is portrayed as very strong and daring—she gets a tattoo and drives recklessly, while the man is more fearful when she drives. It's a nice reversal of the usual roles, I think.

Moderator: Okay and what do you think is the reversal?

Participant 7: I think usually women are more shown as scared and responsible.

Moderator: Okay very good then if no one else wants to say something next question.

Question 12: How did the way women and men are shown in this commercial make you feel?

Participant 1: It made me feel positive. It was refreshing to see a strong older woman in the lead role. I thought to myself, "That's how I want to be as a grandma."

Participant 5: I felt good about it because it shows that older women can still be in the spotlight and enjoy life. It was a nice portrayal of an older woman rediscovering joy in life.

Moderator: So now Question 13: Did the way gender was shown affect your opinion of the brand? How?

Participant 6: Yes, I think it improved my opinion. It shows that Volkswagen is keeping up with the times, not just sticking to traditional gender roles, as if they want to appear more inclusive and less conservative.

Participant 8: It makes the brand more likeable to me. I feel more addressed because they also include older women like me. The ad made me really want to drive more often again.

Moderator: The next question is Question 14: What do you think the brand is trying to say about gender or society through this ad?

Participant 7: They want to show that they are there for everyone, regardless of age or gender—that anyone can enjoy driving, I think.

Participant 3: Yes, they emphasize that their cars are suitable for everyone, and they also want to appeal to older generations. Plus, they show that driving electric cars is fun and good for the environment.

Moderator: Thanks now to Question 15: Does the way gender is portrayed make you trust the brand more or less?

Participant 4: I think I trust the brand more now because they show that they're considering societal changes and including them.

Participant 2: It makes them more trustworthy to me because they don't just target young people, but also older generations who might still believe in more traditional gender roles because that's how they were raised.

Participant 5: I'm not sure if the way they showed men and women increases my trust in the brand, but I thought the film was nice for an ad.

Moderator: Okay interesting and now we get to Question 16: Did the commercial make you question the brand's values?

Participant 1: No, the ad actually reinforced the image I already had of Volkswagen.

Participant 5: I didn't question anything either. It was a good representation of their values, as well as a creative commercial that sticks with you, making Volkswagen a bit more likeable.

Moderator: Now the last question to case 2: Question 17: Does the portrayal of men and women in this commercial make it more or less likely that you would buy from this brand? Why?

Participant 8: I think it makes it more likely, although at my age, I probably wouldn't buy a new car again. But if I did and had enough money, I would like to buy a car like the one in the film. The portrayal of the older woman as a good driver was very positive.

Participant 3: I think it makes it more likely for me, too. It definitely spoke to me more than other car commercials because it conveyed a modern and inclusive message by showing the older woman in the same way we discussed earlier.

Moderator: Now I will show you the film of case 3.

Case 3:

Moderator: Okay Question 1: Do you know the brand in this commercial? If yes, what do you think about it?

Participant 1 (21, student): Yes, I have heard of DVAG before. But I didn't really know what they do until I saw this commercial. I think I've seen the ad a few times while watching a series on Amazon Prime.

Participant 2 (30, customer success manager): Yes, I know DVAG. They have a good reputation, especially since they've been in business for a long time. They appear to be professional and experienced in financial advice.

Participant 5 (45, cleaner): I didn't know them before watching this commercial. But the ad made them seem likable because it's about life decisions that everyone has to make at some point, and it showed a variety of jobs, not just the high-paying ones. I appreciate that as a cleaner.

Participant 8 (70, retired social worker): I'm familiar with DVAG; I've heard of them a few times. They seem like a trustworthy company, and the ad with Jürgen Klopp definitely makes DVAG more interesting to those who know him. To me, the brand comes across as down-to-earth and suitable for regular people.

Moderator: Lets get to Question 2: How would you describe the image of the brand?

Participant 3 (26, logistics manager): I'd say they convey an image of reliability and stability because the ad showed that they accompany people through important life moments.

Participant 7 (58, teacher): I find them very professional, and with Jürgen Klopp as the face of the campaign, they give off the impression that you're in good hands, no matter what stage of life you're in.

Participant 6 (34, nurse, transgender woman): For me, the brand's image is rather conservative, but I think that's the case for insurance companies in general. And because they feature Jürgen Klopp, I get the feeling that their target audience is older white men.

Moderator: Next question is Question 3: What do you think the brand stands for?

Participant 4 (18, student): I think they stand for financial security and good advice—guiding people through every phase of life.

Participant 2: I'd say DVAG stands for supporting people in major life decisions that involve a lot of money. After watching the commercial, I think the brand also wants to show that you're in good hands when you get advice from them, no matter which path you choose.

Participant 8: Yes, that's how it came across to me as well. I think insurance companies always stand for trust and stability in life. After this ad, I think DVAG stands for providing good advice and safe solutions when it comes to financial matters.

Moderator: Lets move on to Question 4: What was your first thought or feeling after watching the commercial?

Participant 5: I found the ad quite creative, especially the different jobs and life paths that Jürgen Klopp portrays. It was funny to imagine someone like Jürgen Klopp as, for example, an Uber driver.

Participant 3: I also think the commercial was very dynamic and diverse, with quick changes between all the different jobs he could have had. It was amusing to imagine Jürgen Klopp in another career.

Participant 1: My first thought was that the ad felt like a typical commercial—very fast-paced with no real story, and then a quick message about what it was advertising at the end.

Participant 8: I must admit, I found the ad a bit too fast. The images changed so quickly that I couldn't really catch everything that was being shown.

Moderator: Okay thank that's very interesting. Now we go to Question 5: Did you enjoy the commercial? Why or why not?

Participant 7: Yes, I actually liked it. The animations and the quick scene changes were well done and showed the variety of careers you can have in life.

Participant 6: I didn't like it as much. As was mentioned, it was amusing to see how Jürgen Klopp would look in different jobs, but it still gave me the feeling that the insurance is for older white men or maybe for football fans who really like Jürgen Klopp.

Participant 4: I kind of agree with that, but I thought the ad was creative in its concept, though maybe a bit too hectic. I did think the animations were well done, though.

Participant 8: I didn't like the ad that much, as I mentioned earlier. The scene changes were too fast for me, which I think made it harder to understand what the ad was trying to convey.

Moderator: Nice thank you for your answers. The next question is. Question 6: What parts of the commercial did you like or dislike?

Participant 2: I especially liked the message that life is full of choices and that you always have the opportunity to take different paths. I thought that was a nice message.

Participant 1: I thought the animations were great, especially how the different careers transitioned smoothly into each other, even if it was a bit fast as others mentioned.

Participant 8: I liked the variety of professions that were shown, and they wanted to show DVAG as helping in all areas of life. However, I would have liked more information about their specific services because, after watching the ad, I'm still not sure exactly what they offer.

Moderator: The next question is Question 7: What do you think the brand is trying to represent?

Participant 3: I'd say DVAG wants to show that life is full of decisions and that for each of those decisions, you need support—especially in financial matters where it's important to get advice from people who know what they're doing.

Participant 5: I think the brand is trying to show that no matter what career path or life choice you make, they're there to help you financially.

Participant 7: I think they want to say that good advice is crucial in making important life decisions. I believe DVAG is trying to convey that you can trust their financial consulting services.

Moderator: Okay thank that's very interesting. Now we go to Question 8: How do you see the role of women in this commercial? What are they doing, and how are they shown?

Participant 6: The commercial barely features women, which I find disappointing. The fact that there was a female voice at the end was nice, but visually, you didn't see any women.

Participant 4: Yes, I agree. It would have been better to show more women in the careers instead of just using Jürgen Klopp.

Moderator: Anyone else wanna add something?

Participant 1: No I'm fine.

Moderator: Cool then now Question 9: How do you see the role of men in this commercial? What are they doing, and how are they shown?

Participant 2: The ad is really only about Jürgen Klopp, so it's focused entirely on him. He's portrayed as versatile, someone who could have been successful in many different professions, but ultimately, he's shown in traditionally male jobs.

Participant 8: Yes, I would also say this is a very male-centered ad where Jürgen Klopp is the main focus, which makes sense since he's the face of the campaign.

Participant 1: Yes, the focus was on him and his potential career paths. It would have been nice to see other people or perspectives as well.

Moderator: Can you give me an example.

Participant 1: I don't know but since everyone knows Jürgen Klopp he is not very relatable.

Moderator: Fair enough. Then Question 10: Do you think this commercial shows men and women in typical, traditional roles? If so, how?

Participant 6: Yes, I think it does. The ad focuses only on Jürgen Klopp and his potential careers, and women play no active role. As mentioned earlier, the jobs he's shown in are mostly traditional male jobs. It fits the stereotype that women aren't good with money and men are responsible for finances.

Participant 3: Yes, I also think it was definitely traditional because only Jürgen Klopp was shown as the main character, and women weren't really featured. Furthermore, the jobs he was shown in were typically male roles, such as being a pilot. They didn't show him in any typical female jobs.

Moderator: Question 11: Does the commercial challenge or break away from the traditional roles of men and women? If so, in what way?

Participant 7: No, it doesn't challenge traditional gender roles. I think it was a very male-focused commercial showing what Jürgen Klopp could have done, but as others said, it only featured traditional male professions like pilot or construction worker.

Participant 6: Yes, I agree with that. I think it stayed traditional. The female role was limited to the voice at the end; otherwise, it was all about Jürgen Klopp.

Moderator: Do the others agree with that?

Participant 3: Yess

Participant 2: Me too.

Moderator: Okay Question 12: How did the way women and men are shown in this commercial make you feel?

Participant 4: I found it a bit one-sided because it was almost exclusively about Jürgen Klopp, but I felt normal about it—I didn't think it was too bad.

Participant 2: It didn't really bother me, but it would have been better to see women in those jobs or Jürgen Klopp in traditional female jobs. Then I think I would have been able to relate to the commercial more. Right now, I can't really do that.

Moderator: The next question is Question 13: Did the way gender was shown affect your opinion of the brand? If yes, how?

Participant 1: It didn't really affect me. The focus was on Jürgen Klopp, and that fit well with him as the face of the brand and for an insurance company.

Participant 8: My opinion wasn't significantly influenced. I think the commercial still did a good job of showing that they are an insurance company that advises people in various professions.

Moderator: Thank you for your honesty. Then Question 14: What do you think the brand is trying to say about gender or society through this ad?

Participant 7: I don't think they were trying to make a specific statement about gender. I think it was more about life decisions and less about gender roles.

Participant 3: Exactly, the commercial seemed more focused on showing that there are many paths in life and that DVAG helps you navigate them, regardless of your profession.

Moderator: Okay interesting if no one wants to add anything anymore let's move on to the next

Question 15: Does the way gender is portrayed make you trust the brand more or less?

Participant 6: For me, it makes a difference in how much a brand appeals to me. Because they only featured a man in this case, I feel less connected to it.

Participant 5: Gender portrayal didn't play a big role for me in terms of trusting the brand.

Participant 7: I think as long as nothing particularly problematic is shown, it doesn't affect my trust too much. I generally trust a brand based on its reputation, not necessarily how it's portrayed in a single commercial.

Moderator: Then lets move on to the next question which is Question 16: Did the commercial make you question the brand's values?

Participant 8: No, the commercial didn't make me question their values. I think they showed that they offer advice during important life phases and tried to convey that in a fun way.

Participant 1: I didn't have any doubts about their values either, but I also don't think the commercial really demonstrated what values DVAG holds.

Participant 4: Yes, I agree with that.

Moderator: Okay then lets get to Question 17: Does the portrayal of men and women in this commercial make it more or less likely that you would buy from this brand? Why?

Participants 4: It doesn't really make much of a difference to me. I thought the commercial was funny, and I don't think the gender portrayal in this case was that important.

Participant 7: I think for me it also doesn't make it more or less likely. For me, it depends more on whether I feel like I need financial advice.

Participant 6: I think for me, it makes it less likely that I would seek advice from DVAG, but maybe I'd still do it if I needed their services

Moderator: Thank you for your replies, and now we get to the last commercial film of Kärcher.

Case 4:

Moderator: Question 1: Do you know the brand in this commercial? If yes, what do you think about it?

Participant 5 (45, cleaner): I know Kärcher, but mainly for their professional cleaning equipment. I've never used their products, but they seem high-quality.

Participant 1 (21, student): Yes, I know Kärcher. The brand is known for vacuum cleaners, I think. I believe my parents brought a vacuum cleaner from them. So, I think the brand appears professional and trustworthy.

Participant 2 (30, customer success manager): Yes, I've heard of Kärcher. They're a market leader in cleaning technology, and I also think they have a solid image.

Participant 7 (58, teacher): I've known Kärcher for a while since they are relatively well-known in Germany, and you hear that their products are of good quality.

Moderator: The next question is Question 2: How would you describe the image of the brand?

Participant 3 (26, logistics manager): Kärcher seems very professional and reliable to me because you hear that their products are good and last long.

Participant 6 (34, nurse, transgender woman): I agree; I would describe their image as one of quality and innovation since they offer products for both private households and professional cleaning.

Participant 8 (70, retired social worker): To me, Kärcher also stands for high-quality household appliances that are state of the-art.

Moderator: Nice thank you for your answers. The next question is. Question 3: What do you think the brand stands for?

Participant 4 (18, student): I'd say Kärcher stands for cleanliness and efficiency and wants to show that cleaning can also be easy and relaxed.

Participant 2: I think they stand for innovative cleaning technology that's supposed to make life easier so you spend less time cleaning.

Participant 7: I also think they want to show that cleaning doesn't have to be a tedious chore but can be done quickly and effectively with their products, making it less of a burden for people who don't enjoy cleaning.

Moderator: Then lets move on tot he next question which is 4: What was your first thought or feeling after watching the commercial?

Participant 1: My first thought was, "That's a creative way to design a cleaning commercial." The dance moves were unexpected but funny. I thought the ad was pretty cool.

Participant 5: I found it a bit strange but funny. It showed that cleaning can be fun if you have the right equipment.

Participant 3: I found it entertaining, but it was also a bit exaggerated. The dance routines added some humor to the ad, but the dancing was a bit odd. Still, it was a funny ad that I could watch until the end without a problem.

Moderator: The next question is Question 5: Did you enjoy the commercial? Why or why not?

Participant 6: Yes, I liked it. It was humorous and had a creative execution. It was nice to see cleaning portrayed in a different way.

Participant 8: I found the ad refreshing. Normally, commercials for cleaning equipment are boring, but this one was entertaining and visually appealing.

Participant 4: Yes, it was well done, though maybe a bit over-the-top. Still, it grabbed attention and was fun to watch.

Moderator: Okay now to Question 6: What parts of the commercial did you like or dislike?

Participant 2: I especially liked the music that accompanied the actors' movements. It made the scenes very dynamic.

Participant 7: The idea of the cleaning devices acting like dance partners was creative. But the vacuum bag exploding was maybe a bit too much.

Participant 5: I found the scene where they're relaxing on the couch while the automatic vacuum does the work realistic and funny.

Moderator: Lets move tot he next question, Question 7: What do you think the brand is trying to represent?

Participant 1: They want to show that cleaning with Kärcher products can be not only easy, but even fun.

Participant 3: Yes, and their devices are so good that they take the work off your hands, so cleaning doesn't feel like a chore anymore.

Participant 6: They probably also want to convey that their products make everyday life easier, so you can relax while the technology does the work for you.

Moderator: Thank you and now Question 8: How do you see the role of women in this commercial? What are they doing, and how are they shown?

Participant 4: The woman in the commercial is equal to the man, I think, because they both have the same task—cleaning. She's not portrayed as the typical housewife.

Participant 2: Exactly. I also think she's shown just like the man—both are working together to clean the house and dance with the cleaning devices. But since no one speaks in the ad, and she's wearing comfortable clothes like at home, it's hard to say how exactly she's portrayed.

Participant 6: Yes, I think she's portrayed the same as the man, as someone who doesn't enjoy cleaning, not as a traditional housewife. She's guided by the cleaning devices in a funny dance, as if she has no control over how she moves. And at the end, she looks relaxed, sitting on the couch while the automatic vacuum works.

Moderator: Do the others agree with that?

Participant 3: I agree yes.

Moderator: Okay then to Question 9: How do you see the role of men in this commercial? What are they doing, and how are they shown?

Participant 1: The man is unmotivated at first, but then he starts cleaning just like the woman. It was nice to see him actively cleaning instead of sitting lazily. However, it was shown as if neither of them had a choice since the cleaning devices forced them to clean.

Participant 7: I also liked that the man was cleaning just as much as the woman, with no difference between them. It shows that cleaning isn't just women's work.

Participant 3: I found his dance moves very exaggerated, as if he had to follow the cleaning device's movements, which seemed to move on its own. However, as previously stated, the woman was the same, and it looked like they were having fun while cleaning by dancing around.

Participant 6: I don't think it highlighted the fun of cleaning but more that it looked like the man was going crazy while cleaning, just like the woman. Only at the end, when the automatic vacuum took over, were both relaxed. But yes, it was nice to see that not only the woman was cleaning.

Moderator: Nice thank you for your answers. The next question is. Question 10: Do you think this commercial shows men and women in typical, traditional roles? If so, how?

Participant 5: No, the commercial doesn't show traditional roles. Both the man and woman are cleaning together, and I think it highlights equality in household chores and shows that no one really enjoys cleaning, so they would appreciate a robot vacuum.

Participant 6: Yes, it was refreshing to see that there wasn't a traditional division of roles. Both are forced to clean even though they don't want to. I think the man and woman are portrayed in a very gender-neutral way in this commercial. They both dance the same silly way and wear neutral clothes, so they aren't shown in traditional roles at all.

Moderator: The next question is Question 11: Does the commercial challenge or break away from the traditional roles of men and women? If so, in what way?

Participant 2: Yes, it definitely challenges traditional roles by showing that cleaning is a shared task. There's no clear division of who should do what.

Participant 1: Absolutely, there's no typical "women's work" in this commercial because both are equally involved in the household, which portrays modern household management well.

Participant 6: Yes, I agree. I think I already answered this question in the previous one. It was nice to see that there wasn't a traditional division of roles, and like I said before, the man and woman are portrayed similarly in a gender-neutral way as they dance, clean, and relax at the end.

Moderator: Okay thank that's very interesting. Now we go to Question 12: How did the way women and men are shown in this commercial make you feel?

Participant 8: It made me feel positive. It shows that cleaning isn't gender-specific and that both genders can work together, and it also highlights that no one really enjoys cleaning.

Participant 4: It was good to see both portrayed as a team, which I liked.

Participant 6: The ad gave me a good feeling as well because gender wasn't relevant in this ad, which I found very pleasant as a trans woman.

Moderator: Now Question 13: Did the way gender was shown affect your opinion of the brand? If yes, how?

Participant 6: Yes, it positively affected my opinion. It shows that Kärcher supports modern values and doesn't rely on outdated gender roles.

Participant 2: It also made me feel more positive. It seems like the brand supports gender equality in household tasks, which I appreciate.

Moderator: Lets move to Question 14: What do you think the brand is trying to say about gender or society through this ad?

Participant 1: They want to show that cleaning isn't tied to a specific gender. It's about modern technology supporting both genders equally.

Participant 3: I think they want to say that in modern households, cleaning doesn't belong to a traditional gender role anymore and that their products make it easier for everyone.

Moderator: Thank you now to Question 15: Does the way gender is portrayed make you trust the brand more or less?

Participant 5: It makes me trust the brand more because they work with modern values and show that cleaning isn't just women's work.

Participant 7: I agree. It gives the brand a positive image because it shows their products are meant for everyone, regardless of gender.

Moderator: Okay interesting now to Question 16: Did the commercial make you question the brand's values?

Participant 2: No, the commercial reinforced the brand's values, and with the robot vacuum, they stand for innovation and efficiency, which was well communicated in the ad.

Participant 4: I didn't question the brand's values; if anything, it strengthened my positive view of them.

Moderator: Now last question to this case Question 17: Does the portrayal of men and women in this commercial make you more or less likely to buy from this brand? Why?

Participant 6: I'd say more likely because they portray gender in a modern way, and the humorous tone of the ad convinced me that Kärcher products would fit well into daily life.

Participant 8: Yes, it makes me curious about their products, because I imagine a robot vacuum would be very relaxing. I could see myself buying one, especially with my knee problems. But I don't think the portrayal of gender influenced me much either way.

Moderator: Now we will move to the Comparative Questions :

Question 1: Which commercial do you think did the best job with how it showed men and women? Why?

Participant 1 (21, student): I thought the Kärcher spot was the best because both genders were shown equally, cleaning together, without any typical role clichés.

Participant 3: The EnBW spot was the best for me, I think, because women were the drivers. Plus, the spot showed that EnBW isn't just an energy company but also a brand focused on sustainability.

Participant 4: I also liked the EnBW spot the best because it put women at the forefront, and they were the ones driving the cars, which is something you rarely see in such commercials. I thought that was very cool and modern.

Participant 7 (58, teacher): I agree with Participant 1 that the Kärcher spot did the best job with gender portrayal because it was humorous and showed that men and women were equal, both disliking cleaning, and it wasn't just the woman doing the cleaning as in traditional roles.

Participant 8: I liked the Volkswagen commercial the most because I thought the portrayal of the older lady was wonderful, and I could identify with her the most.

Participant 2: For me, the Volkswagen spot also did the best job with gender portrayal. It was a great idea for the woman in the lead, an older woman, to rediscover herself through the purchase of an electric car. It showed that women at any age can still be active and independent and can also be reckless and make daring choices like getting a tattoo and driving fast.

Participant 5 (45, cleaner): I thought the Kärcher commercial was the best because I found the dancing funny, and I already clean a lot myself, so I liked the idea of the man also doing some cleaning. I liked that in the commercial, both the man and the woman were cleaning together.

Participant 6 (34, nurse, transgender woman): I agree with that. I also liked the Kärcher spot, but the EnBW spot was good because it featured diverse actors, like the gay couple with the baby, and the women were shown as the drivers.

Moderator: Thank you for those interesting answers. Now to Question 2: Did you feel more connected to any commercial because of how it showed men or women? If so, which one and why?

Participant 2 (45, cleaner): I felt most connected to the Volkswagen commercial because it showed that older people, like the woman, can still be active and full of energy. I liked that because we're all getting older.

Participant 6 (34, nurse, transgender woman): I also felt more connected to the Kärcher spot because it didn't portray housework as a woman's task but as something everyone can do. That fits with my view of equality, and I liked that gender wasn't really relevant in the spot.

Participant 8: As I said before, I could identify best with the Volkswagen commercial because it showed that older women can still enjoy life and try new things, as well as that women can also be good drivers.

Moderator: Okay then lets get to Question 3: Were there any commercials that you felt were less successful in their approach to gender? What made them less effective?

Participant 2 (30, customer success manager): I think the DVAG commercial could have shown a woman or featured Jürgen Klopp in some typically female roles. That might have made the ad more appealing to people who aren't men.

Participant 4 (18, student): Yes, I also found the DVAG ad weak when it came to women. There was a female voice at the end, but visually, women weren't really shown.

Participant 6: Yes, I agree with the others. I also think this commercial was the least effective and not really inclusive.

Moderator: The next question is Question 4: Do you think these commercials match or challenge the way gender roles are seen in society today?

Participant 1: I think the Kärcher spot challenged traditional roles by showing that cleaning isn't just a woman's task. Plus, the main theme of the commercial was cleaning, and you don't even think about gender roles when watching it. It humorously highlights that cleaning isn't fun, and it's nice to have a robot vacuum to help.

Participant 7: I think the EnBW spot also challenged gender roles well since the women were the ones driving the cars, which is usually seen as a man's role.

Participant 8 (70, retired social worker): I think the Volkswagen spot addressed both age and gender roles because it showed that older women can still be active and adventurous, which is rare to see in commercials.

Participant 3: I agree with that and the fact that the car salesman was afraid when the woman was driving. However, I also think the Volkswagen ad reflected traditional gender roles because the older woman was initially portrayed like a stereotypical grandmother, and the car salesman was a man, which mirrors how things often are in society today. In many jobs, men are still in traditionally male roles and women in traditionally female roles. The DVAG ad also reflects this, showing Jürgen Klopp only in traditionally male professions.

Moderator: Then lets move on to the next question which is Question 5: Did the way men and women were shown make you feel better or worse about the brand? Which commercial gave you the strongest positive or negative feeling, and why?

Participant 1: The Kärcher commercial made me feel better about the brand because it was modern and humorous, and it was nice to see both genders portrayed equally. That was the ad that gave me the most positive feeling.

Participant 5: I felt the same way.

Participant 6: Yes, me too.

Participant 2: The Volkswagen spot gave me a positive feeling, especially with the portrayal of the older woman. It was like a nice story with a happy ending.

Participant 8: Yes, I feel the same way.

Participant 4: For me, it was the EnBW commercial, and also the VW one, because I like driving, and I think I'm a good driver. So, I liked that in both commercials, women were the ones driving.

Participant 3: Yes, I feel the same way!

Moderator: Okay then lets get to Question 6: Which brand do you remember most clearly after watching these commercials?

Participant 2: I remember the Volkswagen commercial the most. The woman's story and the energy theme were very memorable.

Participant 8: Yes, me too.

Participant 7: For me, the Kärcher commercial stands out the most. The quirky depiction of cleaning was very striking, and the dancing made it really memorable.

Participant 1: Yes, I agree.

Participant 5: Yes, I feel the same way.

Participant 3: For me, it was the EnBW commercial because of the music, the song "I'm Every Woman" stuck in my head immediately.

Moderator: The next question is Question 7: Do you think the gender portrayal played a role in this?

Participant 6: Yes, definitely. In the Kärcher ad, the equality of the genders contributed to my positive memory of the brand.

Participant 1: I think for me, it was more the dancing in the Kärcher commercial than the gender portrayal.

Participant 4: In the Volkswagen ad, the portrayal of the woman was key. Without her, the commercial wouldn't have been as impressive.

Participant 7: Yes, I think so in both commercials.

Participant 3: For me, it was more the music than the gender portrayal, particularly in the EnBW commercial.

Moderator: Okay thank that's very interesting. Now we go to Question 8: Do you think the gender portrayal in these ads will affect how you see the brand in the future?

Participant 1: Yes, I think brands that portray genders equally will remain more relevant to me because it's important to me that a brand represents modern values. I definitely prefer to buy from a brand that conveys good values.

Participant 7: That's important to me too. If a brand sticks to outdated gender roles, I would distance myself from them.

Participant 2: I think because we've talked so much about how men and women were portrayed in these ads, I now have a more positive impression of the brands that showed good gender portrayals. I think I'll have a better opinion of those brands going forward.

Participant 6: Yes, I feel the same way!

Participant 8: I'm not sure if it will influence me that much. I think I'd only have a negative impression of a brand in the future if women were portrayed very poorly.

Participant 4: Yes, I think a negative portrayal would influence me negatively, but with these ads, I'm positively influenced by how EnBW, Kärcher, and VW portrayed women. I now have a better opinion of those brands. As for DVAG, I don't think it affected me positively or negatively.

Moderator: Anyone else wanna add something?

Participant 3: I think from me it would also be more negative.

Moderator: Thanks then Question 9: Would you recommend these brands based on how they portrayed gender in the ads?

Participant 3: Yes, I would especially recommend Kärcher and Volkswagen. Both brands demonstrated modern gender roles and stood out as a result. They also seem to have high-quality products.

Participant 6: Yes, I would recommend Kärcher.

Participant 5: Yes, I would recommend Kärcher too, but more because the ad was funny, and I think their products are good, not so much because of the gender portrayal in the ad.

Participant 8: I would recommend Volkswagen because they showed that they're not just targeting young, dynamic customers but also reaching out to older people, which I liked.

Moderator: Okay next question Question 10: What changes would you suggest to improve how men and women are shown in these ads?

Participant 6: I would suggest including more women in the DVAG commercial. It would have been good to see women in the different professions, not just Jürgen Klopp, or perhaps showing Jürgen Klopp in traditionally female roles.

Participant 8: Yes, more diversity overall would be good. More women in central roles, and possibly a broader range of ages. But for the four commercials we've watched, I only think DVAG needs to make improvements; the others were good.

Participant 2: Yes, I agree with that.

Moderator: Lets go to Question 11: Is there anything else you would like to share about gender representation in commercials in general?

Participant 2: I think it's important that commercials show modern gender representations. I don't think women should always be shown in stereotypical roles like housework or caregiving, or just sexualized as they often are in advertising. I also think it's good to include LGBTQ+ people and show people with different sexualities.

Participant 6: Yes, I thought that was good too. I don't think I've ever seen a transgender person in an ad, and I think that would really resonate with me and other transgender people. I also think it would help society normalize and accept being transgender. I believe that seeing more people like me in commercials and regular films would definitely help.

Participant 7: I agree with that. I also think the point made earlier about sexualizing women is important. That should definitely happen less in advertising.

Participant 4: Yes, and it would be great if more older women were visible in ads, such as in the Volkswagen spot. There are a lot of strong older women who are often ignored in advertising.

Moderator: Thank you all for your participation and insightful answers! This was a fascinating discussion. Before we wrap up, I have two final questions.

Moderator: Question 12: How did you find the focus group session?

Participant 1 (21, student): I found the discussion very interesting. It was fascinating to hear how others viewed the commercials, and it helped me think more about gender portrayals myself, which I probably wouldn't have done if I had just watched the commercials on my own.

Participant 6 (34, nurse, transgender woman): I also enjoyed it. The topics were well chosen, and I appreciated the fact that we could openly share our opinions without anyone reacting inappropriately.

Participant 8 (70, retired social worker): I found the session very enlightening. It was particularly interesting to see how everyone perceived the spots differently, especially since everyone is much younger than me.

Participant 7: I also found it very interesting because I usually skip ads and never really watch them closely. I tend to find them annoying, so I don't question what they show.

Participant 4: Yes, I feel the same way. I think I've never really watched a commercial completely attentively.

Moderator: Thank you for your thoughts and the other question is Question 13: Do you have any suggestions on how I could improve future sessions ?

Participant 4 (18, student): Maybe the commercials could be sent to us beforehand so we can prepare better. It felt like a lot at once, and if you only watch the commercial once, you often quickly forget the details.

Participant 2 (30, customer success manager): I thought the session was well-structured, but maybe we could have a little more time to discuss each commercial. Sometimes it felt like we moved on a bit quickly.

Participant 7 (58, teacher): I don't have any specific suggestions since the discussion was well-led. But I also like the idea of seeing the commercials in advance so we could discuss them more thoroughly.

Participant 8: I think that's a good idea too, and I also think four commercials were a bit much. Maybe three would be better to help us stay focused the whole time.

Moderator: Thank you all for your participation and your insights! This was a very productive session, and I appreciate your opinions and ideas and it was nice to meet you all.

Appendix O. Transcript: Male Focus Group 2: English Translation

Male Focus Group

Case 1

Moderator: Welcome everyone! Thank you for participating in this focus group and helping me with my master's thesis! The goal of my research is to investigate how film productions portray gender roles in commercials. I'll show you four commercials one by one and ask you a few questions about each one. Afterward, I will ask you another set of questions to compare the four commercials. Before we begin, I want to encourage you to speak honestly, interact with each other, and feel free to express your opinions. Don't hesitate to respond to others' opinions if you have a different viewpoint. Let's start with the first commercial from EnBW.

Moderator: Question 1: Do you know the brand in this commercial? If yes, what do you think of it?

Participant 1 (20, student): Yes, I know EnBW because they are a big energy provider in Germany.

Participant 4 (36, engineer): Yes, EnBW is quite well-known, especially when it comes to electricity supply, but I hadn't noticed their focus on electric mobility before, so that was new to me.

Participant 2 (24, business development manager): I also know EnBW because I work in the energy sector myself, and I've heard about them a few times through work.

Participant 5 (48, chef): No, I didn't know the brand.

Participant 3 (26, unemployed): I've never heard of it either.

Participant 8 (70, retired teacher): Me neither.

Participant 6 (59, agricultural consultant): Yes, I also know EnBW as an energy provider.

Participant 7 (30, videographer): I know them, but only recently because I've driven an electric car a few times for work, and I've seen EnBW fast-charging stations on the highway.

Moderator: The next question is Question 2: How would you describe the brand's image?

Participant 4: I think EnBW is trying to be seen as modern and environmentally conscious because they emphasize their progress in electric mobility and renewable energy.

Participant 1: I see them similarly. I believe they want to position themselves as a leader in sustainable energy solutions, but their image is still that of a regular energy provider.

Participant 7: Yes, I'd agree with that, but they're trying to present themselves as very forward-thinking.

Moderator: The next question is Question 3: What do you think the brand stands for?

Participant 4: For me, EnBW stands for energy supply.

Participant 2: They seem to focus heavily on electric mobility and renewable energy, so I think they stand for sustainability.

Participant 6: After watching the commercial, I also think they stand for electric mobility and renewable energy.

Participant 5: Yes, I agree.

Participant 7: For me, they still prioritize energy supply.

Moderator: Then lets move on to the next question which is Question 4: What was your first thought or feeling after watching the commercial?

Participant 3: I thought the commercial was funny, with everyone singing while driving. The song "I'm Every Woman" was pretty good too.

Participant 8: My first thought was that they are trying to appeal to younger people because, for me, it was all a bit fast-paced and didn't have much of a storyline.

Participant 2: I also think they are trying to appeal to a wide range of people by including singer Elif, possibly to attract younger viewers. But they also show older people, a classic family, and a gay couple.

Participant 6: I don't know the singer Elif, so I didn't notice her, but my first impression was good vibes because you see that the people in the commercial enjoy driving and singing along.

Participant 7: Yes, that was also my first impression!

Moderator: Thank you now Question 5: Did you like the commercial? Why or why not?

Participant 1: Yes, I liked the commercial. The music and people singing, some well and some not so well, gave me a positive vibe.

Participant 7: Yes, I felt the same way. I liked the music and the singing!

Participant 6: I also liked it. It was a good mix of different people, and the positive portrayal of electric mobility resonated with me, especially since I support renewable energy and electric mobility. I think it's important to promote sustainability.

Participant 2: I agree. I also liked the positive portrayal of electric mobility.

Participant 4: I didn't really like the commercial. It felt like a typical ad with little storyline, so it wasn't particularly interesting.

Participant 5: Yes, I felt the same way.

Moderator: Okay interesting lets move on to Question 6: Which parts of the commercial did you like or dislike?

Participant 7: I liked that the people in the ad were all smiling and enjoying driving. It was nice to see that electric mobility doesn't seem complicated but accessible and fun.

Participant 2: Yes, I liked that too, as well as the fact that they included singer Elif in the commercial.

Participant 5: I would have liked more information about the charging stations; it seemed like the focus was on that, but it felt more like a car commercial. I think I would have liked the film more if it gave more details about the product itself.

Participant 3: Yes, I think that would have made the film better.

Participant 8: I agree with that.

Moderator: Okay thank that's very interesting. Now we go to

Question 7: What do you think the brand is trying to represent with this commercial?

Participant 2: I think they want to show that electric mobility and charging electric cars are accessible to everyone. It's a very inclusive message—electric mobility for all.

Participant 4: Yes, I agree. I think they want to convey that they are a progressive, modern brand that serves everyone, regardless of gender or background.

Participant 1: Yes, I think so too. I imagine they also want to appeal specifically to women, since only women are driving in the ad.

Participant 3: Yes, I got that impression too. I think the brand is trying to show that electric mobility is also for women.

Moderator: The next question is Question 8: How do you see the role of women in this commercial? What are they doing, and how are they shown?

Participant 1: As previously mentioned, the women are the drivers in all of the scenes, which I thought was great. It shows that they are in control and take on active roles. The last scene

shows a woman charging the car, and I think the women are also highlighted by the song "I'm Every Woman."

Participant 3: Yes, I noticed that too. Usually, you see men in these roles, but here it was flipped.

Participant 6: Yes, I agree. The women are shown to be confident and enjoy driving.

Participant 4: I hadn't noticed that until you mentioned it, but it's true. I think the commercial tries to portray the women as independent. I think the commercial is trying to be somewhat feminist.

Participant 5: Yes, I didn't notice it at first either, but I agree that the women are meant to be portrayed as feminist.

Moderator:

Then lets move on to the next question which is Question 9: How do you see the role of men in this commercial? What are they doing, and how are they shown?

Participant 6: The men are mostly in the passenger seat, letting the women drive, and they're all singing along and having fun.

Participant 8: Yes, they're shown as having a good time, enjoying the ride, and singing. I find it a bit unrealistic that only women are driving. I think in reality, men enjoy driving more, although, of course, almost all women drive now too.

Participant 4: Yes, I also find it a bit unrealistic.

Participant 2: I see it differently. For example, I don't like driving, and I would enjoy sitting in the passenger seat, singing along, so I liked that the men were portrayed as fun passengers. I also liked that a gay couple with a baby walked by in one scene, and it was shown as completely normal, which it should be. Also, there was a male passenger dressed in a very flamboyant and feminine way, which broke away from typical male depictions.

Moderator: Thank you now next one Question 10: Do you think this commercial shows men and women in typical, traditional roles? If so, how?

Participant 7: No, the commercial breaks traditional roles since the women are driving and the men are more passive, just along for the ride.

Participant 4: Yes, it was different from most commercials, in which men usually drive the cars.

Participant 8: Maybe the one scene with the family—a mother, father, and child in the car—was traditional, although in that case, the woman was driving too, so maybe not.

Moderator: Okay thank that's very interesting. Now we go to Question 11: Does the commercial challenge or break away from the traditional roles of men and women? If so, in what way?

Participant 1: Yes, by having the women take on the active roles as drivers and showing the men in more passive roles.

Participant 7: Yes, I think they deliberately flipped stereotypes, as we've already mentioned.

Participant 2: Absolutely. It was a conscious decision to change gender roles, and as I mentioned earlier, the gay couple and the man dressed more femininely also break traditional gender depictions.

Moderator: Thanks then Question 12: How did the way men and women are shown in this commercial make you feel?

Participant 5: I found it a bit unrealistic, and I think it would have been better if they had both women and men driving.

Participant 4: Yes, I felt the same.

Participant 6: It made me feel good because it shows that society and the media are changing and breaking stereotypes. I thought it was positive that women were placed in the spotlight.

Participant 7: Yes, I also thought it was good how men and women were portrayed. It was good that EnBW seemed to want to show that they stand for inclusivity and diversity.

Participant 1: Yes, I also liked that, and the commercial gave me a good feeling too.

Moderator: Next Question 13: Did the way gender was shown affect your opinion of the brand? If so, how?

Participant 3: Yes, I think it positively influenced my opinion. The brand now appears more progressive and welcoming to me.

Participant 6: For me, it also made the brand more likable because they support modern issues like equality.

Participant 2: Yes, I agree, and I also think it's positive that they tried to include as many different types of people as possible in the film.

Participant 7: Yes, I agree with you all. It also influenced me positively, but I think the upbeat music and the fact that I already support electric mobility played a part too.

Participant 1: I'm not sure if the gender portrayal influenced my opinion of the brand, but probably not.

Participant 8: It didn't really influence me either.

Moderator:

Thank you for your honesty. Now to Question 14: What do you think the brand is trying to say about gender or society through this ad?

Participant 7: I think they want to say that electric mobility is for everyone, and that they are committed to inclusion and equality as a brand.

Participant 4: Exactly. They want to show that they are a progressive brand that stands for diversity.

Participant 2: Yes, I think so too. They want to convey that sustainability is important and relevant for everyone.

Moderator: Okay thank that's very interesting. Now we go to Question 15: Does the way gender was portrayed make you trust the brand more or less?

Participant 6: I trust the brand more now because they show that they are open to change and social progress.

Participant 2: It makes the brand more trustworthy to me because they show that they care about social issues and don't just ignore them.

Participant 8: I can't say I trust the brand more or less. For me, it depends more on the quality of their products, and since I don't drive an electric car, it doesn't interest me that much.

Participant 3: Yes, I feel the same. The portrayal didn't make me trust the brand more or less.

Moderator: Anyone else wanna add something?

Participant 1: No

Participant 5: Me too.

Moderator: Okay thank you then Question 16: Did the commercial make you question the brand's values?

Participant 1: No, I think the ad reinforces that the brand stands behind its values.

Participant 5: I didn't feel like they were faking anything. It seemed very genuine.

Participant 4: I didn't find it that authentic, but I still think EnBW is probably a good energy provider, though you usually just compare providers to pay as little as possible.

Moderator: Okay then lets get to

Question 17: Does the way men and women are shown in this ad make you more or less likely to buy from this brand? Why?

Participant 7: For me, it makes it more likely because I'm always drawn to brands that stand for good values like sustainability and equality.

Participant 1: Yes, I think it makes the brand more appealing to me because it appears modern and inclusive.

Participant 3: It doesn't make it more or less likely for me. It would depend on whether I had an electric car; then it would be more likely.

Participant 4: Yes, I feel the same. Since I don't have an electric car, it's unlikely that I would buy from the brand, but that's not because of how men and women were portrayed in the ad.

Moderator: Thank you all so far! Now I will show you the second commercial, "Volkswagen - Bring Back the Energy."

Case 2

Moderator: Question 1: Do you know the brand in this commercial? If yes, what do you think of it?

Participant 1 (20, student): Yes, of course, Volkswagen is a very well-known brand. I believe they represent quality, particularly with cars that are widely sold in Germany.

Participant 2 (24, business development manager): Yes, I know Volkswagen well too. For me, it's a brand that represents both tradition and progress. Now with their electric cars, they're trying to modernize.

Participant 3 (26, unemployed): I also know Volkswagen, but I've always associated them with older models—more for conservative people.

Participant 5 (48, chef): In Italy, Volkswagen is also quite common, especially smaller models like the Polo. I think they have a solid image.

Moderator: The next question is Question 2: How would you describe the brand's image?

Participant 6 (59, agricultural consultant): I see Volkswagen as a brand that values reliability, so I'd say they have a traditional image, but it's good to see that they are modernizing with electric cars.

Participant 7 (30, videographer): Yes, they're very reliable, but sometimes a bit boring. With their new models, they're trying to change that image, especially with their commercials.

Participant 8 (72, retired teacher): For me, Volkswagen stands for quality and German engineering. It's always been like that, but I find it exciting that now they're trying to seem younger and more dynamic.

Moderator: Okay thank that's very interesting. Now we go to Question 3: What do you think the brand stands for?

Participant 4 (36, engineer): Volkswagen stands for quality and innovation. They're trying to make electric mobility mainstream while maintaining their traditional reliability.

Participant 2: I think they stand for sustainability and progress. With this commercial, they want to show that their electric cars are suitable for everyone, regardless of age.

Participant 1: Yes, for me, Volkswagen also stands for solid cars that are future-proof.

Moderator: Okay then lets get to

Question 4: What was your first thought or feeling after watching the commercial?

Participant 7: I found the beginning of the commercial quite sad when the old woman sold her car, but then it was kind of funny how she bakes cookies shaped like cars and gets a car tattoo. In the end, it felt like a happy ending where she's happy with a new car. The commercial was almost like a short film.

Participant 5: I feel the same. The commercial was a bit depressing at first, but the ending was powerful when she regained her energy.

Participant 6: I thought the commercial was very well done. It had a clear emotional arc, playing well with the story of the woman and her connection to the cars. For a commercial, it really told a good story.

Participant 2: Yes, I agree with the others. For a commercial, the story was really well done.

Participant 1: Yes, I agree too.

Moderator: Thanks for sharing your thoughts then lets go to Question 5: Did you like the commercial? Why or why not?

Participant 1: Yes, I definitely liked it. The story was emotional, and I liked how they showed that even older people can be excited about electric cars.

Participant 8: The commercial was interesting, but I would have liked more information about the car itself. It focused more on the emotional story than on the technical details.

Participant 2: I thought it was good, especially because it showed that electric mobility isn't just for young people.

Participant 7: I also liked it, as I already said. The storyline was just great.

Moderator: Next one is Question 6: Which parts of the commercial did you like or dislike?

Participant 8: I liked the scene where the woman regains her energy when she test-drives the new car. That was a nice moment. But as I mentioned, I would have liked to hear more about the technical aspects of the car.

Participant 4: I thought the depiction of the woman's sadness was well done. You really felt for her, but it was still funny, even with moments like the tattoo. The car salesman, though, was a bit too stereotypical and portrayed as overly nervous.

Participant 5: The shift from the dark mood to a positive ending was well done, but the commercial focused too much on the story and not enough on the car itself. That's my only critique. There was also some small text about the car, but it was hard to read while focusing on the story.

Moderator: Okay thank that's very interesting. Now we go to Question 7: What do you think the brand is trying to represent with this commercial?

Participant 6: I think they want to show that their cars are suitable for all age groups and that even in old age, you can still enjoy driving.

Participant 1: Yes, they probably want to say that electric mobility is accessible to everyone, no matter how old you are.

Participant 2: It's also about showing that their cars aren't just technically good but can enrich your life by giving you energy back, like with the old woman.

Moderator: Then let's move on to the next question which is Question 8: How do you see the role of women in this commercial? What are they doing, and how are they shown?

Participant 4: The woman is the main character, and she's portrayed as strong, especially at the end when she drives the car. Otherwise, she's shown as how you would imagine a grandmother—her appearance, baking cookies, and drinking coffee. What's less typical is when she gets a tattoo and drives the car fast and recklessly.

Participant 3: Yes, she's not shown as a helpless old woman, but as someone who takes control of her life and changes it herself.

Participant 7: It was nice to see a woman in that role, especially an older woman. You don't often see that in car commercials.

Moderator: Anyone else wanna add something?

Participant 2: No

Moderator: Okay then Question 9: How do you see the role of men in this commercial? What are they doing, and how are they shown?

Participant 7: The only man in the commercial, I believe, is the car salesman, and he looked like the typical car salesman. Then he's portrayed a bit humorously and like a fool when he goes on a test drive with the old woman, looking super nervous and surprised when she drives fast and recklessly.

Participant 6 said yes, he was more of a background figure. The woman was the main character, and the man was there to highlight how much fun she had driving by showing him clinging on and looking scared.

Participant 1: Yes, I think he also played the classic role of a salesman.

Participant 2: Yes, I would describe him the same way. I don't have anything to add.

Moderator: Okay then lets get to

Question 10: Do you think this commercial shows men and women in typical, traditional roles?
If so, how?

Participant 2: No, not really. The woman is the active figure driving the plot, while the man is more passive in the background.

Participant 1: Yes, I liked that. It wasn't a typical gender role setup. The woman was brave and drove the car, while the man was more of a bystander.

Participant 4: Yes, that's true. But at the start, the woman is shown as a typical grandma and the man as a typical car salesman, so that felt traditional.

Participant 6: Yes, I would say they were shown in traditional roles at first, but then they broke out of them.

Moderator: The next question is Question 11: Does the commercial challenge or break away from traditional roles of men and women? If so, in what way?

Participant 6: Yes, as I just mentioned, it changes eventually. The old woman is portrayed as a complete car enthusiast, getting a tattoo of her car and driving like a race car driver. Meanwhile, the man looks scared as she drives. That definitely flips the traditional roles of men and women.

Participant 7: Yes, exactly, and also because the woman is shown as strong and confident while the man appears more reserved and nervous.

Participant 4: Yes, absolutely. Usually, it's the men who drive in car commercials, but here it was reversed. That was an interesting twist.

Participant 3: Yes, I agree with your opinions. I'd describe it the same way.

Moderator: Nice thank you for your answers. The next question is.

Question 12: How did the way men and women were shown in this commercial make you feel?

Participant 1: I felt positive. It was nice to see a different perspective where an older woman plays the main role.

Participant 6: Yes, I also found it refreshing and funny that the woman was in the spotlight and portrayed as daring. That gave the commercial a special touch.

Participant 3: I just thought it was a good and funny commercial. In this case, the way men and women were portrayed also seemed humorous to me.

Participant 4: Yes, I agree. They were both portrayed in a funny way.

Moderator: Okay then lets get to

Question 13: Did the way gender was shown affect your opinion of the brand? If so, how?

Participant 1: Yes, it improved my opinion of Volkswagen a bit. It shows that they're trying to go beyond traditional gender roles.

Participant 6: It made the brand more likable for me because they show that they're open to change.

Participant 8: It didn't really affect my opinion.

Participant 4: It didn't affect me either.

Moderator: Okay next one Question 14: What do you think the brand is trying to say about gender or society through this ad?

Participant 7: I think they want to show that they are a brand for everyone, regardless of gender or age, and that it's about inclusivity.

Participant 2: Yes, they probably want to show that electric mobility isn't just for young people but for anyone.

Participant 5: Yes, I think so too, and maybe also that electric cars are easier for older people to drive since they're automatic and don't require shifting gears.

Participant 6: Yes, I can imagine that. And I think they want to show that life isn't over when you get old—you can still have fun.

Moderator:

Then lets move on to the next question which is

Question 15: Does the way gender was portrayed make you trust the brand more or less?

Participant 2: I'd say it makes the brand more credible to me because they show that they include older people and consider different gender roles.

Participant 4: Yes, it shows that they pay attention to societal changes. I think that's positive.

Participant 8: I've always trusted Volkswagen, but this doesn't make me trust them more or less. My trust would only change if the quality of their cars changed, I think.

Participant 3: Yes, that's the same for me. But after seeing the commercial, I have a generally more positive image of VW.

Moderator: Okay lets move on to Question 16: Did the commercial make you question the brand's values?

Participant 5: No, I think the commercial reinforced the brand's values and showed that they care about quality and progress.

Participant 6: Yes, I feel that they truly stand behind their values and that they are keeping up with the times, so I didn't question their values.

Participant 1: Yes, I feel the same way.

Participant 2: Yes, I agree too.

Participant 3: I'm not the biggest fan of electric cars, but the commercial didn't make me question Volkswagen's values.

Moderator: The next question is Question 17: Does the way men and women are shown in this ad make you more or less likely to buy from this brand? Why?

Participant 7: More likely, because I like the idea that their cars are accessible to everyone, regardless of age or gender.

Participant 2: Yes, it improved my opinion. The commercial demonstrates that Volkswagen also considers the needs of older people.

Participant 3: It doesn't make a difference for me.

Participant 8: Yes, it's the same for me. It doesn't make a difference.

Then lets move on to the next question which is

Moderator: Now I will show you the film of case 3.

Case 3

Moderator: Question 1: Do you know the brand in this commercial? If yes, what do you think of it?

Participant 4 (36, engineer): Yes, I've heard of DVAG before, but I didn't know much about them. The ad gave me a better idea of what the company is about.

Participant 2 (24, business development manager): I know DVAG because of this exact commercial with Jürgen Klopp. I've seen it a few times on Amazon Prime. But I don't know much about insurance, so I can't really say what I think about them.

Participant 1: True, I think I've seen the ad there too.

Participant 6 (59, agricultural consultant): Yes, I know them, too. They have a good reputation when it comes to financial advice, but I don't have personal experience with them.

Participant 8 (72, retired teacher): I've known about DVAG for years. I think they hold a solid position in the financial market, especially for personal financial advice, which I've heard is good.

Participant 7: I've never heard of the company.

Participant 3: I have neither.

Participant 2: I hadn't heard of them either.

Moderator: Okay then lets get to

Question 2: How would you describe the brand's image?

Participant 3 (26, unemployed): I'd say they seem professional and trustworthy because the ad shows they can be helpful in various areas of life, regardless of which career path you choose.

Participant 7 (30, videographer): They seem very approachable to me. They try to adapt to all kinds of life situations, which makes them appear like their advice could fit anyone.

Participant 4 (36, engineer): I'd say they stand for stability and reliability. They appear to be capable of supporting a wide range of people in various careers.

Moderator: The next question is

Question 3: What do you think the brand stands for?

Participant 2: I interpret it as them standing for the idea that everyone needs support in life, especially with important financial decisions, and that DVAG helps in all phases of life.

Participant 5 (48, chef): Yes, exactly. I think they want to convey that they're there for everyone, no matter what career you have, and that financial advice is important in all areas of life, and they can help with that.

Participant 6: Exactly; it's about accompanying people and giving them good advice during their big life decisions, regardless of their job.

Moderator: Okay thank that's very interesting. Now we go to
Question 4: What was your first thought or feeling after watching the commercial?

Participant 1: My first thought was how diverse life paths can be and how many careers one could have depending on the decisions they make. It was interesting to see Jürgen Klopp taking on so many different roles, though it's a bit funny imagining him in careers other than being a football coach.

Participant 2: Yes, I felt the same. My first thought was how funny it would be if Jürgen Klopp were suddenly my Uber driver.

Participant 3: I thought the animations and quick transitions were impressive. It was somewhat surreal and fast-paced, but well done.

Participant 8: For me, it was a bit confusing to see so many different jobs in one ad, but it highlighted the variety well.

Moderator: Okay lets move on to

Question 5: Did you like the commercial? Why or why not?

Participant 7: Yes, I liked it. It was dynamic, and it was interesting to see Jürgen Klopp in so many different careers, but it was also a bit fast-paced and lacked much of a storyline, as is often the case in commercials.

Participant 4: I liked it too. It was a different way to show the various careers, but it was sometimes overwhelming.

Participant 5: I didn't like it as much. The idea was interesting, but I found the constant career changes a bit hectic, and you only understand what the ad is for at the end when they talk.

Participant 2: Yes, I felt the same way.

Participant 8: Yes, it was too hectic and confusing for me.

Moderator: Thanks for your replies then next one Question 6: Which parts of the commercial did you like or dislike?

Participant 5: I liked the beginning and the end, where Klopp sits in his office. It gave the ad a credible start and end, but then it got a bit crazy with the different jobs, though in a good way.

Participant 6: I thought the transitions between jobs were creative, but too fast. It could have been slower to better showcase the jobs. For example, I couldn't name all the jobs he was shown in now.

Participant 3: I liked the animations and the variety of jobs, but as mentioned, it was hard to follow because the transitions were so quick.

Participant 1: I didn't like the commercial. It felt like a typical ad you'd want to skip, and I think if they're going to use someone famous like Jürgen Klopp, they could have done better. But maybe they don't need to because using him already grabs attention.

Participant 2: Yes, I feel the same—it felt like any other commercial.

Moderator: Okay thank that's very interesting. Now we go to

Question 7: What do you think the brand is trying to convey with this commercial?

Participant 1: I'd say they want to show that they offer support in all areas of life, regardless of career or life path. The message is that they're always there to advise.

Participant 7: Yes, exactly. I think it's also about showing that life consists of many decisions and that DVAG helps with those decisions.

Participant 5: I'd say they're trying to say that no matter which path you take, good financial advice is always important.

Moderator:

Thanks for your replies then next one

Question 8: How do you see the role of women in this commercial? What do they do, and how are they shown?

Participant 6: Women didn't have a role in this commercial at all. It was all about Jürgen Klopp and his different life paths.

Participant 2: Yes, I agree. Women weren't really part of it.

Moderator: Okay then lets get to

Question 9: How do you see the role of men in this commercial? What do they do, and how are they shown?

Participant 3: Only Jürgen Klopp is shown, and he's put into different careers, but the message stays the same—financial planning is essential.

Participant 4: Jürgen Klopp is portrayed as an “everyman” who could be in various jobs, which shows that the brand is tailored for everyone.

Participant 1: Exactly. It was interesting to see him in so many roles, but you could also infer that the ad suggests men are the ones making important life decisions and need support for that.

Participant 2: Yes, that's true. You could interpret it as men being responsible for finances and insurance, regardless of their job.

Moderator: Okay lets move on to

Question 10: Do you think this commercial shows men and women in typical, traditional roles? If so, how?

Participant 7: Yes, in a way, because Jürgen Klopp is shown in typical male jobs. That could be seen as traditional.

Participant 5: I agree. That could be viewed as traditional, and as mentioned earlier, it implies that men are responsible for finances and insurance.

Moderator: Anyone else wanna add something?

Participant 3: No

Moderator: Thanks for your replies then next one

Question 11: Does the commercial break with traditional roles of men and women? If so, how?

Participant 6: No, not really. It was very male-focused, and even though the jobs were varied, they were almost all traditional male jobs, like a chef and a pilot.

Participant 4: I also don't think it broke traditional roles. It was very focused on men, specifically Jürgen Klopp.

Participant 3: I think the ad wasn't really about the roles of men or women. It was just about different life decisions.

Participant 8: Yes, I think so too. Anything else would be overinterpreting.

Moderator: The next question is

Question 12: How did the way men and women were shown in this commercial make you feel?

Participant 2: It didn't really bother me, but it would have been nice to see women in some of the job roles, not just a voice at the end.

Participant 6: I thought it was a bit one-sided. Sure, Klopp is the face of the campaign, but they could have included more diversity.

Participant 3: It didn't make me feel anything specific. I don't think the commercial had much deeper meaning.

Participant 4: Yes, I feel the same way.

Moderator: Okay thank that's very interesting. Now we go to

Question 13: Did the way gender was portrayed affect your opinion of the brand? If so, how?

Participant 4: Not really. The brand stands for financial advice, and that was communicated well in the end. But yes, they could have had more balance between genders, though I think for this commercial, it wasn't that important.

Participant 5: My opinion didn't change, but it would be good if they included women more in the future or showed generally more diverse people in their ads.

Participant 8: Yes, it didn't influence my opinion either.

Participant 7: Not mine as well.

Moderator:

Thanks for your replies then next one

Question 14: What do you think the brand is trying to say about gender or society through this ad?

Participant 7: They're trying to say that they're there for everyone, regardless of career or life path. But they didn't really address gender issues.

Participant 6: Exactly. It was more about the variety of careers and less about gender. But that could be improved.

Participant 1: Yes, I think the same.

Moderator: The next question is

Question 15: Does the way gender is portrayed make you trust the brand more or less?

Participant 4: I trust the brand in the same way as before. Gender portrayal didn't have much influence on that for me.

Participant 3: Same for me. It's mainly about the message of financial advice, and that was communicated well.

Moderator: Okay then lets get to

Question 16: Did the commercial make you question the brand's values?

Participant 3: No, the ad clearly showed their values—supporting people in various areas of life. There's nothing to question.

Participant 8: I also don't have a reason to question the brand or its values. They seem like a solid company.

Moderator: Then lets move on to the next question which is

Question 17: Does the way men and women are shown in this ad make you more or less likely to buy from this brand? Why?

Participant 1: It doesn't really affect my decision much. What matters is the advice they offer, and that's the most important thing.

Participant 5: It doesn't make a big difference for me either. I'd judge the brand more based on their services than on how they're portrayed in the ad.

Moderator: Now I will show you the film of case 4.

Case 4

Moderator: Question 1: Do you know the brand in this commercial? If yes, what do you think of it?

Participant 4 (36, engineer): Yes, I know Kärcher. Their pressure washers are especially well-known. I think they have a good reputation when it comes to cleaning technology.

Participant 2 (24, business development manager): Yes, I know the brand. They're pretty established and known for their cleaning devices. I think my parents once had a vacuum cleaner from them.

Participant 7: Yes, I also only know about vacuum cleaners.

Participant 6 (59, agricultural consultant): I'm also familiar with Kärcher because their devices are used in agriculture as well. I think they're very reliable and long-lasting.

Participant 8 (72, retired teacher): I've used Kärcher products too, mostly for garden work, and I found them good.

Participant 3: I don't know Kärcher.

Participant 1: Me neither.

Participant 5: Same here.

Moderator: The next question is

Question 2: How would you describe the brand's image?

Participant 6: I think Kärcher has a very professional image because their devices are always high quality and seem to be built for longevity.

Participant 4 (36, engineer): I agree. Kärcher seems like a brand that stands for efficiency and professional cleaning. I would say they have a solid, reliable image.

Participant 7: For me, Kärcher is one of those German brands that stands for precision and high quality.

Moderator: Okay then lets get to

Question 3: What do you think the brand stands for?

Participant 4: I'd say they stand for clean solutions—literally—because their products are designed to make cleaning easier.

Participant 8: Exactly. Kärcher represents cleaning technology. They make devices that simplify your work, whether for professionals or at home.

Participant 6: Yes, I think the same, and I'd add that they also stand for innovation. A lot of their products have features that are really well thought out and make cleaning more efficient.

Moderator:

Okay thank that's very interesting. Now we go to

Question 4: What was your first thought or feeling after watching the commercial?

Participant 7: The ad was pretty crazy! The music and dancing made the whole cleaning task look like a game, so it was cool to watch as a commercial.

Participant 3: I also found the commercial very entertaining. The way they turned cleaning into a kind of wild dance was creative, but also pretty surreal.

Participant 2: My first thought was that the ad was more funny than serious. It focused more on entertainment than the products themselves, but it definitely helps the brand be memorable.

Moderator: Nice thank you for your answers. The next question is.

Question 5: Did you like the commercial? Why or why not?

Participant 1: Yes, I liked it because it was something different. Normally, commercials for cleaning products are pretty boring, but this one was definitely not boring.

Participant 4: I liked it too. The combination of music, dance, and the cleaning devices was original—I don't think I've seen a commercial like that before.

Participant 6: Yes, I can only agree with that.

Participant 5: I was torn. On the one hand, the ad was entertaining, but on the other hand, I would have liked to know more about the products themselves.

Participant 8: Yes, I would have liked that too, because I've been thinking about getting a robotic vacuum.

Participant 1: I also liked it, but I didn't realize what product it was about until the end, which wasn't great. On the other hand, you wanted to know what it was about, which made it more interesting.

Moderator: Thanks for your replies then next one

Question 6: Which parts of the commercial did you like or dislike?

Participant 8: I liked the music and how they choreographed the cleaning devices. It made the commercial humorous and visually appealing.

Participant 5: I liked the part where the man starts out lazy and then suddenly jumps into the cleaning action, led by the devices. It was funny and unusual.

Participant 3: What I didn't like was that it felt too much like a dance video. It focused more on entertainment than the products themselves.

Moderator: Thanks for your replies then next one

Question 7: What do you think the brand is trying to convey with this commercial?

Participant 7: I think they want to show that their cleaning products make cleaning so easy that you can just relax. They turn a boring task into something positive.

Participant 4: Yes, they want to convey that cleaning with their devices is not just easier but almost playful, and that it shouldn't feel like a chore.

Participant 6: I'd say they want to show that their products are so effective that they almost work on their own, as seen in the automatic cleaning at the end, where you just lie on the couch while the robotic vacuum does the work.

Moderator: Okay then lets get to

Question 8: How do you see the role of women in this commercial? What do they do, and how are they shown?

Participant 1: I'd say the woman and the man were equal. They both cleaned and danced together, which suggests that cleaning isn't just a woman's job.

Participant 7: Exactly. It was good to see that the woman wasn't in the typical "housewife" role but was equally involved with the man.

Participant 5: I also liked that the gender roles weren't shown in a traditional way. Both took on the same tasks.

Participant 6: Exactly. The woman and the man were basically shown in the same way—forced to clean by the devices and later lying on the couch when the robotic vacuum takes over.

Participant 2: Yes, I think it's hard to say because they both danced in the same strange way.

Moderator: Okay then lets get to

Question 9: How do you see the role of men in this commercial? What do they do, and how are they shown?

Participant 3: The man started off reluctantly, then stopped cleaning, only to be forced to do so by the mop. It was a humorous portrayal, showing that men dislike cleaning just as much as women.

Participant 4: Yes, as mentioned before, both were shown cleaning, and they both looked very crazy doing it.

Participant 6: His transformation from unmotivated to enthusiastic was funny, but both had the same role in the commercial, with no real difference between them.

Participant 3: Yes, that's what I would say too.

Moderator: Next one Question 10: Do you think this commercial shows men and women in typical, traditional roles? If so, how?

Participant 2: The next question is
No, not really. Both the man and the woman had the same role—cleaning together. And with all the dancing, you didn't see the woman in a traditional housewife role.

Participant 8: I agree. Since the dance was the focus for most of the ad, there weren't really traditional gender roles.

Participant 1: Yes, they were both shown exactly the same in the commercial.

Moderator: The next question is
Question 11: Does the commercial break with traditional roles of men and women? If so, how?

Participant 7: Yes, you could say it breaks traditional roles because both characters had the same tasks and danced together. It wasn't about the woman doing all the cleaning.

Participant 1: It definitely moved away from typical roles because both were active in the household.

Participant 7: Yes, I agree, but when you watch the commercial, you don't really think about traditional gender roles because it's mainly about the self-moving cleaning devices.

Moderator: So the next question is
Question 12: How did the portrayal of men and women in this commercial make you feel?

Participant 2: It was nice to see that they were both treated equally. It made the ad feel more modern and up-to-date.

Participant 7: I found it refreshing that the man cleaned just as much as the woman. That made the ad likable.

Participant 8: I think women are still primarily responsible for the household, but I didn't feel anything specific about it.

Participant 5: I didn't feel anything specific either, except that I found the ad quite funny.

Moderator: Okay then lets get to
Question 13: Did the portrayal of gender influence your opinion of the brand? If so, how?

Participant 6: Yes, it made my opinion a bit more positive. It shows that Kärcher embraces modern values and doesn't stick to old gender stereotypes.

Participant 1: I was also positively surprised. It shows that the brand is for everyone, not just a specific target group.

Participant 8: It didn't influence my opinion. I already thought Kärcher was good.

Participant 3: The way gender was portrayed didn't influence me much. The product itself made the brand more interesting to me.

Participant 4: Yes, that's how I feel too.

Moderator: Okay then we get to

Question 14: What do you think the brand is trying to say about gender or society through this ad?

Participant 1: They probably want to say that cleaning isn't a gender-specific task and that their products are suitable for everyone, regardless of gender.

Participant 7: I agree. I think they want to show that modern households can have an equal division of tasks, and their products support that.

Participant 6: I think they simply want to say that no one likes cleaning, and everyone's happy when devices like the robotic vacuum make it easier.

Moderator: Nice thank you for your answers. The next question is.

Question 15: Does the way gender is portrayed make you trust the brand more or less?

Participant 2: It makes the brand a bit more likable to me because they represent modern values, which makes me feel like they're keeping up with the times.

Participant 6: Yes, I trust the brand more now because they seem aware of societal changes, and they show that in their advertising.

Participant 3: As I mentioned before, for me, trust in a brand comes more from the quality of the product.

Participant 4: Yes, exactly, and whether the product is useful.

Moderator: Okay thank that's very interesting. Now we go to

Question 16: Did the commercial make you question the brand's values?

Participant 5: No, the commercial basically confirmed what I already knew about Kärcher—that they stand for innovation and quality.

Participant 8: I also have no reason to question the brand. The commercial was funny but also professional, so there's nothing to criticize.

Participant 7: Yes, same here. I don't question anything.

Moderator: Okay Question 17: Does the portrayal of men and women in this commercial make it more or less likely that you'll buy from this brand? Why?

Participant 3: I think it makes it more likely because I like the idea that cleaning can be fun and that you hardly have to do anything with a robotic vacuum.

Participant 4: Yes, it also made me more positive about the brand. It was an entertaining ad that showed that Kärcher is suitable for everyone.

Participant 1: I think it's more likely for me too, especially since I'd like to try out a vacuum like that.

Moderator:

Now lets come tot he comparative questions.

Question 1: Which commercial, in your opinion, portrayed men and women the best? Why?

Participant 1: I thought the Kärcher commercial was the best because it showed men and women equally involved in the tasks, with no clear gender separation.

Participant 6: I agree, the Kärcher commercial was good because it portrayed the man and the woman exactly the same, with no differences between them, which is how it should be. That's why I think this commercial portrayed men and women the best.

Participant 7: For me, it was the EnBW commercial. I liked that it broke traditional gender roles by showing women driving the cars, which is usually seen as a male role, and the men sitting in the passenger seat.

Participant 3: I thought the DVAG commercial was good because it showed how different life decisions can lead to different careers for a man.

Participant 4: Yes, I could relate to that commercial too because I've sometimes wondered what it would be like if I had chosen a different career.

Participant 5: I'd agree with that.

Participant 2: I liked how the older woman was portrayed in the Volkswagen commercial. She was portrayed as a typical older woman, but she loved cars, was spontaneous, had a tattoo, and enjoyed driving fast. I thought that was a good portrayal.

Moderator: Question 2: Did you feel more connected to any of the commercials based on how men or women were portrayed? If so, which one and why?

Participant 4: I felt most connected to the DVAG commercial because it was about big life decisions. The theme of advice and support resonated with me, and I liked how Jürgen Klopp was shown in regular jobs. That made me feel more connected to the commercial.

Participant 6: For me, it was the Kärcher commercial. It was funny how both the man and the woman were dancing crazily with their cleaning supplies before relaxing on the couch. My wife and I don't like cleaning either, so maybe a robotic vacuum would be a good idea for us.

Participant 8: I don't think I felt more connected to any commercial based on how men or women were portrayed. I was more interested in the products, and Kärcher's products interest me the most.

Participant 5: Yes, I feel the same way. But if I had to choose one, it would be the DVAG commercial because it's the only one where a man is the main character, so I can relate to that the most.

Participant 7: I'd say I felt most connected to the EnBW commercial because I also like singing loudly in the car, and it doesn't bother me if my girlfriend drives—we usually switch off.

Participant 2: Yes, I felt the same way. I connected most with the men singing in the passenger seat.

Moderator, Okay then lets get to Question 3: Were there any commercials where you felt the approach to gender was less successful? What made them less effective?

Participant 7: The DVAG commercial didn't convince me in terms of gender because it was all about Jürgen Klopp, and women barely had a role. They could have balanced that better.

Participant 4: I don't agree. I liked the commercial. I thought the EnBW and VW commercials were a bit too forced in showing that all women drive well. I think that's just not realistic—not all women are good drivers.

Participant 3: I also found the EnBW commercial a bit too cliché in terms of diversity. It felt forced that so many different characters were shown, and that not a single man was driving was a bit exaggerated and unrealistic.

Moderator: Thanks for your replies then next one

Question 4: Do you think these commercials reflect or challenge gender roles as they are seen in society today?

Participant 1: I think the Kärcher commercial challenged gender roles because it wasn't about cleaning being a woman's job. The man and woman were portrayed the same—as people who don't want to clean.

Participant 2: Yes, I'd say the same.

Participant 6: I'd say the EnBW commercial definitely challenged gender roles by showing women as drivers and men as passengers. That was an interesting role reversal.

Participant 8: I think the Volkswagen commercial didn't challenge traditional gender roles as much, but it did show a strong, older woman, which is rare.

Moderator:

Nice thank you for your answers. The next question is.

Question 5: Did the way men and women were portrayed improve or worsen your feelings toward the brand? Which commercial had the strongest positive or negative impact, and why?

Participant 6: The Kärcher commercial definitely improved my feelings for the brand. It was modern and funny, and the equality made me see the brand more positively. I didn't have any particularly negative feelings about any of the commercials.

Participant 2: The Volkswagen commercial gave me positive feelings, especially because the older woman was shown as so active. It reminded me that you can still have energy even in old age, so yes, it improved my view of VW. And no, I didn't have any strongly negative feelings about any of the commercials.

Participant 7: As I mentioned before, the EnBW commercial made me feel good because I also like singing loudly in the car, and the commercial put me in a good mood. Plus, I support renewable energy and sustainability, so now I have a better view of the brand.

Participant 4: I felt most connected to the DVAG commercial because it was about big life decisions, which gave me a good feeling. I have a more positive view of the company now, and I might consider reaching out to them if I needed advice.

Participant 3: I can't really say. None of the commercials strongly influenced my feelings about the brands.

Participant 5: Same for me.

Moderator: Okay then lets get to

Question 6: Which brand do you remember most clearly after watching these commercials?

Participant 6: The Volkswagen commercial sticks in my mind the most. The story of the older woman regaining her energy was very memorable, especially because it was the only commercial with a real storyline.

Participant 1: Yes, VW stands out to me the most, too.

Participant 5: Same for me.

Participant 8: Yes, me too.

Participant 7: For me, it was VW and Kärcher because VW had a good story, and Kärcher had the dancing scene, which made both commercials very memorable.

Participant 2: Yes, VW and Kärcher are the two brands I remember best.

Participant 4: For me, it's the DVAG commercial. The different life paths Jürgen Klopp could have taken stuck with me.

Participant 3: Yes, for me too, but I think that's mainly because Jürgen Klopp was in it, and he's recognizable.

Moderator:

Okay thank that's very interesting. Now we go to

Question 7: Do you think gender portrayal played a role in your memory of the commercials?

Participant 6: Yes, in the Kärcher commercial, the portrayal of gender played a role because both were shown as equal partners in the household. That was an important point for me.

Participant 2: I think the portrayal of the older woman in the Volkswagen commercial was crucial. Without her, the commercial wouldn't have been as interesting.

Participant 7: Yes, I also think the commercial wouldn't have been as good if the older woman didn't suddenly become so spontaneous and fearless.

Participant 3: I don't think it was decisive for me.

Participant 4: It didn't make much of a difference for me either.

Participant 8: Yes, I don't think it influences me much either. I'm more focused on the products or services a brand offers when it comes to remembering them.

Moderator: Okay lets move on to Question 8: Do you think the portrayal of gender in these commercials will influence your view of the brand in the future?

Participant 1: Yes, I think if a brand shows modern gender roles, it stays more relevant for me. I'd be more likely to buy from brands that represent these values.

Participant 7: It definitely influences me. If I see a brand questioning traditional roles, I trust them more because you have to move with the times.

Participant 2: Yes, I also think it's important to reflect societal changes in films and commercials. I'd say Kärcher and VW improved my view of their brands because of how they portrayed men and women.

Participant 4: It doesn't really influence me, but I do notice that I'm more interested in products in commercials when they're shown as being for men, which is why I liked the DVAG commercial the most.

Participant 8: I don't think it will influence me.

Moderator: Okay thank that's very interesting. Now we go to Question 9: Would you recommend these brands based on how gender roles were portrayed in the commercials?

Participant 3: Yes, especially Kärcher. Their portrayal was modern and equal, and I'd definitely recommend them.

Participant 6: I'd recommend Volkswagen, especially because they showed that older women can be active and full of energy.

Participant 5: Honestly, I wouldn't recommend a brand based solely on how gender roles were portrayed.

Participant 4: Same here.

Participant 8: I agree with them.

Moderator: Okay then lets get to

Question 10: What changes would you suggest to improve the portrayal of men and women in these commercials?

Participant 6: I'd suggest that the DVAG commercial show more women. It was very focused on Jürgen Klopp, and I think women could have been just as involved in the story—or they could have shown Jürgen Klopp in non-traditional male jobs. Nowadays, there shouldn't be jobs just for men or women.

Participant 2: Yes, that's the only improvement I'd suggest too.

Participant 8: I think a more balanced portrayal in all the commercials would be good—but in both directions, so it remains realistic. For example, in the EnBW commercial, they could have shown a man driving to make it more realistic.

Participant 4: Yes, I agree with that.

Participant 1: I don't think that's necessary. I think it shouldn't matter whether it's just women driving or not, so I wouldn't change that.

Participant 3: I don't have any changes to suggest. I think none of the commercials discriminated against or negatively portrayed anyone, and that's what matters most.

Participant 5: Yes, I agree. I don't have any suggestions either.

Moderator: Then lets move on to the next question which is

Question 11: Is there anything else you'd like to share about how gender is portrayed in commercials?

Participant 2: I think it's important for commercials to show modern and equal roles because I believe it can have a big influence on our society, normalizing new gender roles and promoting acceptance of non-traditional ones.

Participant 1: Yes, I think commercials can subconsciously influence us and shape our attitudes toward gender roles.

Participant 6: Yes, I can definitely see that happening.

Participant 7: I think it would be nice to see more diversity in age and gender in commercials. The Volkswagen commercial was a good start.

Participant 5: I honestly don't think it's that deep. It's just advertising, and no one really pays attention to it or thinks about how men and women are portrayed.

Participant 8: I think you're right! No one really watches ads closely.

Moderator: Okay now two questions to this session Question 12: How did you find the focus group session?

Participant 1: I thought it was interesting, especially since I've never done anything like this before.

Participant 6: I liked it. The atmosphere was nice, and the questions were well chosen.

Participant 8: I found it interesting too because I've never thought so deeply about a commercial before—it was definitely thought-provoking.

Participant 2: I thought it was well-organized, but it was a bit too long, and there were too many commercials.

Moderator: Thank you for your feedback. And the last question, Question 13: Do you have any suggestions for improving future sessions ?

Participant 3: Maybe you could send the commercials in advance via email so we can watch them calmly, and maybe even watch them more than once. That way, we could dive deeper into the discussion during the session and remember more.

Participant 7: I also thought it was well-structured, but some of the questions felt a bit too similar and could have been left out. I also think it would have been enough to just compare all the commercials instead of discussing each one individually first.

Moderator: Thank you all for your participation and valuable contributions! This was an interesting discussion, and your perspectives really enriched the session.

Appendix P. Coding: Female Focus Group

Open Coding:

Initial Concept	Examples	Categorizing
Brand Awareness	Case 1 (EnBW): "Yes, I know EnBW, but only as an energy provider. I didn't know they were active in electromobility." (Participant 1)	Brand Awareness

	Case 2 (Volkswagen): "Volkswagen is well-known for reliable cars, but I didn't know they had electric models." (Participant 5)	
	Case 3 (DVAG): "I didn't know DVAG before, but the ad made them seem relatable." (Participant 5)	
	Case 4 (Kärcher): "Yes, Kärcher is a well-known brand for cleaning products, especially vacuum cleaners." (Participant 1)	
Brand Image	Case 1 (EnBW): "EnBW seems modern and sustainable." (Participant 1)	Brand Image
	Case 2 (Volkswagen): "Volkswagen appears reliable and traditional but is evolving toward sustainability." (Participant 7)	
	Case 3 (DVAG): "They come across as a stable, reliable company for financial advice." (Participant 8)	
	Case 4 (Kärcher): "Kärcher stands for professionalism and reliability." (Participant 3)	
Sustainability Focus	Case 1 (EnBW): "I like that they are focusing on renewable energy and making electromobility accessible." (Participant 8)	Brand Values
	Case 2 (Volkswagen): "They want to modernize their image through electric cars." (Participant 2)	
Inclusivity and Diversity	Case 1 (EnBW): "It was great to see a diverse group of people, including a	Inclusivity and Diversity

	gay couple, which made the ad feel inclusive." (Participant 6)	
	Case 2 (Volkswagen): "I liked seeing an older woman as the main character." (Participant 8)	
Positive Emotional Response	Case 1 (EnBW): "The commercial made me feel good, especially the diversity and music." (Participant 1)	Emotional Impact
	Case 2 (Volkswagen): "It was sweet to see the older woman rediscover her love for driving." (Participant 3)	
	Case 4 (Kärcher): "It was entertaining with the dancing, which made the ad fun to watch." (Participant 1)	
Negative Emotional Response	Case 2 (Volkswagen): "The salesman was too stereotypical." (Participant 3)	Emotional Impact
	Case 3 (DVAG): "The ad was too fast-paced and didn't include women." (Participant 6)	
Product Focus	Case 1 (EnBW): "It was clear they were promoting electromobility." (Participant 2)	Product Awareness
	Case 4 (Kärcher): "The ad showed how their vacuum works automatically, which made it appealing." (Participant 5)	
Breaking Gender Stereotypes	Case 1 (EnBW): "It was great to see women as drivers and in active roles, breaking traditional roles." (Participant 6)	Gender Representation

	Case 2 (Volkswagen): "The older woman was bold, driving fast, and getting a tattoo." (Participant 8)	
	Case 4 (Kärcher): "The man and woman were equal in the household, not showing traditional roles." (Participant 5)	
Criticism of the Commercial	Case 1 (EnBW): "I would have liked more depth in the message, explaining why electromobility is important." (Participant 7)	Criticism of Commercials
	Case 2 (Volkswagen): "It was too emotional without enough focus on the car's features." (Participant 8)	
	Case 3 (DVAG): "There were no women in the ad; it was too male-focused." (Participant 4)	
	Case 4 (Kärcher): "It was a bit too exaggerated with the dancing." (Participant 3)	
Trust in the Brand	Case 1 (EnBW): "The portrayal of diversity increased my trust in the brand." (Participant 1)	Trust
	Case 4 (Kärcher): "Kärcher's modern portrayal of gender roles made me trust them more." (Participant 6)	
Likelihood of Purchase	Case 1 (EnBW): "I'd be more likely to buy from them because they promote sustainability and inclusivity." (Participant 5)	Consumer Behavior
	Case 2 (Volkswagen): "It made me more likely to buy from VW because	

	of how they showed older women in a positive light." (Participant 8)	
Impact of Gender Portrayal	Case 1 (EnBW): "The way they showed women as drivers positively influenced my view of the brand." (Participant 6)	Gender Representation
	Case 4 (Kärcher): "Seeing both the man and woman cleaning equally made me feel more positive about the brand." (Participant 2)	
Relatability	Case 2 (Volkswagen): "I could relate to the older woman regaining her energy, as I'm also older." (Participant 8)	Emotional Impact
	Case 4 (Kärcher): "It was nice to see both the man and woman sharing household tasks, which is relatable." (Participant 6)	
Suggestions for Improvement	Case 3 (DVAG): "The ad could have included more women or shown Jürgen Klopp in traditionally female roles." (Participant 2)	Criticism of Commercials
Traditional Gender Roles	Case 2 (Volkswagen): "At first, the woman was shown stereotypically as a grandma, but later she broke that mold." (Participant 7)	Traditional Gender Roles
	Case 3 (DVAG): "The ad only showed Jürgen Klopp in traditional male roles like pilot and chef." (Participant 6)	
Breaking Traditional Roles	Case 1 (EnBW): "The ad broke away from traditional roles by showing	Gender Representation

	women in control and men more passive." (Participant 3)	
	Case 4 (Kärcher): "Both the man and woman were doing the same tasks, which broke traditional household roles." (Participant 6)	

Axial Coding

Category	Sub-Category	Sub Sub-Category	Code Relations	Examples	Emerging Theme
Brand Awareness	Product Knowledge	General Knowledge	Participants had a mix of familiarity with the brands and their product lines.	"I didn't know EnBW was active in electromobility." (Case 1); "DVAG was new to me, but the ad explained their focus well." (Case 3)	Brand awareness increased after viewing the commercials.
Brand Image	Modernization	Sustainable and Reliable	EnBW and Volkswagen were seen as evolving their image toward sustainability.	"EnBW seems modern and sustainable." (Case 1); "Volkswagen is reliable and evolving with electric cars." (Case 2)	Participants responded positively to brands evolving their image.
Inclusivity and Diversity	Representation	Gender and Identity Inclusivity	Ads featuring diverse gender representations were appreciated, especially in Case 1 and 4.	"It was nice to see women in the driving seat in the EnBW ad." (Case 1); "Kärcher showed equality in household roles." (Case 4)	Inclusivity was a strong positive factor in participants' views of the ads.
Positive Emotions	Humor and	Feeling Good and	Humor and representation	"The Kärcher ad was funny with the	Emotional reactions to

Initial Response	Relatability	Entertained	of everyday people resonated positively with participants.	dancing." (Case 4); "It was refreshing to see older women portrayed positively." (Case 2)	humor and relatability drove positive feelings about the ads.
Negative Emotional Response	Stereotyping	Too Male-Focused or Cliché	Participants criticized ads for leaning too heavily on stereotypes or excluding women.	"The salesman was too much of a stereotype." (Case 2); "The DVAG ad had no women and felt male-focused." (Case 3)	Stereotypical portrayals and exclusion of women led to negative feedback.
Gender Representation	Breaking Stereotypes	Women in Active Roles	Ads featuring women in active, non-traditional roles, like driving and leading, received praise.	"It was great to see women driving the cars." (Case 1); "The older woman in the VW ad was bold and daring." (Case 2)	Positive portrayal of women in non-traditional roles enhanced the perception of the brand.
Criticism of Commercials	Message Clarity	Lack of Product Details	Participants expressed a desire for more product-focused information and clearer messaging.	"The Volkswagen ad was too emotional, not enough focus on the car." (Case 2); "DVAG didn't explain their services well." (Case 3)	Participants felt some ads needed a stronger focus on product details.
Trust in Brand	Representation of Modern Values	Gender Equality and	Trust in brands increased when ads showed	"I trust EnBW more now because they are promoting sustainability and	Modern gender roles and sustainability themes

		Sustainability	modern values, like inclusivity and gender equality.	inclusivity." (Case 1); "Kärcher's equality message felt modern." (Case 4)	increased trust in the brand.
Traditional Gender Roles	Breaking Traditional Roles	Gender-Neutral Portrayal	Ads that broke traditional roles, like showing both men and women cleaning or driving, were positively viewed.	"Both the man and woman were cleaning, not following typical roles." (Case 4); "EnBW showed women in active roles, breaking stereotypes." (Case 1)	Breaking traditional gender roles resonated positively with viewers.
Relatability	Identification with Characters	Realistic Portrayals	Participants identified with relatable characters, especially older women and shared tasks like cleaning.	"I could relate to the older woman rediscovering her energy." (Case 2); "I liked seeing both the man and woman share household tasks." (Case 4)	Relatable characters and tasks made participants feel more connected to the ads.
Suggestions for Improvement	Representation of Women	More Female Inclusion	Participants criticized ads that didn't include enough women or relied too heavily on male figures.	"DVAG could have shown Jürgen Klopp in more traditionally female roles." (Case 3); "It needed more women." (Case 3)	Commercials lacking female representation received suggestions for improvement.
Emotional Impact	Positive and	Humor and	Positive emotions were	"The dancing in the Kärcher ad was funny	Emotions were split between

	Negative Reactions	Stereotyping	tied to humor and relatability, while negative reactions came from stereotypes.	and made me smile." (Case 4); "The DVAG ad felt too male-focused and rushed." (Case 3)	enjoyment of humor and disappointment in stereotypical or exclusionary portrayals.
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Selective Coding

From these axial codes, we can now extract the core themes and broader relationships between concepts, focusing on how brand perception, emotional responses, gender roles, and inclusivity impacted the participants' views of each commercial.

Brand Evolution and Modernization: Ads that portrayed brands evolving towards sustainability and inclusivity, such as EnBW and Volkswagen, were seen positively. Participants appreciated efforts to modernize both product offerings and social values.

Gender Representation: Positive responses were tied to breaking traditional gender roles, such as showing women in driving roles (EnBW) or both men and women equally involved in household tasks (Kärcher). Conversely, negative responses arose from stereotypical or male-dominated portrayals, particularly in DVAG's commercial.

Inclusivity and Diversity: Diverse representations, including LGBTQ+ inclusivity (EnBW), strong older women (Volkswagen), and equal household roles (Kärcher), positively impacted participants' trust and likelihood to engage with the brand.

Relatability and Emotional Impact: Relatable portrayals of characters, especially older women and shared household tasks, drove stronger emotional connections. Humor in the Kärcher ad also enhanced enjoyment and memorability. However, overly stereotypical portrayals (Volkswagen's car salesman) and exclusion of women (DVAG) generated negative feedback.

Appendix Q. Coding: Male Focus Group

Open Coding

Initial Concept	Examples	Categorizing
Brand Awareness	Case 1 (EnBW): "Yes, I know EnBW, they're a big energy provider." (Participant 1)	Brand Awareness
	Case 2 (Volkswagen): "Volkswagen is very well-known for quality cars in Germany." (Participant 1)	
	Case 3 (DVAG): "I've heard of DVAG before, but I didn't know much about them." (Participant 4)	
	Case 4 (Kärcher): "Yes, I know Kärcher from their pressure washers, they have a good reputation." (Participant 4)	
Brand Image	Case 1 (EnBW): "They want to be seen as modern and environmentally conscious." (Participant 4)	Brand Image
	Case 2 (Volkswagen): "They stand for quality, tradition, and progress." (Participant 2)	
	Case 3 (DVAG): "They seem professional and trustworthy, offering advice in many areas." (Participant 3)	
	Case 4 (Kärcher): "Kärcher seems professional and reliable." (Participant 6)	
Sustainability Focus	Case 1 (EnBW): "They focus on renewable energy and electric mobility." (Participant 2)	Brand Values
	Case 2 (Volkswagen): "They are trying to modernize with electric cars." (Participant 6)	

Inclusivity and Diversity	Case 1 (EnBW): "They included a gay couple, and it was shown as completely normal." (Participant 2)	Inclusivity and Diversity
	Case 2 (Volkswagen): "It was nice to see an older woman as the main character." (Participant 7)	
Positive Emotional Response	Case 1 (EnBW): "I liked the music and the singing; it gave me a good vibe." (Participant 1)	Emotional Impact
	Case 2 (Volkswagen): "The commercial was well done and emotional, with a happy ending." (Participant 6)	
	Case 4 (Kärcher): "The dancing and the music made it fun and entertaining to watch." (Participant 3)	
Negative Emotional Response	Case 1 (EnBW): "It felt a bit unrealistic that only women were driving." (Participant 8)	Emotional Impact
	Case 3 (DVAG): "It was too fast-paced, and women didn't have a role." (Participant 6)	
Product Focus	Case 1 (EnBW): "It seemed more like a car commercial than about charging stations." (Participant 5)	Product Awareness
	Case 4 (Kärcher): "It would have been nice to learn more about the products themselves." (Participant 8)	
Breaking Gender Stereotypes	Case 1 (EnBW): "It was great to see women driving the cars, flipping traditional roles." (Participant 1)	Gender Representation
	Case 2 (Volkswagen): "The older woman was brave, getting a tattoo and driving fast." (Participant 2)	

	Case 4 (Kärcher): "Both the man and the woman were cleaning equally, not following traditional roles." (Participant 1)	
Criticism of the Commercial	Case 1 (EnBW): "It lacked a strong storyline, it was a typical ad." (Participant 4)	Criticism of Commercials
	Case 2 (Volkswagen): "It focused too much on the emotional story, not enough on the car." (Participant 5)	
	Case 3 (DVAG): "The ad was too fast, and women didn't really have a role." (Participant 2)	
	Case 4 (Kärcher): "It felt more like a dance video than a product ad." (Participant 3)	
Trust in the Brand	Case 1 (EnBW): "It made the brand more likable because they support modern issues like equality." (Participant 6)	Trust
	Case 4 (Kärcher): "I trust the brand more because they seem aware of societal changes." (Participant 6)	
Likelihood of Purchase	Case 1 (EnBW): "It makes the brand more attractive because they seem modern and inclusive." (Participant 1)	Consumer Behavior
	Case 2 (Volkswagen): "It makes me more likely to buy from VW because they show that older people can still enjoy driving." (Participant 2)	
Impact of Gender Portrayal	Case 1 (EnBW): "Showing women in active roles made me feel good." (Participant 7)	Gender Representation
	Case 4 (Kärcher): "Seeing both men and women cleaning equally made the ad more likable." (Participant 7)	

Relatability	Case 2 (Volkswagen): "I could relate to the older woman regaining her energy." (Participant 6)	Emotional Impact
	Case 4 (Kärcher): "It was funny seeing both of them cleaning because my wife and I don't like cleaning either." (Participant 6)	
Suggestions for Improvement	Case 3 (DVAG): "They could have included women or shown Jürgen Klopp in non-traditional jobs." (Participant 6)	Criticism of Commercials
Traditional Gender Roles	Case 2 (Volkswagen): "At first, the woman was shown as a typical grandma, but then she broke out of that role." (Participant 4)	Traditional Gender Roles
	Case 3 (DVAG): "The ad showed Jürgen Klopp in traditional male roles like a chef and pilot." (Participant 7)	
Breaking Traditional Roles	Case 1 (EnBW): "The ad reversed roles with men in passive roles and women driving." (Participant 1)	Gender Representation
	Case 4 (Kärcher): "Both the man and the woman had the same tasks, cleaning together." (Participant 6)	

Axial Coding

Category	Sub-Category	Sub Sub-Category	Code Relations	Examples	Emerging Theme
Brand Awareness	Product Knowledge	General Knowledge	Participants had varying familiarity with the brands, especially for	"I hadn't heard of EnBW's focus on electric mobility before." (Case 1); "I don't know	Participants learned more about lesser-known aspects of the brands

			EnBW and DVAG.	Kärcher." (Case 4)	through the commercials.
Brand Image	Modernization	Sustainability and Reliability	EnBW and Volkswagen were seen as evolving their image toward sustainability.	"EnBW seems modern and sustainable." (Case 1); "Volkswagen is reliable but trying to modernize." (Case 2)	Sustainability and progress were common themes associated with modern brand images.
Inclusivity and Diversity	Representation	Gender and Identity Inclusivity	Participants appreciated diverse gender and LGBTQ+ representations in Case 1 and Case 4.	"It was nice to see women in active roles in the EnBW ad." (Case 1); "Both men and women cleaned equally in Kärcher." (Case 4)	Diverse gender roles and inclusivity positively influenced perceptions.
Positive Emotional Response	Humor and Relatability	Feeling Good and Entertained	Humor and relatable situations, like dancing and older women enjoying driving, resonated with participants.	"The Kärcher ad was funny with the dancing." (Case 4); "It was refreshing to see an older woman in the VW ad." (Case 2)	Relatable and humorous elements in the commercials drove positive reactions.
Negative Emotional	Stereotyping	Gender Exclusion	Participants criticized ads for excluding women or	"The DVAG ad was too male-focused." (Case 3); "It felt unrealistic that no	Stereotypes or exclusion of gender diversity led to negative feedback.

Response			leaning on stereotypes.	men were driving." (Case 1)	
Product Focus	Lack of Detail	Desire for More Product Information	Participants felt the commercials lacked sufficient product focus.	"It seemed more like a car commercial than about charging stations." (Case 1); "I would have liked more info about the vacuum." (Case 4)	Some ads were criticized for not focusing enough on the actual product or service being advertised.
Breaking Gender Stereotypes	Role Reversals	Women in Active Roles	Ads where women were portrayed in non-traditional roles (e.g., driving, cleaning) received praise.	"It was great to see women driving the cars." (Case 1); "The woman in the Volkswagen ad was bold and daring." (Case 2)	Role reversals and active female characters were viewed positively across cases.
Criticism of Commercials	Message Clarity	Lack of Storyline	Participants wanted clearer messages and stronger storylines, especially in EnBW and DVAG ads.	"The commercial lacked a strong storyline." (Case 1); "The DVAG ad was too fast-paced." (Case 3)	Lack of a clear narrative structure was seen as a weakness.
Trust in Brand	Representation of Modern Values	Gender Equality and Inclusivity	Trust in brands increased when they portrayed	"I trust EnBW more because they stand for inclusivity and	Brands that demonstrated inclusivity were

			inclusivity and modern gender roles.	equality." (Case 1); "Kärcher embraces modern values." (Case 4)	viewed as more trustworthy.
Traditional Gender Roles	Breaking Traditional Roles	Non-Traditional Gender Portrayal	Ads that broke traditional gender roles (like both genders cleaning or driving) were positively viewed.	"Both the man and woman were cleaning, not following typical roles." (Case 4); "EnBW flipped the stereotypes." (Case 1)	Ads that portrayed men and women in equal or non-traditional roles were seen positively.
Relatability	Identification with Characters	Realistic Portrayals	Participants related to realistic depictions of older women and shared household tasks, driving emotional connection.	"I could relate to the older woman regaining energy." (Case 2); "Both my wife and I don't like cleaning, so the Kärcher ad made sense." (Case 4)	Relatable situations and characters fostered emotional engagement with the commercials.
Suggestions for Improvement	Representation of Women	More Female Inclusion	Participants criticized commercials with an absence of women and suggested more diverse representation.	"DVAG could have included women in the different roles." (Case 3); "It needed more women characters." (Case 3)	Commercials lacking female representation were called out for needing improvement.

Emotional Impact	Positive and Negative Reactions	Humor and Stereotyping	Positive emotions came from humor and relatability, while negative reactions stemmed from exclusionary portrayals.	"The dancing in the Kärcher ad was funny." (Case 4); "The DVAG ad felt too male-focused and rushed." (Case 3)	Humor and inclusivity generated positive reactions, while gender exclusion led to negative emotions.
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Selective Coding

From these axial codes, core themes emerge, providing insight into how the portrayal of gender roles, product focus, and emotional responses shaped participant views of the commercials.

Brand Evolution and Modernization: Brands such as EnBW and Volkswagen were seen as modernizing because of their emphasis on sustainability and inclusivity, appealing to participants who value these trends.

Gender Representation: Commercials that featured women in active, non-traditional roles (e.g., driving in EnBW, cleaning equally with men in Kärcher) were viewed positively, while those that lacked female representation (e.g., DVAG) were criticized. Role reversals and breaking traditional gender roles boosted trust in the brands.

Relatability and Emotional Impact: Relatable characters and situations, particularly older women in active roles and shared household tasks, elicited positive emotional connections. Humor in the Kärcher ad and the strong, confident portrayal of older women in Volkswagen contributed to positive brand perceptions.

Product Focus and Storyline: Some participants felt that the commercials were too focused on entertainment (e.g., music, dancing) at the expense of product details. This was seen as a missed opportunity, particularly in the cases of Kärcher and EnBW.

Appendix R. Links to Case Studies' Advertising Films

Case 1: EnBW: <https://www.youtube.com/watch?v=XeuA9Xz9D2o>

Case 2: Volkswagen: <https://www.youtube.com/watch?v=oyJvd876UIc>

Case 3: DVAG: <https://www.youtube.com/watch?v=zSqOZRQfUpA>

Case 4: Kärcher: <https://www.youtube.com/watch?v=hMLhSmuxyAE>

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<https://www.northdata.de/Zauberberg+Productions+GmbH,+Berlin/Amtsgericht+Charlottenburg+%28Berlin%29+HRB+200188+B>