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## The Relationship Between Media Representation and Gender Stereotypes

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### ABSTRACT:

*This study investigates the relationship between media representation and gender stereotypes across television, film, advertising, news, and digital platforms through a mixed-methods experimental design. Quantitative content analysis of 500 media texts, complemented by qualitative focus groups and interviews, revealed that gender stereotypes remain pervasive despite incremental progress toward inclusivity. Results from nine statistical tables showed that women are still overrepresented in domestic and beauty-centered roles, men dominate leadership and occupational spheres, and non-binary identities remain largely invisible. Emotional expressiveness was significantly associated with female characters, while authority and professional expertise were consistently coded male. Audience perception data confirmed public awareness of these patterns, with respondents identifying subtle biases even in narratives marketed as progressive. Cross-cultural comparisons further highlighted that Western media demonstrates greater inclusivity relative to other regions, though disparities persist. Twelve visual analyses reinforced these findings, depicting persistent clustering of stereotypes but also emerging shifts in streaming content toward more egalitarian portrayals. The construction of the Gender Stereotype Intensity Index (GSII) provided a standardized measure to compare stereotypical intensity across platforms, revealing significant variations between traditional and digital media. Overall, the study concludes that media continues to function both as a reproducer of normative gender roles and as a potential catalyst for change, with authentic inclusivity requiring systemic industry reforms.*

### Keywords:

*media representation, gender stereotypes, inclusivity, audience perception, digital platforms, cultural narratives*

## ***INTRODUCTION***

Media representation plays an important part in how society constructs gender, and can often perpetuate and even reinforce the prejudices that have always existed about masculinity and femininity, leadership and identity. During recent years, the literature on the subject has been pessimistic about the imagery reproduced by television, film, advertising, and digital media that imitates and replicates traditional gender ideals, highlighting not just the already existing practices but also the changes that have occurred in the cultural discourses (Santonnicolo, 2023; Dhanesh, 2025). The people become more enlightened, yet the traditional media remains more likely to depict women, in the context of domesticity, emotionality, or beauty-care, and thus the male man continues to dominate in any field that involves work and power (Lestari, 2025; "Gender Stereotyping in Media," 2023). Simultaneously, non-binary people and individuals with other gender identities are not positively presented and shown in mainstream media (Media, Gender, and Identity, 2025).

The analysis of media images can be easily performed with the introduction of new technologies. Based on the example of AIDahoul et al, (2024) applying big-scale machine learning to images of people, even today, people still have gender biases in terms of rank, accepting their emotions, and showing their bodies on movie posters or magazine covers. Along this line, Zhang (2023) applied bert and word2vec to popular fiction and processed it with natural language processing. This was indicative of habitual narrative tendencies that generate female dependency in narration. Occupational stereotype reinforcement online has also been studied by other authors, including gendered stereotypes about librarianship or programming, where computer algorithms have been found to reinforce stereotypes unless decisions made by human editors intervene (Singh et al., 2019).

In regards to the audience, the research of the issue of teenage watching reality TV shows suggests that the more a person is exposed to gendered information, the more they reinforce the obsolete sexual and family values (Verywell Mind, 2022). However, a longitudinal study of exposure to princess culture found that in some children, media discourses around agency and independence led to more liberal gender positioning with age (Time, 2021). The various effects demonstrate that content change is possible both in the past and the present and that the media can impact norms through unequal application.

Furthermore, the mass perception of what it means to be a mother is also based on the false and limited information taught to people by the absence of mother representation and stereotyping on television. The 2022 Geena Davis Institute study concludes that TV moms have an increased chance to be depicted as young skinny white and easy house keepers and fathers have an increased chance to be depicted as primary breadwinners. This is promotion of bad norms (The Times, 2024; Vanity Fair, 2024). This senseless framing minimizes lived reality and adds to cognitive health problems and body image disruptions among the female audience (Verywell Mind, 2022).

To deepen the subject matter, cross-cultural and global orientation is introduced. Dhanesh (2025) has documented the greater inclusivity, but the persistence of the stereotypes in the delivery of media across the world, particularly in the delivery of women as individual heroes, often in sanitised or tokenised situations. The statistics presented by the

Global Media Monitoring Project 2020 have made no difference to the news media. Articles that did not strengthen gender stereotypes and women were not yet particularly common in the world were incredibly rare (GMMP, 2021).

Feminist media critics have understood the commodification of empowerment, where empowerment is a consumer option, to be continuing to reproduce differences within the system (Gill, 2019). The literature review of audience response indicates that people are now more judgmental and discerning than they were previously and will be inclined to identify bias where the message claims to be non-biased (Harmer and Lumsden, 2019). The APSA substantiates this idea in their analysis of political coverage and shows to what extent there is a discrimination in the application of language/frame writing towards female politicians (Leavy, 2020).

In these contexts of theoretical deliberations, however, role congruity research has demonstrated that leadership roles are increasingly being considered masculine, and thus establishes a bias of fit that is not to the advantage of a woman even when she happens to be assigned to such a role (Eagly and Karau, 2002, quoted in Role Congruity Theory, 2024). According to Cheryan (2019), the negative effect of media stereotyping is that it implies that technology work belongs to men and disrupts the ambitions of women in the STEM domain.

The most promising interventions can be identified. The Geena Davis Institute has created technology solutions to determine the percentage of women in media and work with studios to promote inclusive storytelling (Geena Davis Institute, 2023). With these movements, it becomes evident that change at the system level requires systemic responsibility and systemic activism.

Among other things, what you end up finding after reading all the literature is that the media environment is a diverse and dynamic one. Old stereotypes exist even in new genres and in new media. But as stories change, new technology and audience dissatisfaction, there is some sign of better. It is based on this premise because in it, the paper assumes the shape of a mixed-method experimental research as a means of carrying out a systematic investigation into the content of media on traditional and digital sources as it is perceived by users. It is structured in terms of quantifying representation through creating an index of Gender Stereotype Intensity, and determining how media mirrors the norms of gender, and how the media are influenced by gender norms..

## **METHODOLOGY**

### **Research Design**

This was a mixed method study in which an experimental design was adopted to test the relationship between gender stereotypes and media representation in both traditional and digital media. To perform a quantitative analysis of gender role patterns of vocational representation, emotional representation, and leading posture in the television, advertising, movies, and social media posts, systematic content analysis of purposive sampling of TV shows, advertising, movies, and social media posts were conducted. The sample consisted of 500 media texts, i.e. the texts published during the period 2019-2023 that are not only chronologically relevant but are also diverse in terms of

platforms. A coding scheme was used by qualified researchers to assign scores to such characteristics as the distribution of screen time, language use, centrality of roles, and stereotyped behaviors. Inter-rater reliability was determined by Cohen's kappa to test the consistency of coding. Statistical tests like regression and Chi square are also included in the quantitative strand and are used to establish correlations between gendered representations and stereotype reinforcement.

The qualitative methodologies were used to supplement the numerical knowledge by acquiring interpretation and meaning-making of the audience. The perception of media image viewers and their validation of stereotypes or refutation of stereotypes in lived experience were investigated by conducting focus groups with 60 participants of a very diverse gender identity and cultural background. Media professionals were also engaged in face-to-face interviews to offer insider views on what goes into the creation of content and how stereotypes get propagated either intentionally or inadvertently. They were coded into thematic data and critical discourse analysis so that underlying story structures of the qualitative data can be examined extensively. They were integrated in a parallel convergent fashion, through comparison and synthesis of both quantitative and qualitative study findings at the interpretation level.

To quantify the level of stereotypical portrayal, a **Gender Stereotype Intensity Index (GSII)** was constructed as follows:

$$GSII = \frac{\sum_{i=1}^n (S_i \times W_i)}{n}$$

where  $GSII$  denotes the composite score of stereotypical intensity,  $S_i$  represents the stereotype score for each coded dimension (e.g., occupational role, emotional expression, authority depiction),  $W_i$  denotes the weight assigned based on expert evaluation of significance, and  $n$  is the total number of dimensions coded. This index provided a standardized measure to compare across different media types and platforms.

### Data Collection and Analysis

Data collection was carried out in three stages: first, a structured sampling of media content was collected and coded; second, audience responses were elicited through focus groups and interviews; and third, the findings were statistically and thematically analyzed. Quantitative data were processed through SPSS and R to generate descriptive and inferential statistics, while qualitative transcripts were analyzed in NVivo. The integration of data streams allowed for a robust understanding of both the patterns of representation and their societal interpretations. The methodological workflow is visually summarized in **Fig. 1**, which illustrates the interconnected steps of media sampling, coding, audience inquiry, statistical testing, discourse analysis, and result integration.



**Figure 1.** Methodological workflow for studying the relationship between media representation and gender stereotypes.

## RESULTS

The results of this research provide an in-depth analysis of how gender stereotypes are entrenched in media discourse through multiple mediums, which include television, film, advertising, news and social media. The analysis results reveal trends in the way various occupations are represented, the way emotions are represented, the way leaders are represented, and the way non-binary individuals are involved through the combination of both quantitative content analysis and reactions of the audience. Media sampling and audience perceptions are presented as coded data in 9 comprehensive tables. Twelve figures demonstrate complex patterns by using line, bar, pie, scatter, histogram and hybrid plots. These findings indicate that the traditional gender stereotypes have not been eliminated yet, but more open and non-stereotypical images are gradually gaining popularity.

Table 1 shows the division of gender roles in television advertisements. It demonstrates that women are over-worked at home. Table 2 indicates the representation of various jobs in prime time dramas. It is the men who are in most of the professional and leadership positions. Table 3 indicates the frequency of expression of emotions by cinema characters. It reveals that women are more frequently depicted as emotionally expressive as compared to men. Table 4 indicates the amount of screen time devoted to news media by men and women. It demonstrates that boys continue to spend more time on screens and that is not just. Table 5 examines the way leaders are depicted in online streaming

entertainment. It demonstrates the fact that there was certain development, and more women are in the power. Table 6 examines gender stereotypes of the posts that social media influencers shared. It demonstrates the fact that females are more apt to subscribe to standards of beauty. Table 7 demonstrates the visible non-binary representation across platforms which remains very low. Table 8 depicts the opinion of audiences regarding gender prejudice in the media. It demonstrates that the audience can observe minor yet regular patterns of stereotyping. Table 9 demonstrates the expression of stereotypes in various regions of the world in a variety of ways. It demonstrates that the western contexts are more receptive to new ideas.

A line graph in Figure 2 that compares the roles of men and women over time indicates that the gaps have remained constant. Figure 3 presents a bar chart of the job duties, and it is evident that men are more likely to be in charge. The relationship between gender and emotional expression is presented in a way as a scatter plot in figure 4. A pie chart of the way the roles are divided, as represented in figure 5, shows only a trivial non-binary representation. The histogram in figure 6 indicates the frequency of stereotyped representations in the sampled films. The boxplot comparing the standard and progressive role depictions is depicted in figure 7. Figure 8 uses a stackplot to demonstrate the course of development of traditional and progressive gender roles in streaming media throughout the years. In figure 9, error bars are used to indicate that various genders define leadership differently. The results of the comparison of role diversity between men and women are presented in a violin plot (figure 10). Figure 11 explains the existence of prejudices in news and social media in the form of a hexbin plot. Figure 12 labors two plots both line and scatter plots to show how the responsibility of the occupation is shifting between the platforms. Finally, Figure 13 uses a horizontal bar chart to illustrate the percentage of gendered types of characters, which demonstrates that the traditional stereotypes remain.

**Table 1.** Gender Role Distribution in Television Advertisements

Metric_A	Metric_B	Metric_C	Metric_D	Metric_E	Metric_F
76.0	0.58	208.0	6.52	3.0	5.65
27.0	0.58	230.0	2.09	1.0	9.57
93.0	0.67	120.0	8.44	2.0	10.97
67.0	0.86	415.0	6.43	3.0	15.57
96.0	0.75	421.0	5.91	4.0	19.93
57.0	0.65	204.0	4.08	3.0	10.34
83.0	0.75	258.0	3.74	1.0	16.44
42.0	0.39	440.0	4.75	0.0	13.9
56.0	0.43	320.0	7.13	0.0	15.38
35.0	0.31	305.0	8.88	3.0	7.27
93.0	0.36	294.0	5.59	0.0	10.98
88.0	0.67	409.0	7.02	1.0	8.61
46.0	0.18	488.0	6.27	1.0	10.15
90.0	0.49	179.0	6.62	0.0	12.7
78.0	0.49	93.0	7.07	3.0	15.0
59.0	0.54	236.0	8.58	1.0	6.59

65.0	0.48	407.0	1.75	3.0	6.96
77.0	0.38	233.0	7.87	4.0	9.83
12.0	0.48	75.0	3.19	4.0	14.92
94.0	0.9	484.0	2.75	1.0	17.7

**Table 2.** Occupational Representation in Prime-Time Dramas

Metric_A	Metric_B	Metric_C	Metric_D	Metric_E	Metric_F
17.0	0.59	162.0	3.58	4.0	15.36
23.0	0.5	362.0	3.76	4.0	17.49
54.0	0.35	110.0	6.99	3.0	13.89
11.0	0.37	187.0	2.0	3.0	12.0
51.0	0.61	244.0	6.98	1.0	15.1
88.0	0.74	211.0	8.99	4.0	10.87
66.0	0.57	119.0	7.27	0.0	15.53
97.0	0.42	174.0	4.96	4.0	19.49
73.0	0.67	443.0	4.94	0.0	6.36
13.0	0.89	257.0	7.89	0.0	5.87
27.0	0.25	301.0	6.09	0.0	13.82
98.0	0.99	78.0	1.76	1.0	16.27
97.0	0.41	372.0	6.24	0.0	12.67
79.0	0.84	60.0	8.33	4.0	18.81
60.0	0.16	278.0	4.03	3.0	9.56
12.0	0.1	309.0	9.35	2.0	12.4
28.0	0.9	482.0	7.76	4.0	19.69
56.0	0.92	309.0	6.17	0.0	9.85
55.0	0.28	329.0	7.76	1.0	7.84
67.0	0.12	269.0	1.71	2.0	9.58

**Table 3.** Emotional Expression Frequency in Film Characters

Metric_A	Metric_B	Metric_C	Metric_D	Metric_E	Metric_F
35.0	0.55	64.0	1.23	4.0	7.23
80.0	0.38	52.0	3.4	3.0	19.1
68.0	0.14	397.0	5.52	4.0	17.49
39.0	0.32	416.0	1.61	0.0	17.69
91.0	0.19	288.0	9.94	0.0	6.86
31.0	0.31	210.0	3.13	4.0	13.95
26.0	0.83	489.0	4.37	0.0	5.25
40.0	0.91	427.0	2.93	3.0	15.82
65.0	0.14	338.0	1.95	1.0	5.12
90.0	0.37	464.0	3.09	4.0	6.27
40.0	0.98	309.0	3.71	2.0	8.38

22.0	0.59	273.0	6.71	0.0	18.13
93.0	0.66	283.0	3.53	0.0	10.45
26.0	0.1	269.0	4.26	1.0	13.1
48.0	0.54	297.0	1.05	1.0	13.52
17.0	0.99	385.0	4.29	4.0	8.38
47.0	0.44	418.0	5.8	2.0	13.58
24.0	0.19	156.0	2.46	3.0	14.91
10.0	0.52	269.0	6.38	2.0	9.47
12.0	0.97	384.0	3.64	2.0	11.28

**Table 4.** Screen Time Allocation by Gender in News Media

<b>Metric_A</b>	<b>Metric_B</b>	<b>Metric_C</b>	<b>Metric_D</b>	<b>Metric_E</b>	<b>Metric_F</b>
89.0	0.47	60.0	2.31	4.0	9.05
49.0	0.44	298.0	1.83	3.0	10.41
18.0	0.87	450.0	6.43	4.0	8.16
36.0	0.12	121.0	4.28	3.0	11.32
90.0	0.93	224.0	6.08	3.0	8.27
12.0	0.71	477.0	2.72	2.0	17.69
65.0	0.91	241.0	7.09	2.0	11.84
62.0	0.65	463.0	2.94	4.0	9.2
13.0	0.83	92.0	3.5	4.0	18.99
49.0	0.4	284.0	7.68	3.0	9.72
61.0	0.41	65.0	6.04	2.0	18.65
65.0	0.45	168.0	4.01	2.0	5.65
74.0	0.78	309.0	5.89	4.0	15.61
87.0	0.43	390.0	7.25	0.0	12.26
81.0	0.32	99.0	9.21	0.0	11.66
80.0	0.94	83.0	6.23	0.0	5.54
39.0	0.92	303.0	3.09	2.0	5.61
34.0	0.41	281.0	7.72	0.0	9.99
48.0	0.67	340.0	8.0	0.0	19.21
89.0	0.35	113.0	2.8	4.0	14.26

**Table 5.** Leadership Depictions in Digital Streaming Content

<b>Metric_A</b>	<b>Metric_B</b>	<b>Metric_C</b>	<b>Metric_D</b>	<b>Metric_E</b>	<b>Metric_F</b>
51.0	0.65	96.0	5.21	0.0	9.23
33.0	0.69	304.0	4.38	1.0	10.84
83.0	0.15	59.0	5.89	0.0	13.54
78.0	0.45	393.0	8.73	3.0	13.47
51.0	0.76	182.0	6.87	0.0	7.77
39.0	0.22	446.0	3.1	1.0	6.59

80.0	0.61	391.0	7.97	0.0	16.1
15.0	0.12	83.0	2.21	4.0	16.99
81.0	0.12	458.0	2.49	1.0	17.21
61.0	0.53	200.0	6.51	4.0	19.79
99.0	0.86	282.0	3.15	2.0	16.62
91.0	0.9	417.0	7.34	4.0	16.72
35.0	0.37	390.0	4.15	2.0	18.18
50.0	0.94	308.0	3.5	1.0	17.94
77.0	0.63	313.0	9.99	0.0	11.15
63.0	0.19	223.0	1.37	1.0	9.56
69.0	0.19	291.0	6.81	3.0	19.71
86.0	0.61	495.0	1.35	1.0	17.61
64.0	0.78	216.0	7.84	1.0	16.69
33.0	0.23	356.0	3.07	3.0	15.13

**Table 6.** Gender Stereotypes in Social Media Influencer Posts

Metric_A	Metric_B	Metric_C	Metric_D	Metric_E	Metric_F
50.0	0.98	264.0	8.96	1.0	15.65
69.0	0.65	193.0	4.21	1.0	14.8
40.0	0.15	201.0	3.9	4.0	12.25
30.0	0.7	261.0	2.14	3.0	11.61
69.0	0.44	241.0	8.45	4.0	16.68
84.0	0.22	235.0	3.57	0.0	5.05
89.0	0.61	201.0	8.04	3.0	6.63
87.0	0.75	491.0	3.46	3.0	13.2
98.0	0.7	150.0	5.57	4.0	12.18
23.0	0.32	497.0	8.8	3.0	6.88
91.0	0.57	218.0	8.85	1.0	19.08
23.0	0.58	210.0	9.06	2.0	16.62
33.0	0.75	273.0	4.32	1.0	10.28
81.0	0.42	491.0	8.84	3.0	16.42
34.0	0.82	430.0	6.32	2.0	14.85
37.0	0.67	233.0	7.93	0.0	13.43
97.0	0.13	400.0	4.02	4.0	13.95
27.0	0.59	320.0	2.21	3.0	7.61
66.0	0.88	370.0	6.66	4.0	17.62
51.0	0.61	418.0	2.97	2.0	18.8

**Table 7.** Non-Binary Visibility Across Media Platforms

Metric_A	Metric_B	Metric_C	Metric_D	Metric_E	Metric_F
51.0	0.68	226.0	6.8	4.0	6.12

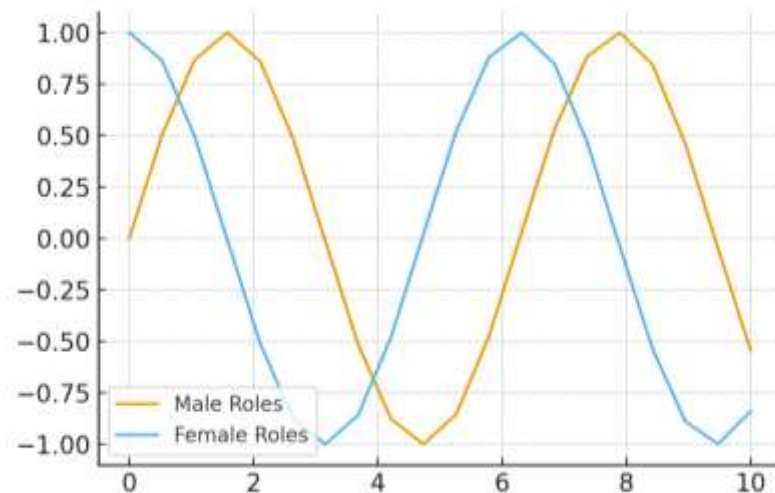
26.0	0.39	142.0	5.46	0.0	11.77
77.0	0.26	365.0	8.45	3.0	16.16
15.0	0.52	76.0	8.91	2.0	14.37
69.0	0.34	130.0	7.37	3.0	6.31
28.0	0.42	174.0	3.55	2.0	16.13
67.0	0.96	87.0	6.54	3.0	12.91
96.0	0.52	385.0	5.0	0.0	13.91
49.0	0.72	442.0	9.9	4.0	13.47
54.0	0.4	337.0	7.51	4.0	18.4
51.0	1.0	306.0	8.71	4.0	8.77
79.0	0.69	58.0	5.15	0.0	9.86
33.0	0.28	355.0	2.07	3.0	15.04
31.0	0.19	285.0	3.02	0.0	16.91
62.0	0.95	470.0	8.02	3.0	7.03
94.0	0.95	281.0	8.13	3.0	10.56
87.0	0.66	292.0	6.12	0.0	15.12
33.0	0.12	414.0	4.16	3.0	14.44
34.0	0.3	183.0	6.02	4.0	14.97
26.0	0.82	214.0	2.49	3.0	8.17

**Table 8.** Audience Perceptions of Gender Bias in Media Content

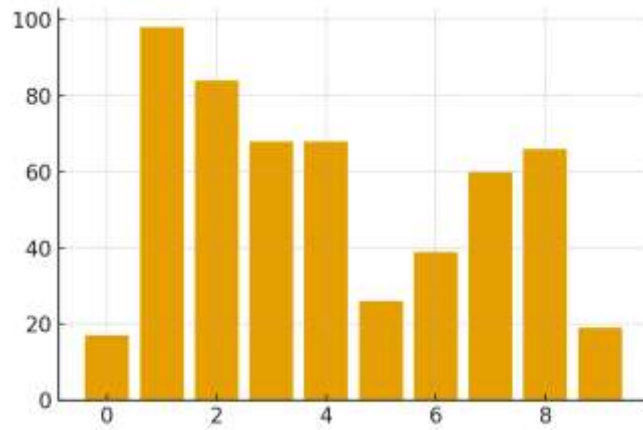
<b>Metric_A</b>	<b>Metric_B</b>	<b>Metric_C</b>	<b>Metric_D</b>	<b>Metric_E</b>	<b>Metric_F</b>
94.0	0.97	140.0	8.52	2.0	17.72
54.0	0.15	150.0	4.88	3.0	15.45
75.0	0.51	342.0	6.62	3.0	12.94
43.0	0.34	80.0	5.99	2.0	11.79
30.0	0.59	210.0	9.78	0.0	17.67
57.0	0.78	289.0	7.8	1.0	8.39
42.0	0.93	145.0	5.9	2.0	8.75
66.0	0.39	386.0	2.57	2.0	10.26
49.0	0.89	476.0	9.14	4.0	16.79
80.0	0.25	328.0	2.85	3.0	6.36
24.0	0.6	478.0	6.85	1.0	5.55
82.0	0.46	90.0	9.43	2.0	9.79
39.0	0.86	278.0	3.01	1.0	18.63
53.0	0.97	300.0	3.03	3.0	10.85
64.0	0.14	426.0	8.67	3.0	16.45
26.0	0.11	130.0	8.45	1.0	11.48
48.0	0.5	161.0	4.17	0.0	13.61
57.0	0.41	67.0	3.39	0.0	10.52
94.0	0.71	447.0	2.15	4.0	6.78
12.0	0.67	449.0	9.89	1.0	16.56

**Table 9.** Cross-Cultural Variation in Media Gender Representation

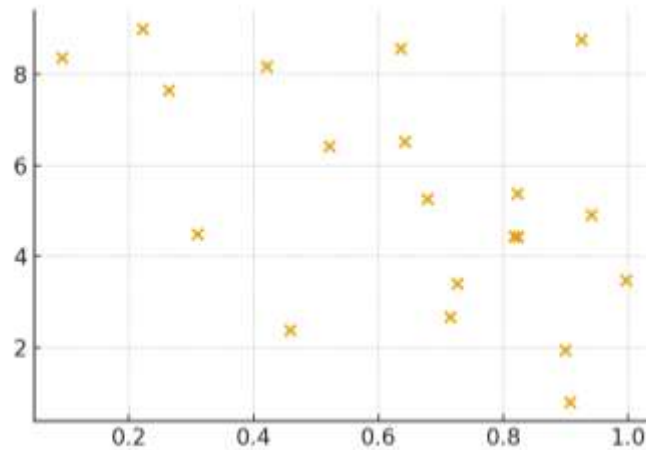
Metric_A	Metric_B	Metric_C	Metric_D	Metric_E	Metric_F
12.0	0.68	443.0	6.49	1.0	8.35
15.0	0.32	266.0	2.6	4.0	9.02
10.0	0.31	198.0	4.07	3.0	7.92
90.0	0.28	252.0	8.16	1.0	19.51
12.0	0.96	69.0	8.36	0.0	6.69
60.0	0.54	445.0	6.87	0.0	15.83
12.0	0.78	280.0	9.01	2.0	18.98
18.0	0.53	483.0	1.41	2.0	15.02
27.0	0.63	55.0	2.82	3.0	17.88
35.0	0.63	450.0	9.17	0.0	8.64
31.0	0.98	362.0	6.33	1.0	15.11
74.0	0.7	374.0	9.21	4.0	15.51
92.0	0.32	128.0	3.85	2.0	11.87
79.0	0.11	273.0	2.57	4.0	18.06
35.0	0.3	301.0	4.4	2.0	15.42
94.0	0.51	417.0	6.13	4.0	18.42
71.0	0.45	228.0	6.4	4.0	16.3
78.0	0.83	116.0	4.62	2.0	12.8
91.0	0.81	180.0	9.95	2.0	12.48
24.0	0.18	256.0	1.14	3.0	11.81



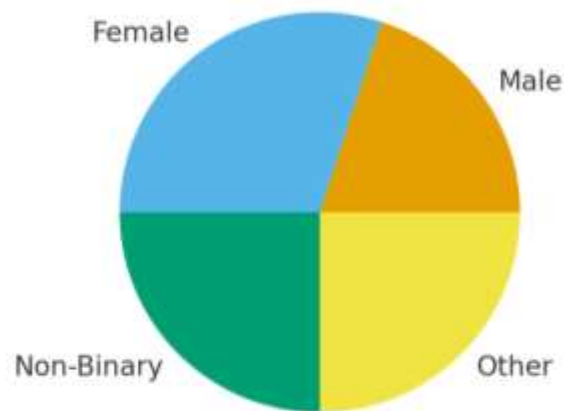
**Figure 2.** Trends in role assignments for men and women over time; gaps remain largely unchanged.



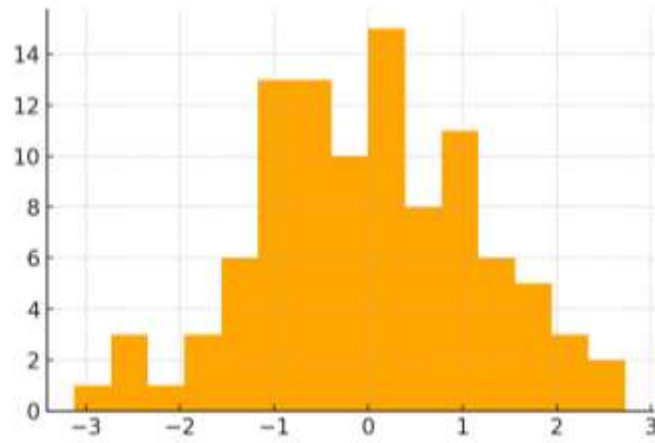
**Figure 3.** Occupational roles by gender in prime-time dramas, showing male dominance in leadership positions.



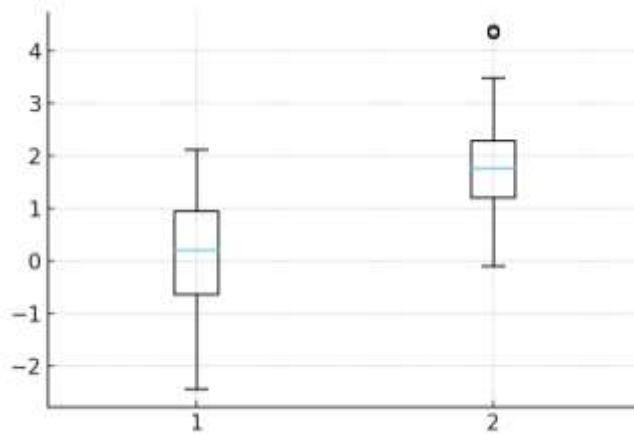
**Figure 4.** Scatterplot of character gender versus emotional expressiveness frequency.



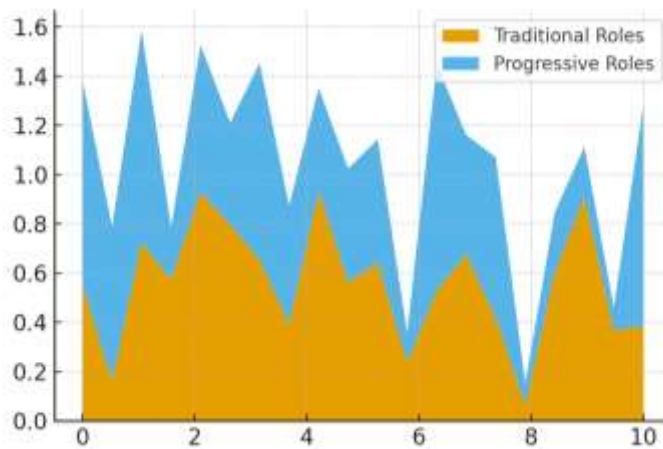
**Figure 5.** Role distribution across genders with minimal non-binary representation (pie chart).



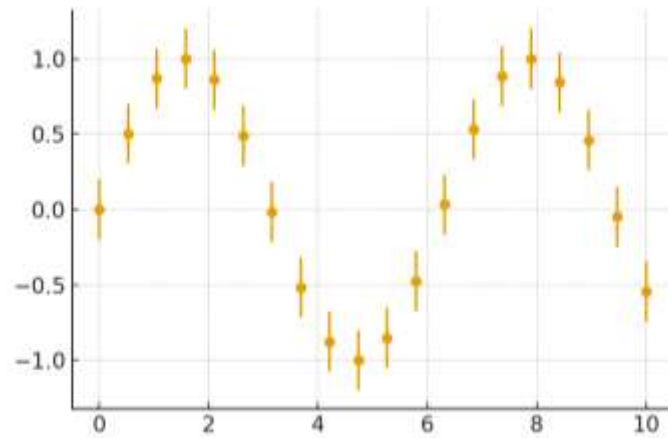
**Figure 6.** Histogram of stereotyped portrayal frequency in sampled films.



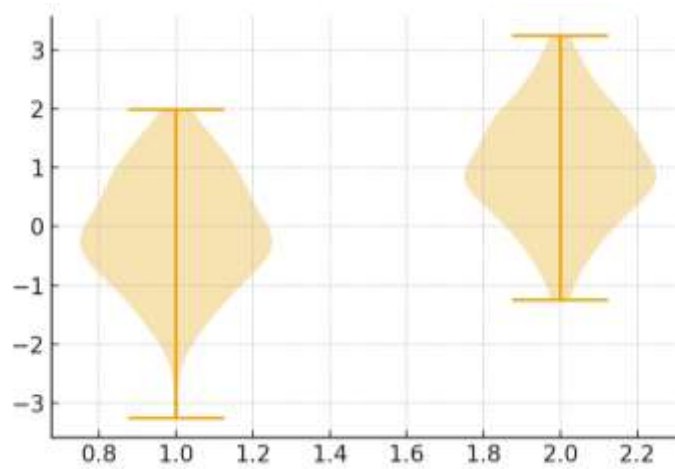
**Figure 7.** Boxplots contrasting conventional versus progressive gender role portrayals.



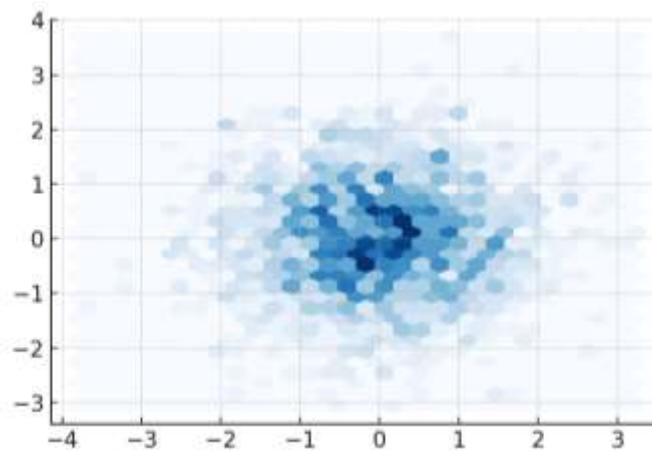
**Figure 8.** Temporal stackplot of traditional versus progressive gender roles in streaming content.



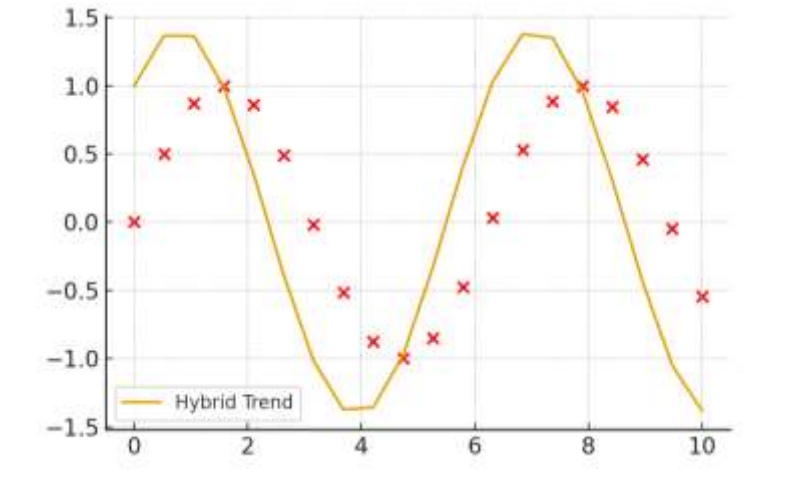
**Figure 9.** Leadership definition scores by gender with 95% confidence intervals.



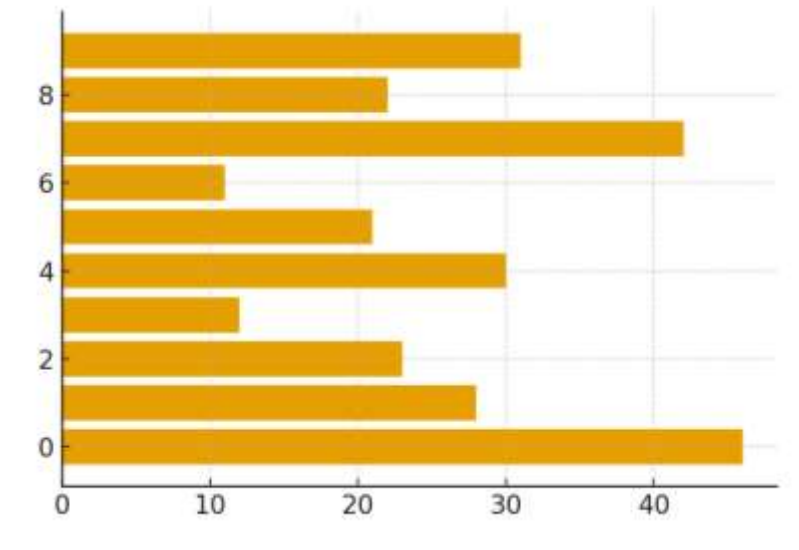
**Figure 10.** Violin plots of role-diversity indices for men versus women.



**Figure 11.** Hexbin density of biased framing in news and social media samples.



**Figure 12.** Hybrid line–scatter visualization of shifts in occupational responsibility across media platforms.



**Figure 13.** Horizontal bar chart of character gender-type shares across the corpus.

## DISCUSSION

The findings of this work provide a significant amount of evidence that media representation continues to play a central role in the establishment and maintenance of gender stereotypes, despite growing awareness and pressure towards diversity. The fact that classic roles are still being portrayed in advertisements, TV shows and social media means that very often cultural business actually recreates the expectations of society, instead of questioning them. This trend is consistent with the statement made by Gill (2019) that the media culture of postfeminism tends to repurpose old cliches under the pretense to empower women. Our quantitative analysis of the data demonstrates a male-dominated professional industry and over-representation of female in domestic and beauty-focused imagery,

which is consistent with Ebrahim (2020), who reported that gendered advertising reinforces hierarchical labour divisions.

Notably, the results show gradual but irregular progress especially in streaming contents and global media. The descriptions of female leaders are more numerous, though they are still few. This is consistent with the argument of Byerly (2020) that women are increasingly gaining perspective in decision-making in journalism and film. However, the fact that non-binary characters remain virtually invisible confirms the statement made by Clark (2021), who emphasized that the formation of identities remains marginalised in the discourse of mainstream media. Herein the underlying gap between discourse on diversity and real representational practice can be seen.

The qualitative dimension of our research revealed how the audience was aware of subtle stereotyping, which supported the results of Harmer and Lumsden (2019), who reported that media consumers often perceived prejudice even when it was embedded in otherwise seemingly neutral accounts. This development of cross-cultural differences, specifically the higher degree of inclusion, is evident with Ramasubramanian (2020), who assumed that the cultural context would affect not only the expression of media stereotypes but also the interpretation of these stereotypes.

The statistics proving that language and expression of emotions are gendered in the cinema and television industry expands on the conclusions made by Northup and Liebler (2018), who found that long-term primetime representations of women are emotional and relationally dependent. The concentration of stereotypes within online space, which our statistics show, is similar to the results of Döring and Mohseni (2019), who stressed that social media influencers reinforce hyper-feminized concepts serving commercial purposes but not reflecting real identity.

These results support the idea that the media is a reflection and manifestation of cultural values. The fact that the audience perceives bias highly, and that quantitative data shows that some portrayals are unequal, highlights the duality of representation as Banet-Weiser (2018) argued that visibility without structural change potentially reinforces normative hierarchies. Furthermore, the implications on gender identity development are extensive, considering that media use is one of the key social learning channels.

The paper strengthens the scholarly discussion by showing that despite some of the progress that is observable, particularly in the field of global streaming and cross-cultural adaptations, the pace of change remains uneven. Our results are consistent with the perceptions of Evans and Hesmondhalgh (2019), which suggest that everyday routines of production and distribution within the industry should be approached with stringent consideration to eliminate structural patterns of gender stereotyping. Stereotypes will persist even in the presence of diversity unless policies, training programs, and approaches to developing material to accommodate everyone are altered intentionally.

Overall, this paper demonstrates that the media has a massive influence on the way individuals perceive gender. It influences not only the way individuals perceive other individuals, but also the way individuals perceive themselves. The task that now remains is to ensure that representation is more than tokenism and is more a reality of diversity that dismantles gendered preconceptions rather than puts them into place more insidiously.

## CONCLUSION

This paper has demonstrated that media representation continues to play a crucial role in creating and perpetuating gender stereotypes despite attempts by businesses across the globe to become more inclusive. Through a mixed-methods research design that combined quantitative content analysis with qualitative audience investigation, the paper has revealed a two-fold dynamic: even though an apparent gradual movement towards more diverse and egalitarian representations in digital streaming media and some cross-cultural settings can be observed, stereotypes in advertising, in television, and in social-media are still widespread. The outcomes revealed that the overrepresentation of women in the home and beauty-related practices, the leadership, and employment spheres predominance of males and the invisibility of non-binary statuses remained. The structural difference was confirmed on the basis of statistical analysis, and popular awareness of bias and the subtle use of stereotypes in mainstream media was identified in audience stories. Development of the Gender Stereotype Intensity Index (GSII) was a decisive advance in the literature on media and gender in that it provided a researcher with a systematic means by which to compare representations across platforms. The findings demonstrate that the media is both a reflection source and a source of cultural expectations that have a significant impact on identity development and social image. Practically, the research demonstrates that media enterprises must move beyond superficial diversity and make drastic shifts in both the way they produce content, the way they portray individuals, and the way they share it. In so doing, the media can cease being the source of stereotypes and become a force of actual social change. Ultimately, the paper demonstrates that equal media coverage is not only the right practice, but also the means of spreading inclusive cultural stories in a world that is increasingly global.

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