

CHAPTER 4: FEMALE ROLE PORTRAYALS IN ADVERTISING

4.1 INTRODUCTION

According to the old nursery rhyme, little girls are made of sugar and spice and all things nice. In today's modern world, it seems that women are still generally considered as sugar (mother) or spice (seductress). Advertisements are often criticised for using outdated role portrayals of women - primarily that of the mother or the seductress. Women constitute a large consumer segment and the majority of products are advertised to attract female attention (Hung *et al.*, 2007:1038). The images portrayed in advertising are seen to indicate the image of an ideal woman - and these images impact on women's self-images.

Advertising is a mirror of societal viewpoints and it is frequently thought to be the reason for the negative stereotyping of females (Grau *et al.*, 2007:63). In studies referred to in Ibroscheva (2007:411), females are stereotyped as dependent, ornamental, homemakers or nurturers - and as being less intelligent than men. Images in advertising are generally perceived as a reflection of the reigning societal norms. Stereotyped images impact on consumers and create social perceptions as to the roles appropriate to the genders (Nassif & Gunter, 2008:754).

The repetitive nature of advertising aggravates the phenomenon of consumers learning (via consumer socialising) limited gender roles based on advertising images. According to Murray, Rubinstein and Comstock (in Valls-Fernández & Martínez-Vicente, 2007:691), television commercials, in particular, are major consumer socialising agents. People spend much time watching television and this has an impact on the learning and understanding of the prevalent gender roles.

Television has been identified as a major information source not only on new brands, but also on acceptable gender-role behaviour. Television commercials, as well as magazine advertisements, will be included in the current study.

Many studies report strong negative and/or limited stereotyping of females in advertising. For example, women are depicted primarily at home in the kitchen or elsewhere

performing cleaning tasks (Koernig & Granitz, 2006:83). People integrate stereotypes that are presented in the media into their personal viewpoints, aggravating the perceptions of inflexible gender roles by influencing their observation of reality (Döring & Pöschl, 2006:173).

Women as decorative or beautiful objects have been used for years to attract attention to advertisements. Using female beauty and sexuality to sell a product can be effective - depending on the product and the brand (Altstiel & Grow, 2006:93).

This chapter will explore the roles portrayed by females in advertising, as identified in previous research studies completed worldwide. The primary roles in which women are depicted, as well as how these roles relate to the advertised products, will be discussed. The primary emphasis of the current study is on the role portrayals. The chapter will be structured according to the role portrayals that have been identified in previous research studies.

The discussion in this chapter provides an overview of the female portrayals in both magazine advertisements and television commercials. Each section will commence with a summary of the pertinent female role portrayals observed in previous research studies. At the end of the chapter, a summary of the identified roles in both magazine and television advertising will be provided, as they will be used as a basis for the coding forms in the current study. Additionally, the association between particular roles and product categories as found in previous research will be outlined. Additional elements that will be examined in the study are also presented in this chapter.

4.2 OVERVIEW OF ROLE PORTRAYALS OF WOMEN IN ADVERTISING

Many studies have been conducted on the portrayal of women in advertising, and each has identified particular roles. All of the identified studies used content analysis as research method and are therefore relevant to the current study. Previous research focused on magazines (Bolliger, 2008; Döring & Pöschl, 2006; Hung, & Li, 2006; Johnson *et al.*, 2006; Koernig, & Granitz, 2006; Grau *et al.*, 2007; Monk-Turner *et al.*, 2008; Plakoyiannaki & Zotos, 2009; Razzouk *et al.*, 2003; and Rudansky, 1991), while some

studies analysed the content of television commercials (Furnham & Mak, 1999; Furnham *et al.*, 2001; Ibroscheva, 2007; Mwangi, 1996; Nassif & Gunter, 2008; Valls-Fernández & Martínez-Vicente, 2007).

It should be noted that the research on television commercials was based on gender roles and on not female roles specifically. To date, no recent South African study has analysed female roles in television commercials. As such, direct comparisons to previous research will not be possible.

Roles are often inferred from elements surrounding the model in the advertisement. Dyer (1993:104) suggests that the props and setting of an advertising image relay meaning. With regard to the current study, the props (such as products) and the setting (such as location) will be used to infer role portrayals. In this way, for example, a housewife role may be signified by a woman depicted with domestic products in a home environment. More details on the elements that are used to identify a particular role portrayal will be provided in Chapter 5.

The above mentioned research studies conducted on the topic of female or gender roles in advertisements and commercials range from Western world portrayals (America and Europe) to Eastern studies (Chinese and Thai advertising studies). These, as well as African (Zimbabwe and Kenya) studies are included in the discussion. An extensive search for South African studies identified one study focusing on female roles in advertisements, which was completed in 1991 (Rudansky, 1991). Rudansky's study, although outdated, will be included in the literature review, as the focus of the current study is on South African advertising.

In Section 4.2.1 a description of the role portrayals identified in previous research on magazine advertisements will be provided, and in Section 4.2.2 the roles that women portray in television commercials will also be discussed. The product categories that featured female models in advertising were examined in many of the previous research studies, although the links between specific roles and products were not always reported. Sections 4.2.1 and 4.2.2 will, where applicable, include a discussion on the product categories most often advertised by using a particular female role portrayal. The current

study will also examine the product categories advertised, and a summary of the roles as featured in advertising for product categories will be provided at the end of the chapter.

4.2.1 The roles portrayed by women in magazine advertisements

Content analyses of women portrayed in magazine advertisements have been conducted in many research studies worldwide. This section discusses the findings of these studies - structured according to the roles identified in the particular research study, and where applicable, the relation between specific roles and product categories. Table 4.1 provides a summary of the identified roles and the sources of the studies.

Table 4.1 Female role portrayals in magazine advertising

Role portrayals	Sources
Sex object	Bolliger (2008:51); Döring & Pöschl (2006:184); Grau <i>et al.</i> (2007:63); Johnson <i>et al.</i> (2006:8); Koernig & Granitz (2006:91); Monk-Turner <i>et al.</i> (2008:206); Plakoyiannaki & Zotos (2009:1417); Razzouk <i>et al.</i> (2003:122); Rudansky (1991:147).
Mother/nurturer	Bolliger (2008:51); Döring & Pöschl (2006:184); Hung & Li (2006:11) and Hung, Li, & Belk (2007:1039); Koernig & Granitz (2006:91); Rudansky (1991:144).
Physically attractive/decorative	Bolliger (2008:51); Döring & Pöschl (2006:182); Hung & Li (2006:13); Johnson, Rowan & Lynch (2006:7); Plakoyiannaki & Zotos (2009:1417); Razzouk <i>et al.</i> (2003:124).
Working/career woman	Hung & Li (2006:13); Koernig & Granitz (2006:91); Plakoyiannaki & Zotos (2009:1417); Razzouk, Setz & Vacharante (2003:124); Rudansky (1991:148).
Housewife	Bolliger (2008:51); Koernig & Granitz (2006:91); Plakoyiannaki & Zotos (2009:1417); Razzouk <i>et al.</i> (2003:122); Rudansky (1991:143).
Dependant	Döring & Pöschl (2006:184); Koernig & Granitz (2006:91); Plakoyiannaki & Zotos (2009:1417); Razzouk <i>et al.</i> (2003:122).
Mannequin	Razzouk <i>et al.</i> (2003:124); Rudansky (1991:149).
Product user	Johnson <i>et al.</i> (2006:7); Plakoyiannaki & Zotos (2009:1417).
Social being	Plakoyiannaki & Zotos (2009:1417); Rudansky (1991:146).
Romantic	Rudansky (1991:145).
Non-traditional activities	Razzouk <i>et al.</i> (2003:124).

Table 4.1 shows the roles portrayed by females in magazine advertisements, namely sex object, mother/nurturer, physically attractive/decorative, working/career woman, housewife, dependant, mannequin, product user, social being, the romantic and non-traditional. These role portrayals will be discussed in more detail in the following sub-sections.

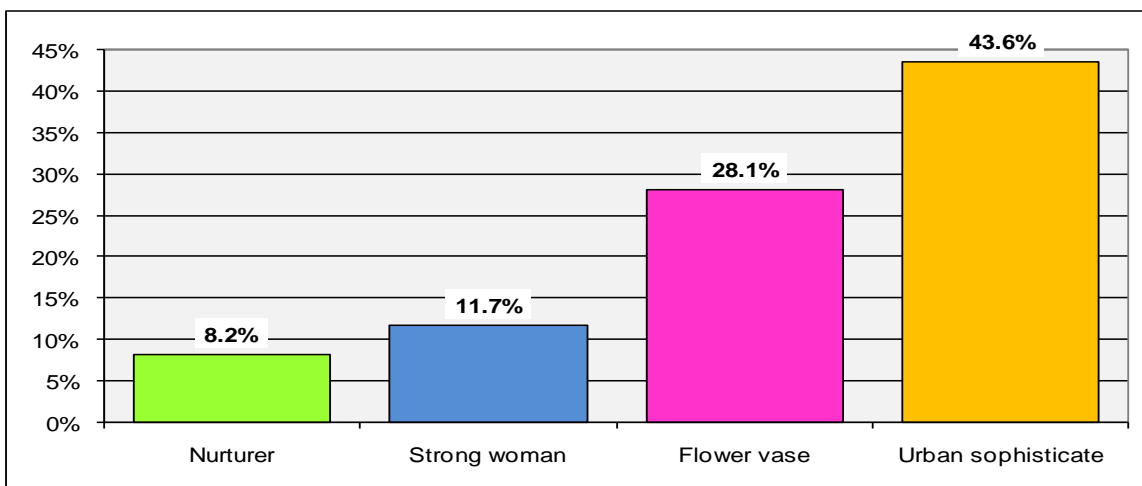
4.2.1.1 Sex object

The depiction of women as sex objects refers to a woman in an advertisement that is portrayed in a sexual manner, usually dressed in revealing clothing and/or in provocative poses. The sex object is purely ornamental, and her presence and appearance are not related to the product (Rudansky, 1991:147).

There are associations between the descriptions of sex objects and those of the “urban sophisticate” identified in Chinese advertising (Hung *et al.*, 2007:1039). The urban sophisticate epitomises the good life – a life of opulence and luxury. Hung and Li (2006:14) point out that the urban sophisticate’s hedonistic nature is attracted to new products from the West or Japan, and the Western values of youth, progressiveness, sexuality and vivacity may be the reason for this portrayal’s popularity amongst Chinese advertisers.

The element of sexuality in the urban sophisticate portrayal lends itself to classification under sex object, although the degree of sexuality in the urban sophisticate portrayal is not necessarily specified. Figure 4.1 depicts the prevalence of the urban sophisticate portrayal.

Figure 4.1 Prevalence of the urban sophisticate image



Source: Adapted from Hung and Li (2006:19) and Hung *et al.* (2007:1041).

Various previous research studies have indicated that the sex object is the most frequently depicted female role (Grau *et al.*, 2007:62; Koernig & Granitz, 2006:91; Razzouk *et al.*, 2003:123). According to Plakoyiannaki and Zotos (2009:1423), the sex

object depiction is the second most prevalent (32%) portrayal in UK advertising. Similarly, Bolliger (2008:51) points out that sexualised gender typecasting of women is prevalent in educational technology advertisements.

In contrast to international studies, only three per cent of South African female depictions in advertisements previously analysed are classified as sex objects (Rudansky, 1991:162). This may be due to the South African study predating the international studies by as much as 18 years - a period of time allowing for many changes.

Women are generally far more likely than men to be featured as sexualised characters in advertisements (Koernig & Granitz, 2006:91). Various aspects of an advertising image may be used as indicators of a sex object role. Monk-Turner *et al.* (2008:204) suggest that the following aspects can indicate a sexualised image: the character is an object of someone else's stare or is self-gazing (for example looking in a mirror); the character is displaying sexually alluring behaviour; and/or she is dressed in provocative or revealing apparel. The three conditions listed here will be included in the category descriptions for the sex object role portrayal in the present study.

Women are depicted in sparse or light clothing in 68 per cent of mobile communications advertisements, indicating a high degree of female body display (Döring & Pöschl, 2006:182). Similarly, the results of a study on athletes endorsing clothes in advertisements indicated that women were clothed in suggestive clothing more often than in demure apparel. Grau *et al.* (2007:63) found that suggestive and partially nude attire was found in 81 per cent of advertisements featuring female athletes, placing the focus on the sexuality of the female athlete rather than on her athletic skills.

Product category advertisements that featured sex objects most often included clothes, food and personal care items. Advertisements for fashion items or apparel used sexualised females in China, the UK and South Africa (Hung & Li, 2006:20; Plakoyiannaki & Zotos, 2009:1427; Rudansky, 1991:176). In a study on sexualised images in advertising, personal care or body-enhancing products predominantly featured sex objects (Monk-Turner *et al.*, 2008:206). Thai advertising images contained sex objects most frequently in advertisements for food and beverages, and second most frequently for promoting

personal care products (Razzouk *et al.*, 2003:123). The woman as a sex object will be included in the analysis of advertisements and commercials in the current study.

4.2.1.2 Mother/nurturer

The mother or the nurturer is often depicted in advertising. A total of twenty per cent of the advertisements in the South African study pictured a woman as a mother (Rudansky, 1991:144). As this role was the second most popular role portrayal, it is possible that South African advertisers perceived the mother portrayal to be relevant to the women of the nineties. In this role portrayal the female character is depicted with one or more children in the advertisement, and her attention is focused on the child or children, or the product being advertised.

The nurturer, as the family-oriented role of Chinese femininity, represents the ideal wife and mother who is characterised as soft, virtuous, kind and well-mannered (Hung *et al.*, 2007:1039). Women employing the “feminine touch”, a category description which denotes a nurturing attitude, were found in the majority of female depictions in a study on mobile communication advertisements (Döring & Pöschl, 2006:182).

Similarly, Koernig and Granitz (2006:89) identified specific values (family, nurturance and tradition) in e-commerce advertisements that were associated more frequently with women and *inter alia* with the role of the mother. The mother role is a traditional female role and the high frequency thereof in many previous studies is consistent with the traditional stereotyping of women (Warner, 2006:182).

The mother portrayal is used most frequently in advertising baby and food products in South Africa. This is consistent with reality as such product categories are generally associated with mothers (Rudansky, 1991:171). Conversely, in China the nurturer (mother) was used primarily to advertise automobiles, specifically family cars (Hung & Li, 2006:22). In the current study, the role of the woman depicted as a mother will also be included.

4.2.1.3 Physically attractive/decorative

The woman, as a physically attractive or decorative creature refers to a portrayal that focuses on physical beauty. Women portrayed in advertisements purely for the purpose of being decorative or attractive were found to be particularly widespread in much of the previous research. The “flower vase” (coded as physically beautiful) is a role that carries an image of glamour, charm and beauty, and was the second most-used role portrayal in advertisements in China (Hung & Li, 2006:13). The flower vase is typified as the official ideal of the modern Chinese woman: a woman who celebrates her femininity, and does so through enhancing her physical beauty by using cosmetics, jewellery and hairstyles to enhance her looks.

The woman in a physically decorative role was frequently identified in mobile communications advertisements (Döring & Pöschl, 2006:181). A vast majority of cosmetic product advertisements feature the decorative woman. This is consistent with the role description of a woman who enhances her beauty through cosmetics (Hung & Li, 2006:20). The woman as a physically attractive decoration was the most popular portrayal for advertising medicine and personal care products in Thai magazines (Razzouk *et al.*, 2003:124). The association between the physically attractive woman and the product category of cosmetics and personal care items is clear - so much so that such products in an advertisement often indicate a decorative role portrayal.

A distinction should be made between the decorative woman and the sex object role. Plakoyiannaki and Zotos (2009:1417) categorise both the physically attractive role and the sex object as “decorative roles”, where the physically attractive role was defined as the female aiming for physical beauty; and the sex object is specifically related to sexual allure. In the current study, the decorative role excludes sexuality and all sexually suggestive portrayals will be categorised as a sex object (refer to Section 4.2.1.1). The physically decorative depiction will be included in the present study.

4.2.1.4 Working/career woman

The woman as a worker or career person is represented by an image of professionalism across a range of different employment types: for example executives, clerks or service

personnel. Women are portrayed in a working or career role in advertisements in a diverse range of studies worldwide. In advertising images, the setting, clothes and activity depicted generally indicate a specific role. For example, a career woman is depicted in a work setting (such as an office); her clothes (such as a uniform) signify work and she may be performing work-related activities (such as typing). The career role was specifically identified as such in Plakoyiannaki and Zotos (2009:1417); Razzouk *et al.* (2003:123) and Rudansky (1991:148).

In South African studies the role of the working woman has been separated into the following six categories (Rudansky, 1991:148; 167):

- Teacher: the woman is illustrated in a teaching position, and the surroundings often include children or a child, and props that indicate a classroom setting.
- Nurse: here the female wears a nursing uniform, and the setting is a medical environment such as a hospital.
- Secretary: this woman performs secretarial tasks in an office setting.
- Office worker: the female is also depicted in an office environment, but the situation and props (such as a uniform) show that she does not hold an important or secretarial position.
- The executive or professional: here the female is dressed in business attire and the background, props and activities engaged in are central to the role portrayal and indicate an executive position.
- Other: these are additional working roles that do not fit into the above mentioned categories.

Despite provision for the different career-oriented sub-categories, the nurse was the only working woman portrayal identified in the South African study (Rudansky, 1991:167). Other research studies note indicators (such as setting) or traits (such as ambition or status) that are generally associated with career women (Bolliger, 2008:49; Hung & Li, 2006:12; Koernig & Granitz, 2006:91).

The status value was found in e-commerce advertisements featuring women, indicating a career orientation (Koernig & Granitz, 2006:90). Independence is also typically considered

to be a trait of the career woman, and in a Chinese study a work-oriented role named “strong woman” was coded as self-reliant (Hung *et al.*, 2007:1040). The strong woman is described as a female that is “... talented, ambitious, and independent of spirit” (Hung & Li, 2006:12). She is career-oriented and intelligent and represents a role model of success whose appeal stems from her force of character and personality rather than her physical beauty.

The setting in which the female model was depicted was used as an indicator for the career role in several studies. Work settings were prevalent in advertisements for educational technology and mobile communication products (Bolliger, 2008:49; Döring & Pöschl, 2006:181). In the current study, the setting of the woman in the advertisements and commercials will also be included in the role descriptors (as will be discussed in the codebook in Chapter 6).

Social reality today indicates that women worldwide are active in the workplace. Two-thirds of Thai women work outside the home, and in America, as well as in South Africa, women make up half of the work force (Cant *et al.*, 2006:97; Koernig & Granitz, 2006:9; Razzouk *et al.*, 2003:120). This is not reflected in advertising practice, as only 12 per cent of Chinese and Thai female advertising images depict career women (Hung & Li, 2006:12; Razzouk *et al.*, 2003:122).

Similarly, the findings on South African advertising indicate that less than one per cent of images contain a working or career woman (Rudansky, 1991:162). It should be noted that the South African study is relatively dated and will not necessarily reflect the current reality. Even so, the low prevalence of the career role in advertisements in 1991 was inconsistent with the social reality in South Africa at the time, as women already represented almost half of the work force in the nineties (Rudansky, 1991:168).

In contrast to the above findings, the role of females in contemporary e-commerce production is adequately reflected in advertising, as women are as likely as men to be depicted in positions of power and authority (such as career portrayals) in e-commerce advertisements (Koernig & Granitz, 2006:87). Similarly, career women are frequently portrayed in German mobile communication systems advertisements in women’s magazines (Döring & Pöschl, 2006:183).

Pertaining to product categories, the career woman is used to advertise a variety of products. Career women feature most often in computer and other electronic product advertisements in China (Hung & Li, 2006:22); food and beverage advertisements in Thailand (Razzouk *et al.*, 2003:123) and a nurse was used to advertise baby products in South Africa (Rudansky, 1991:167).

A study on female athlete endorsers featured women in advertisements for miscellaneous services and sporting goods (Grau *et al.*, 2007:61). Professional athletes are considered to be working people and are therefore included as career women. The working/career woman role portrayal will be included in the present study.

4.2.1.5 Housewife

The role of a housewife is portrayed by a woman in a household setting performing household activities such as cleaning or cooking. The housewife is differentiated from the mother by the absence of children in the advertisement, as the inclusion of children is an indicator of the mother role. Six per cent of advertisements in the UK, ten per cent in Thailand and one per cent in South Africa depicted women as housewives (Plakoyiannaki & Zotos, 2009:1423; Razzouk *et al.*, 2003:123; Rudansky, 1991:162).

Women as housewives are often depicted with household products or appliances related to housework, and are therefore frequently used to advertise such products. The housewife was primarily used to advertise household products in a variety of previous research studies (Plakoyiannaki & Zotos, 2009:1427; Razzouk *et al.*, 2003:124; Rudansky, 1991:170). It is not really surprising that women were not shown in household settings in mobile communication systems advertisements nor in advertisements for educational technology products (Bolliger, 2008:49; Döring & Pöschl, 2006:183). The current study will include the housewife role portrayal.

4.2.1.6 Dependant

The woman in the dependant role was identified in eight per cent of Thai advertisement portrayals and in less than four per cent of advertisements in the UK (Plakoyiannaki &

Zotos, 2009:1427; Razzouk *et al.*, 2003:123). In these studies the dependant role is used most frequently for advertising apparel and food/beverage products, respectively. Plakoyiannaki and Zotos (2009:1417) describe the dependency role as a woman that does not make any crucial decisions, and who needs security and reassurance.

The category “ritualisation of subordination” (that consists of body/head tilting and support) is often used *inter alia* in analysing gender roles (Goffman in Döring & Pöschl, 2006:174). The actions of tilting the body or the head and leaning on others are deemed indicators of dependency. Women are frequently depicted in the ritualisation of subordination poses in mobile phone advertisements, pointing towards a more dependant role (Döring & Pöschl, 2006:182).

The role of a housewife is generally accepted to include a degree of dependency, and as it already exists as a distinct role category, the dependant role will be included under the housewife role in the current study. Previous research also combined the categories of housewife and dependant (Furnham *et al.*, 2001:24; Nassif & Gunter, 2008:758).

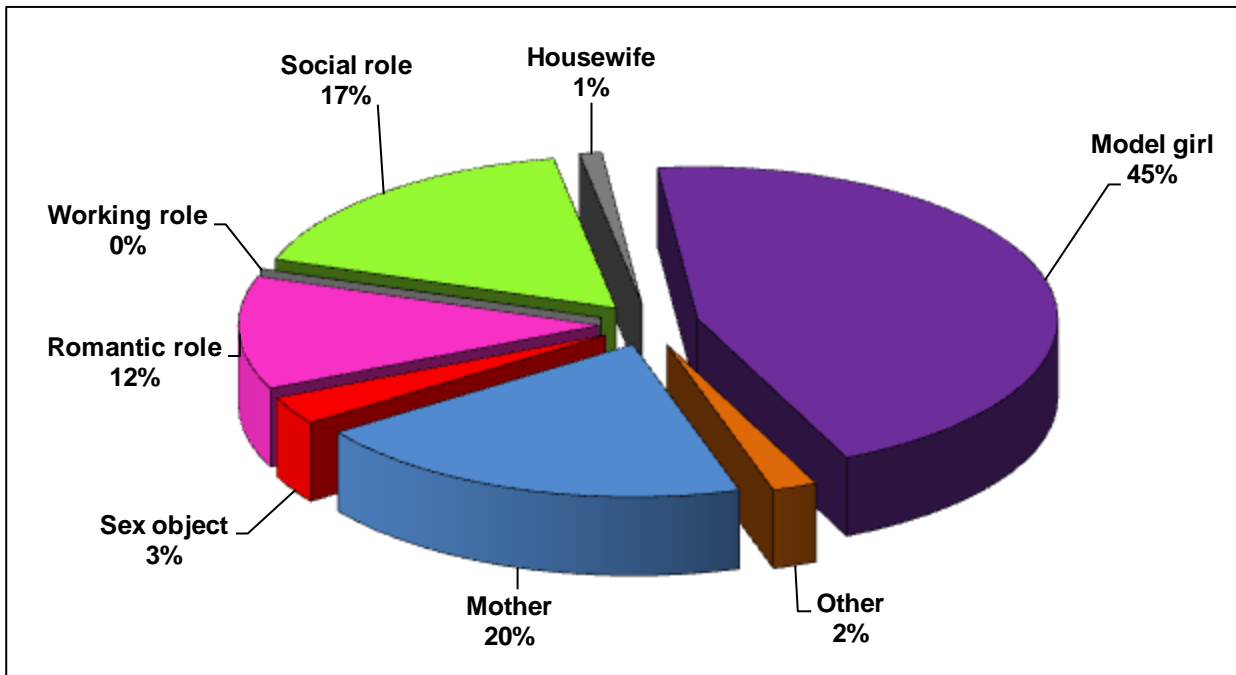
4.2.1.7 Mannequin

Various advertisements feature women with no distinct relation to others or any pertinent focus on external factors, thereby signifying a mannequin portrayal. According to Rudansky (1991:149), the mannequin is also referred to as the model girl, and her role is solely to exhibit or show off the product. As mentioned in Chapter 1, the term mannequin rather than model will be used in the current study to avoid any confusion between the role portrayal and the characters (often referred to as models) used in advertising.

The mannequin is primarily depicted as actually wearing or displaying the advertised product. Although she may be portrayed with others in the advertisement, she is not focusing on the other people present. Her main function is to be a vehicle for the display of the product. The neutral role that was identified in six per cent of role portrayals by Razzouk *et al.* (2003:123) is included in the mannequin portrayal, as it was not clearly defined and is assumed to refer to mannequin-type portrayals.

The portrayal of the mannequin was used in 45 per cent of the previously analysed South African advertisements and was the most popular depiction, as illustrated in Figure 4.2.

Figure 4.2 Prevalence of the mannequin role portrayal in South African magazine advertisements



Source: Adapted from Rudansky (1991:162).

Rudansky (1991:169) suggested that the high incidence of the woman as a mannequin is due to a lack of creativity on the part of advertisers, as women are suitable for fulfilling more functions in an advertisement than purely being a vehicle for the showing off of the product. The woman as mannequin in the Rudansky (1991) study included testimonial advertising that featured celebrities. The current study will investigate the frequency of the use of celebrities in advertisements as a separate issue (refer to Section 4.2.3.3 in this chapter).

The product categories that depict the mannequin most often in Thailand are clothes - and in South Africa cosmetics (Razzouk *et al.*, 2003:124; Rudansky, 1991:178). This is a consistent advertising practice that generally advertises such products by using a model (character) that wears or exhibits the product. There are similarities between the mannequin role portrayal and the decorative role (refer to Section 4.2.1.3) that may lead to uncertainty in the coding of the roles in the course of the content analysis.

For the purpose of the current study the difference lies therein that the mannequin is secondary to the product being advertised (the focus is the product rather than the

character), whereby the decorative woman is depicted as showing the result of the application of the product – and she is therefore a focal point. The mannequin portrayal will be included in the present study due to its prevalence in the previous South African study.

4.2.1.8 Product user

A woman who is depicted as preparing to use or actually using the advertised product is classified as a product user. Previous research has already examined product use, often in relation to expertise, and mostly for technological products. The product user role was specified in research on gender portrayals in computer and technological product advertisements, which found that although women are depicted as product users, they are seldom portrayed as experts (Bolliger, 2008:49; Johnson *et al.*, 2006:6). Furthermore, women are mostly portrayed as passive, insecure and mainly decorative in the use of technological products.

A person depicted as using a computer is considered to have mastered the technology, indicating an expert user role (Koernig & Granitz, 2006:86). Although female product users are portrayed in technology advertisements, they are under-represented as experts (Bolliger, 2008:49; Johnson *et al.*, 2006:7). The present study will examine women depicted as using a wide range of advertised products, but the level of expertise of the product use falls outside the study boundaries and will therefore not be investigated. Hence the woman as merely a product user will be examined in the current study.

4.2.1.9 Social being

As a social being, the woman is shown in a wide variety of social contexts, such as sport events or parties (Plakoyiannaki & Zotos, 2009:1417; Rudansky, 1991:146). The woman in a social role is shown with other characters and her attention is on the others or the actions taking place. Her facial expression indicates emotions which are generally positive. Events such as funerals are not associated with positive emotions, but as they include people in groups with a common goal, women in such depictions will be coded as social beings.

Koernig and Granitz (2006:90) identify the values of relaxation and enjoyment as more frequently associated with women than with men in e-commerce advertisements. As social activities generally revolve around relaxation and enjoyment, it is inferred that these values can identify the woman as a social being. Product category advertising that features the social being includes apparel, cigarettes and food products (Plakoyiannaki & Zotos, 2009:1427; Rudansky, 1991:175).

Cigarette advertising in magazines is not allowed in South Africa anymore and will therefore not be analysed in the current study. As previously mentioned (refer to Section 4.2.1.1), the setting in which the woman is depicted often indicates a particular role. Women are often featured in feminine-oriented relaxed settings in mobile communication product advertisements, indicating the possible presence of the social being (Döring & Pöschl, 2006:183). The role of social being will consequently be included in the present study.

4.2.1.10 Romantic role

The woman featured in a romantic role is portrayed with a male or in contact with one, and her facial expression indicates love or affection towards the man. The environment in which the couple is depicted excludes other people and the setting implies romance or affection (Rudansky, 1991:145). The romantic role includes *inter alia* portrayals of women as wives and girlfriends, roles which have already featured in previous studies, for example in Hung *et al.* (2007:1039).

To differentiate the romantic role from those of housewife and mother (both of which are generally considered as wives), distinctions are made based on the setting (romantic); the presence of other people (no children or others); and the focus (the woman in the romantic role focuses on the man). This portrayal was prevalent in advertisements in the South African study (which coined it “romantic”) and it was most often used for promoting alcoholic beverages (Rudansky, 1991:162). The woman in a romantic role will be included in the current study.

4.2.1.11 Engagement in non-traditional activities

Women in advertisements are sometimes depicted engaging in actions not traditionally associated with females (non-traditional activities). Such depictions represented six per cent of the role depictions in Thai advertising and are mostly used to advertise durable products (Razzouk *et al.*, 2003:123). These portrayals are not considered common depictions of women and are seldom used; therefore the non-traditional category will be excluded from the current study.

Up to now, the roles portrayed by women in previous studies on magazine advertisements have been described. The discussion on previous research findings confirms the fact that gender stereotyping is used in advertising regardless of any changes in the social environment. Döring and Pöschl (2006:184) assert that advertising today does not reflect current gender roles adequately. It is thus argued that portrayals of women in magazine advertisements emphasise traditional gender stereotypes that are not necessarily in line with social realities.

In summary, the roles that have been identified in magazine advertisements in previous research are the following:

- Sex object
- Mother
- Physically attractive/decorative
- Working/career woman
- Housewife
- Dependency
- Mannequin
- Product user
- Social role
- Romantic role
- Non-traditional activities

The above mentioned roles have also been identified in various research studies on television commercials. In the next section the roles portrayed by women in television

commercials will be described. As will be seen in Section 4.2.2, the television depictions show many similarities with those in the magazine portrayals.

4.2.2 Roles portrayed by women in television commercials

Television commercials also contain several distinct role portrayals that are parallel to depictions of women in magazine advertisements, and many of these are considered stereotypical. According to Culley and Bennett (in Nassif & Gunter, 2008:754), prime time advertising, in particular, displays stereotypical images of women. A review of recent literature identified several studies that focused on analysing television commercials. The research included in the literature review used content analyses - primarily to compare the manner in which the genders are portrayed in television commercials (Furnham *et al.*, 2001:25; Nassif & Gunter, 2008:756; Valls-Fernández & Martínez-Vicente, 2007:694). During the comparisons between these studies various female roles were clearly identified.

Content analyses on the topic of gender portrayals in television commercials have been completed in various countries worldwide, including Africa (Furnham *et al.*, 2001:24). It should be noted that studies which focused specifically on the roles portrayed by women in television commercials have not been conducted in South Africa recently. The previous research reviewed highlighted several universal female role portrayals. These are summarised in Table 4.2.

Table 4.2 Female role portrayals in television commercials

Role portrayal	Sources
Work-related	Furnham and Mak (1999:424); Furnham <i>et al.</i> (2001:24); Ibroscheva (2007:415); Milner (2005:84); Mwangi (1996:210); Nassif and Gunter (2008:756); Valls-Fernández and Martínez-Vicente (2007:695).
Homemaker	Furnham and Mak (1999:424); Furnham <i>et al.</i> (2001:24); Ibroscheva (2007:415); Milner (2005:82); Mwangi (1996:210); Nassif and Gunter (2008:756); Valls-Fernández and Martínez-Vicente (2007:694).
Wife/mother	Furnham and Mak (1999:424); Furnham <i>et al.</i> (2001:24); Ibroscheva (2007:415); Milner (2005:82); Mwangi (1996:210); Valls-Fernández and Martínez-Vicente (2007:695).
Decorative	Furnham and Mak (1999:429); Furnham <i>et al.</i> (2001:25); Mwangi (1996:211); Nassif and Gunter (2008:756); Valls-Fernández and Martínez-Vicente (2007:694).
Product user	Furnham and Mak (1999:424); Furnham <i>et al.</i> (2001:24); Ibroscheva (2007:415).
Sex object	Craig in Furnham and Mak (1999:424); Furnham <i>et al.</i> (2001:24); Ibroscheva (2007:415).
Social being	Ibroscheva (2007:415)

All of the roles in Table 4.2 are parallel to the roles portrayed in magazine advertising, and have already been described in detail in Section 4.2.1. Therefore, only a brief discussion of the roles in Table 4.2 follows. All the roles listed in Table 4.2 will be included in the current study.

4.2.2.1 Work-related

The work or career-related depictions of women in television commercials have been examined in various previous studies. Work-related portrayals that are specified as roles include those of the professional woman, the labourer and the office worker (Furnham *et al.*, 2001:24; Nassif & Gunter, 2008:756). Career portrayals are often classified as specific occupational types. Such types include managerial or professional occupations; trades/craft/operative; services or clerical; and performer (Valls-Fernández & Martínez-Vicente, 2007:695). Indicators of occupational role portrayals where occupations are not named include autonomy (independence) and the location or setting of the image.

Nassif and Gunter (2008:757) found that British commercials were far more likely than Saudi commercials to feature females depicted in career or professional roles. In a study comparing Kenya, Ghana and South Africa, women were found in career depictions in 52 per cent of South African commercials (Milner, 2005:84). As in the findings of studies on magazine advertisements, there are discrepancies between social realities and the women depicted as working in advertising. Bulgarian women, for example, were observed in autonomous (work-related) role depictions in only ten per cent of the advertising images, even though the female employment rate in Bulgaria was 50.6 per cent in 2004 (Ibroscheva, 2007:409).

Women are generally less likely than men to feature as career people in commercials. In Spain, females are depicted in occupational settings less often than are males (Valls-Fernández & Martínez-Vicente, 2007:695). Regarding the particular occupations, the majority of women in working depictions are in services/clerical and managerial categories, although the prevalence is lower than for men.

Other previous research found that commercials seldom portray women in professional roles. Zimbabwean commercials feature very few portrayals of professional women

(Furnham *et al.*, 2001:25). A Kenyan study found female working portrayals were limited to categories such as teacher, secretary or sportswoman, and that women are far more likely to be depicted in domestic roles rather than in professional roles (Mwangi, 1996:212). A comparative study that included several countries found that women are portrayed in occupational settings, but less frequently than men are (Furnham & Mak, 1999:420).

4.2.2.2 Homemaker/housewife

The woman as homemaker or housewife is typified by a degree of dependence and is generally depicted in a household setting. Women are shown as dependent in 72.5 per cent of role portrayals in a study on Zimbabwean television commercials (Furnham *et al.*, 2001:24). The term “homemaker” is deemed more useful than housewife for the purpose of the current study, as it is not always possible to determine the marital status of the woman in the commercial.

Various previous studies have found that women are used to consistently advertise household-related products. Females portrayed with household products are prevalent in Furnham *et al.* (2001:24), as well as in Mwangi (1996:210), thereby indicating a preference for the homemaker in commercials in Zimbabwe and Kenya. Similarly, Bulgarian television commercial depictions feature women advertising domestic products more often than other product categories (Ibroscheva, 2007:415).

A study on Saudi television commercials indicated that females are portrayed in household settings in a large majority of advertising depictions, indicating a marked preference for the homemaker role portrayal (Nassif & Gunter, 2008:757). An international study found that women are consistently shown in a home setting, and are far less likely than males to be shown outdoors or in business settings (Furnham & Mak, 1999:427).

Women are shown most frequently in a home setting in Spanish television commercials (Valls-Fernández & Martínez-Vicente, 2007:694). Similarly, women are shown at home far more frequently than men are in Zimbabwean commercials (Furnham *et al.*, 2001:24). This prevalence compares favourably with the household product category, as women are consistently shown advertising household or domestic products in the majority of Zimbabwean commercials.

Another previous African study (in Kenya) indicated that women are largely portrayed in household product commercials, signifying the role of homemaker. This preference for the homemaker role portrayal is supported by the fact that females were portrayed in a home setting in most of the Kenyan commercials studied (Mwangi, 1996:210). Similar results were found in a study that compared South African, Kenyan and Ghanaian advertising, as women are most often depicted in home settings in South African advertisements (Milner, 2005:82).

4.2.2.3 Wife/mother

Similar to advertisements in magazines, the female as a wife or mother is often portrayed in television commercials. Many previous studies on television commercials combined the categories of housewife and mother (Furnham *et al.*, 2001:24; Ibroscheva, 2007:415; Mwangi, 1996:210; Valls-Fernández & Martínez-Vicente, 2007:695). Generally, the woman portrayed as mother is considered to be a more traditional and gender-stereotyped depiction, which may explain its prevalence in television commercials.

In many previous studies dependency is signified by the roles of mother, wife or homemaker (Furnham & Mak, 1999:432). Female images are generally associated with traditional roles, such as housewives and mothers. Bulgarian commercials contain women as dependants in almost half of all advertising images (Ibroscheva, 2007:414), and South African commercials feature women in dependant-type relationship roles in more than half of all such commercials (Milner, 2005:84).

Role portrayals related to childcare and housework often show a mother role. Valls-Fernández and Martínez-Vicente (2007:695) found that the mother's role is frequently portrayed by women in Spanish television commercials. It should be noted that the role of the woman as dependant included the categories of wife, mother and homemaker in many of the studies that were examined (for example Furnham & Mak, 1999:424; Ibroscheva, 2007:415). The categories of homemaker and mother will be coded separately in the current study since they feature as distinct role categories in the magazine research (refer to Table 4.1).

4.2.2.4 Decorative

The woman as a decorative or physically attractive focal point is also found in television commercials. As with the depictions in magazine advertisements (refer to Section 4.2.1), the woman as a decorative figure in television commercials is mainly used to promote personal care products (Furnham *et al.*, 2001:24; Mwangi, 1996:211; Nassif & Gunter, 2008:757; Valls-Fernández & Martínez-Vicente, 2007:695). The decorative role, as stated previously, is an image that signifies beauty and symbolises the physical ideal. Its relation to personal care items lies in the fact that the application of the advertised product will enhance the physical attractiveness of women.

4.2.2.5 Product user

People are often portrayed as product users in commercials, as television is an excellent medium for depicting product use. Women are specifically noted as product users in television commercials (Furnham *et al.*, 2001:24). Similar to the findings of previous research studies on magazine advertisements, women in television commercials are often depicted as product users rather than as experts. The research findings of an international comparative study indicated that women are often portrayed as product users, but not as product authorities (Furnham & Mak, 1999:424).

Similarly, women are significantly more likely to be depicted as product users rather than as product authorities in Bulgarian television commercials (Ibroscheva, 2007:414). As stated in Section 4.2.1.8, the present study will examine product users, but not the level of expertise of product use.

4.2.2.6 Sex object

Similar to previous studies on magazine advertisements, sexually suggestive clothing was also used as an indicator of the sex object in studies on television commercials. The sex object is significantly prevalent in studies on images in television commercials (Furnham *et al.*, 2001:24; Ibroscheva, 2007:415). Women featured as sex objects have specifically been identified in commercials in the United States of America (Craig in Furnham & Mak, 1999:424).

4.2.2.7 Social being

The role of social being was not specified as such in studies on television commercials. However, contact with other people was noted, and personal contact can be interpreted as indicating social interaction. Females are often portrayed engaging in physical contact in television commercials, and this indicates a social being (Ibroscheva, 2007:415).

In the summary of Section 4.2.2, a list of the roles portrayed by women in television commercials is given, as follows:

- Work-related
- Homemaker
- Wife/mother
- Decorative
- Product user
- Sex object
- Social contact

It is clear from the discussion in Section 4.2.2 that several of the identified roles are universal in television commercials. The roles of homemaker, mother, decorative female, product user, sex object, the working person and women portrayed in social interaction are widespread in commercials. Section 4.2.2 examined various international studies on female role portrayals in television advertising. Similarities were found across all the studies; and these also showed remarkable similarities to the findings of studies on magazine advertising, which were discussed in Section 4.2.1.

The roles that were universally found in the reviewed studies on both magazine and television advertising will be reviewed in the next section, including a summary of the product or service categories advertised by women depicting a particular role.

4.2.3 A summary of the roles portrayed by women in advertisements and commercials

Up to this point, Chapter 4 has provided a detailed discussion of the roles that women portrayed in both magazine advertisements and television commercials in previous research. The findings of the various studies have been discussed. This discussion yielded several role portrayals that are common across magazine and television advertising, and these are summarised in Table 4.3 along with the sources of the various research studies.

Table 4.3 Summary of roles portrayed by women in magazine and television advertising

Role portrayals	Sources: magazine advertisements	Sources: television commercials
Working/career woman	Hung and Li (2006:13); Koernig and Granitz (2006:91); Plakoyiannaki & Zotos (2009:1417); Razzouk <i>et al.</i> (2003:124); Rudansky (1991:148).	Furnham and Mak (1999:424); Furnham <i>et al.</i> (2001:24); Ibroscheva (2007:415); Milner (2005:84); Mwangi (1996:210); Nassif and Gunter (2008:756); Valls-Fernández and Martínez-Vicente (2007:695).
Sex object	Bolliger (2008:51); Döring and Pöschl (2006:184); Grau <i>et al.</i> (2007:63); Johnson <i>et al.</i> (2006:8); Koernig and Granitz (2006:91); Monk-Turner <i>et al.</i> (2008:206); Plakoyiannaki & Zotos (2009:1417); Razzouk <i>et al.</i> (2003:122); Rudansky (1991:147).	Craig in Furnham and Mak (1999:424); Furnham <i>et al.</i> (2001:24); Ibroscheva (2007:415).
Physically attractive/decorative	Bolliger (2008:51); Döring and Pöschl (2006:182); Hung and Li (2006:13); Johnson <i>et al.</i> (2006:7); Plakoyiannaki & Zotos (2009:1417); Razzouk <i>et al.</i> (2003:124).	Furnham and Mak (1999:429); Furnham <i>et al.</i> (2001:25); Mwangi (1996:210); Nassif and Gunter (2008:756); Valls-Fernández and Martínez-Vicente (2007:694).
Housewife/homemaker	Bolliger (2008:51); Koernig and Granitz (2006:91); Plakoyiannaki & Zotos (2009:1417); Razzouk <i>et al.</i> (2003:122); Rudansky (1991:143).	Furnham <i>et al.</i> (2001:24); Mwangi (1996:210); Nassif and Gunter (2008:756); Valls-Fernández and Martínez-Vicente (2007:695).
Mother	Bolliger (2008:51); Döring and Pöschl (2006:184); Hung and Li (2006:11) and Hung <i>et al.</i> (2007:1039); Koernig and Granitz (2006:91); Rudansky (1991:144).	Furnham <i>et al.</i> (2001:24); Mwangi (1996:210); Valls-Fernández and Martínez-Vicente (2007:695).
Dependent	Döring and Pöschl (2006:184); Koernig and Granitz (2006:91); Plakoyiannaki & Zotos (2009:1417); Razzouk <i>et al.</i> (2003:122).	Furnham and Mak (1999:424); Furnham <i>et al.</i> (2001:24); Ibroscheva (2007:415).
Product user	Johnson <i>et al.</i> (2006:7); Plakoyiannaki & Zotos (2009:1417).	Furnham and Mak (1999:424); Furnham <i>et al.</i> (2001:24); Ibroscheva (2007:415).
Mannequin	Razzouk <i>et al.</i> (2003:124); Rudansky (1991:149).	
Social role	Plakoyiannaki & Zotos (2009:1417); Rudansky (1991:146).	Ibroscheva (2007:415).
Romantic role	Rudansky (1991:145).	
Non-traditional activities	Razzouk <i>et al.</i> (2003:124).	

As stated previously, the role of dependant can be subcategorised into wife, mother and homemaker. As the portrayals of mother and homemaker are reasonably distinct, they will be used as separate role portrayals for the purpose of the current study. Women portrayed in relationship settings with men (such as a wife) are categorised as romantic by Rudansky (1991:145). The wife will be classified under the category of romantic roles, as the distinction between a significant other (such as a girlfriend) and a wife is not always easy to determine. The umbrella term “romantic” is suitable to indicate a spouse or a girlfriend.

The different roles identified in Table 4.3 can be divided into universal roles that are found in most of the studies, as well as unique roles. The unique roles are portrayals that were identified exclusively in any one of the studies only. The universally observed role portrayals in both magazine and television commercials will be briefly described next.

4.2.3.1 Universal female role portrayals in advertisements and commercials

There are several female role portrayals that are found in both magazine advertisements and television commercials (refer to Table 4.3). The roles that were identified in more than one research study include the working/career woman, the homemaker, mother, mannequin, physically decorative woman, sex object, social being and product user.

- Working/career woman: this character is a role model of a successful career woman. Her clothing, environment and props signify a working role (Hung & Li, 2006:13; Rudansky, 1991:148).
- Sex object: this portrayal is decorative, but the depiction is sexually attractive or alluring (Döring & Pöschl, 2006:184). The sex object is dressed suggestively and presents a provocative attitude. She has no relation to the advertised product and is purely there to attract attention, usually that of the opposite sex.
- Physically decorative: Hung and Li (2006:13) refer to this role portrayal as the flower vase. This portrayal is glamorous and appealing and serves as a decorative focal point in the advertisement. The physically decorative image is considered to be the physical ideal.

- Homemaker: the homemaker is depicted performing household tasks, such as cleaning. This character is often portrayed with, or using, household products and appliances in a home setting (Nassif & Gunter, 2008:756).
- Mother: the role of mother is signified by a woman depicted with one or more children in a setting that suggests a parenting scenario. She is focused on the child or the product (Rudansky, 1991:144).
- Product user: here the model is depicted as preparing to use or actually using the advertised product (Furnham & Mak, 1999:424; Johnson *et al.*, 2006:6).
- Mannequin: the mannequin role has the function of merely exhibiting the product. The mannequin portrayal wears or displays the product, such as the women used to advertise fashion clothes in fashion magazines. The mannequin has no specific relation to or contact with other figures in the advertisement and the product that is displayed is more important than the character.
- Social being: the woman in a social role is depicted in contact with other people, generally in a relaxed or enjoyable environment (Koernig & Granitz, 2006:91). This role portrayal is often depicted at social gatherings, such as sporting events and parties.

The eight role portrayals described above will be included in the current study. From Table 4.3 one can see that some of the roles were not universally observed in all of the studies. These unique roles will be discussed next.

4.2.3.2 Unique female role portrayals in advertisements and commercials

Apart from the role portrayals described in Section 4.2.3.1, a few unique roles were uncovered in previous studies. Although the unique roles were not generally found in all of the examined literature (refer to Table 4.3), they definitely merit discussion.

- Romantic role: this role was defined by Rudansky (1991:145) as that of a woman depicted with a man. The setting suggests love or romance and the woman's attention is focused on the man. The role of wife or spouse, which was classified by various authors as dependent (such as Furnham & Mak, 1999:424 and Ibroscheva, 2007:415) is included in the romantic role portrayal, and will be used in the current study.

- Non-traditional activities: cited by Razzouk *et al.* (2003:124), show the woman engaged in non-traditional activities. This was neither clearly defined nor significantly prevalent. As such, it will not be included in the current study.

In summary, the following role portrayals are derived from the literature and are included in the present study:

- Working/career woman
- Sex object
- Decorative woman
- Homemaker/housewife
- Mother
- Product user
- Mannequin
- Social being
- Romantic role

A category (“other”) for depictions that do not fit into any one of those listed above will be included in the study. Different coding variables (to be described in Chapter 5) will be used to operationalise the various roles for the content analysis. Many of the studies discussed in this section also included other elements apart from the role portrayals in the content analysis. These elements are described next as they pertain to the current study.

4.2.3.3 Additional elements

Much of the literature reviewed also included other elements in the investigation. These elements include the product categories that were advertised using specific role portrayals, the ethnicity of the model(s) in the advertisement, the nature of the visuals, the use of celebrities and the advertising appeal used in the advertisement.

The incidence between product categories and role portrayals as found in the literature review are summarised in Table 4.4. Please note that this list primarily reflects noteworthy results in the literature that was reviewed.

Table 4.4 The roles portrayed by women and the product categories advertised

Role portrayals	Product/service categories	Sources
Working/career woman	<ul style="list-style-type: none"> • E-commerce • Mobile communication systems • Computer and other electronics • Food and beverages • Baby products • Cosmetics • Miscellaneous services • Sporting goods • Financial services 	<ul style="list-style-type: none"> • Döring and Pöschl (2006:183). • Grau <i>et al.</i>, 2007:61). • Hung and Li (2006:22). • Koernig and Granitz (2006:87). • Plakoyiannaki and Zotos (2008:1427). • Razzouk <i>et al.</i> (2003:123). • Rudansky (1991:167).
Dependent	<ul style="list-style-type: none"> • Food and beverage products • Apparel • Cosmetics 	<ul style="list-style-type: none"> • Plakoyiannaki and Zotos (2008:1427). • Razzouk <i>et al.</i> (2003:123).
Housewife / homemaker	<ul style="list-style-type: none"> • Appliances • Household/domestic items 	<ul style="list-style-type: none"> • Furnham <i>et al.</i> (2001:24). • Ibroscheva (2007:415). • Mwangi (1996:210). • Plakoyiannaki and Zotos (2008:1427). • Razzouk <i>et al.</i> (2003:124). • Rudansky (1991:170).
Mannequin	<ul style="list-style-type: none"> • Clothes • Cosmetics • Slimming and health products 	<ul style="list-style-type: none"> • Razzouk <i>et al.</i> (2003:124). • Rudansky (1991:178).
Mother	<ul style="list-style-type: none"> • Mobile communication • E-commerce advertisements • Baby and food products • Automobiles (family cars) • Medicine 	<ul style="list-style-type: none"> • Döring and Pöschl (2006:182). • Hung and Li (2006:22). • Koernig and Granitz (2006:89). • Rudansky (1991:171;181).
Non-traditional	<ul style="list-style-type: none"> • Durable products 	<ul style="list-style-type: none"> • Razzouk <i>et al.</i> (2003:124).
Decorative	<ul style="list-style-type: none"> • Educational technology • Mobile communication • Cosmetics • Computers • Jewellery • Medicine • Personal care 	<ul style="list-style-type: none"> • Bolliger (2008:51). • Döring and Pöschl (2006:181). • Hung and Li (2006:20). • Johnson <i>et al.</i> (2006:7). • Furnham <i>et al.</i> (2001:24). • Mwangi (1996:211). • Nassif and Gunter (2008:757). • Plakoyiannaki and Zotos (2008:1427). • Razzouk <i>et al.</i> (2003:123). • Valls-Fernández and Martínez-Vicente (2007:695).
Romantic role	<ul style="list-style-type: none"> • Alcoholic beverages • Furniture and linen 	<ul style="list-style-type: none"> • Rudansky (1991:162;181)
Sex object	<ul style="list-style-type: none"> • Educational technology • Mobile communication • E-commerce • Fashion or apparel • Cosmetics • Personal care • Food and beverages 	<ul style="list-style-type: none"> • Bolliger (2008:51). • Döring and Pöschl (2006:182). • Hung and Li (2006:20). • Rudansky (1991:176). • Koernig and Granitz (2006:91). • Monk-Turner <i>et al.</i> (2008:206). • Razzouk <i>et al.</i> (2003:123).
Social being	<ul style="list-style-type: none"> • Cigarettes and food products • Mobile communication • Apparel 	<ul style="list-style-type: none"> • Döring & Pöschl (2006:183). • Plakoyiannaki and Zotos (2008:1427). • Rudansky (1991:175).
Product user	<ul style="list-style-type: none"> • Technological 	<ul style="list-style-type: none"> • Johnson <i>et al.</i> (2006:7).

Table 4.4 indicates that female roles are associated with various definite product categories. It should be noted that although women were portrayed in several studies as product users, the product categories were not specified in all cases. The current study will examine the product and service categories advertised for the specific roles.

The ethnicity of the model in the advertisement will also be noted in the current study. Hung and Li (2006:17) and Hung *et al.* (2007:1041) examined model ethnicity in Chinese advertisements, specifically Asian, non-Asian and “hard to determine” locations. In South Africa four major ethnic groups exist, namely: white, African, coloured and Indian, and the incidence of these will be noted in the current study. Provision will also be made for “other” ethnic categories (such as Latino women).

The nature of the visuals of the advertising image will also be examined in the present study. Rudansky (1991:161) investigated the incidence of photographs versus illustrated visuals in a South African study. In the current study, a distinction will be made between photographs and illustrations (magazines) and between filmed images and animation (television).

Celebrities were not coded as specific roles in the reviewed studies discussed in Section 4.2, although Grau *et al.* (2007:55) examined the presence of female celebrity athletes in magazine advertisements. One study on television commercials initially classified “celebrity” as a role, but it was later discarded in the process of the study (Furnham, Mak and Tanidjogo, 2000:2346). Other previous research studies that focused on celebrity advertising (not female role portrayals as such) found that celebrities are used in American, Lebanese and Thai advertising (Kalliny, Beydoun, Saran, & Gentry, 2009:100; Seitz, Razzouk, & Eamsobhan, 2007:391,393). Celebrities are also featured in the majority of Korean commercials (Choi *et al.*, 2005:91).

A preliminary investigation of South African advertisements indicated that celebrities are used in advertising. The current study will therefore include the incidence of female celebrities, but it will not be used as a distinct role category in the content analysis.

Advertisers make use of different advertising appeals in advertisements and commercials. Notably, the appeals are rational (factual) or emotional (affective). According to Arens *et*

al. (2011:342) rational appeals focus on the consumer's functional needs and use premises such as convenience, economy and health as benefits. Emotional appeals, on the other hand, elicit an emotional response from the target audience, thereby aiming at creating a link between the brand and the consumers' psychological needs. A combination of rational and emotional appeals is also sometimes used. The present study will include an examination of the advertising appeals used in the advertisements and commercials.

Some previous research studies examined advertising appeals. According to Koernig and Granitz (2006:91), who studied gender representation in e-commerce advertisements, women are significantly more likely to be featured in advertisements that use emotional appeals. The results of previous research on television commercials also suggest that women are more likely to be used in commercials that portray emotional rather than rational rewards (Furnham *et al.*, 2001:24; Ibroscheva, 2007:414). Reward type refers to the reward that the person in the commercial exhibits as a result of using the product and includes rational (practical) or emotional aspects, such as social approval or pleasure (Ibroscheva, 2007:413). It should be noted that the previous studies did not examine the combination of rational and emotional appeals as will the current study.

4.3 SUMMARY

This chapter has provided a discussion on the previous research conducted on gender portrayals. The manner in which women in particular are portrayed was examined. Previous research studies (utilising content analysis) conducted on both magazine advertisements and television commercials in various countries were incorporated into the literature review.

A summary was provided of the role portrayals of women that were observed in the previous research studies, both for magazine advertisements and television commercials. Product categories that were associated with specific role portrayals were discussed throughout (where applicable). The roles observed universally in the examined research were also outlined.

Several unique portrayals that were not widespread in previous research were also briefly discussed. An outline of the role portrayals that will be included in the current study was provided. A summation of the association between particular roles and product or service categories in previous research, as well as a description of other elements of importance to the current study was provided.

In Chapter 5, an overview of marketing research and advertising research will be presented, as well as an outline of the content analysis process that will be followed in the current study. This includes a discussion on the pilot study that will pre-empt the final content analysis. A description of the applicable statistical analysis that will be used in the current study will also be provided.