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THE PERSPECTIVES OF THE ADVERTISING PROFESSIONALS ABOUT THE GENDER CONSTRUCTION AND FEMVERTISING IN THE DIGITAL ADVERTISING INDUSTRY OF TURKEY

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The Perspectives of The Advertising Professionals About the Gender Construction and Femvertising in the Digital Advertising Industry of Turkey

Reklam Profesyonellerinin Türkiye Dijital Reklam Sektöründe Toplumsal Cinsiyet İnşası ve Femvertising Konusundaki Perspektifleri

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ABSTRACT

The advertising industry, which is a part of the cultural production system, has been in our lives since the establishment of the printing press. The developments experienced with digitalization have played a major role in changing the structure of the advertising industry. It has often been observed that gender roles and the power structure has also changed in advertising agencies where the men population has been dominant since its initial years of emergence. The increase in the Femvertising campaigns (women-oriented advertising), which stand against the gender inequality of women in advertising, have also rapidly increased in parallel to the digitalization in advertisements. This study addresses the changes in the gender construction in the advertising industry of Turkey in transition from traditional to digital advertising from the perspectives of the professionals working in the field. Through participant observation and in-depth interviews with nine advertising professionals it has been argued that male dominancy in the organizational structure has been challenged and the Femvertising has become one of the common practices of advertising.

Key Words: Digital Field of Advertising, Gender Construction, Femvertising

ÖZET

Kültürel üretim sisteminin bir parçası olan reklam endüstrisi, matbaanın kurulduğu yıllardan itibaren hayatımızda olmuştur. Dijitalleşme ile yaşanan gelişmeler, reklamcılık anlayışının ve reklam endüstrisinin yapısının değişmesinde büyük rol oynamıştır. Bu doğrultuda, ortaya çıktığı ilk yıllardan itibaren erkek nüfusunun baskın olduğu reklam ajanslarında, toplumsal cinsiyet inşasının da değişmeye başladığı gözlemlenmiştir. Reklamda kadınlara karşı gerçekleştirilen cinsiyet eşitsizliğine karşı çıkan Femvertising (kadın odaklı reklamcılık) kampanyaları da reklam endüstrisinde yaşanan dijitalleşmeyle beraber hızla artış göstermiştir. Bu çalışma, geleneksel reklamcılıktan dijital reklamcılığa geçişte Türkiye reklam sektöründe yaşanan toplumsal cinsiyet inşasındaki değişimleri, alanda çalışan profesyonellerin bakış açıları ile ele almaktadır. Katılımcı gözlemci ve dokuz reklamcı ile gerçekleştirilen derinlemesine görüşmeler yolu ile, reklamcılık sektörünün organizasyon yapısındaki erkek egemenliğine meydan okunulması ve Femvertising'in yaygın reklam uygulamalarından biri haline gelmesi tartışılmıştır.

Anahtar Kelimeler: Dijital Reklamcılık, Toplumsal Cinsiyet İnşası, Femvertising

INTRODUCTION

This study discusses the construction of gender in the digital field of the advertising industry in Turkey through the concept of Femvertising. Although there are significant number of studies in the feminist research on construction of gender in advertisements, the construction of gender in the digital advertising industry where women and LGBT individuals are predominantly working, has been underexplored. While there are few examples around the world, no previous research in this field has been found in the context of Turkey.

Advertising, which gained momentum with the invention of the printing press and was shaped as an industry by the professionals who have a command of the field, has been influenced by social and public events over the years. Advances in media technology have played an important role in the diversification of advertising and reaching today's modern understanding. With the widespread use of the internet towards the end of the 1990s and the increase in digitalization efforts, the understanding of advertising has gained a different dimension. Various brands have had to leave their traditional advertising plans behind to adapt to the new era, incorporate digitalization, and implemented a customer-oriented communication process.

When the development of advertising agencies is evaluated in general, it is possible to determine that there is a parallelism with the development of advertising and digitalization process. Advertising activities, which started in the period following the development of the printing press in the 15th century, accelerated with the emergence of newspapers in the 18th century. With the industrial revolution, mass production emerged and thus advertising came to the fore and its dimensions changed. Advances in technology have allowed products to be produced in previously unimaginable quantities. Thus, the importance given to advertising has increased in order to place the names and benefits of the products of a particular brand in the minds of consumers (Jones, 2006).

In parallel with the developments in modern advertising, communication technologies, radio, television and today the Internet has come to life in new formats. Today's advertising applications, which have diversified rapidly with the Internet, are also unusual in terms of creativity. With the increase in the number of internet users and the diversity of websites and social media platforms, many new types of digital advertising have emerged. Internet advertisements have led to the creation of new interactive advertisements by establishing links between channels. However, the Internet and digital advertising have not yet completed their development. While traditional media channels have been in our lives for over 70 years, new media channels have been in our lives for about 20 years (Marcus, 2008). New media and digital advertising are in their infancy and in an emerging environment. In the last 10 years, especially with the introduction of mobile devices into daily life, internet usage has increased even more.

The changes and developments in the dynamics of the advertising industry have caused the dynamics of the advertising agencies to change. In this direction, it has been observed that the construction of gender in the advertising sector has also begun to change with digitalization. According to the literature review conducted in this research, there was serious male domination in the early years of the advertising industry. As the years passed and digitalization started to gain momentum, in parallel with the changing and developing dynamics, the women and the LGBT population have started to increase in the advertising sector. However, it has been observed that this concentrated population is in the digital field rather than the traditional advertising field. Eventually, both horizontal and vertical segregation has been observed in advertising agencies. This situation has led to different fields dominated by different genders.

The issue of gender-based inequality in advertising agencies has come to the fore for the first time twenty-four years ago with an article titled "Babes in Boyland" (Kazenoff and Vagnoni, 1997). Today, the problem of gender inequality remains a globally recognized problem in the creative industry of advertising. Although women can often be involved

in the creative sector, they have more limited access to management positions than men. Creative fields have been defined as a “subculture of sexism with boys, fraternity houses and locker rooms.” Creative field of advertising agencies is a "hegemonic field of masculinity" framed by “sports, humor, nightlife as well as the commodification of women” (Gregory, 2009). Taking into consideration that the models of success and status in creative departments are created by male norms, it becomes clear why women experience difficulties. Even the cultures in the world's most popular agencies have been created and developed with a sexist infrastructure (Windels and Lee, 2010).

Being a part of and belonging to the boys' club is defined as a seriously difficult and disturbing situation for women professionals in the creative field of advertising (Grow and Broyles, 2011). Achievement in the creative field of advertising is defined and guided by a male career model which highlights masculine features. Status inequalities were effective in interpreting creativity and the definition of creativity in favor of male advertising professionals. Therefore, it is stated that a masculine paradigm is created in creative departments (Mallia, 2009; Windels and Lee, 2012). Another important issue addressed by the studies on the concept of gender inequality in the creative field of advertising is the "pink ghetto" concept (Grow and Broyles, 2011). The pink ghetto concept is defined as the employment of women in advertising to work only on women's products. The brands that women work for are generally described as jobs that advertising professionals do not prefer and do not bring prestige in terms of career, as they rarely receive industry awards. It is alleged that as a natural consequence of working mostly on women's brands, women advertising professionals are stuck with a glass ceiling that avoids them from moving towards important positions (Grow, Jean, Roca, Droyles, 2012; Grow and Deng, 2014; Grow and Jean, 2016).

The traditional field of advertising system is designed according to male norms and this situation has caused women to be restricted in this field. The majority of the research in the field of gender equality in advertising has cited that the existing structure (hegemonic masculinity) in the creative department is not counting the efforts of women equal to male employees, even if the targeting group are women (Windels and Lee, 2010; 2012). Some

research in this field has shown that traditional media agencies with hegemonic masculinity are gradually losing control of the creative process with the power of digitalization. Digital agencies bring together different professionals, all of whom are experts in their field, to find creative solutions for the development of the advertising industry. This situation has brought with it many positive results such as more creativity, quicker response to problems, and more productivity.

Today, digitalization is an important force that regulates and changes human relations, consumer behaviors in daily life, social life and working life. Benefiting from the opportunities offered by digital media platforms, businesses reach much larger audiences with lower costs thanks to digital channels. Due to these reasons, digital advertising managers have become an important professional group in the digital economy. Nowadays, almost every brand needs social media professionals. However, despite the importance of discussions about the transformation of the economy in relation to the future of this business, there has really been little research done on the work lives of these professionals who working in the digital advertising field (Gil, 2002; Duffy, 2018).

According to research conducted in this area, one of the most striking issues regarding digital advertising is the overrepresentation of women in this field. A survey conducted in 2013, revealed that women executive managers have a majority in digital advertising and social media positions of advertising (Lennon, 2013). According to another research, 70% to 80% of women who used Payscale (the salary compilation site) in June 2017 stated that they worked in digital advertising fields (Duffy, 2018). Duffy has mentioned that it will be interesting to consider the professionalization of the social media sector as more studies are conducted on this field and newer and more diverse professions emerge in the social media industry. Apart from that, although its' significant role in the digitalizing world, the sector of social media is underestimated as a "girly job". In social media management, expectations about having a warm, enthusiastic, compassionate personality, being skilled in communication, and other human skills are essentially gender coded (Duffy, 2018).

According to many studies conducted in this field, it is observed that women professionals have more tolerance of unbalanced and ready-to-change working conditions. In fact, it is important to note that the main reason for the increasing number of women working in some career fields may be more related to the "insecure, flexible, invisible and/or low paid area" rather than the demographic composition. (Morgan and Nelligan, 2015) According to in-depth interviews with women professionals working in the digital field of advertising in 2011, it is stated that women can find a place more easily due to the flexibility of working conditions in digital agencies and their egalitarian structure due to the young age of the employees. In the same research, it has stated that female employees have more potential to advance in digital agencies (Mallia and Windels, 2011).

There are not many studies examining the advertising sector in terms of gender in Turkey. However, some research conducted in the field of gender reveals that men are widely positioned as leaders in business life due to gender stereotypes, while women are more prominent as assistant employees. Work life is actually a reflection of the dominant gender patterns in social life. According to these studies, the advertising industry is one of the areas where gender inequality is severe in Turkey. Research results conducted in this area reveal that working conditions in the advertising sector are getting worse day by day and for this reason, they are getting more and more difficult for women (Tanrıöver, 2000; Altun, 2007; Tunç, 2017). Unfortunately, no research has been found that examines the construction of gender in the digital field of advertising agencies in Turkey.

On the other hand, when viewed from an effective advertising perspective, it is seen that the contribution of advertising to maintaining gender roles has an important place. In the meaning of that, the fact that the presentation of male and female roles in advertisements is different in different countries reveals the determining dimension of the cultural element (Ifezue, 2010). It is claimed that gender roles in society are influenced by advertisements (Döring and Pöschl, 2006). In today's consumption age, it is seen that advertisements stand out as the most important factor that triggers consumption. Through advertisements, representative male or female role models are created and the consumer

is aware that these role models are ideal. Thus, the consumer tries to emulate the role models placed in the subconscious as an ideal, and for this, she/he purchases the advertised product or service.

Research on the representation of gender in advertising dates from the 1970s to the present. The findings of these studies have shown that gender representation in advertisements is against women. According to the findings, when we look at the descriptions of sexual identity in advertisements the gender that dominates the society, manages, directs, protects, and provides development is the male (Goffman; 1979, Eisend, 2010). The personality of the woman is divided into two as "observer and observed". The observing woman tries to adapt herself in the best way by examining the lifestyles and expectations of both her and the opposite sex. The observed woman, on the other hand, tries to be admired by trying to adopt her best state and attitude with the consciousness of being observed (Berger, 1977). In this process, the advertisements they follow provide clues about the lifestyle of both observing and observed women.

The roles of women that we see in advertisements together with the historical process; Mother, a chef in 1910s, fashion follower in 1920s, cook, a maid in 1930s, beauty exemplar in 1940s, the user of home appliances in 1950s, consumer of food, clothes and beauty products in 1960s, a symbol of sexual freedom in 1970s (Friedman, 1977). However, with the increasing participation of women in working life, the reflection of the role model presented in the advertisements of women has changed. Since the 1980s, the male body has started to appear more frequently in advertisements, and it has actually shown similarities with the presentation of the female body in the advertisements in this period. This change was triggered by the fact that men started to participate more in daily consumption activities, women became more active in business life, and the age of marriage and divorce increased gradually. Especially, as women started to turn to the advertising industry to make a career, the presentation of the concept of sexuality in advertisements started to change (Eisend, 2010; Sakarjarvi, 2013).

The widespread use of feminism in society and the increasing reactions to negative sexism have ensured that the advertising industry does not remain indifferent to this situation. The concept of Femvertising (women-oriented advertising) can be summarized by the influence of the feminist movement in advertisements, creating content that has representation and messages beyond male-female stereotypes and beyond gender stereotypes (Hunt, 2017). The Femvertising movement aims to end the objectification of the female body, which is common in advertising, to show that the value of women is not related to their body weight and physical appearance, and to enable women to discover who they are, what they want and what they can do. Femvertising is a concept that reverses the working patterns that the advertising industry has adopted to date. When the literature on the concept of Femvertising is searched, opposing views on this approach are encountered. Some researchers have seen this approach superficially and as an attempt to devalue feminism by being emptied of it and being traded. Some others view these practices more favorably, stating that the practice reflects the change in society and is a tool to raise awareness (Skey, 2015).

The concept of Femvertising, which is formed by the coming together of two separate poles as feminism and advertising, stands against the gender inequality of women in advertising. And the increasing number of examples made day by day, especially in digital field of advertising, proves that this situation is also found successful by individuals (Skey, 2015). When reviewing the previous studies on the concept of Femvertising, there are not many studies that follow the effect of the construction of gender in the advertising industry on Femvertising. However, according to the findings obtained from the studies on this subject, it is possible to say that the increase in the number of female professionals in the advertising industry increases the Femvertising campaigns.

In the first chapter of this study, the process of transition from traditional advertising to digital advertising and the structure of digital advertising both in the world and in Turkey were examined by looking at the advertising industry from a historical perspective. Afterward, the construction of gender in both traditional and digital fields of the

advertising industry was investigated. In the third chapter of the study, the concept of Femvertising has been examined. And finally, in the methodological research part of the study, in-depth interviews were conducted with nine advertising professionals that working in digital advertising. The purpose of these interviews was to understand the construction of gender in the digital advertising industry through narratives of the digital advertising industry professionals and to determine the effects of this situation on the Femvertising concept. The interviewers were conducted with the professionals of the digital advertising agencies that received the most awards in Turkey in 2020, based on the "The Cat Report 2020" (Özkan, 2021). “The Cat Report” is prepared to take into account the results of three advertising competitions; "Felis Awards", in which creativity and impact are considered together and nearly three hundred people evaluate; "Kristal Elma Awards", where creativity stands out and respected creatives from agencies are evaluated; "Effie Awards", where the ability to influence stands out and academics are on the jury (Özkan, 2021). My experiences working in the advertising agency for the last three years, and observations of the gender related changes taking place in transition from traditional to digital advertising also helped me in the interpretation of the interviews.

1. ADVERTISING INDUSTRY OVERVIEW

In this research, it is critical to begin by looking into the literature that gives a recorded and hypothetical outline of the advertising industry. The advertising industry has its roots in four main areas. These are "creativity", "marketing and sales", "law" (consumer rights, the value of the original creative idea) and "sociological facts". Advertising also means "trends". These four areas are fed by advertising and advertising is also affected by these areas. Among the advertising sector activities; graphic design, marketing and public relations, illustration, media purchasing, market research, promotion, video editing and animation. The activities associated with the sector can be listed as public relations, photography, music, printing, screening and events, publishing, TV and Radio and the Internet (Jackall and Hirota, 2003; Elden, 2009).

Advertising is a form of business communication whose main purpose is to increase sales in the capitalist economy. Advertising basically aims to persuade people to buy new goods and increase consumption to generate profits for advertising companies. Advertising accomplishes this goal by using words and images in an engaging way and producing catchy symbolic meanings associated with brands. The advertising industry uses the creative production process as a way to meet its commercial goals for financial gain. There are both cultural and economic aspects of how advertising works. Advertising industry is a part of the cultural production system. Through to this feature, it benefits from large production units such as art, literature and cinema. Commercially, advertising depends on market requirements to increase product sales. However, it uses culturally images and symbols to capture the consumer's attention. The advertising industry is established at a crossroads where art and trade practically meet. The advertising field works according to the principle of creativity and gets its quality and power from the field of art. Therefore, the capital of the advertising space is artistic capital. Unlike higher economic capital, the advertising industry is organized around struggle between bunches with symbolic capital and higher autonomy. The creative group is represented by cultural entrepreneurs who are positioned against the profit-oriented group that represented by

business entrepreneurs. For business entrepreneurs, the pursuit of financial gain is a priority at all costs, including sacrificing creative production (Çelebi, 2020).

There are many institutions, organizations and sectors in the value chain that extends from the emergence of advertising to consumption. Among these actors which involved in advertising production, directly and indirectly, clients (thousands of brands and companies ranging from retail merchants to large producers and marketing holdings), advertising agencies, advertising media (TV, Press, Outdoor, Radio, Cinema, and Internet), and manufacturing of advertising materials are located.

Advertising agencies play an active role in the creation of advertising messages and how to convey the advertisement to consumers. An advertising agency is a commercial communication specialist or legal person whose advertisements are prepared on the basis of the needs of customers, namely companies or brands, and in a way that they approve and mediates their publication on their behalf. The main functions of advertising agencies are to plan the mass communication and sales efforts regarding the customers' product and to carry out these activities on behalf of the clients. In this context, advertising agencies carry out marketing communications. They are also responsible for a wide range of applications such as branding, packaging design, sponsorship services, other public relations activities, marketing research, sales point arrangements, sales promotions, as well as services related to direct advertising such as advertising copy preparation, creative work, production, media buying. Many brands and companies use advertising agencies in many processes related to all communication activities, from the preparation to the development of communication activities (Kocabaş and Elden, 2009).

Advertising does not have a production devoted entirely to art; advertisements are always in line with commercial goals. Advertising agencies build their autonomy in creating advertisements to the extent that they are independent of the demands of customers and the market in terms of creative execution. Advertising agencies with a heavier emblematic capital proportion are more regarded by the predominant section of the field. Agencies

that are inclined to fabricated creation and customer dependency are diminished to a lower position. While both groups conclusively work for commercial success, it can be argued that creative agencies put maximizing profits second. Some advertising agencies, which considered prestigious in the field, are like an art dealer or cultural businessman who values art and sells it to clients. Advertising is the most profit-making tool of cultural production. When we look at the internal dynamics of advertising agencies; creatives (copywriters and art directors) occupy the position of the artist Agency owners or board members are in the position of cultural businessmen investing in advertising work (Elden, 2009; Çelebi, 2020).

Among the services provided by advertising agencies to their customers is serving brands for printed works and television. However, with the advancing technology in recent years, advertising agencies are expanding their meeting areas with consumers by offering new channels to their customers and producing new solutions by using technology in their business manner. Nowadays, advertising agencies are no longer just units that prepare and present the advertisement to the client but have a structure that can meet all kinds of marketing communication needs of the client. Especially as a result of the development of communication technologies and their effects, agencies constantly renew themselves in order to adapt both their structures and their equipment to the new business life (Elden, 2009; Lee and Johnson, 2009).

Valuing artistic creativity is what legitimates advertising, identifies the ad producer, and provides job satisfaction for creative staff. Advertising staff, managers, brand directors, or creative staff, are drawn into the advertising industry because of their tendency in society and had the necessary social and cultural capital. Advertising staff with strong networks with clients or distributors tend to be successful and dominate the advertising industry.

The main thing that gives advertising a field character is the principle of creativity, which keeps on building up self-rule and authority against the requests of outside factors. The

autonomy of the advertising field is built depending on how expert they are in creativity. Therefore, the more autonomous they are, the better they can withstand the pressures exerted by external factors. The level of autonomy depends on how much symbolic capital is accumulated. The symbolic capital specific to the field in advertising is directly related to some phenomena in the advertising field. This cultural production area of advertising has created its own blessing mechanisms; industry awards, customer responses; their coverage in advertising magazines and mainstream media, executive membership in field associations (Çelebi, 2020).

1.1. Historical Background of Advertising Industry

Despite the limited functions of today's advertising agencies compared to the services that include creation, and planning, the first advertising agencies were established when advertising knowledge was not sufficient. When the development of advertising agencies is evaluated in general, it is possible to determine that there is a parallelism with the development of advertising. Advertising activities started in the period following the development of printing in the 15th century, and with the emergence of newspapers in the 18th century, advertising practices accelerated and changed the dimensions of advertising. With the emergence of mass production and self-service sales with the industrial revolution, advertising has come to the fore. Advances in technology have allowed products to be produced and packaged in previously unimaginable sizes. The resulting abundance of production encouraged producers to go to far-off markets. Thus, the importance given to advertising has increased, in order to place the names and benefits of a particular brand's products in consumers' memory (Jones, 2006).

In the 19th century, advertising agencies were established as organizations working for magazine publishers. At that time, the concept of advertising agency meant an agency that sold places for advertisements in magazines, and in doing so, they often used simple advertising ideas to persuade customers to give them employment. Agencies received money from the magazines that provided them with jobs, and magazines paid

commissions to the agencies over the value of the advertisements they sold. At the beginning of the 20th century, agencies began to resemble their current form, and their main functions were determined as planning and writing campaigns for brands or companies which sold their products and services to the whole public (Jones, 2006).

1.1.2. Transition from Traditional Advertising to Digital Advertising

In 1929, because of the Great Depression in America, which also affected European countries, advertising has entered a period of stagnation. During the Second World War that followed this crisis, advertising could not grow except in the field of politics. After the Second World War, the development of advertising as a global sector gained speed with the emergence and spread of technological tools such as radio and television. The first radio commercial was broadcast for Eveready watches in 1924. After the Great Depression in 1929, with the extreme decline in the purchasing power of consumers, advertising professionals sought new methods to persuade consumers. advertising professionals began to develop more effective advertising strategies for the target audience by examining the purchasing behavior of consumers. In short, the economic crisis has led to the start of advertising research, so advertising professionals get to know their target audience better. In addition, radio has become a new medium of advertising by allowing brands to reach much larger audiences quickly through advertisements, and to introduce new products and brands to new target audiences (McDonald and Scott, 2007).

During the Second World War, the advertising industry collaborated with states to create war-related content from the current conjuncture for military needs. When it comes to the 1950s, the advertising industry has once again gained strength by taking advantage of technological developments because in this period, advertising discovered the power of television. The first television commercial was a 10-second video broadcast on the WNBT channel of the Bulova watch brand in 1941. However, the preference of television

as an advertising medium instead of radio was experienced with the emergence of color television and the increase in sales since 1955 (McDonald and Scott, 2007).

In addition to the huge impact of technology on the global development of advertising, the emergence of individuals who do this job professionally has also had a great effect. These individuals played an important role in directing advertising and gaining a place in the market as a sector. Important names for the advertising industry such as David Ogilvy, Rooser Reves, Leo Burnett, William Bill Bernbach have developed the understanding of advertising with their work on advertising. These names have also created new advertising strategies with their campaigns (Jones, 2006; McDonald and Scott, 2007; Lee and Johnson, 2009).

Rooser Reeves was the first to use the tactic of stepping on the opponent, that is, the strategy of “Unique Selling Proposition - USP”, which is a method of using rational information about the product. However, Reeves' USP strategy is only about carrying the rational benefit of the product. The emotional and symbolic benefits offered to consumers in today's advertising approach do not come to the fore in the advertisement with the USP (Lee and Johnson, 2009).

Another name that has contributed significantly to the development of the advertising industry is David Ogilvy. Ogilvy, who literally changed the advertising world, focused on the brand instead of focusing on the product and emphasized that the brand story can get ahead of the product. Ogilvy believed that advertising strategies developed in this way can make a difference and that big ideas can change the understanding of advertising based on a brand story. Ogilvy's ideas drew attention to the importance of brand image in advertising instead of strategies that explain the rational benefits of the product and scientificity, and the importance of a brand image created with successful advertising in a competitive environment (Jackall and Hinota, 2003; Lee and Johnson, 2009).

William Bill Bernbach, an American advertising professional who was the leader of the industry in the 1960s-1970s, is also one of the important names that changed the agency structure in the advertising industry. Bernbach argued that art directors and copywriters working separately in an agency should work together as a team. Bernbach also emphasized the importance of giving the advertising message as simple, short, understandable, target audience oriented and creative as possible. By using the weak features of the product against the conditions of the period, Bernbach has signed advertising campaigns that highlight this as a strength against the competitors, and with this strategy, the product has become an identity and changed the perception of the target audience (Jackall and Hinota, 2003).

In a nutshell, traditional advertising was for sales purposes and also provided consumers with information about a product or service. After the industrial revolution, advertisements were prepared as product advertisements for a long time. In addition, these advertisements were designed to highlight informative and rational benefits. However, with the rise of marketing after WWII, the number of advertising agencies increased, and large-scale advertising campaigns began to be created. As a result of this situation, brands have started to use the advertisement in different areas such as image and positioning. Today, it can be said that the basic functions of advertisements that convey symbolic messages about brands to target audiences have changed. In addition to providing prestige to brands, advertising is seen as a tool that adds value to the brand image (Zyman & Brott, 2003; Lee and Johnson, 2009).

In the 1990s, with the commercial use of the internet, traditional advertising has entered a new digital transformation. With the active use of the internet, the new generation of consumers, who are gradually moving away from rational values, have started to look at brands, products, and advertising through hedonic values. The Internet has created a new space that can satisfy the wishes of this new generation of consumers. In this context, the Internet has become one of the most important channels of today's advertising in the 2000s with its features such as being more measurable, cheaper, allowing user interaction

and being able to communicate more creatively with the target audience (Lee and Johnson, 2009).

The advertising industry has undergone a great transformation from the late 1980s to the early 2000s with the effect of technological developments. Especially with the widespread use of the Internet and innovations such as social media, traditional advertising has started to move towards digital advertising in order to better meet the needs of new consumers. Different genres such as social media ads, playable ads, and phenomenon-based ads have changed first the traditional advertising and then the static ads of the first era of digital advertising. Especially with the increase in social media usage and diversity of social media, this transformation in advertising has also personalized the advertisements that users face. Nowadays, every user is exposed to advertisements matched with his / her digital track in line with their own preferences or uses (Zyman & Brott, 2003).

Advertisement can be defined as a set of persuasive messages or announcements that take place in mass media for a certain fee by defined individuals, businesses or institutions, and provide information to consumers about products, services, organizations and ideas (Berger, 1977). From this point of view, advertising is the transmission of messages to consumers through certain mass media for a certain fee. However, today advertising is not only intended to increase sales. Almost every step taken by brands carries an advertising message for consumers. Brands endeavor to convey the values of the brand to their target audiences, from the packaging of the products to their sponsorship activities, from the celebrities they collaborate with, to their relationships with rival brands, and to their social responsibility awareness. In summary, advertising has become no longer just a product-based persuasion tool, but a tool that establishes relationships with consumers, creates experiences and conveys symbolic meanings (Falk, 1997; Zyman & Brott, 2003; Lee and Johnson, 2009).

1.1.3. Digital Advertising Industry

Modern advertising, which emerged with the format of advertisements published in printed media such as newspapers, has come to life in new formats on radio, television and today on Internet, in parallel with the developments in communication technologies. Today's applications of advertising, which has diversified quite rapidly with the Internet, are also unusual in terms of creativity. Advertising first appeared on the Internet as advertising messages placed on websites. After that, with the increase in the number of Internet users and the diversity of Internet sites social media applications, many new types of digital advertising emerged. Internet advertisements have led to the creation of new interactive advertisements by establishing connections between channels. Thus, the interaction of the target audience between channels was also provided (Marcus, 2008).

As a result of the technological developments and digital advertising in recent years, there have been changes in the structure and business manner of advertising agencies. As the internet plays a more active role in the lives of consumers, the format of all communication efforts in the process of communication between consumers and brands and the process of creating a brand-related perception in the minds of consumers has begun to change.

Digital advertising has some advantages over traditional advertising. It provides the opportunity to interact with the target audience, which makes mutual communication possible. Compared to traditional methods, in digital advertising, the preparation of the ad content on the advertising professionals' side and its publication on the publisher side are much lower in terms of both time and cost. It is easier to reach the target audience. In addition, digital advertising provides the opportunity to revise the creative. For example, in a printed newspaper, the creative update process is now finished even if the campaign

is running, but instant updating is always available in online environments. The online environment is measurable. It provides many reports and data such as how many people viewed an advertisement, how many people clicked and directed to the given link, how many people closed the advertisement, how many people came to the site after the advertisement and took action on the site, how many times the same person took action (Lee and Johnson, 2009).

Online environments have user records due to the technology they have. The internet environment recognizes a user and keeps the profile in a cluster. It can divide users into different segments and sub-segments. Considering an example of a newspaper, not all readers of the newspaper are expected to be interested in cars, but if there is a newspaper supplement on a sectoral basis, its follower may be considered as car related. However, in this case, read receipts cannot be guaranteed. On the other hand, in the internet environment, direct access is possible only to those who are interested in cars. In the online environment, target audience data are created by the users themselves. The resulting information becomes big data by making sense of it (Lee and Johnson, 2009; Turow, 2012).

New media are much more flexible than traditional media. Longer running advertisements can be made with lower budgets. Digital advertising can provide access to target audiences that traditional media has no chance to reach. It provides the opportunity to interact with the whole world without time and space problems. At the same time, the internet advertising ecosystem provides some extra features with its technological infrastructure. For example, while the advertising professionals cannot choose certain times of the day in the newspaper channel, they can make such a choice on the internet. While the broadcasting continues on the television channel, it is not possible to change the visual or text content by specifying the conditions, but this can be done easily on the internet. In addition, in terms of transportation, new media are less affected by environmental factors than traditional media. While newspapers or supplements may not go to all locations, digital advertising can continue its life wherever

internet access is available. While the television channel broadcasts in general at the micro location, internet advertising can broadcast specific to the micro location (Turow, 2012).

Data usage is one of the most fundamental features that distinguishes new media sharply from traditional media. The advertising professional and the target audience can interact with the new media, they can communicate, request information, develop consumption dialogues, and play games. In addition, the advertising professional can directly collect data and use this data in subsequent campaigns and can test for a statistical study. Digital advertising professionals can store user data in order to interpret the market correctly. For example, they can find the answer to the question of whether users are using mobile internet or wireless connection to the internet and can target it in a different campaign (Turow, 2012).

Television, radio, and newspapers have been in daily life for many years. Therefore, traditional media has been in daily life for a long time. When traditional media and new media are compared, it is seen that digital advertising is in its infancy in terms of duration. Internet and digital advertising have not yet completed their development. While traditional media channels have been in our lives for more than 70 years, new media channels have been in our lives for about 20 years. New media and digital advertising are in its infancy and developing medium. Internet usage has increased more in the last 10 years, especially with the introduction of mobile devices into daily life. This increase occurred in an uncontrolled manner in a short time. Since the advent of the Internet, the accuracy of the information or the document is at the top of the discussion. The accuracy of the information or document is not currently subject to any verification mechanism. This is still a very popular topic of discussion. It constantly renews the lack of confidence. Any insecurity environment that will arise on the internet also negatively affects digital advertising (Marcus, 2008).

Digital advertising has a disadvantage due to its flexibility. (Marcus, 2008) Internet advertising is the type with the most ad stimulus per domain. While there is one advertisement per screen on television, a full-page advertisement can be found in the newspaper, while there is more than one advertisement stimulus in different areas on a website or social media channel. In this case, it may cause the ads not to be remembered. Due to the nature of the internet, advertisement is also a content, and it is served with the content. Often times, advertising and content are confused. There is a serious advertising pollution in the digital advertising ecosystem. The internet is a measurable medium. Due to the fact that this sector is just being formed, there are many advertisements where the right ads are not delivered to the right people. Especially, conventional sales in internet advertising, are still made with this method and due to this situation, the advantages of internet advertising cannot be properly utilized (Marcus, 2008; Lee and Johnson, 2009; Turow, 2012).

1.2 Advertising Industry Overview in Turkey

Until the mid-20th century, in the context of Turkey, it was quite different in the case that the advertising industry is today. In the 2000s, a full-scale area is encountered with corporate advertising agencies operating with a large number of people. Advertising sector in Turkey has been having a similar pace with advances in western countries. The general development of the advertising industry around the world followed a common path that changed in parallel with the growth and change in industrialization and capitalism. Entrepreneurial advertising agencies emerged as the first in the world. Content production emerged as a free service and strategy, as a means of persuading customers to buy space for newspapers or magazines. Due to the increase in mass production towards the end of the 1960s, both the producer and consumer market developed further. The competitive environment created as a result of this situation made it necessary to create convincing messages for brands in order for their brands to differentiate in the market (Çelebi, 2020).

In the first time of advertising in Turkey, entrepreneurs dominated the industry and did not cause any tension in the field. This was the result of a lack of strong external factors. During these periods, media and marketing sectors were emerging as well as advertising. In other words, there was a "lack of knowledge and experience" about the dynamics of the advertising industry. The dominance of entrepreneurs in advertising was not due to the advertising itself, but from the own capital of those involved in advertising, as it was not yet a recognized industry.

By the 1970s, artistic creativity emerged as a fundamental element of advertising industry. Thus, artists and writers were involved in the advertising production process. Writers, including well-known names in the field of literature, entered the advertising industry during this period. The work of famous people from the field of literature in the advertising field is also seen in the 1990s. With these new staff groups in advertising agencies, the language and content of advertisements have also begun to change. With the development of technology and variegation of mass media, advertising has become a highly profitable industry. In this direction, as the advertising market grows more, the need to offer other services has started to arise. For this reason, expertise in the advertising industry has begun to shift towards having knowledge of “how to do advertising” (Kocabaş and Elden, 2009; Çelebi, 2020).

During these periods, the advertising industry began to create its own areas of expertise and to create more remarkable and catchy advertisements. The advancement of advertising in a modern direction in Turkey, is associated with the establishment of “Manajans” in 1965. According to the literature of the advertising industry, Manajans is known as an advertising school and its founder, Eli Acıman, is known as the father of modern Turkish advertising. In the 1970s, entrepreneurs and intellectuals who were educated in different fields controlled the advertising industry. During this period, new agencies started to emerge. Some advertising professionals who trained in Manajans, later started to establish their own agencies. These agencies put more emphasis on creativity and the artistic side of advertising (Kocabaş and Elden, 2009; Çelebi, 2020).

In her study, Çelebi mentioned that, structuring of the advertising industry in Turkey is based on the “tension between artistic creativity and commerce”. In the 1970s and mid-1980s, with economic and technological developments, the need for "creative" personnel in the advertising sector increased. During this period, people with artistic skills began to enter the advertising industry. In this period, the struggle for dominance in the advertising industry took place between two groups: the profit-oriented group and the creative, artist group. Unexpectedly, left-wing agencies became the main actors of the creative group and played an important role in establishing the advertising industry in Turkey. They acknowledged the creative field of advertising and entered the advertising industry, as they were prone to literature and art. However, at the same time, their left-wing identity made them discount the commercial side of the advertisement (Çelebi, 2020).

From the mid-1980s, intellectual and artistic creatives began to lose their power and true professionals of the advertising industry began to emerge. In the emerging global economic conditions, global corporate advertising agencies in Turkey began to be established, and these agencies came to a dominant position in the local market in the 1990s. This situation brought with it the professionalization of the advertising industry. Subsequently, in the 1990s, the number of full-service advertising agencies increased and global relations in advertising industry began to develop. This situation brought along the acceleration of the professionalization process. In other words, advertising has gained a more comprehensive narrative than offering a product or service for the instant needs of the customer. Besides that, advertising has become a popular profession among young and enlightened people. The new dynamics of advertising have led to the creation of new personnel and new departments in agencies. Thus, advertising has started to become an organized industry (Kozanoğlu; 1993, Çelebi, 2020).

With this new order, which came to the right by the 2000s, the fact that the ads works was going through a lot of approval and revision processes has greatly limited the creative staff. All these revision and approval processes were managed by the clients & brand

relations departments in the agencies, which caused reshape the balance of power. In this direction, while client & brand management started to gain dominance in agencies, creative personnel lost their big power. Professionalization has changed the creative dynamics in the production phase of the advertisement due to the greater profit concern it entails. The increasing crowd of the agency's decision-making mechanism made urgent action difficult. The advertising industry is starting to cause less job satisfaction for creative positions (Çelebi, 2020).

1.2.1 Historical Background of Advertising Industry in Turkey

With the Industrial Revolution in Europe, serious transformations have been experienced in the economic system. With the establishment of Fordist production structure, the production speed has improved with the standardized central production. This situation has led to the emergence of excess production of products and, accordingly, the phenomenon of competition. It can be said that this is the first social phenomenon that prepared advertising for its existence as a truly social institution (Çakır, 1996; Koloğlu, 2000).

Advertising in Turkey has advanced in parallel with economic and political development, as in other countries around the world. Press ads, starting in the 16th and 17th centuries in Germany and the UK, has barely begun to be seen in the mid-19th century in Turkey. The most important reason for the delay in the development of advertising in Turkey is the late arrival of printing house and newspaper to Turkey. Some problems were encountered in advertising, which emerged as a flyer in the early days. The reason for this was that Islamic traditions and rules were prioritized. It was thought that Arabic leaflets should be worn on the head constantly, as this language was considered sacred. Another problematic side of posting advertisements during the Ottoman period was the problems that arose due to self-praise. Praising oneself is not included in the culture of society because of the religion of Islam, it was thought that advertising professionals would not be viewed in a good light (Koloğlu, 2000).

"Tellal" announcements are the first examples in Turkey that can be called advertising. The first print advertisement example is an Ottoman flyer, which is a medicine announcement, obtained from the archives of the Capuchin monks in Paris, estimated to belong to the late 17th or early 18th century. Until the beginning of the 20th century, advertisements of imported products were mostly encountered. “Ceride-i Havadis”, published by the private entrepreneur, is one of the first products that commercial advertising has appeared in the press. The effort to spread the advertisement to the whole trade sector in 1880 was followed by the establishment of advertising agencies in 1909. (Çakır, 1996; Koloğlu, 2000) Turkey's first advertising agency “İlancılık”s foundations were laid in 1909. However, due to wars and crises, the agency was able to start its activities in 1919. After the proclamation of the Turkish Republic, a creative process started in advertising. In the 1940s, one of the most important advertising organizations, "Faal Advertising Agency" was established. Faal Advertising Agency grew rapidly in the sector and formed "Manajans", one of the biggest companies of the Turkish advertising industry today (Kocabaş and Elden, 2009).

In Turkey, after a legal regulation made in 1951, the radio started to serve as an advertising medium. Banks, official or semi-official organizations and large companies gave the first advertisements on the radio. The entry of international brands to Turkey has accelerated, especially since the 1960s. Despite the protectionist policies, these brands met with consumers through representation offices, and the first steps towards becoming a "consumer society" began at that time. Television broadcasts started in Ankara in 1968 and the first commercial broadcast on television took place in 1972. In 1972, TRT television started commercial broadcasts. Then, advertising sector in Turkey has begun to take advantage of all contemporary advertising medium with the development of services such as the opening of the transition to color broadcasting and private channels. The increase in the number of TV channels, newspapers and magazines has led to the investigation of new advertising and marketing techniques (Kocabaş and Elden, 2009; Yılmaz, 2001; Hızal, 2005).

In 1973, the first instance of international advertising is McCann Erickson in Turkey. In the mid-1980s and increasingly in the 1990s, Turkey entering the international capital market, and the result of this situation production lines, and advertising agencies began to rapidly rise in Turkey. McCann Erikson, an international advertising agency, has partnered with Pars Agency in Turkey and began to pursue their activities under "ParsMcCann / Erickson" name. In 1985, the ManAjans / Thompson partnership and then the Güzel Sanatlar / Saatchi partnership played an important role in shaping the advertising industry in the continuation of the process in Turkey. When it comes to 2005, it is seen that some of the partnerships changed hands, while all of the shares of some were purchased by international advertising agencies. The most important features of international agencies in Turkey; they are structured and served as a full-service agency and their headquarters are in Istanbul (Hızal, 2005).

1.2.2. Transition from Traditional Advertising to Digital Advertising in Turkey

The start of the expansion of the Internet in Turkey has made entry into a new era in terms of advertising. In the 1990s, with the emergence of the digital world, advertising began to change its direction and new advertising channels such as internet and e-mail emerged. The introduction of the internet in daily life in 1997 played a major role in the growth and development of the advertising industry in Turkey. In the 2000s, digital advertising, has begun a critically important for advertising in Turkey. On the other hand, in this period, product-oriented and customer-oriented advertising approach gained importance and sensitivity towards correct information increased. In addition, the measurable advertisements have started to attract more attention (Kocabaş and Elden, 2009; Yılmaz, 2001; Yılmaz, Çakır and Resuloğlu, 2017).

In parallel with technological and societal development, modern advertising began as a format advertisement in newspapers, has gained a sound with radio, gained a colorful and

attractive power like cinema and television and video, and with the Internet, it has almost unlimited possibilities in a different field than ever before. The Internet is shaping today's advertising concept to a great extent. With social media, advertising has become interactive and more importantly user-generated or virally spread. Advertising in Turkey gained a new and unlimited media with the emergence of social networks with the interactive Internet structure after the 2000s.

1.2.3. Digital Advertising Industry in Turkey

The Internet is used for almost everything in today's world. Many examples can be given, from having information, to communication, purchasing, health services and even banking transactions. These examples should be considered not only individually but also institutionally. The increasing popularity of the internet as it entered daily life and changed many things, gave birth to a new medium. This emerging medium is called "New Media". New media is advertising done in online environments outside of the old non-online media such as newspapers, radio, and magazines (Koçoğlu, 2014).

Although digital advertising has many disadvantages, it has developed over time to eliminate disadvantages such as trust problem, lack of information, and the shortage of internet users. Currently, people use the internet at every moment of their lives, they have sufficient knowledge, at least in terms of consumption, or they can reach much more resources to learn. According to the 2019 Global Digital Report jointly organized by “We are Social” and “Hootsuite” companies, 57 percent of the world's population is internet users. There has been an annual increase of 9 percent on average in recent years. According to this report, 72 percent of Turkey's population are internet users. In the other words, there are 59.36 million Internet users in Turkey. Social media users are 63 percent, that is, 52 million. In the same report, the average age of internet users around the world is also taken into consideration and the world average is approximately 30.8 years. This average age of internet users was reported as the average of 31.6 for Turkey (We are Social & Hootsuite, 2019).

Digital advertising, which has many advantages, is the most effective advertising environment of today. Digital advertising provides access to large masses of internet users. It allows to create sub-target audiences or clusters within the audience. Creates targeting options such as location or micro location. Compared to other advertising alternatives, there is a double-sided interaction opportunity with target audience. In addition, the fact that the entire world population cannot access the Internet does not pose a problem for the structure of digital advertising. Because digital advertising is basically a preferred environment to fulfill the task of advertising, that is, to ensure the sale of a product or service. The audience that can access this environment is already considered as potential customers (Odabaşı and Oyman, 2002).

Digital advertising is the choice of all small, medium and large companies. Because this ad structure appeals to user groups of all sizes. Due to all these, digital investments of companies are increasing every year. "The 2018 Digital Advertising Investment" is explained by the IAB Turkey in 2019. According to the announced report, the growth in 2018 was 14.2 percent compared to 2017 and reached 2.47 billion Turkish Liras. Display investments were realized as 1.41 billion Turkish liras. There was a 15 percent growth compared to the previous year (IAB, 2019).

In today's world, consumers spend a significant portion of their time online and in mobile environments. In addition, with the transformation of the mass, an audience that does not read newspapers or magazines has emerged. This audience wants to see and consume content in digital media. This change in the mass has not only seriously affected newspapers and magazines, but also started to be felt on television. In today's world, the consumer demands to watch the content they want, whenever, wherever and as they want. Media such as television, radio and newspapers, known as traditional media, cannot respond to these demands of the masses. In addition, the fact that traditional media allows one-way communication and does not offer two-way interaction causes the mass to shift

to the internet. Brands and companies also react to this shift by shifting their budgets from traditional advertising to new / digital advertising (Binark, 2007).

The internet, when considered independent of advertising, is a unique medium where the user interacts with pages, customizes the product or service, and makes the life of the user gamify. All these capabilities can be used by the advertising ecosystem. The Internet can process the big data in its ecosystem, take the information and make it meaningful, and even make it targetable. All these can be done on the internet with much lower budgets than traditional channels. One of the most important factors that accelerate the transition from traditional advertising to digital advertising is investment factors. Considering the printing costs in platforms such as newspapers and magazines, moving the media to digital means much lower cost. The transition from traditional media to new media is a process that is experienced not only on the consumer side, but also on the producer side (Binark, 2007).

Internet, as an advertising medium, gives advertising professionals an endless creative opportunity. Here, many rich creative materials can be produced with imagination. The growth and development of the Internet ecosystem has led to the growth and development of the digital advertising industry as well. Moreover, the internet is an ecosystem that has not completed its development and still continues to develop at full speed. Especially with mobile, a completely different experience and development process has started. Mobile and mobile internet is a very important part of daily life. According to a research that "Deloitte Global Mobile User" which conducted in 2017, the daily average mobile users are looking at the mobile phone screen 78 times in Turkey (Deloitte Global Mobile User Research, 2017).

When evaluating the development process of the digital advertising industry, it appears that this new industry starts new development in Turkey. However, this industry serves more intensively abroad. It would not be wrong to say that the reasons for this situation are that brands in Turkey are starting to understand the importance of the internet slowly

and that technology is being followed in a more intensive form abroad (Koçoğlu, 2014). Considering the adventure of advertising in Turkey, it can be said that it is possible to find its real existence when creativity has become a determining concept and that creativity is the main trigger for the development of advertising as a social institution. Currently, in Turkey, there is no shortage of human resources in terms of creativity, but due to the strengthening of the domestic markets, creatives also desire better opportunities and capacities. In other words, creatives of traditional and digital fields of the advertising industry, need to improve the salary, promotion opportunity, social rights, appreciation and in-house communication elements that ensure job satisfaction (Yılmaz, Çakır and Resuloğlu, 2017).

2. THE CONSTRUCTION OF GENDER IN ADVERTISING INDUSTRY

The advertising sector, which is one of the sectors with a large number of female employees, has been one of the sectors where gender-based inequality is experienced the most. Advertising is an area where inequality and discrimination are experienced intensively, not only in terms of the content it produces, but also in terms of women's labor. Media researchers have been screening the impact of this gender inequality on the advertising sector for almost twenty-three years. This literature review attempts to provide a background on this gender inequality situation in the advertising industry. The purpose of this literature review is to show what is missing in the current literature. In addition, this literature review helps provide the theoretical background for the later stages of the research.

2.1. The Construction of Gender in Traditional Field of Advertising Industry

The advertising sector appears to be a career opportunity in which women can easily participate at an international level. However, in previous studies conducted in this sector, it has been observed that gender discrimination is also at an extreme level in creative sector. In the field of advertising, both horizontal and vertical segregation is observed,

resulting in distinct segments dominated by men or women. One of the problematic issues in advertising agencies is that women are not represented widely and globally, especially in creative decision-making positions. The issue of gender-based inequality in advertising agencies came to the fore for the first time twenty-four years ago with an article titled "Babes in Boyland" (Kazenoff and Vagnoni, 1997). It is a proven fact that difference due to the biology between men and women have no effect on creative ability or potential. However, today, the problem of gender inequality remains a globally recognized problem in the creative sector of advertising (Grow and Broyles, 2011).

Male advertising professionals are known for their assertiveness and self-confidence, and these characteristics make it easier for them to rise in the creative field. (Garcia Gonzales and Pineiro Otero, 2011) Although women can generally take part in the creative sector, they have more limited access to managerial positions than men. In addition to cultural prejudices against women, it is identified that an important determinant of creative success is “the role of opportunity for creative performance”. Failure due to lack of opportunities for women can lead to women not being able to rise in the creative industries (Runco, Cramond and Pagnani, 2010).

The culture of the creative field of advertising is developed and maintained based on hegemonic masculinity and working styles. That's why it's often more difficult for women to engage and be successful in creative field of advertising. Creative fields have been defined as a “subculture of sexism with boys, fraternity houses and locker rooms.” Creative field of advertising agencies are a "hegemonic field of masculinity" framed by “sports, humor, nightlife as well as the commodification of women” (Gregory, 2009). The “boys' club” has the same meaning as an atmosphere where men hang out and work easily with each other. Taking into consideration that the models of success and status in creative departments are created by male norms, it becomes clear why women experience difficulties. Even the cultures in the world's most popular agencies have been created and developed with a sexist infrastructure (Windels and Lee, 2010).

In a sector dominated by the values created by men, women have adopted the male career model by accepting the strategy of “erasing their femininity” in order to take managerial or directorial positions. The relationship with whom and how an advertising professional working in creative departments establishes can determine the creative career of that person. For women working in the creative field of advertising, being a part of and belonging to the boys' club is defined as a seriously difficult and disturbing situation (Grow and Broyles, 2011). When it comes to areas with male domination, such as the creative departments of advertising, women may face conflicts such as “lack of access to social networks, lack of mentors, and difficulty navigating organizational politics” (Vries, 2006).

Achievement in the creative field of advertising is defined and guided by a male career model which highlights masculine features. Status inequalities were effective in interpreting creativity and the definition of creativity in favor of male advertising professionals. As a natural result of the low number of women advertising professionals at the head of the creative fields, the influence of women advertising professionals on the meaning of being creative has been prevented. Therefore, it is stated that a masculine paradigm is created in creative departments (Mallia, 2009; Windels and Lee, 2012). This gender inequality problem in creative field of advertising also leaves women freelancers in a difficult situation. The reason for this is that freelance contracts are usually given informally through personal relationships. In general, women fall into a relatively disadvantaged position in freelance, because they cannot establish strong social relations with the male employee base. Women freelancers saw this situation as a persistence of an “old boys’ network” (Gill, 2002).

Another important issue addressed by the studies on the concept of gender inequality in the creative field of advertising is the "pink ghetto" concept (Grow and Broyles, 2011). The pink ghetto concept is defined as the employment of women in advertising to work only on women's products. In advertising agencies, women are directed to "pink" brands that are considered as women's domains, such as women's care products or household products. While men work for whiskey, hamburger, beer, and automobile brands; women

work on makeup, hair, and other women's products. The brands that women work for are generally described as jobs that advertising professionals do not prefer and do not bring prestige in terms of career, as they rarely receive industry awards. Since it is very difficult to attract attention or prove creativity in the advertising sector by working for these products, it is emphasized that invisible walls are built around the creative women who have worked in the pink ghetto for a long time and their progress in the sector is prevented. It is alleged that as a natural consequence of working mostly on women's brands, women advertising professionals are stuck with a glass ceiling that avoids them from moving towards important positions such as manager, head or director which can make decisions in the creative field of advertising (Grow and Broyles, 2011; Grow, Jean, Roca, Droyles, 2012; Grow and Deng, 2014; Grow and Jean, 2016).

Existing unity in the male norms of the advertising industry that being a woman, especially being a mother, will have negative aspects in advertising careers. Because it is thought that a woman who is a mother cannot be as patient as before against the long and flexible working hours that are inherent in creative field of advertising. It would not be wrong to say that creative field of advertising is “not family-friendly” (Mallia, 2009). This is because, apart from long working hours and time and energy-intensive business trips, the notions that having children can negatively affect creativity are common in the male norms of advertising. Creative industries are considered to be dependent on flexible working hours due to their nature (Grow and Broyles, 2011; Bridges, 2018).

The creative field of advertising system is designed according to male norms and this situation has caused women to be restricted in this field. The majority of the research in the field of gender equality in advertising has cited that existing structure (hegemonic masculinity) in the creative department is not counting the efforts of women equal with male employees, even if the targeting group are women. Non-existent power and status of women in the creative department is the reason for it (Windels and Lee, 2010; 2012).

Preponderance of the seats in mass communication and especially advertising's academic programs are taken by women. Regarding “Annual Survey of Journalism & Mass

Communication Enrollments" in the last autumn of 2011, within enrolled students' 61.6 percent in undergraduates and 59 percent in postgraduate were women (Becker, 2012). Although women contribute an equal number of creative training programs to men, after 7 to 15 years of experience, women are only able to access creative director positions by 18 percent of men. In addition, only half of the participants in special advertising portfolio training programs are women (Mallia 2008; 2009).

In 2014, Jean Grow and Tao Deng conducted a study on the female employee rates of advertising agencies in different countries. The results of the study showed that almost equal number of men and women enter advertising agencies as copywriters and art directors. However, the number of male creative directors is much higher than that of women. A previous analysis shows that only 20.3 percent of Creative Directors in the advertising agencies are women. Otherwise, in Turkey, which ranks 21st among 47 countries, women constitute 22.9 percent of the Creative Director in advertising agencies (Grow and Deng, 2014).

Some research in this field shows that traditional media agencies with hegemonic masculinity are gradually losing control of the creative process with the power of digitalization. The most important reasons for this can be listed as the fact that the content produced by the consumer receives a lot of interaction and some players (for example, digital agencies) involved in the game are getting stronger day by day. In other words, other players are now included in the game besides traditional advertising agencies; "other work originates from the laptops of product evangelists" (Griffin, Morrison and Sheehan, 2009). Digital agencies bring together different professionals, all of whom are experts in their field, to find creative solutions for the development of the advertising industry. This situation brings with it many positive results such as more creativity, quicker response to problems, and more productivity (Kwantes, Bergeron, and Kaushal, 2005).

When we look at previous research on gender inequality in the traditional field of advertising sector, it would seem that there are some obstacles to women coming to senior

management positions. The most important of these barriers are prejudices against women. These biases, most of which are negative, include views that women cannot do the top jobs given. They are considered inadequate in terms of personality, determination, and perseverance. It can be said that male managers or directors desire to hold power. Another important obstacle can be characterized as women's acceptance of negative prejudices against them. After a while, some women in the creative sector begin to harbor a belief that the system cannot be changed and feel obliged to support the system.

2.2. The Construction of Gender in the Digital Field of Advertising Industry

Digitalization has become one of the most important elements of the current century. Today, digitalization is an important force that regulates and changes human relations, consumer behaviors in daily life, social life and working life. And now we have a "digital consumer" in front of us. Benefiting from the opportunities offered by digital media platforms, businesses reach much larger audiences with lower costs thanks to digital channels. In this way, they promote the products and services they offer, propose after-sales service opportunities, and provide access to the institution where consumers can easily convey their thoughts. Due to these reasons, digital advertising managers have become an important professional group in the digital economy. However, despite the importance of discussions about the transformation of the economy in relation to the future of this business, there has really been little research done on the work lives of these professionals who working in the digital advertising field (Gil, 2002; Duffy, 2018).

With the rapid development of digitalization, social media platforms have started to have a great importance in the formation and development of brands. It can be said that social media has changed the way brands communicate with their customers. It has also created major changes in the way business steps are done. Brands have increasingly started to use social media tools to communicate with their customers, gain potential customers, give confidence to their customers, and protect their brand awareness and image. For this reason, nowadays, almost every brand needs social media professionals. Social media

coordinators, editors and managers are responsible for creating, producing, and sharing contents for brands on social media platforms such as Facebook, Twitter, Instagram, or YouTube. Some of them also define themselves as community managers, as they also prepare reports on the interactions and engagements of the contents, interact with fans and followers, and manage the process when a brand-related crisis arises (Duffy, 2018; Silva Robles 2017). According to the research conducted by Silva Robles in 2017; in the field of digital advertising, although the concept of community manager has become more and more defined, it still needs developing to attain a meeting point, especially between professionals and employers (Silva Robles, 2017).

As mentioned earlier in this review, there are not many women executive managers or directors in the creative field of advertising. However, women are really overrepresented in digital field of advertising. A survey conducted in 2013, revealed that women executive managers have a majority in digital advertising and social media positions of advertising (Lennon, 2013). According to another research, 70% to 80% of women who used Payscale (the salary compilation site) in June 2017 stated that they worked in digital advertising fields. (Such as social media manager, editor, community manager, digital copywriter etc.) (Duffy, 2018).

Duffy has mentioned that it will be interesting to consider the professionalization of the social media sector as more studies are conducted on this field and newer and more diverse professions emerge in the social media industry. Although female employees currently have a certain majority in the management of digital advertising, it should be considered that this situation may change as the developing advertising dynamics. Although its' significant role in the digitalizing world, the sector of social media is underestimated as a "girly job". In social media management, expectations about having a warm, enthusiastic, compassionate personality, being skilled in communication, and other human skills are essentially gender coded. This is where the field of social media still carries some of the old-world perspective of the early 20th century. At this point, "communication aspects associated with home and family have also been applied to some of the workforce." (Duffy, 2018; Mayer, 2013).

A common view is that social media / digital advertising experts, managers or editors should be "labile workers". According to many studies conducted in this field, it is observed that women employers have more tolerance of unbalanced and ready-to-change working conditions. In fact, it is important to note that the main reason for the increasing number of women working in some career fields may be more related to the "insecure, flexible, invisible and / or low paid area" rather than the demographic composition (Morgan and Nelligan, 2015). According to in-depth interviews with women interns, managers, or experts in the digital field of advertising in 2011, it is stated that women can find a place more easily due to the flexibility of working conditions in digital agencies and their egalitarian structure due to the young age of the employees. In the same research, it is stated that female employees have more potential to advance in digital agencies (Mallia and Windels, 2011).

When we consider the research in the field of digital advertising and gender inequality, it would seem that women play an active role in digital advertising due to the need for more flexible and freer working hours for the digital advertising industry. With the digitalization of the advertising sector, women and LGBT people have started to take an effective role in this sector attributed to men. Traditional agencies are gradually losing control of the creative department, and women can easily occupy creative director or executive manager positions in digital agencies involved in the game. Agencies in the field of digital advertising seem to have not included the barriers that cause restrictions on women and also LGBT people. However, it can be said that there is almost a consensus that the increase in the number of women in the digital advertising field has not shown the necessary effect in eliminating gender discrimination in the entire sector. Today, the traditional field of the advertising sector are still dominated by men and despite its huge role in the digital economy, digital advertising, which is dominated by female executives, is still an underrated business area today.

As a consequence, it would appear that there is a need for new research to show and define the gender inequality in the advertising industry. The most important reason for the need for new research is to be able to follow the constantly changing advertising

developments and dynamics along with digitalization. Qualitative research with female managers in both creative and digital advertising sector will be useful in revealing the positive and negative situation of women experience both while working in the sector and in their career advancement stages.

2.3. The Gender Construction in Advertising Industry in Turkey

Some research conducted in the field of gender reveals that men are widely positioned as leaders in business life due to gender stereotypes, while women are more prominent as assistant employees. Work life is actually a reflection of the dominant gender patterns in social life. According to these studies, the media and advertising industry is one of the areas where gender inequality is severe in Turkey. Women's employment in these industries has increased greatly since the 1990s in Turkey. However, although women employment in the media is intense, there is a great difference between male and female workers in terms of executive employment. Research results conducted in this area reveal that working conditions in the media and advertising sector are getting worse day by day and for this reason they are getting more and more difficult for women. Women have to struggle both with the difficult working conditions and the patriarchal society and family structure at the same time. Even if women find employment opportunities in the media, they are exposed to situations such as sexual and psychological harassment, ignoring, and not being taken seriously in the workplace (Tanrıöver, 2000; Altun, 2007; Tunç, 2017).

When the literature is examined, it is seen that there are not many studies on gender inequality that advertising professionals are exposed to in Turkey and only one in-depth qualitative study were found. In 2019, interviews were conducted with employees in public relations departments of companies and advertising agencies, which located in Gaziantep and Konya. In this study, participants attribute their professional preferences and job satisfaction to the compatibility of the necessary characteristics within the scope of work with their feminine characteristics. Many of the participants thinks that the field

of public relations is more suited to women. Because, in their opinion, women think more finely, and women's power of persuasion is stronger. In addition, there have been interviewers who think that their appearance also contributes to the work they do. An interviewer used the following statements: "I think that the fields of advertising and public relations require an aesthetic stance. It is a profession suitable for the naive nature and visual advantage of women. However, I do not think that women are suitable for managerial positions due to their delicate nature." In the same study, the participants state that men have more chances to work as managers in the business environment. They also attribute the reason of this situation to gender (Şahin and Şentürk, 2019).

In 2014, in a quantitative study conducted by Grow and Deng on the rates of female creatives in advertising agencies in different countries, there is at least some data about Turkey. The results of the study showed that almost equal numbers of men and women in Turkey enter advertising agencies as copywriters and art directors. But the number of male creative directors is far greater than that of women. In Turkey, it was revealed that only 22.9 percent of creative directors in advertising agencies are women. Turkey ranked 21st among 47 countries in the proportion of women creatives (Grow and Deng, 2014). In a quantitative research that conducted in 2019, the ratio of male and female managers in advertising agencies in Turkey has tried to be determined. In this research, a total of 123 agencies were interviewed, including 93 creative, 15 public relations and 12 media planning agencies. According to data from the agency community with a total of 4838 employees, the advertising industry has emerged that on average women's employment of Turkey (Image 1). However, the ratio of female managers in this sector is well below the average of Turkey. According to this quantitative research, while the rate of female employees in 123 agencies is 51 percent, the rate of female managers is only 11 percent. In terms of the creative agencies, the rate of female employees is 48 percent while the rate of female managers is only 10 percent (Image 2) (Özkan, 2019).

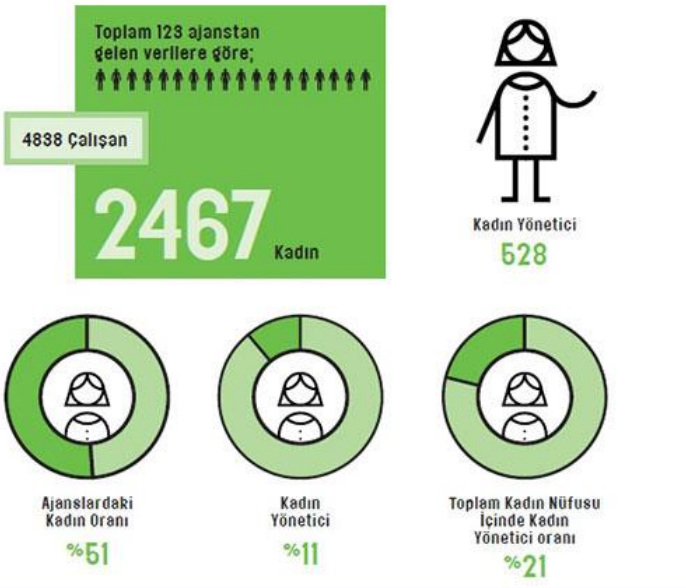


***Image 1**, Source:* MediaCat, "Ajansların Kadın – Erkek Yönetici Nüfusu", Özkan, 2019.

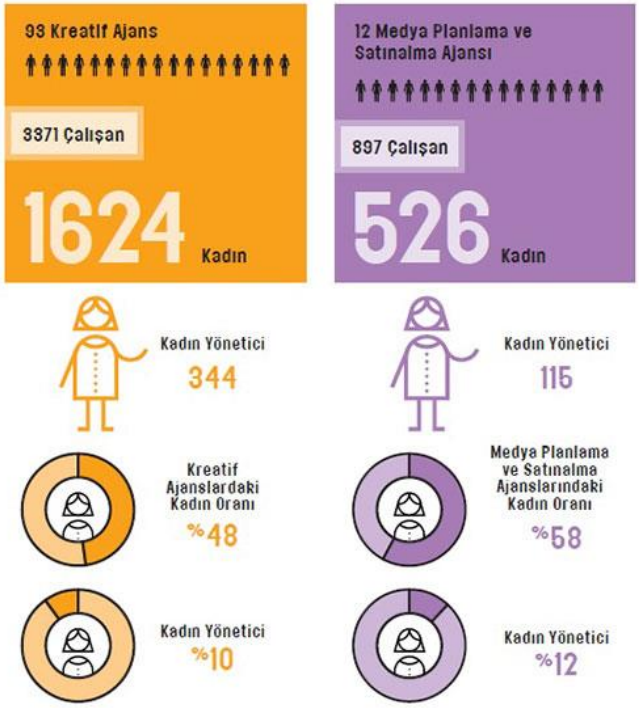


***Image 2**, Source:* MediaCat, "Ajansların Kadın – Erkek Yönetici Nüfusu", Özkan, 2019.

3. THE CONCEPT OF FEMVERTISING

3.1 Representation of Gender in Advertising

Gender is shaped in psychological, historical, and cultural processes. Common beliefs and thoughts about masculinity and femininity in the society also constitute the dominant gender belief system in that society. Gender roles are a cultural system defined by behavioral rules combined with man and woman in a social group or system. When viewed from an effective advertising perspective, it is seen that the contribution of advertising to maintaining gender roles has an important place. In the meaning of that, the fact that the presentation of male and female roles in advertisements is different in different countries reveals the determining dimension of the cultural element (Ifezue, 2010).

The advertisement is generally presented in the easiest way to be perceived by the consumer. Gender perception is a phenomenon that can be easily understood by everyone. It is claimed that gender roles in society are influenced by advertisements. One of the reasons why gender is used a lot in advertising is that gender is the most basic and important characteristic of people (Döring ve Pöschl, 2006). In today's consumption age, it is seen that advertisements stand out as the most important factor that triggers consumption. The phenomenon of gender causes more options to emerge due to the nature of advertising creatives. Advertising is about the image of both the advertised product and the intended consumer to purchase that product. Images designed in advertisements do not consist only of the product or service itself. This is a socio-cultural signification process (Gilly, 1988; Berger, 1977).

The use of gender in advertisements can be evaluated within the scope of different purposes. First of all, one of these purposes is that the woman or the man are potential

consumers. For this purpose, gender is designed by considering the nature of the product or service in advertisements and the potential consumer qualities in question. Another purpose is to use the woman or man as a means of affecting the opposite sex or the same sex as a sexual object (Döring ve Pöschl, 2006). For example, many advertisements portray the woman's influence on the man as a sexual object. Through advertisements, representative male or female role models are created and the consumer is aware that these role models are ideal. Thus, the consumer tries to emulate the role models placed in the subconscious as an ideal, and for this, she/he purchases the advertised product or service.

Research on the representation of gender in advertising dates from the 1970s to the present. The findings of these studies have shown that gender representation in advertisements is against women. According to the findings, when we look at the descriptions of sexual identity in advertisements and considering the traditionalist attitude coming from the old times, the gender that dominates the society, manages, directs, protects, and provides development is the male. Women, on the other hand, are gender that engages in domestic work, such as cooking, cleaning, and childcare, within the framework of traditional roles in advertisements. They remain in the background as a wife, mother, housewife, sister, a lover, and a sex object when necessary. While men are portrayed in working life, very few women are shown as employees and remain in a passive position compared to men (Goffman; 1979, Eisend, 2010).

The way women take part in mass media often fits into some basic categories. These can be listed as; women who are subjected to violence; woman in need of protection; woman as a sexual object; good wife; good mother; bad wife; bad mother; the depraved woman who destroyed the nest; woman consuming. Representation method of women in mass media is one of the most fundamental and powerful factors affecting the opinion of society. The reproduction of sexism, the empowerment of uncommon values and the society's orientation are all because of the power of mass media. By using the tool of

violence against women, it is aimed to continue the dominant male order in the society (Mora, 2005).

Acceptable criticisms for the advertisements include portraying women as often weak and problematic people. Women learn how to behave, how to speak, move, sit and stand up, in short, how to live, from an early age through the direct or secret direction of the family, environment and society. As a result, the personality of the woman is divided into two as “observer and observed”. The observing woman tries to adapt herself in the best way by examining the lifestyles and expectations of both her and the opposite sex. The observed woman, on the other hand, tries to be admired by trying to adopt her best state and attitude with the consciousness of being observed (Berger, 1977). In this process, the advertisements they follow provide clues about the lifestyle of both observing and observed women.

The roles of women that we see in advertisements together with the historical process; Mother, a chef in 1910s, fashion follower in 1920s, cook, a maid in 1930s, beauty exemplar in 1940s, the user of home appliances in 1950s, consumer of food, clothes, and beauty products in 1960s, a symbol of sexual freedom in 1970s. The image of women in the media in the 1970s was "young, beautiful, weak being whose priority in life is to constantly change her hair and keep her skin soft to make her husband happy." (Friedman, 1977). However, with the increasing participation of women in working life, the reflection of the role model presented in the advertisements of women has changed. The change of role models used in advertisements has shown itself in parallel with the changes in the socio-cultural structure. For example, since the 1980s, the male body has started to appear more frequently in advertisements, and it has actually shown similarities with the presentation of the female body in the advertisements in this period. This change was triggered by the fact that men started to participate more in daily consumption activities, women became more active in business life, and the age of marriage and divorce increased gradually. Especially, as women started to turn to the advertising industry to

make a career, the presentation of the concept of sexuality in advertisements started to change (Eisend, 2010; Sakarjarvi, 2013).

3.2. The Emergence of the Concept of Femvertising

The feminist movement that emerged in the 1960s focused on the depiction of women in mass media. At this stage, the most attention has been on female modeling in advertisements. This feminist approach emphasized the unrealistic reflection of women in advertisements, the depiction of women as a sex object, the messages that housewife would bring happiness, the dependence of women on men and the underrepresentation of working women. Considering the studies conducted in the 1970s, it is seen that women took place in the media with different forms of representation. The main reason for this is the strengthening of the feminism movement. According to studies conducted in the 1980s, it was revealed that there was a prejudice against female sexism, primarily through advertisements, newspaper publications, movies, and magazines (Döring and Pöschl, 2006).

The widespread use of feminism in society and the increasing reactions to negative sexism have ensured that the advertising industry does not remain indifferent to this situation. The infiltration of feminism into institutions around the world, starting from Western Europe and North America, has been instrumental in the initiation of feminist marketing practices in the advertising industry. The concept, which is called Femvertising (women-oriented advertising) can be summarized by the influence of the feminist movement in advertisements, creating content that has representation and messages beyond male-female stereotypes and beyond gender stereotypes (Hunt, 2017).

The Femvertising movement aims to end the objectification of the female body, which is common in advertising, to show that the value of women is not related to their body weight and physical appearance, and to enable women to discover who they are, what they want and what they can do. Femvertising is a concept that reverses the working patterns that the advertising industry has adopted to date. The female figure shown in the

advertisements was generally presented as a very beautiful, attractive, charming but more subdued, passive impression of the man. This situation was constantly carried out within the framework of the gender role in advertisements. The woman should take part in one of the role patterns drawn to her and should not go beyond it. The main reason why this situation started to change is the strong reactions brought about by the ideology of feminism.

The concept of Femvertising has been defined for the first time in the literature by iBlog Magazine (2014) of SheKnows Media as "advertising that uses pro-woman abilities, messages and images to empower women and girls". Since the publication of “Dove's True Beauty Campaign”, which is considered as the first example of Femvertising in 1994, many brands have signed up to the Femvertising campaign and day by day more and more brands exhibit examples of Femvertising (Bahadur, 2014). When the literature on the concept of Femvertising is searched, opposing views on this approach are encountered. Some researchers have seen this approach superficially and as an attempt to devalue feminism by being emptied of it and being traded. Some others view these practices more favorably, stating that the practice reflects the change in the society and is a tool to raise awareness (Skey, 2015).

In his book "Reading Ads Socially", Goldman (1992) discusses the adaptation process of the feminism movement into the advertising industry and its transformation into “Commodity Feminism”. According to Goldman, Commodity Feminism has resulted from too much social adoption of a postfeminisim. In the 1980s, advertising professionals rethinked responsibility for female customers. For this reason, they started to add feminist values to their advertisements in a way suitable for the female portrait. Thus, a new representation began to present women with strong, equal, free and feminist visions. However, the "cultural power of feminism", which has been included in the advertising sector, has started to devalue the meaning of feminism due to political values and other commercial areas. According to Goldman, the aim of advertising professionals using feminism is to create a style that evolves from politics to feminism. Feminism is

expressed as a symbol value presented with the advertised product. These advertised products can imitate women's freedom and equality in terms of achieving the social goals of feminism and individual lifestyles (Goldman, 1992).

According to Crouse-Dick (2002), the concepts of Commodity Feminism and Femvertising claim that if a woman wants to be strong, she must first make a purchase. In this context, Femvertising suggests that an independent and enlightened woman is truly independent "only when she buys the right product". According to Crouse-Dick, in the examples of Femvertising, what appears to be an independent depiction of freedom of choice actually coexists with images of sexuality. Femvertising teaches women to view themselves as sexual objects in subtext, while pursuing their own liberal interests (Crouse-Dick, 2002).

There are also some thoughts that a small spark and change in this kind of advertising approach will benefit women. In addition, widely used in this advertising strategy, brands and commercial organizations highlight important feminist values and invite customers to this process (Johnston and Taylori 2008). The use of hashtags, content sharing, and visuals where individuals describe the products, use to have a very strong effect on brands. When we look at recent years, the attention of brands on social issues is obvious, especially on social media. And this is one of the effective reasons for their growth. Because consumers support brands that draw attention to social issues and have positive attitudes in this sense because they are responsible (Murray, 2013; Jalakas, 2016).

The aim of Femvertising is an effort to end the objectification of the female body. In particular, it is aimed to show not women who appear in advertisements and exist with their bodies, but women who exist in life with their mind, natural state and human deficiencies, who are not marginalized and have equal vital rights with men. Since the economic freedom and political power of modern women are greater than in previous times, their advertising messages are shaped according to this changing demography. It is a change seen in the advertisements that women, who were shown to be attached to

their homes and objectified in advertisements in the past, are now shown as free, confident and self-confident because they are powerful (Hunt, 2017).

With the third wave feminism movement, this trend started to become more visible and big brands such as Dove, Pantene and Barbie started running feminist advertisements and campaigns (Hunt, 2017). Although Femvertising is shown as the purchasing power of third-wave feminists and the awareness of refusing to be objectified, brands are more involved in women's lives and living spaces. As gender equality is presented both rhetorically and visually in feminist advertising messages, it is thought that the third wave feminist movement has reached wider segments.

Feminism and advertising can appear as an incompatible couple. Advertising creates identity by limiting time and space. Advertising known as Femvertising, on the other hand, contains messages that offer solutions for young girls and women targeted through the products. Emphasizing that women are active, adventurous, and talented, it has a purpose to reveal and encourage their potential. The concept of Femvertising, which is formed by the coming together of two separate poles as feminism and advertising, stands against the gender inequality of women in advertising. And the increase in the examples made day by day proves that this situation is also found successful by individuals (Skey, 2015).

3.3. The Impact of Femvertising on the Advertising Industry

There are very few studies in the literature on the concept of the Femvertising. Among these studies, only one academic study has been found that specifically addresses the impact of the Femvertising in the advertising industry. However, in 2014, SheKnows Media surveyed 628 women to understand how Femvertising influences or changes female consumers. (SheKnows Living Editors, 2014) This study is the one of the studies that could be found in the literature, and which subject Femvertising to be researched with both of quantitative and qualitative data, as a concept. Besides that, in this research,

3 female advertising professionals were also surveyed to learn about their thoughts on Femvertising.

The only academic study that can be found on this subject is Becker-Herby's master thesis. (2016) In part of this research, Becker-Herby sought an answer to how Femvertising is perceived in the professional advertising world. In order to find an answer to her research question, she held expert interviews with professionals who have experience in the field of advertising. One of the purposes of these interviews is to be able to closely examine the professional views on Femvertising. For this research, three experts whose authors were already known or recommended by authors' acquaintances were interviewed. While three of these expert participants are women, one is the Senior Marketing Manager, the other is the Chief Marketing Officer, and the other is the Social Media and Community Manager. According to the results of the study, although the views of the participants on Femvertising differ according to their professional experiences, some common issues have consensus (Becker-Herby, 2016).

According to Becker-Herby's research's expert interviews, two of the three experts argued that it is okay to use Femvertising, as long as it is compatible with the identity and values of the brand, and even it affects both the brand and women in a good way. The third expert did not support Femvertising for good influence on women, only arguing that it would have a good effect on the brand (Becker-Herby, 2016).

3.4. Femvertising In Turkey

In Turkey, in a study conducted in 1989, gender roles and gender distributions in 351 television commercials in 1978 and 1988 were examined. This research shows that female characters are portrayed in traditional roles, in the home environment, and with children in the background (Çağlı and Durukan, 1989). According to a study conducted in 2000, it is underlined that the representation of women in traditional advertisements is handled in three different categories, mainly as mother and wife, woman as a sexual object and woman as object of violence (Binark and Bek, 2000). The representations of women in traditional advertisements are heavily based on old gender stereotypes. Advertising presents women to society as passive, in a secondary position next to men, or as a consumption item by using their bodies as sexual objects.

In recent years, social and economic initiatives within the framework of gender equality have begun to have positive transformative effects on advertisements in Turkey. Especially with the effect of increasing criticism and increasing awareness in recent years, Femvertising trend has started to be seen in Turkey as well. Many brands, especially global brands, have started to advertise with content criticizing gender inequality. These Femvertising campaigns emphasize that women are beautiful in their natural state, that they are strong, brave, and free individuals in life, and that they can be successful in any field.

As in the examples in other countries, it is seen that women take part in Femvertising campaigns in Turkey with their success, their talents, and their stance in social life. In the vast majority of these campaigns, it is emphasized that there are women who exist in life without male dominance, stand strong, win and succeed. For this reason, the representations of women in Femvertising campaigns are not only visualized as a woman who is presented to men's gaze or serving men, but also with equal representation between the genders. The visibility of these campaigns, especially in categories traditionally associated with women, such as household cleaning products, home care products, and

personal care products, can be read as an indicator of sectoral support for gender equality (Eroğlu, 2019). It is possible to say that this is also related to the fact that women consumers, whose increasing economic power, and control over purchasing decisions, are becoming more and more important for brands.

When we look at the recent digital women-oriented advertising activities in Turkey, it is seen that many brands are trying to strengthen their brands by emphasizing gender inequality. As mentioned earlier in the study, one of the reasons for this situation is the increasing population and power of women in the digital field of the advertising industry. Another reason is, today, social media users can easily express their thoughts on gender inequality or all other issues through social media platforms. Social media users, who have a wide area within the scope of freedom of self-expression, can easily make positive or negative comments on advertising works of brands in social media. For this reason, brands try to increase the loyalty of users, that is, potential customers, to their brands with social media.

It is a very important issue to attach importance to gender equality and raise awareness in this area, since social media is the most important communication tool of the new generation, and the media sets an example for the behavior of the society in general and creates a change in attitude and behavior in the audience over time. Therefore, it is very important for professionals working in the digital field of advertising agencies to be conscious of these issues. Because this situation will both directly affect the image of the brands they work with, in the eyes of consumers, and help to ensure a social transformation. Different Femvertising campaigns carried out by the same brands over the years also reveal the importance of this situation and the developing awareness of gender equality in Turkey (Table 1, 2 & 3).

BRAND: BOYNER	FEMVERTISING CAMPAIGNS
2017	 ***Image 3**, Print screen of Digital Femvertising Campaign for March 8, International Women's Day, by Boyner (Image Source: instagram.com/boynergroup, 2017)*
2021	 ***Image 4**, Print screen of Digital Femvertising Campaign for March 8, International Women's Day, by Boyner (Image Source: instagram.com/boynergroup, 2021)*

***Table 1**, Digital Femvertising Campaigns by Boyner*

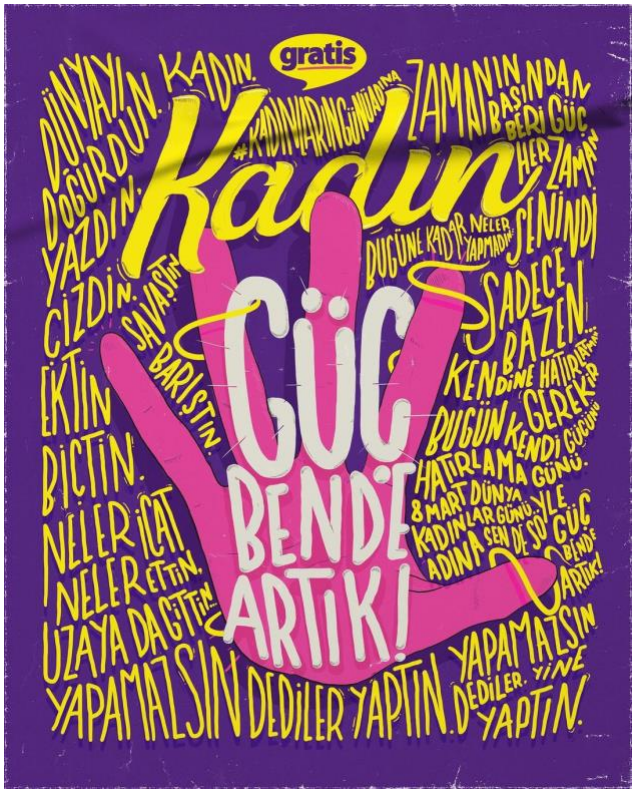
BRAND: GRATIS	FEMVERTISING CAMPAIGNS
2016	 ***Image 5**, Print screen of Digital Femvertising Campaign for March 8, International Women's Day, by Gratis (Image Source: instagram.com/gratistr, 2016)*
2021	 ***Image 6**, Print screen of Digital Femvertising Campaign for March 8, International Women's Day, by Gratis (Image Source: instagram.com/gratistr, 2021)*

***Table 2**, Digital Femvertising Campaigns by Gratis*

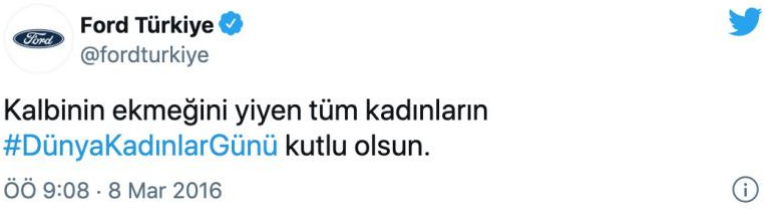
BRAND: FORD	FEMVERTISING CAMPAIGNS
2016	 ***Image 7**, Print screen of Digital Femvertising Campaign for March 8, International Women's Day, by Ford Türkiye (Image Source: twitter.com/fordturkiye, 2016)*
2021	 ***Image 8**, Print screen of Digital Femvertising Campaign for March 8, International Women's Day, by Ford Türkiye (Image Source: twitter.com/fordturkiye, 2021)*

***Table 3**, Digital Femvertising Campaigns by Ford Türkiye*

4. METHODOLOGICAL APPROACHES

The aim of this study is to determine the how is the construction of gender in digital field of advertising industry through narratives of the professionals of the field in Istanbul, Turkey and to determine the effects of this situation on the Femvertising concept. Therefore, an in-depth analysis from advertising professionals' perspectives is needed. After evaluating the advantages and disadvantages of different research methods, I decided that the in-depth interview method would be the best method for this research. I can list the reasons for choosing this method as, the opportunity to get in-depth information about the thoughts and feelings of the participants about the research subject, the less chance of misunderstanding as they will see me personally and understand my sincerity, the preservation of individuality in the answers and the high probability of answering the questions.

In the study, preferred structured interviews with open-ended questions, to examine in detail the participants' views and obtain in-depth information about construction of gender in most popular advertising agencies in Turkey. Apart from of that, this study is also based on participant observation, as I have both been and previously worked as a community manager for some of the major advertising agencies in Turkey. As far as I know and see, this study will be the first research to analyze advertising in the context of gender in digital advertising in Turkey / Istanbul.

In-depth, qualitative interviews were conducted with nine advertising professionals of different genders and working in digital advertising fields. The participants were selected among the most award-winning digital advertising agency employees according to "The Cat Report 2020" data (Özkan, 2021). "The Cat Report" is prepared to take into account the results of three advertising competitions; "Felis Awards", in which creativity and impact are considered together and nearly three hundred people evaluate; "Kristal Elma Awards", where creativity stands out and respected creatives from agencies are evaluated; "Effie Awards", where the ability to influence stands out and academics are on the jury

(Özkan, 2021). As a result of this situation, the communication power and market shares of these agencies make these agencies very effective in Turkey.

The interviews had to be conducted online in March-May due to the pandemic situation. Online meetings took place via the internet-based video conferencing platform such as Zoom, Teams and Skype. With the request of the participants, the interviews were not recorded but extensive notes were taken during and after each interview. Besides the responses, the notes also included the reflections on the attitudes, gestures and facial expressions of the participants as the prominent areas of discussion in the absence of verbal expressions.

The list of the nine participants between the ages of 25-37 consisted of the digital copywriters, art directors, community managers and social media group heads. Of the nine people interviewed, three were community managers, three art directors, one digital copywriter, and two social media group head. Five of the participants identify themselves as female, two of them as male, and two of them as LGBT. With the request of the participants, the names of the participants and the agencies they work for were not included in the study.

Participant 1	Art director, Female, 6 years of agency experience
Participant 2	Art director, Female, 4 years of agency experience
Participant 3	Digital Copywriter, Female, 7 years of agency experience
Participant 4	Community Manager, Female, 3 years of agency experience
Participant 5	Social Media Group Head, Female, 9 years of agency experience
Participant 6	Community Manager, LGBT, 3 years of agency experience
Participant 7	Social Media Group Head, LGBT, 7 years of agency experience
Participant 8	Art Director, Male, 5 years of agency experience
Participant 9	Community Manager, Male, 4 years of agency experience

***Table 1**, The list of participants*

The interviews started with general questions about the participants and continued with open-ended questions to learn more about the participants' views and the experiences on the gender relations and roles in the sector. Furthermore, I have been continuing my career as a community manager for more than three years and I have worked in three different agencies. My experience in the digital field of the advertising industry contributed to my participation in this research as a participant-observer.

4.1. Overview of In-depth Interviews

The interviews focused on the experiences of the interviewers working in the digital fields of advertising agencies, what they think or feel about the construction of gender in their sector, their relationships with the people they work with and how gender is effective in these relationships, and finally what they think about the concept of Femvertising in the context of the construction of gender in their sector.

Interviews were conducted in Turkish and transcribed. Some of the interviews were recorded by computer with the consent of the interviewers, and some of them were recorded only in writing upon the request of the interviewers. Detailed notes were taken during each interview. Although the interview questions asked to each interviewer are generally the same at the initial stage, they have evolved according to the interview at some points depending on both the course of the interview and the gender of the interviewer.

During the interviews, first of all, a brief introduction about the research was made and expressed appreciation for the interviewers' time and participation. After that, the purpose of the research has been explained and the anonymity of the research has been emphasized. Before recording the interviews, the participants were asked for their consent, and their consents were given verbally. The participants who did not prefer to record the interviews were welcomed with understanding, and detailed notes were taken during these interviews. In order to keep the participants anonymous and to ensure their security, it was stated that the names of the participants and the names of the agencies they worked with would not be included in the research. It was also stated to the interviewers that they do not have to answer some questions if they do not feel comfortable or safe. However, all of the participants preferred to answer every question asked sincerely. The shortest interview lasted 42 minutes, while the longest interview lasted 2 hours and 13 minutes.

4.1.1. The Female Perspective

Why did you choose this profession and are you satisfied with your job?

Almost all of the female participants had completed their university education in communication or fine art faculties. One of the interviewers in the digital creative department (Participant 1) stated that she has studied fine art since their high school years, and they preferred the graphic design department directly at the university, because it was introduced as a profession with a future. One of them (Participant 2) said that although she studied communication sciences and did not graduate from a department related to art or graphic design, she understood that this was what she wanted after graduation and that she started to do this profession by taking various graphic design trainings after university.

While studying graphic design, one of the art directors (Participant 1) mentioned that what she really wanted was to be an illustrator. After graduation, she tried to make a living with various freelance jobs but could not find a lot of freelance jobs in Turkey, so she had to switch to the agency world, although she did not want to. From the very beginning she did not want to work for the advertising agency, but financial conditions forced her to do so. She mentioned that although she is currently working in a one of the big, global agencies, she could not get much pleasure from her work and was looking for an opportunity to change the sector. She stated that she works for both fields due to the dynamics of the agency she is currently working with, but she also likes to work in the traditional field, although she does mostly the work of the digital field.

The digital copywriter (Participant 3) emphasized that the biggest reason for choosing this profession is the "Mad Man" series she watched during her adolescence. She said she was very impressed by the character of “Peggy Olson” in this series and became obsessed with this profession. One of the biggest reasons she was so impressed with this character was that this character represented feminism. The character was gaining success as a

female copywriter in a masculine advertising world where men were hegemonic, and this feature of her was striking. Shortly after graduating from the advertising department at the university, she started working as an intern copywriter for a successful advertising agency. She was previously working in traditional field of advertising. Later, she decided to switch to the digital field. The biggest reason of this was that she always had to work with “boomer” men in the traditional field. Besides that, she had very long working hours and felt she was exploited by labor. After that, she noticed that there were more women and more young and energetic people in the digital field and thought she would be happier in there.

One of the interviewers working as a community manager in the agency (Participant 4), stated that she is already trained in the communication faculties of university. She stated that she liked the atmosphere of advertising agencies when she completed her compulsory internship during their university education. She mentioned that, during her internship, young people generally concentrated on the digital field of advertising, and she observed that middle-aged people dominate the traditional field. Therefore, she realized that she could get more pleasure from her job by being a community manager in the digital field rather than being a copywriter in the traditional field. Consequently, after graduating from college, she did another internship in community management at a global agency and then started working as a community manager.

The interviewer, who works as the social media group head in a global agency (Participant 5), said that she was actually studying insurance at the university but decided that she never wanted to do this job while she was studying. She knew she wanted to do a creative job, and after graduation, she began an internship on social media at an advertising agency through an acquaintance. Her choice of social media was just a coincidence through her acquaintance. However, after working for a short time, she decided that she loved this field very much. Stating that there was no social media platform such as "Instagram" when she first started this business, she proceeded by personally experiencing all the dynamics of social media in the business environment.

Additionally, she also mentioned that her labor was exploited in many places where she had previously worked, and that she worked very long working hours without extra pay. She stated that even in situations where a thank you and an appreciation can be enough, her work is ignored or her achievements are owned by her superiors, causing her to despair about the industry and even humanity. In summary, she stated that she did not regret working in this sector, that she would enter the same sector again if she had a choice but would apply a different method with what she learned now.

When you consider all the agencies you have worked with so far, what kind of the construction of gender have you observed? What do you think is the reason for this construction of gender and what do you think or feel about it?

Almost all of the female participants said that they generally work with female managers and female teammates in the digital field of advertising agencies. Some of the participants (Participant 1 & 3) stated that the work environments where men are in the majority are more tense and they are happier to work with women because sometimes they feel insecure because of male managers. However, some of them (Participant 2 & 5) stated that they think that gossip and jealousy can be experienced more in business environments where women are in the majority.

One of the art directors (Participant 1) mentioned that while studying graphic design at the university, there were a lot of female students, but when she entered the agency world, she was very surprised to see that the majority were men in traditional field of agencies. She also stated that she has worked in both traditional and digital fields before, and she was the only woman in the 7-person art director team in the traditional field. She said that in the digital art director team of another agency, the ratio of men to women is half. In addition, both of art director participants mentioned that most of the social media managers or community managers they worked with before were women. One of the art directors mentioned that she witnessed men often making negative comments against female managers. "One of my two managers at the agency I worked for was a woman and

the other a man. Although I was equally sincere with both, I had never heard that our manager, who was a woman, made any comments about the male one. However, our male manager always said that our female manager did not know how to manage. Nevertheless, I was more satisfied than my female manager."

One of the art directors (Participant 2) stated that she observed that male managers tend to hire men in general, and that female managers generally prefer women in recruitment. "In almost all the agencies I worked for, if our manager was female, women and LGBT employees were in the majority. The same story goes for male managers and male employees. I think, since there are generally female managers in the digital fields of agencies, the employees in this field are mostly women. Employees are generally male at traditional field as male managers are predominant."

The interviewer, who is the digital copywriter (Participant 3), mentioned that she observed that everyone is more aggressive where men employees are more; "In working environments where there are more women, everyone tries to be more polite." She also mentioned that the managers of the team in an agency where she worked before were men and he openly said, "I don't know how to work with women". She also mentioned that the same manager made ugly rhetoric behind some female employees including her, made below the belt jokes and that is why she hated working at this agency. She expressed that when she started working for another global agency, where the majority of both the manager and the employees were women, she was very relieved and more enthusiastic.

The interviewer, who works as a community manager in a global agency (Participant 4), mentioned that the majority of the digital teams in all the agencies she has worked with are women. She said that there were either 1 or 2 men as social media manager or community manager in the teams she worked for. However, she stated that she came across a lot of male employees in art direction. In addition to that, she stated that she was very surprised because she had never noticed this situation was the case before her eyes until this question. She also mentioned that working with LGBTs is the most

advantageous. “Their bilateral thinking skills can be very useful in project development processes. They generally take a more constructive and naive approach.”

The interviewer, who works as the social media group head (Participant 5), mentioned that she has both male and female managers and teammates so far. According to her observations, mostly women work as social media managers or community managers, and men generally work in positions such as art directors, motion designers or copywriters. She mentioned that she is more comfortable working with men personally, especially in managerial positions. Almost every female manager she had worked with until now was not ambivalent or behind her decisions, and had a hard time protecting her team. She thinks that the reason for this is the fact that women can find a place in managerial positions is a new situation and they are not able to adapt to this situation. “Actually, in my current situation, I am also a female manager as a social media group head. I can say that there are both advantages and disadvantages to being a single female manager over the age of 30. There was a lot of gossip about me in the agencies I worked for. Apart from that, I was generally preferred for business trips outside the city because I was single. I also know that some male managers said after me, “is it again a female manager?!”.”

What do you think about Femvertising (women-oriented advertising)? Have you been involved in a Femvertising campaign before, how was your experience in this matter?

All of the female participants stated that they have involved in a Femvertising campaign before. Although there are many differences of opinion on this issue among the participants, it can be said that, in general, some of the participants do not find the Femvertising campaigns very sincere for similar reasons. According to the interviews, it was revealed that almost all of the Femvertising campaigns were prepared only within the framework of March 8, International Women's Day.

One of the participants, who was an art director (Participant 1), stated that she was involved in perhaps more than ten Femvertising campaigns before in her career and almost all of these campaigns were for March 8. However, she had been involved in these campaigns several times, independent of March 8. She stated that the most striking element in these campaigns is "insincerity". “In one of these campaigns, we were talking about the fact that women should love themselves no matter what. However, the brand did not like the woman figure we used in the campaign image on the grounds that it was "not very aesthetic" and asked us to change it.”

One of the art directors (Participant 2), who stated that she has been in many Femvertising campaigns before, also mentioned that Femvertising campaigns can work more easily in the digital field of advertising. “Most of the Femvertising campaigns I have been involved in while working in the traditional field did not fully satisfy me. The main reason for this was that I was generally the only woman in the team running these campaigns. You cannot expect a man to be successful in a Femvertising campaign, especially if he is a very masculine man. I think it is almost impossible for them to look through the eyes of the woman and think like a woman. However, almost all of the team in which I run the Femvertising campaigns in the digital field were women and this made me feel very good and comfortable.”

The digital copywriter (Participant 3), who describes herself as a feminist, also mentioned that she has written texts for these campaigns many times before and she always works with great passion for these campaigns. " Femvertising campaigns may be my favorite part of my profession, that's why I look forward to March 8 every year. However, it is very important for which brand we are working on a Femvertising campaign. If the brand is not sincere, whatever we do, that campaign is not seen as sincere, and it cannot go beyond being a profit motive.”

The community manager (Participant 4) stated that she, personally, likes running Femvertising campaigns. However, she also stated that there can be many crises on social

media because of these campaigns and that these crises can be difficult to cope with. "I love women-oriented advertisements because I am also a woman. I have come across the Femvertising campaigns that made me feel stronger and more special before. I also like the thought of being able to cause something that can make women feel better through my profession. But professionally, I have had times when I had to deal with so many crises because of Femvertising campaigns. Unfortunately, there is a large group in our country who do not want women to be strong."

The interviewer, who works as the social media group head (Participant 5), stated that a Femvertising campaign she was involved in won many awards. However, she could not pass without saying that she was not very pleased with this situation. "I think that Femvertising campaigns are now a trend. Every brand wants to have at least one Femvertising campaign every year, and if not, the brand can be lynched. And every year, at least one Femvertising campaign always wins awards at award ceremonies. We won this award that year for running this campaign with a big brand. But I think that was the only reason. We have to win." The interviewer also mentioned that Femvertising campaigns have good sides as they raise awareness about women's power. "I have been involved in a lot of Femvertising campaigns throughout my career. There were also campaigns that made me feel good as a woman. I would be very happy if I was able to raise awareness for even one person through these campaigns."

4.1.2. The LGBT Perspective

Why did you choose this profession and are you satisfied with your job?

A community manager (Participant 6) who identifies himself as LGBT stated that while studying business administration at the university, he liked only marketing lessons and he could be successful in this field. After graduating from university, he continued his digital marketing training in a course and eventually found himself doing an internship at the agency with the advice of a teacher there. He realized that he loved this job very much

and decided to continue from here. He said that the reason he chose the digital field in particular is that he believes that digital marketing and social media management are the professions of the future. Besides that, he could not feel very comfortable because there are more straight men in the traditional field, but he felt more comfortable and more secure because of the higher proportion of women and LGBT working in the digital field of advertising.

A social media group head (Participant 7), who also identifies himself as LGBT, mentioned that he studied advertising in university. He stated that he started to study in the advertising department because he wrote to the university preference list and coincidentally won this department, but over the years he liked the department very much. He first entered the agency world with a compulsory internship during his university education. He was doing an internship in the media department here. After graduation, he started working in the media department again. However, after 1 year, he switched to social media management. Because he realized that he enjoyed doing creative works more. In addition to this, he mentioned that he never felt belonging to the traditional field and never thought of working in that field.

When you consider all the agencies you have worked with so far, what kind of the construction of gender have you observed? What do you think is the reason for this construction of gender and what do you think or feel about it?

Both participants, who identified themselves as LGBT, talked about the fact that women are hegemon in the digital fields of the agencies they work with. They also stated that LGBT employees generally prefer the digital field and that they do not know any LGBT working in the traditional field. The interviewer, who is the community manager (Participant 6), mentioned that he feels more comfortable and happier in environments where women are in the majority. "First of all, this is the reason why I love this profession so much. While I was doing my compulsory internship, I got along very well with all of my female teammates and female managers in the social media team. They were all very

creative and entertaining people. I thought the digital field of the advertising agency was the best workplace to work with. That's why I continued to work in this field, and I think I will continue for a long time."

The interviewer, who is the social media group head (Participant 7), stated that it is advantageous for him to work in a field where women are hegemonic. “This situation is advantageous for me because I get along better with women. And men are generally more homophobic than women. I do not feel comfortable in a work environment where hetero men are in majority. Moreover, I have observed that women work better in all the digital field of agencies I have worked with so far. Women employees are more responsible, they care more about their jobs. Men have a problem of focus, and they're also not as creative as women." He also mentioned that when it comes to social media management, women can produce creative content for almost any brand, including the automotive industry. However, he stated that men cannot produce quality content when it comes to brands such as clothing, cosmetics, skin care, home & life categories. Consequently, he underlined that he, as a social media group head, did not prefer to hire male community managers.

What do you think about Femvertising (women-oriented advertising)? Have you been involved in a Femvertising campaign before, how was your experience in this matter?

Both of the participants stated that they have participated in the Femvertising campaign before. Apart from that, both participants were very sympathetic to the Femvertising campaigns. The interviewer, who is the community manager (Participant 6), mentioned that he has prepared Femvertising content at least once for all brands he has managed social media management until now. He stated that even if the brand did not have such a request, he offered it. “I think Femvertising is a very important concept. Especially when we think about the society we live in, I think that such campaigns and content should be prepared for people to gain more awareness. It satisfies me to help people gain awareness

on this issue. I hope I will have a chance to run LGBT-oriented advertising campaigns one day."

The interviewer, who is the social media group head (Participant 7), mentioned that he thinks Femvertising campaigns are a struggle for women to have their voices heard. "Sometimes we can be lynched because we regard independent and powerful women as superior, although there is never such a subtext in the contents of Femvertising that we create. We only create these contents for more women to gain self-respect and self-love. Although some brands make these contents and campaigns disingenuous, I still highly respect this effort."

4.1.3. The Male Perspective

Why did you choose this profession and are you satisfied with your job?

One of the male interviewers, who is an art director (Participant 8), stated that he liked to being creative as long as he could remember and wanted to do a job related to it. That's why he chose the visual arts department at the university. During his compulsory internship, he started to do his internship at the closest boutique agency to his home. Later, his network expanded under favor of the people he met at this agency. He said that "Network is the king", because he thinks that the network is always more effective when hiring, rather than the university you studied or your experience. After a while, he started working for big, global advertising agencies. Due to the dynamics of the agencies, he worked with, he worked as a multidisciplinary instead of only traditional or digital field. He expressed that he loves working in both fields and enjoys his job.

The community manager one (Participant 9) mentioned that he always likes to create content, but he mostly creates funny content to share on his own social media accounts, so he chooses studying advertising at university. While studying advertising at the university, he met the agency world with a compulsory internship. He mentioned that he

enjoyed this job because he was constantly creating content in the social media department during his first internship. For him, the creating content part is very entertaining, but the operational processes are quite boring. Overall, he underlined that although being productive is pleasing, he is unhappy when considering other details of this job (long shifts, low wages).

When you consider all the agencies you have worked with so far, what kind of the construction of gender have you observed? What do you think is the reason for this construction of gender and what do you think or feel about it?

One of the participants, who worked as an art director (Participant 8), stated that although he has been involved in projects worked for both fields in all of the agencies he has worked so far, he is dependent on traditional field managers in some of the agencies and digital field managers in others. He stated that he observed that there were more female employees and managers in the agencies he worked with in the digital field. “There was generally a very clear male dominance in the traditional field. In the digital field, it was just the opposite. And I can openly say that it is a fact that women bring order to the environment in which they work.” Although it rarely coincides with men, the interviewer mentioned that almost all of the community managers he works with are women, and also mentioned that he felt that he should be more polite and complain less when working with women. As well as he stated that working with women in general is sometimes much more difficult. "The female manager shows both her satisfaction and her mobbing to the maximum. I have yet to meet a female manager who is successful in balancing. It's always easier for a man to work with a man."

The community manager one (Participant 9) stated that, when looking overall, the number of male and female employees in the digital field in the agencies he worked for so far, is close to each other. "However, I have this observation specifically for departments that the digital copywriters I worked with were generally male, art directors were generally male, agency presidents were generally male, but social media managers and community

managers were generally female and LGBT." Considering his teammates, he stated that he was more comfortable working with men, while with women and LGBTs they could misunderstand him and sometimes have problems because they are more fragile.

What do you think about Femvertising (women-oriented advertising)? Have you been involved in a Femvertising campaign before, how was your experience in this matter?

Although they have different reasons than each other, both participants stated that they did not like the Femvertising campaigns very much. The interviewer, who is the art director (Participant 8), mentioned that he thinks the Femvertising campaigns are overrated. He stated that it is very wrong for these campaigns to become a necessity for brands. "Especially for the last 1-2 years, we have been preparing a Femvertising campaign for every brand every year. They all talk about the same things but want to show it in different ways. This situation has become so frequent that these campaigns have become uncreative. I'm sure the brand wants to prepare these campaigns just to avoid lynching from feminists."

The community manager one (Participant 9) stated that, while preparing the contents of Femvertising, the team was often nervous. “Especially my female teammates take these campaigns and contents very seriously. Sometimes I am afraid to say something about the subject. Even my female manager did not like the content I created about Femvertising. I think this is a very sensitive issue for women. That's why the Femvertising campaign means tension for me.

5. DISCUSSION

In this part of the study, the findings obtained from the interviews and my observation and experiences will be criticized in the context of academic literature, under the main two headlines.

5.1. Reconstruction of Gender Dynamics

According to the findings obtained during the literature review, although women can generally take part in the traditional field of advertising, they have more limited access to managerial positions than men. The culture of the creative field of advertising is developed and maintained based on “hegemonic masculinity” and working styles. (Gregory, 2009). Even the cultures in the world's most popular agencies have been created and developed with a sexist infrastructure (Windels and Lee, 2010). However, unlike this situation, women are overrepresented in digital field of advertising. A survey conducted in 2013, revealed that women executive managers have a majority in digital advertising and social media positions of advertising (Lennon, 2013). According to another research, 70% to 80% of women who used Payscale (the salary compilation site) in June 2017 stated that they worked in digital advertising fields. (Such as social media manager, editor, community manager, digital copywriter etc.) (Duffy, 2018).

With the digitalization of the advertising sector, women and LGBT people have started to take an effective role in this sector attributed to men. Traditional agencies are gradually losing control of the creative department, and women can easily occupy creative director or executive manager positions in digital agencies involved in the game. Duffy has mentioned that it will be interesting to consider the professionalization of the social media sector as more studies are conducted on this field and newer and more diverse professions emerge in the social media industry. Although its’ significant role in the digitalizing world, the sector of social media is underestimated as a "girly job". In social media management, expectations about having a warm, enthusiastic, compassionate personality,

being skilled in communication, and other human skills are essentially gender coded (Duffy, 2018; Mayer, 2013). It can be said that there is almost a consensus that the increase in the number of women in the digital advertising field has not shown the necessary effect in eliminating gender discrimination in the entire sector. Today, the traditional field of the advertising sector is still dominated by men and despite its huge role in the digital economy, digital advertising, which is dominated by female executives, is still an underrated business area today.

Like the findings found in the literature review, considering the interviews conducted in this study, according to all of the participants, women have more power in the social media teams in almost all of the dozens of different agencies participants have worked with. Furthermore, according to my experiences and observations, although there are great differences in many issues, the most important common feature of the social media teams in the three agencies I have worked with so far was the power of women. Although the gender of our executive managers varied, the majority of the community managers in the team and the undeniable majority of the art directors were women and LGBT professionals. Another remarkable issue is that the power of men has come to the fore in the traditional field of these global agencies, unlike the situation in the digital field. I observed that the majority of decision makers in the traditional fields of all the advertising agencies I worked for were men.

In accordance with the interviews, the fact that the majority of social media teams are women does not bother women professionals in general. Some of the women participants, who also worked in the traditional field and had the chance to observe this field, mentioned that the power of men is still felt in the traditional field. The same participants also mentioned that they feel more comfortable and safer in the workplaces where women are in the majority. One of the female participants (Participant 3) emphasized that one of the most important factors in her transition to the digital field, when she used to work in the traditional field, was the power of women, which she observed very clearly in the digital field.

Both of the LGBT participants, on the other hand, stated that they are very satisfied with women being powerful in this field, and this is one of the factors that they prefer to work in this profession. Both interviewers stated that they think women are more creative than men and that working with women is more problem-free. It was quite remarkable that one of the LGBT participants (Participant 7) stated that, as the head of the social media, he did not prefer to hire male community managers because he observed that men cannot produce quality content when it comes to brands such as clothing, cosmetics, skincare, home & lifestyle categories. Apart from that, both of the male participants mentioned that working in a field where women are powerful is often more difficult and they actually prefer to work with men. They also mentioned that their women and LGBT teammates behave more sensitively and do not exhibit balanced behaviors. However, according to interviews, it can be said that almost all of the participants satisfied their job in general, even if they have minor complaints (such as long working hours or very low wages in the first years of their experience). Almost all of them graduated from communication faculties of fine arts faculties of universities and have chosen these professions willingly. This situation may indicate that the perception of the digital field of advertising as an underrated and not preferred business area, which is encountered during the literature review, is changing.

Eventually, digital and social media advertising idealizes a certain type of employee when recruiting professionals who can adapt to working conditions. It is seen those features such as "creative, social, flexible" are frequently included in the job postings published while looking for someone to be recruited in social media teams. Although some of these sought-after features predate the rise of social media, they still remain (Gill, 2002; Duffy, 2018). Morgan and Nelligan's (2015) study also showed that young women are more successful in creative careers in digital advertising and are able to overcome difficulties in this sector more easily. According to the interviews conducted in this research and my observations and experiences, the expected and desired characteristics of those working in the digital field of advertising are constructed as feminine. It is true that more research

is needed to clarify the specific demographics of professionals in the digital advertising industry.

From a socio-economic point of view, the fact that the digital field of the advertising industry provides significant employment for women and, especially LGBTs, who are almost in the minority in other media sectors such as traditional advertising is a very important issue. According to some studies conducted on the working life of LGBT people in Turkey, it is seen that very few of the employees are completely open about their sexual orientation or gender identity situation in business life (Göregenli, O'Neil, Ergün, Değirmenci and Erkengel, 2019; O'Neil, Ergün, Değirmenci, Turanlı, Erkengel, 2020). The same studies show that LGBT individuals' inability to act openly in their working life directly affects productivity in the workplace, creates a constant source of stress, and negatively shapes their relationships with other employees. These studies reveal that there is a need for empowering mechanisms in the business life of LGBT employees in Turkey. However, such mechanisms do not exist in most business areas of the private sector, and they seem to be ineffective in most of the places where they exist. From this perspective, it is necessary to conduct more research on the digital field of advertising, which is seen as one of the fields that provide employment to LGBT individuals.

5.2. Prevalence of Femvertising

Advertising has an important role in reinforcing gender stereotypes in society, due to its ability to reach all layers of society and to transmit coded images repeatedly. In terms of consumption, although the consumption that is encouraged through marketing techniques and advertisements now include the use of men as commodities, the system is still regulated for women's consumption and over femininity. The most important factor in revealing and eliminating the existing gender asymmetry in the social structure is to change society's mentality. One of the most important ways to ensure a change in social mentality is through the media. In addition to its classical tools, the media now holds the

power of digital advertising and social media. This power is a major factor in guiding societies, internalizing various ideas and values, or nurturing ongoing acceptances. Within the scope of this power and its ability to easily reach large masses, social media has extraordinary importance in terms of breaking down gender stereotypes in society.

Advertising, which is one of the message transmitters of both classical media tools and social media tools, has a separate place as an important persuasion tool in the consumption society shaped by the consumption culture as a concept closely related to culture. Due to this feature and the power, it holds, advertisements are subject to many investigations in terms of gender roles. Studies on "advertising and women" in Turkey have shown that, in advertisements, a woman is seen as someone who does housework or as a man's assistant and is also used as a sexual object. This situation was mostly interpreted as disturbing by female consumers, and it was observed that they reflected this in their purchasing decisions (Elden and Ulukök, 2005; Karaca, 2010). However, when we look at the recent women-oriented advertising activities in Turkey, it is seen that many international brands are trying to strengthen their brands, especially on social media platforms, by emphasizing gender inequality.

The concept, which is called Femvertising (women-oriented advertising) can be summarized by the influence of the feminist movement in advertisements, creating content that has representation and messages beyond gender stereotypes. (Hunt, 2017) When the literature on the concept of Femvertising is searched, opposing views on this approach are encountered. Some researchers have seen this approach superficially and as an attempt to devalue feminism by being emptied of it and being traded. Some others view these practices more favorably, stating that the practice reflects the change in society and is a tool to raise awareness (Skey, 2015). With the third-wave feminism movement, this trend started to become more visible (Hunt, 2017). Nowadays, the increasing number of examples of Femvertising made day by day, especially in the digital field of advertising, proves that this situation is found successful by individuals (Skey, 2015). According to the findings obtained from the studies on this subject, it is possible to say

that the increase in the number of female professionals in the advertising industry increases the Femvertising campaigns (Eisend, 2010; Becker-Herby, 2014; Skey, 2015; Hunt, 2017).

According to interviews, all participants stated that they have been involved in at least one Femvertising campaign before. Moreover, all the participants mentioned that almost every brand they work with wants to run a Femvertising campaign. Apart from that, the majority of the participants stated that they observed that these campaigns were generally prepared for International Women's Day on March 8. As a community manager, I have been involved in the Femvertising campaign many times during my three years of professional life. While some of these campaigns were carried out specifically for March 8, some of them took place as a result of real-time marketing. I can say that I have witnessed that more than ten brands, which I manage social media channels so far, want to run at least one Femvertising campaign. However, I have observed that only two or three of the Femvertising campaigns I have been involved in are effective. I think the most important reason for this is that some brands consider interaction rather than social responsibility or awareness while running these campaigns.

According to interviews, the participants differed from each other regarding the perspective of the Femvertising concept. One of the highlights in the interviews is that one of the female participants (Participant 2), who have previously worked in both traditional and digital fields, mentioned that it is more comfortable to run Femvertising campaigns in the digital field of advertising. She stated that the reason for this was she had to work with more male teammates in her traditional field teams and she thought they were not very successful in creating a Femvertising campaign. Because, according to the interviewer, especially masculine men cannot think like a woman and this situation makes it difficult for the campaign to be successful.

Almost all of the female participants stated that they think that Femvertising campaigns contribute to raising awareness and that's why they are happy to work in these campaigns.

Some of the female participants stated that these campaigns can become insincere due to the vision of some brands. Apart from that, both of the LGBT participants were very sympathetic to the Femvertising campaign. It was remarkable that one of the male participants (Participant 8) mentioned that producing too much Femvertising content on social media platforms of brands destroys the creative dimension of these campaigns.

CONCLUSION

When the advertising industry is examined historically, it is possible to say that there has been a male hegemony in the industry for decades, from the first years. However, with the effect of digitalization, it has been observed that the construction of gender in this sector has started to change with the developments in the dynamics of the advertising industry. As the years passed and digitalization started to gain momentum, the female and LGBT population in the advertising industry started to increase in parallel with the changing and developing dynamics. However, it has been observed that this concentrated population of female and LGBT professionals is in the digital field rather than the traditional field of advertising. As a result, both horizontal and vertical segregation has been observed in advertising agencies. This situation has led to different gender-dominated areas.

Although women have been able to be included in the creative sector especially since the 1970s, they have found less space in management positions than men. Traditional fields of advertising agencies have been defined as a “subculture of sexism with boys, fraternity houses and locker rooms.” Creative field of advertising agencies is a "hegemonic field of masculinity" framed by “sports, humor, nightlife as well as the commodification of women” (Gregory, 2009). The fact that the success and status models in creative departments were created by male norms made it difficult for women to have a high career in this field and to reach managerial positions (Windels and Lee, 2010; 2012). However, some studies in this area have shown that traditional media agencies with hegemonic masculinity gradually lose control of the creative process with the power of digitalization.

The needs of the digital fields of the advertising industry, such as more productivity and faster response to problems, played a role in the change in the construction of the sector in terms of gender. According to many studies in this field, it is seen that female professionals are more tolerant of unstable and changeable working conditions (Mayer, 2013; Morgan and Nelligan, 2015; Duffy, 2018). It can be said that the main reason for the increase in the number of women and LGBT professionals in the digital field of advertising, as in many other career fields, is related to the "insecure, flexible, invisible and/or low-paid field" (Morgan and Nelligan, 2015).

On the other hand, it is claimed that advertisements are one of the important elements that affect gender roles in society (Döring and Pöschl, 2006). Through advertisements, representative male or female role models are created and the consumer is aware that these role models are ideal. Thus, the consumer tries to emulate the role models placed in the subconscious as an ideal, and for this, she/he purchases the advertised product or service. According to the findings, when we look at the descriptions of sexual identity in advertisements the gender that dominates the society, manages, directs, protects, and provides development is the male (Goffman; 1979, Eisend, 2010). However, with the increasing participation of women in working life, the reflection of the role model presented in the advertisements of women has changed. Especially, as women started to turn to the advertising industry to make a career, the presentation of the concept of sexuality in advertisements started to change (Eisend, 2010; Sakarjarvi, 2013). The concept of Femvertising (women-oriented advertising), which is formed by the coming together of two separate poles as feminism and advertising, stands against the gender inequality of women in advertising. And the increasing number of examples made day by day, especially in the digital field of advertising, proves that this situation is also found successful by individuals (Skey, 2015).

When the interviews made in this study and my observations were examined, similar results were obtained with the academic literature. All of the participants stated that women are overrepresented in the digital field of the advertising agencies they work for

and that the power of women is felt. All of the participants who also work in the traditional field of advertising confirmed that the power of men is still felt in the traditional field. In addition, all of the participants confirmed the power of Femvertising in the digital field of advertising, stating that they have been involved in at least one Femvertising campaign throughout their professional life. My observations that led me to carry out this research are exactly in this direction. With this research, for the first time, these situations were evaluated from the perspectives of professionals in the digital field of global advertising agencies in Istanbul, Turkey.

In this research, the most challenging issue for me is that very few studies have been conducted in which advertising agencies are examined in the context of gender. As a consequence, it seems that new research is needed to define the reconstruction of gender in the advertising industry. The most important reason for the need for new research is to be able to follow the constantly changing advertising developments and dynamics along with digitalization. When viewed from an effective advertising perspective, it is seen that the contribution of advertising to maintaining gender roles has an important place (Ifezue, 2010). Advertising is about the image of both the advertised product and the intended consumer to purchase that product. Images designed in advertisements do not consist only of the product or service itself. This is a socio-cultural signification process (Gilly, 1988; Berger, 1977). Over the years, as women professionals began to play a more active role in the advertising industry, the presentation of the concept of sexuality in advertisements started to change (Eisend, 2010; Sakarjarvi, 2013). Femvertising campaigns, which stand against the gender inequality of women in advertising, have gained serious power in digital advertisements, especially with women being overrepresented in the digital field of advertising (Murray, 2013; Skey, 2015; Jalakas, 2016). The reconstruction of gender in the advertising industry has great importance from this perspective. In this sense, qualitative research with professionals in both the traditional and digital advertising sectors will be useful in revealing the positive and negative situations women and LGBT professionals experience both while working in the industry and in their career advancement stages.

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