Textual and Visual Analysis of Gender Stereotypes in English Tourism and Hospitality Advertisements: A Pilot Study

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ARTICLE INFO	ABSTRACT
Published Online: 01 April 2025 **Corresponding Author:** **Tanam Nguyen** http://orcid.org/0009-0009-7608-4187	This pilot study investigates the construction of gender stereotypes in English-language tourism and hospitality advertisements through a multimodal lens, integrating Critical Discourse Analysis (CDA), Multimodal Discourse Analysis (MDA), and Gender Studies. Employing a qualitative methodology, the study analyzes five selected advertisements from the UK, focusing on both visual and textual representations of gender. Findings reveal a persistent pattern of traditional gender stereotyping: women are frequently depicted as passive, emotional, and aesthetically oriented, while men are portrayed as active, goal-driven, and professionally competent. However, emerging counter-stereotypes were also identified, particularly in corporate contexts promoting inclusivity. These multimodal constructions of gender not only reflect but also reinforce sociocultural norms and expectations, influencing consumer perceptions and brand identity. The study highlights the need for more equitable and inclusive marketing strategies within the tourism and hospitality sectors. Limitations related to sample size, scope, and methodology are discussed, alongside suggestions for future research involving broader and more intersectional analyses.

I. INTRODUCTION

Tourism and hospitality constitute one of the fastest-growing industries globally, significantly contributing to economic development, cultural exchange, and job creation[1]. The continuous evolution of global markets has propelled the tourism and hospitality industry to become a critical economic force. Specifically, the rise in international tourism has led to increased competition among hospitality providers, compelling businesses to devise innovative promotional strategies to attract diverse consumer segments[2]. In such a competitive environment, marketing and advertising play pivotal roles, shaping consumer perceptions, influencing purchase decisions, and ultimately determining commercial success.

Advertising is a recognized force in shaping consumer behavior by influencing attitudes, preferences, and social views. Beyond simply informing about products or services, advertisements act as cultural texts that express societal values and norms[3]. Researchers highlight advertising's capability to mirror and mold social identities, norms, and expectations through visual imagery and persuasive language[4]. As a result, advertisements serve as ideological instruments, reflecting and potentially reinforcing societal beliefs and stereotypes[5].

Gender stereotypes are simplified beliefs about the roles, traits, and behaviors assigned to men and women[6]. In advertising, these stereotypes often appear through images and text that uphold traditional views of gender roles. Men are usually shown in assertive, dominant, and professional positions. At the same time, women are often portrayed as passive, nurturing, focused on domesticity, and sexually objectified[7, 8]. These stereotypical representations not only restrict views of individual abilities based on gender but also reinforce wider social inequalities by encouraging narrow and reductive gender roles[9].

Despite increasing advocacy for gender equality and inclusivity in marketing communications, tourism and hospitality advertisements continue to showcase gendered portrayals extensively[10]. Previous studies indicate that tourism promotions often employ gender stereotypes in visual and textual content, reinforcing conventional expectations[11]. For example, women are frequently depicted as passive companions or decorative elements rather than independent travelers or authoritative figures, while men

are portrayed as adventurous, independent, and dominant[12].

Gender stereotypes in tourism and hospitality advertising continue to influence societal attitudes and reinforce gender inequality. Advertising reflects cultural norms while shaping individuals' beliefs, expectations, and behaviors regarding gender[13]. These stereotypical representations maintain gender hierarchies, limiting opportunities for both men and women by confining their socially accepted roles and actions. Therefore, ongoing critical analysis is vital to understand how these portrayals affect societal attitudes and behaviors and to investigate how responsible advertising practices can foster progressive change.

This pilot study examines how gender roles and stereotypes are represented in both textual and visual aspects of English tourism and hospitality advertisements. Given the increasing focus on inclusivity, equality, and ethical standards in global advertising, the study is relevant and timely. Moreover, it offers academic contributions by providing empirical insights into gender representations in the tourism and hospitality sectors, laying essential groundwork for advocating responsible marketing practices.

The principal aim of this pilot study is to analyze and critically interpret gender portrayals in contemporary English advertisements within the tourism and hospitality sector. This study specifically seeks to identify and describe textual and visual gender stereotypes in current English tourism and hospitality advertisements and analyze how these portrayals reinforce or challenge traditional societal norms and expectations regarding gender roles.

The study addresses two central research questions:

1) *What textual and visual gender stereotypes exist in current English tourism and hospitality advertisements?*

2) *How do these stereotypes reinforce or challenge existing societal norms?*

These research questions will guide the empirical investigation and subsequent analysis, enabling the development of recommendations for more inclusive and socially responsible advertising practices.

II. LITERATURE REVIEW AND THEORETICAL FRAMEWORK

Advertising is a significant form of mediated communication crucial in conveying, endorsing, and potentially altering cultural and social values. Fairclough's (1995) Critical Discourse Analysis (CDA) suggests that advertisements go beyond mere promotional purposes; they are texts infused with ideological meanings that shape social attitudes while reflecting power dynamics and sociocultural constructs. Advertisements skillfully disseminate prevailing ideologies and norms through visual imagery, linguistic choices, and thematic storytelling, thus constructing social realities and influencing collective identities[3]. In modern media environments, advertisements influence public views on gender roles, often mirroring and reinforcing entrenched gender norms and stereotypes. This ideological effect underscores advertising's broader societal implications, revealing its vital role in shaping and sustaining gender-based identities[5].

A. Conceptualization of Gender Stereotypes

Gender stereotypes are generalized and simplified assumptions regarding attributes, behaviors, and roles considered appropriate for men and women within a particular society[6]. These stereotypes reflect culturally constructed expectations that prescribe acceptable behaviors, traits, and occupations for each gender. "Gender roles," as a related concept, refer to social behaviors and responsibilities culturally associated with masculinity and femininity[9]. "Gender portrayals" represent the visual or textual depictions of gender stereotypes commonly found in media and advertising and embody socially established roles or idealized characteristics for men and women[14].

B. Theoretical Frameworks

This research integrates three core theoretical lenses:

Critical Discourse Analysis (CDA): CDA provides a rigorous analytical framework focusing on power relations, ideology, and media discourse[15]. It examines how advertisements perpetuate or resist dominant sociocultural ideologies and power hierarchies, particularly regarding gender roles.

Multimodal Discourse Analysis (MDA): Drawing on Kress and van Leeuwen's (2006) Grammar of Visual Design, this approach addresses how meanings emerge from multiple semiotic resources (textual, visual, and compositional elements). This perspective emphasizes visual semiotics and social semiotics, examining the interplay of text, layout, and imagery in constructing gendered meanings[16].

Gender Studies (Feminist Theory and Intersectionality): This perspective foregrounds analyses of gender representations, stereotypes, and identity constructions[17]. It explores how advertisements create feminine and masculine identities, further examining intersections between gender and other identity markers, such as race, age, and class, within visual and textual portrayals[18].
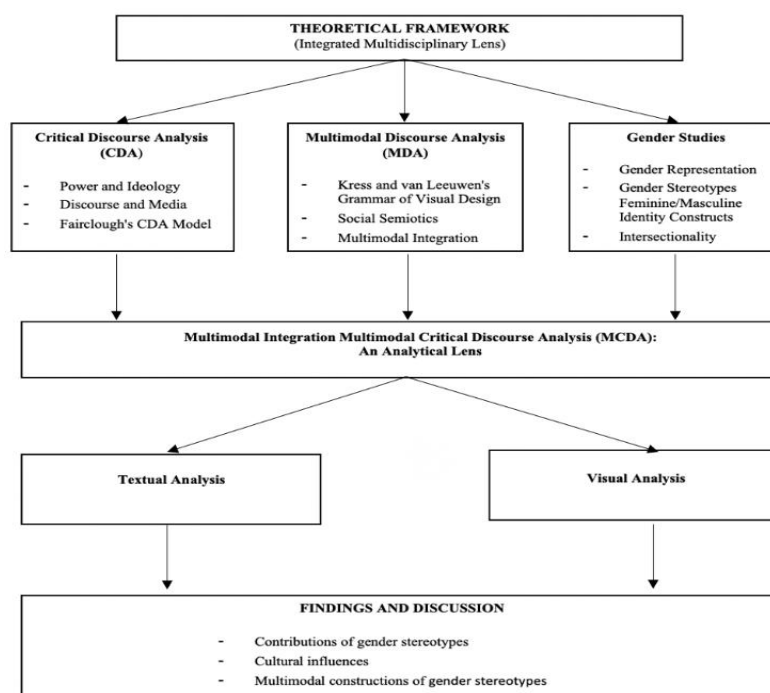
Figure 1. The theoretical framework of the study
(*Source*: *from the author's study*)

These frameworks converge into a unified analytical perspective termed **Multimodal Critical Discourse Analysis (MCDA)**, facilitating a comprehensive analysis of gender representations through textual, visual, and ideological lenses.

C. Gender Portrayals in Advertisements
Historical Overview of Gender Representations in Media and Advertising:

Historically, advertising has consistently represented men and women within stereotypical roles aligned with traditional social structures. Early advertisements predominantly depicted men as strong, independent, authoritative, and engaged in professional roles, while women were often portrayed as passive, nurturing, domestic, or decorative objects [8, 19]). During the latter half of the 20th century, feminist critiques began highlighting these stereotypical portrayals, prompting calls for greater gender sensitivity and equality within commercial communications [5, 7].

Common Stereotypes Portrayed:

Previous research has thoroughly explored prevalent gender stereotypes in advertisements. Men are characterized as active, authoritative, and independent. Men usually play roles that highlight power, success, leadership, and adventure and are commonly represented as dominant figures in public or professional settings [13]. Women are depicted as passive, decorative, and domestic: Women are typically shown partaking in household tasks, childcare, or submissive roles, often emphasizing beauty, emotional support, or physical appeal over professional skills [6].

These persistent portrayals reinforce traditional gender ideologies, emphasizing restrictive and reductive notions of masculinity and femininity.

D. Gender Stereotypes, Specifically in Tourism and Hospitality

Previous research findings on gender representations in tourism advertisements: Prior studies on tourism and hospitality marketing suggest these advertisements strongly reflect traditional gender stereotypes[10]. Women frequently appear as passive, aesthetically appealing companions or consumers of leisure rather than active decision-makers. Men typically emerge as adventurous, independent travelers, actively participating in explorations and decision-making roles[12]. Such portrayals reflect deeper cultural constructs, positioning men and women within stereotypical frameworks, thus perpetuating societal gender inequalities[11].

Critiques of traditional gender portrayals and calls for inclusive marketing practices: Recent academic and societal critiques have identified the detrimental impacts of stereotypical portrayals in tourism and hospitality advertising, arguing that these perpetuate gender biases, inequalities, and restricted identity formations[20]. Consequently, advocacy for inclusive and responsible marketing practices has gained traction, emphasizing diverse, nuanced, and balanced portrayals that challenge traditional stereotypes and foster equitable societal perceptions and consumer identities[21].

E. Research gap

While extensive research has investigated gender representations in general advertising, a notable lack of scholarly work that combines CDA, MDA, and Gender Studies in an analytical framework to examine multimodal textual and visual portrayals, specifically in tourism and hospitality advertisements, this shortfall reveals a significant need for integrated multimodal analyses that simultaneously look at ideological, visual, and textual elements within in modern English-language tourism marketing. This pilot study employs a Multimodal Critical Discourse Analysis (MCDA) approach to address this gap, focusing on how textual and visual constructs reflect gender stereotypes. The study aims to shed light on how contemporary advertisements may reinforce or contest prevailing gender norms, providing key theoretical and empirical perspectives for future inclusive marketing strategies.

III. METHODOLOGY

A. Research Design

The study employs a qualitative research design guided by a Multimodal Critical Discourse Analysis (MCDA) approach. This integrative methodology combines textual and visual analysis to examine the construction and perpetuation of gender stereotypes in English-language tourism and hospitality advertisements. MCDA is selected as it enables a comprehensive exploration of power, ideology, and sociocultural meanings embedded within multimodal texts, effectively addressing both linguistic and visual dimensions simultaneously [15, 16]

B. Sampling

A purposeful sampling strategy was adopted, targeting advertisements within English-speaking markets related to the tourism and hospitality industry. The criteria for selecting advertisements included:

➢ **Language**: English-language content.
➢ **Sector**: Explicitly associated with hospitality and tourism services.
➢ **Publication Date**: Advertisements published recently (e.g., up to December –2024) to capture contemporary trends.

The pilot study analyzed five advertisements, ensuring diversity in terms of:

➢ **Types of Companies**: Hotels, airlines, travel agencies, tourism boards, cruise lines, resorts, and destination marketing organizations.
➢ **Media Format**: Both digital (social media, websites) and traditional print media (travel brochures, magazines).

A. Data Collection Procedures

Data was systematically collected over six months (January– June 2023). Sources included:

➢ **Websites and Social Media**: Official brand pages (Instagram, Facebook, Twitter) and official websites.
➢ **Print Media**: Brochures, travel magazines, and printed promotional materials sourced directly from travel agencies, hotels, airlines, and tourism information centers.

All collected advertisements were cataloged and digitally archived, noting publication date, source, media type, and contextual metadata (e.g., company, country of origin, targeted demographic).

B. Analytical Frameworks

The analysis applied a comprehensive **Multimodal Critical Discourse Analysis (MCDA)** framework, integrating the following theoretical lenses to examine textual and visual content systematically:

➢ **Critical Discourse Analysis[15]**: To identify underlying ideologies, power dynamics, and sociocultural constructions embedded within the textual narratives of advertisements.
➢ **Multimodal Discourse Analysis[16]**: Employing social semiotics and visual grammar to critically assess the representational, interactive, and compositional meanings of visual elements (e.g., framing, gaze, layout, positioning).
➢ **Gender Studies[5, 17]**: Incorporating gender theories and intersectionality to evaluate gender representations, stereotypes, and identity constructions within multimodal advertising texts.

C. Coding and Analysis Procedures

The data analysis involved systematic coding and interpretation across two interconnected dimensions: textual and visual.

Textual Analysis involves applying Systemic Functional Linguistics (SFL) categories:

➢ **Ideational Function**: Analyzing lexical choices (verbs, adjectives, nouns) representing gendered roles or characteristics.
➢ **Interpersonal Function**: Exploring interactional meanings, power relations, and implied audience through linguistic choices.
➢ **Textual Function**: Assessing how language structures and organizes meanings concerning gender identities.

Visual Analysis followed Kress and van Leeuwen's (2006) framework, focusing on:

➢ **Representational Meaning**: Depictions of men and women, body posture, actions, roles, and symbolic attributes.
➢ **Interactive Meaning**: Analysis of gaze, camera angles, distance, and viewer-subject relationships to interpret implied power relations.
➢ **Compositional Meaning**: Assessment of visual layout, framing, salience, and spatial arrangement, determining

how gender hierarchies or relations are visually emphasized or minimized.

Coding was executed iteratively, with categories refined throughout the analytical process to achieve depth and consistency. A codebook was developed collaboratively to ensure analytical rigor and transparency.

Research Samples' Coding:

1. Advertisement 1:

✧ Source:https://mediacentre.britishairways.com/pressrelease/details/17303
✧ Type of Ads: British Airways

2. Advertisement 2:

✧ Source:https://www.visitbritain.com/en/things-to-do/relaxation-and-wellbeing
✧ Type of Ads: Center Parcs Spa Ad

3. Advertisement 3:

✧ Source: https://www.centerparcs.co.uk/discover-center-parcs/activities/outdoor-activities.html
✧ Type of Ads: Center Parcs Outdoor Sports

4.   Advertisement 4:

Snowdonia (Eryri)

Full of adventure, from its sky-scraping peaks to plunging glacial valleys, Snowdonia's scenery is guaranteed to blow your mind.

Cotswolds

Lush rolling pastures, pretty stone villages and rambling rivers - the Cotswolds has it all.

✧   Source:https://www.visitbritain.com/en/destinations/countryside
✧   Type of Ads: Center Parcs Countryside Destination

5.   Advertisement 5:

Find your zen in Britain's best gardens

With peaceful gardens tucked away in bustling cities and a countryside full of enchanting green spaces, nourish your soul in nature across all corners of Britain. We've got secret escapes on top of skyscrapers, castle landscapes fit for Kings and Queens, and gardens so beautiful that they've starred on the big screen. From sculpture parks to topiary mazes and flocks of friendly peacocks, you never know what you might encounter inside.

✧   Sourcehttps://www.visitbritain.com/en/things-to-do/find-your-zen-britains-best-gardens
✧   Type of Ads: Best gardens

IV.   FINDINGS

This section uses a Multimodal Critical Discourse Analysis (MCDA) framework to analyze five selected British tourism and hospitality advertisements. Each ad was analyzed based on its visual composition, textual content, gender representations, and ideological implications. The findings reveal both consistent patterns and emerging shifts in gender portrayals.

A.   Visual Analysis Results

Across the dataset, clear visual trends emerged that align with traditional gender norms. Women were predominantly depicted in leisure-based, passive roles, often within aesthetically pleasing, emotionally coded environments such as spas, gardens, and curated nature scenes. These portrayals reinforced the association of femininity with emotional wellness, relaxation, and harmony with nature. In contrast, men were more frequently positioned in active, adventurous, or performance-driven settings — such as mountain climbing or playing golf — invoking strength, autonomy, and physical engagement traits.

Notably, advertisements like the British Airways uniform launch deviated from these patterns, showcasing gender-balanced visual framing, professional equality, and shared agency among male and female staff. This reflects a growing trend toward inclusive and non-stereotypical representation in corporate branding, particularly in high-visibility industries such as aviation.

A summary of visual patterns included:

✓   **Women** framed within symmetrical, colorful, and calm spaces (e.g., gardens, indoor leisure)

- ✓ **Men** are shown in dynamic postures and open or rugged landscapes
- ✓ **Color symbolism** and **camera angles** reinforced emotional versus functional framing
- ✓ **Group composition** often aligned with traditional gendered roles (e.g., nurturing females, leading males)

B. Textual Analysis Results

The accompanying texts in each advertisement further reinforced or challenged gendered expectations. The language used in female-centered ads (e.g., spa, gardens, Cotswolds) employed soft, practical, and nurturing vocabulary such as "relax," "find your zen," "nourish your soul," and "pretty stone villages." These lexical choices framed women as emotional beings whose primary goal in travel is restorative and aesthetic.

In contrast, advertisements centered on male activity (e.g., Snowdonia, outdoor sports) used energetic and assertive language such as "adventure," "sky-scraping peaks," and "blow your mind," aligning masculinity with conquest, risk, and physical achievement.

One ad — British Airways — employed neutral, professional terminology (e.g., "modern," "inclusive," "performance"), marking a clear divergence from the affective/emotive lexicon found in more traditional leisure-oriented marketing.

The linguistic findings highlight the following:
- ✓ A gendered dichotomy in **verb selection** (e.g., doing vs. being)
- ✓ **Gender-coded adjectives** (e.g., "pretty," "lush" vs. "adventurous," "powerful")
- ✓ **Implicit ideological encoding**, primarily through tone and semantic field alignment

C. Gender Stereotype Patterns

The analysis shows that traditional gender roles still dominate tourism advertising in the UK, especially in wellness, nature, and lifestyle campaigns. Women are often associated with nurturing, emotions, and aesthetics, while men are portrayed as explorers, competent figures, and authorities.

Nonetheless, counter-stereotypical examples are starting to appear. For instance, British Airways' advertisement challenges conventional roles by showcasing gender-neutral uniforms, equal visual representation, and a shared professional identity. Additionally, depicting a woman playing indoor sports (ping pong) suggests a gradual shift towards female empowerment, even if it remains within leisure contexts.

In summary, the findings highlighted the following trends in stereotypes:

Table 1. Gender Stereotype Patterns in British Tourism and Hospitality Advertisement

Sr. No.	Stereotype Theme	Stereotype Theme	Stereotype Theme
1	Activity framing	Passive, nurturing, aesthetic	Active, professional, adventurous
2	Emotional positioning	Emotional, relaxed, reflective	Goal-driven, focused, powerful
3	Visual environment	Symmetrical, peaceful, intimate spaces	Expansive, rugged, performance-based settings
4	Role function	Consumers of nature/space	Agents of action/space
5	Language/lexical pattern	Soothing, emotionally coded	Assertive, energetic, outcome-oriented

(*Source:* *from the author's study*)

D. Summary of Thematic Patterns

The triangulation of multimodal data across five advertisements suggests:
- ✓ A **persistent gender dichotomy** in both visual and textual design
- ✓ Reinforcement of **binary roles**: feminine = emotional/caretaker, masculine = active/performer
- ✓ **Limited yet emerging counter-narratives**, particularly in institutional or corporate branding contexts
- ✓ **Context-specific coding**: nature, relaxation, and gardens are feminized; sport, risk, and terrain are masculinized

These findings contribute to the broader discourse on gender and media by demonstrating how tourism advertising in English-speaking contexts continues to reproduce — yet occasionally challenges — dominant gender ideologies. They also underscore the importance of multimodal approaches in uncovering latent ideologies across image-text combinations and are illustrated in Table 2 below:

Table 2. Gender Stereotype Analysis in Tourism Ads

Sr. No	Ad Image Context	Gender Portrayal	Activity Type	Visual Patterns	Linguistic Cues	Gender Stereotypes
1	Spa Experience (VisitBritain)	Single female, passive, aesthetic focus, immersed in nature	Passive relaxation (spa)	Frontal light, centered female, calm water, sunset tone	Relax, unwind, reset - emotive, feminine-coded verbs	Traditional: Woman as passive, needing restoration
2	British Airways Uniform Launch	Balanced gender, professional, empowered, formal attire	Professional engagement (airline staff)	Formal uniforms, equal positioning, walking in formation	Modern, professional, inclusive - gender-neutral vocabulary	Counter-stereotypi cal: Equal agency and representation
3	Indoor vs Outdoor Sports	Women: leisure, social; Men: active, technical (golf)	Indoor leisure vs outdoor sport	Color-coded contrast; women indoors, men outdoors	Discover indoor/outdoor - neutral but context implies divide	Partial: Women linked with leisure, men with performance
4	Snowdonia vs Cotswolds	Men: adventurous and dominant; Women: passive and contemplative	Outdoor adventure vs gentle walking	Sharp contrast in terrain and posture (man climbing vs women strolling)	Adventure, blow your mind vs. pretty, lush, rambling	Traditional: Man as explorer, woman as observer
5	Zen Garden Experience	Two women, peaceful, emotional, reflective tone	Leisure walking, nature immersion	Bright florals, back-facing figures, symmetrical	Find your zen, nourish your soul - soft, nurturing language	Traditional: Women as emotional, peaceful, in

V. DISCUSSION

Analysis of five English-language tourism and hospitality advertisements uncovers a consistent pattern of gendered representations that adhere to traditional stereotypes. Females are often portrayed in passive, emotional, and visually appealing roles in serene or domestic settings (such as spas, gardens, or specially designed natural scenes). In contrast, males are depicted in active, goal-oriented, and exploratory roles, frequently set against rugged and expansive landscapes or performance-driven environments. These observations illustrate a multimodal construction of gender identities that reflect longstanding social dichotomies: femininity is associated with emotionality and nurturing, and masculinity is linked to assertiveness and adventure.

These patterns broadly align with prior research on gendered advertising in tourism (e.g., Pritchard & Morgan, 2000; Gill, 2007; Eisend, 2010). Goffman's (1979) foundational work on gender in advertising emphasized visual subordination, passivity, and emotional framing of women, which remains evident in several ads analyzed. Similarly, Lazar's (2006) feminist critical discourse analysis outlines how "power femininity" is often constructed within contained, aestheticized spaces — a phenomenon visible in garden and spa representations in this study.

However, this study also uncovers emerging counter-stereotypes. The British Airways advertisement demonstrates an inclusive gender representation, balanced power distribution, professional framing, and gender-neutral language. This example suggests a shift in some sectors of tourism marketing toward more significant gender equity, echoing recent industry calls for responsible and diverse portrayals (UNWTO, 2022; Morgan & Pritchard, 2019).

A. Implications for Tourism and Hospitality Marketing

The findings underscore the risks of reinforcing outdated gender roles in tourism branding. Advertisements that portray women as mere aesthetic consumers or men as rugged adventurers may inadvertently alienate wider audiences and fail to represent the diversity of modern travelers. Gender-stereotypical campaigns can limit brand reach, appeal, and inclusivity, especially among consumers of socially conscious or younger audiences.

On the other hand, inclusive and diverse advertising — like the British Airways example — boosts brand image, elevates perceived social responsibility, and broadens market appeal. Brands that feature individuals of all genders in vibrant, non-

stereotypical roles can better connect with shifting cultural values and consumer expectations.

B. Recommendations for Equitable and Inclusive Advertising

Based on the findings, the following recommendations are proposed:

1) **Diversify Representation**: Include individuals of all genders in various activities (professional, adventurous, nurturing) across visual and textual domains.

2) **Balance Imagery**: Avoid gendered spatial coding (e.g., women in gardens vs. men in mountains). Use visuals that challenge rather than reinforce these divisions.

3) **Use Inclusive Language**: Replace emotionally coded, stereotypical adjectives with neutral or empowering descriptors that apply across genders.

4) **Audit Visual Hierarchies**: Ensure equal framing, posture, gaze, and clothing presentation across gender identities.

5) **Co-create with Diverse Audiences**: Engage target demographics in ad development to ensure inclusive resonance and authenticity.

C. Limitations of the Study and Suggestions for Future Research

Several limitations must be acknowledged. First, the study is based on a small qualitative sample of five advertisements, limiting the findings' generalizability. Second, the ads are drawn exclusively from English-language sources and UK-based tourism contexts, potentially overlooking global diversity in marketing strategies. Third, the temporal range is confined to 2023–2024, preventing longitudinal trend analysis. Finally, while the MCDA approach allows for rich interpretation, it is inherently subjective and could benefit from triangulation with quantitative data.

To further this research, upcoming studies could examine a more extensive and varied sample, incorporating non-Western markets and multilingual campaigns, and utilize quantitative content analysis to investigate patterns of gender representation across extensive datasets.

VI. CONCLUSION

This study applied a Multimodal Critical Discourse Analysis framework to examine how gender is constructed visually and textually in various tourism and hospitality advertisements. The findings reveal a continued reliance on traditional gender stereotypes, with women frequently cast in passive, emotional, and decorative roles and men in active, goal-oriented, and performance-driven roles. These portrayals not only reinforce outdated norms but also shape consumer expectations and societal understandings of gender.

However, emerging counter-stereotypes — such as inclusive professional representations — offer evidence that change is underway. These more progressive depictions align with broader cultural movements toward equality, diversity, and responsible branding.

This study underscores the need for tourism marketers to move beyond formulaic and binary gender constructs. By embracing inclusive visual and textual strategies, brands can reflect the lived realities of diverse consumers, enhance social responsibility, and foster more equitable tourism narratives.

A collective industry shift toward inclusive advertising is ethically imperative and commercially advantageous in today's values-driven marketplace.

DECLARATION OF INTEREST STATEMENT

The authors declare no conflicts of interest related to this study.

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