

CHAPTER 6: FINDINGS AND INTERPRETATION

6.1 INTRODUCTION

The previous chapter provided an overview of the research design and method used in the study. The discussion included an exposition of the content analysis process. The overall findings of the pilot study, as well as the final research study, are reported in Chapter 6. The study includes a pilot study, of which the realisation and results will be discussed.

The realisation of the final study, which includes the sampling processes followed as well as the reliability and validity measures of the study, is described. Thereafter, an exposition of the descriptive statistics applied to the research results and the findings of the study are presented. The findings related to each of the research objectives in the study are finally discussed.

6.2 REALISATION OF THE PILOT STUDY

A pilot study was completed before the data-collection phase of the study, in order to define clearly the existing roles, as well as to identify new roles in magazine advertisements and television commercials. The pilot study also served as a tool to refine the coding process for the planned study. It included all aspects under investigation (nature of visuals, ethnicity, advertising appeals, celebrity, product category and roles). The primary results of these variables will be succinctly described in this section.

The pilot study involved a content analysis of television commercials on selected channels and older issues of selected magazines, as described in Section 6.2.1 of this chapter. The researcher, as well as two independent coders, coded items - in order to calculate pilot reliability (refer to Chapter 5). After the pilot study, the final content analysis was conducted, using an adapted sample of magazines and the refined role categories. Details of the realisation of the pilot study will be provided next.

6.2.1 Sampling

As indicated in Chapter 5, the sample for magazines included magazines that exceeded 500 000 in readership figures, according to the SAARF (refer to Chapter 5, Table 5.1). Fourteen magazines were acquired from various retail points (such as *CNA*, *Pick n Pay* and *Clicks*) and then examined. The magazines included in the pilot study were the following: *Bona*; *True Love*; *You*; *Drum*; *Move!*; *People*; *Men's Health*; *Cosmopolitan*; *Fair Lady*; *Rooi Rose*; *FHM*; *O' The Oprah Magazine*; *Sarie* and *Reader's Digest*.

After completion of the pilot study, the magazine sample was adapted for the final study and the details of these changes are provided in Section 6.3.1.

The number of full-page and double-page advertisements in each magazine was noted, as well as the number of advertisements containing women. The incidence of various roles was also identified. Where possible new roles appeared, these were noted. Inserts were excluded, as were promotional advertorials. Advertisements featuring body parts (excluding the face) and advertisements for subscription offers to the magazine were also excluded from the analysis.

Television commercials on *SABC 1*, *2* and *3* were analysed, as these were the most viewed channels, according to the annual Cume (cumulative audience) Reach figures (SAARF, 2009). Commercials for television programmes or the channel itself; competitions; infomercials and public service announcements were excluded, as they fall outside the parameters of the study. The pilot study included one day a week from each of the three channels (*SABC 1*, *2* and *3*) in January 2009. Changes that were made to the television sample after completion of the pilot study are described in Section 6.3.1.

In both the magazine advertisements and the television commercials, duplicates were included in the content analysis process, as the pilot study also served as a practice run for the final content analysis. Duplicates were noted when reporting the total number of advertisements and commercials, as they represent exposures. However, duplicates were excluded from the data analysis, as the incidence of a particular role was deemed more convincing if coded once per individual advertisement or commercial. This is also in line

with practices in previous research (Furnham *et al.*, 2001:23; Ibroscheva, 2007:412; Valls-Fernández & Martínez-Vicente, 2007:693).

The data-collection processes and results of the pilot study will be described next.

6.2.2 Pilot study data collection

The data for the content analysis were collected from samples of magazines and television channels. As mentioned in Chapter 5, the aim of the pilot study was to practise the coding process, and to ensure that the category descriptions were clear. All the advertisements and commercials that featured women in the sample (refer to Section 6.2.1 in this chapter) were viewed. The results of the pilot study are presented next, first for magazine advertisements, and then for television commercials.

6.2.2.1 *Magazine advertisements*

Table 6.1 summarises the number of pages, the number of full-page advertisements, and the incidence of women in the pilot-study advertisements.

Table 6.1 Proportion of advertisements depicting women in the magazine pilot study

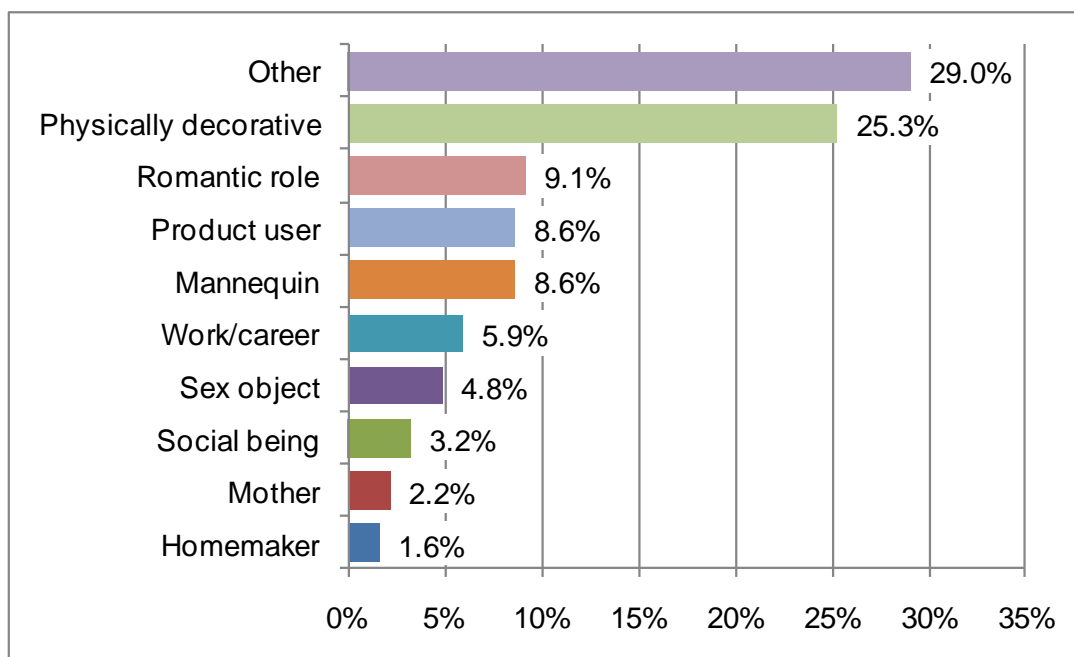
Magazine	# of pages	Full-page advertisements	Advertisements depicting women	% of total advertisements in magazine
Sarie	209	71	47	66%
True Love	161	26	19	73%
Fair Lady	177	43	22	51%
FHM	131	27	10	37%
People	79	4	3	75%
Reader's Digest	145	6	2	33%
You	131	21	10	48%
Drum	99	11	3	27%
Cosmopolitan	177	38	28	74%
Bona	99	15	9	60%
Rooi Rose	301	43	27	63%
Move!	71	11	4	36%
O' The Oprah Magazine	133	15	11	73%
Men's Health	161	44	8	18%
TOTAL	2074	375	203	54%

The total number of pages in the fourteen selected magazines was 2074, and the magazines contained 375 (18%) full-page or double-page advertisements. The total number of advertisements featuring females was 203. Therefore, 54 per cent of the advertisements featured women. Note that this total included 40 duplicate advertisements, which were excluded from the content analysis.

Six of the 14 magazines had fewer than ten advertisements featuring women (in **bold** print in Table 6.1), and were excluded from the sample. However, as the current study examines the incidence of various ethnic groups in advertisements, it was concluded that the final sample needed to include at least one magazine for Afrikaans, English and an African language. Therefore, the *Bona* magazine, that uses an African language (Zulu), was also included in the final sample, despite featuring less than ten (it featured nine) advertisements containing women in the initial screening process.

One hundred and eighty-six roles were identified. It should be noted that the number of roles exceeded the number of unduplicated advertisements (163), as there were occurrences of multiple roles in one advertisement. The percentages of the roles identified in the magazine pilot study are presented in Figure 6.1.

Figure 6.1 Percentages of female role portrayals in the magazine pilot study



The "other" role category was the most prevalent in the magazine advertisements (29%), followed by physically decorative (25.3%) and the romantic role (9.1%). There were very few portrayals of women as homemakers (1.6%) and mothers (2.2%).

The large number of portrayals that were classified as "other" prompted the researcher to examine the "other" portrayals, in order to determine if new roles could be categorised. It was noted that around half of the "other" portrayals contained women that served no specific function, and could not be strongly associated with any activity that would enable a proper role description. These depictions served merely as a picture in the advertisement, prompting the researcher to classify such depictions as "background elements".

The pilot study additionally examined the nature of the visuals, (namely photographs or illustrations), ethnic representation and advertising appeals. With regard to this, the advertisements in the pilot study primarily featured photographs (96%). The ethnic group that featured most often was white women (65%), followed by African women (26%). Rational advertising appeals were the most prevalent (66%), and 80 per cent of the advertisements featured non-celebrities.

Furthermore, the pilot study also examined the product categories advertised depicting women. Figure 6.2 illustrates the percentages of the various product categories in the magazine pilot study.

Figure 6.2 Percentages of product category advertisements featuring women in the magazine pilot study

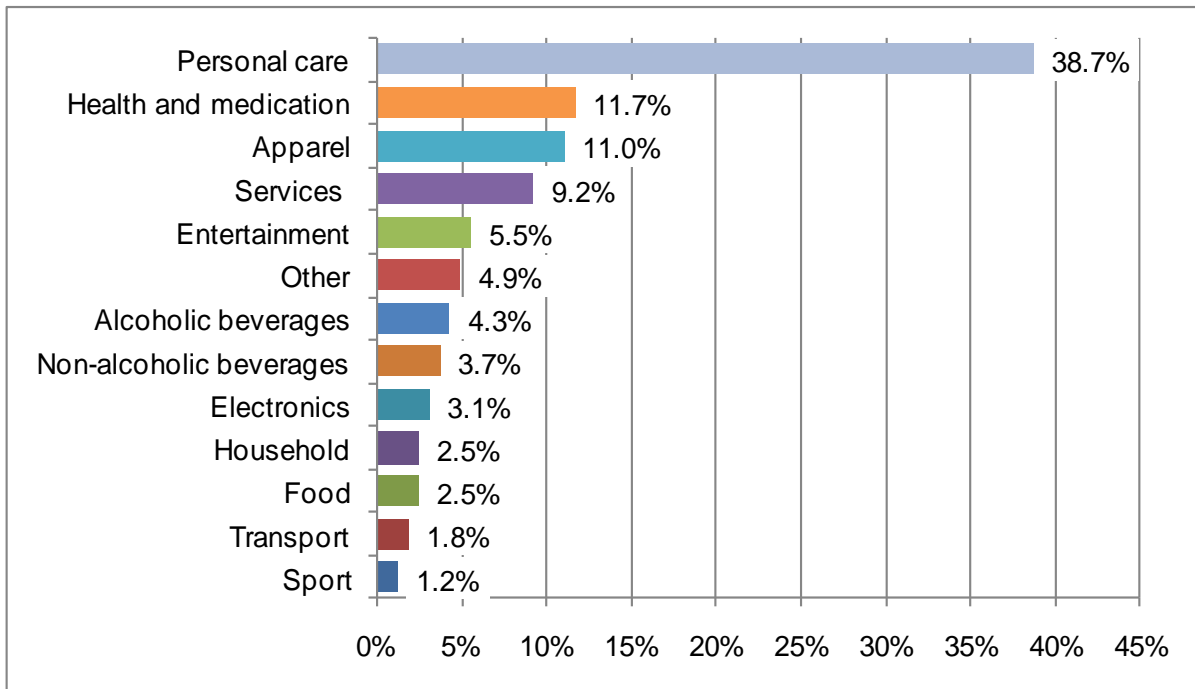


Figure 6.2 clearly indicates that magazine advertisements for personal care products were by far the most prevalent (38.7%), followed by health and medication (11.7%) and then apparel (11%). Women were seldom featured in sports (1.2%) and transport (1.8%) product advertisements.

The results of the pilot study for television commercials will be discussed next.

6.2.2.2 Television commercials

As noted previously, the three SABC channels were included in the pilot study. Table 6.2 presents the total number of commercials, and the number of commercials that included women in the pilot study.

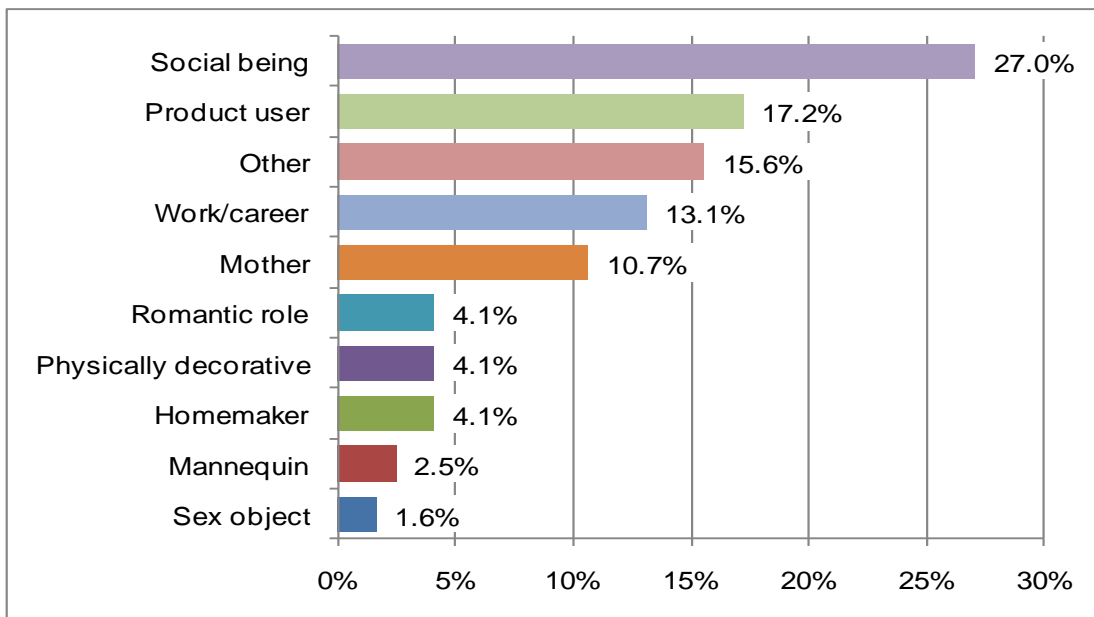
Table 6.2 Proportion of commercials featuring women in the television pilot study

Women in television commercials	Frequency (n)	Percentage
Commercials including women	112	61%
Commercials excluding women	71	39%
Total commercials	183	100%

Table 6.2 shows that women are featured in television commercials in more than half of the cases. Of the total number (183) of commercials that were viewed, it was found that 112 (61%) featured women. Note that the 112 commercials featuring women included duplicates. As with the procedure followed in the magazine pilot study, duplicates were excluded from the data analysis of the television commercials.

Within the 72 analysed commercials that featured women, 122 roles were identified. Note, that yet again, there are more roles than the number of commercials, as there were instances of multiple roles in one commercial; therefore, the percentages of the roles are in relation to the total number of roles. The roles identified and the percentages of the various role portrayals are depicted in Figure 6.3.

Figure 6.3 Percentages of female role portrayals in the television commercial pilot study



It is apparent from Figure 6.3 that the social role was the most prevalent (27%), followed by women as product users (17.2%) and other roles (15.6%). The sex object and mannequin were least frequently portrayed in television commercials (1.6% and 2.5%, respectively).

The findings differ from the results of the magazine pilot study, as the social and product user roles were not so frequent in magazine advertisements. "Other" roles that did not fall under any of the specific categories were fairly prevalent in both magazine and television

advertisements (they occurred in 29% of advertisements and 15.6% of commercials). This compelled the researcher to re-evaluate the category descriptions for all the roles, to enable a clearer differentiation, and to avoid classification as "other", unless it was a necessary and distinctly identifiable role.

As was the case in magazines (refer to Section 6.2.2.1), the television pilot study also revealed a relatively high incidence of females in commercials, who were not depicted in any particular role, nor in a pivotal (focus character) position in the commercial. A decision was made to classify women in such portrayals as "background elements" in the final content analysis, and the codebook and coding sheets were adapted to reflect this. The final codebook is presented in Appendix B; and the final coding forms are to be found in Appendices E and F.

The pilot study results for the nature of the visuals indicate that the commercials featured primarily filmed images (94%), as opposed to animation. As was the case in the magazine pilot study, white women (52%) featured most often, followed by African women (38%). With regard to advertising appeals, television commercials featured emotional appeals in 58 per cent of cases. Non-celebrities (93%) were far more often depicted than were celebrities.

The television commercial pilot study also examined the product or service categories that featured women in their commercials. The percentages of the various product category commercials in the television pilot study are presented in Figure 6.4.

Figure 6.4 Percentages of product category commercials featuring women in the television pilot study

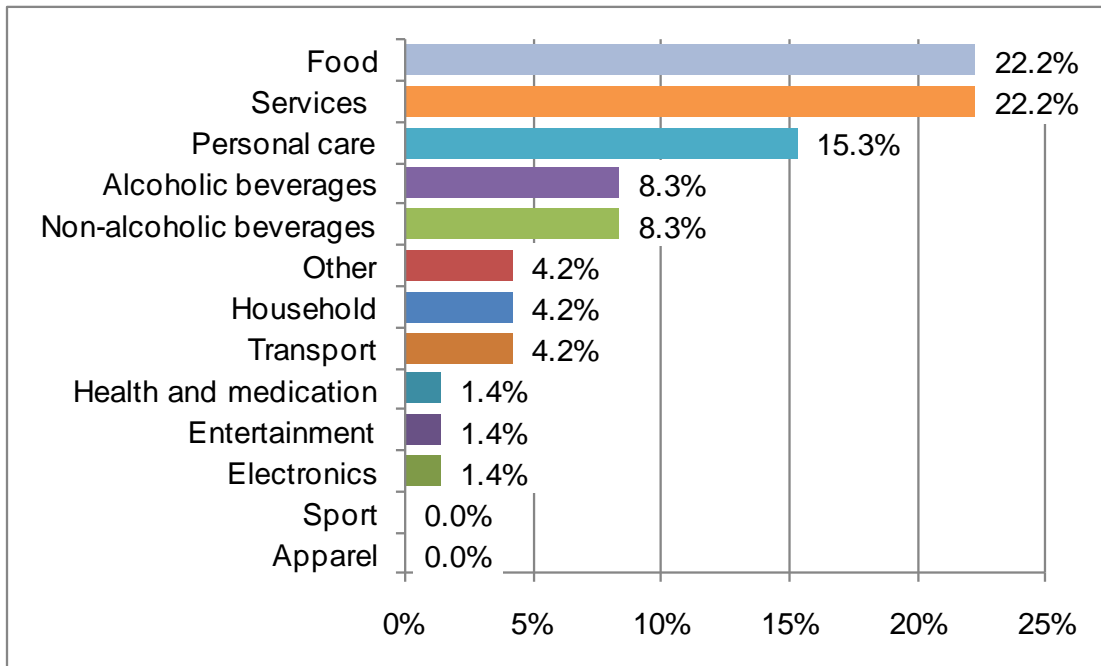


Figure 6.4 indicates that the product categories most advertised on television in the pilot study were food (22.2%) and services (22.2%). Personal care products were third most often advertised (15.3%). Commercials for sport products and apparel did not feature in the television pilot study.

These results show some similarities with the findings of the magazines, in that personal care items were also frequently advertised in magazines, although the product categories that were most often advertised in the two media (personal care for magazines and food for television) were not the same.

The experience and knowledge gained during the pilot study was used to refine the coding processes for the final study; and the adapted role categories are reflected in the final codebook (refer to Appendix B). The reliability of the pilot study was tested by using two measures of reliability, namely Krippendorff's *alpha* and per cent agreement (as discussed in Chapter 5). The level of reliability for the pilot study will be presented next.

6.2.3 Pilot study reliability

The inter-coder reliability of the pilot study was assessed using Krippendorff's *alpha* and per cent agreement. The reliability tests required samples to be randomly drawn from the body of content included in the pilot study. The pilot reliability samples consisted of 50 (or 31%) and 15 (21%) advertisements and commercials, respectively.

Krippendorff's *alpha* was used to calculate inter-coder agreement for variables with single responses, namely the nature of visuals, advertising appeals, and the celebrity and product category. Agreement between coders for ethnicity and roles was calculated using per cent agreement, due to the multiple-response nature of the variables. For this reason, Krippendorff's *alpha* could not be calculated on these variables.

In previous studies, per cent agreement was used to determine reliability (So, 2004:52). Due to a lack of clear guidelines on the approaches to measuring the reliability of variables with multiple responses, a particular procedure was followed to determine the reliability of the ethnic and roles variables. This issue will be described next.

Frequency tables were compiled, and Fisher's Exact Test (p-values) was calculated on these frequencies. Fisher's Test determines the pattern of the responses, and in the study, this was used to determine whether there was any relation between the coders' assessments and the respective categories. The frequency tables indicate the frequency of occurrence of a response (n) and the percentage (%).

Fisher's Exact Test calculates the statistical significance in contingency tables, as it determines whether a significant relationship is present (Tustin *et al.*, 2005:623). A p-value of less than 0.05 indicates that a significant relation exists. In other words, it means that there is a significant difference in the coding.

The agreements between coders were analysed per unit (advertisement). In order to calculate per cent agreement, the items that showed perfect agreement (100% or 3 out of 3), items with partial (majority) agreement (66.7%, or 2 out of 3) and items with no agreement (0%, or 0 out of 3) were noted. These were then tabulated and will be presented in this section.

The incidences of disagreement were examined, and additional coder training conducted to ascertain consistency in the coding of the final study. Agreement levels lower than 0.80 (80%) indicated a need for additional coder training and discussion, in order to ensure consistent coding for the final study.

Each of the variables will now be discussed, based on the reliability score, first for the pilot study of the magazine advertisements, then for the pilot study of the television commercials.

6.2.3.1 Reliability of pilot study for magazine advertisements

The reliability for all the variables was calculated. For the **nature of visuals**, Krippendorff's *alpha* was calculated, and the level of agreement was 0.77. This score is considered high enough to draw tentative conclusions. However, discussions were conducted in additional coder training - to attempt to resolve these differences.

The **ethnicity** variable, due to its multiple responses, required a frequency table. Table 6.3 presents the frequencies of the coders' assessments for the ethnicity variable.

Table 6.3 Frequencies of coder's assessments of the ethnic variable: magazine pilot study

Coder		Magazines: Ethnicity						Total
		African	Coloured	Indian	White	Other	Unknown	
1	n	13	1	2	40	1	2	59
	%	22.03	1.69	3.39	67.8	1.69	3.39	
2	n	15	4	2	36	4	1	62
	%	24.19	6.45	3.23	58.06	6.45	1.61	
3	n	14	3	2	37	6	1	63
	%	22.22	4.76	3.17	58.73	9.52	1.59	
	Total	42	8	6	113	11	4	184
	%	22.83	4.35	3.26	61.41	5.98	2.17	100

The p-value of the Fisher's Exact Test was 0.8041, which indicates no statistically significant relation between the coders' responses and the ethnic variable, as the value exceeded 0.05. The agreement levels on the ethnicity variable are presented in Table 6.4.

Table 6.4 Proportion of agreement levels for the ethnic variable: magazine pilot study

Agreements (ethnicity)	Number	%
0 (no agreement)	2	4%
2 (majority agreement)	9	18%
3 (perfect agreement)	39	78%
Total	50	100%

The ethnicity variable achieved 78 per cent perfect agreement. It should be noted that one case of coder error was identified in the ethnicity variable, which, if corrected, would lead to a perfect agreement score of 80 per cent. The majority agreement was 18 per cent. Therefore, the percentage of agreement (majority and perfect) was 96 per cent, which is considered adequate.

Advertising appeals scored an unacceptably low Krippendorff reliability level of 0.42. The low score indicated a need for additional coder training, specifically on the differentiation between the advertising appeals. One coder, in particular, showed high disagreement with the other two coders on this variable, and as such required specific retraining. Additionally, the descriptions of this variable in the codebook were examined and discussed among the coders to enable better differentiation between the appeals when coding the final sample.

The Krippendorff reliability score for **celebrities** was 0.47, which is considered unacceptably low. Discussion on this variable revealed that differences can be explained by the fact that different people have varying exposure (and interest) in celebrities, and therefore celebrities may not be as readily identifiable by all coders. The individual coder's frame of reference plays a role in the awareness of celebrities; and as such, celebrities who are not clearly identifiable in an advertisement (for example, cosmetics advertisements where the celebrity is often named), may not be correctly coded.

For the **product category** variable, Krippendorff's *alpha* was satisfactory (0.83). The **roles** variable required a frequency table, due to the multiple nature of its responses. Table 6.5 depicts the frequencies of the coders' assessments for the magazine advertisements.

Table 6.5 Frequencies of coders' assessments of the role variable: magazine pilot study

Coder		Magazine advertisements: Roles										
		Career woman	Home maker	Mother	Mannequin	Physically decorative	Product user	Romantic	Sex object	Social	Other	Total
1	n	2	2	0	7	18	1	5	4	2	17	58
	%	3.45	3.45	0	12.07	31.03	1.72	8.62	6.9	3.45	29.31	
2	n	2	2	0	7	20	1	4	6	3	10	55
	%	3.64	3.64	0	12.73	36.36	1.82	7.27	10.91	5.45	18.18	
3	n	3	1	1	7	29	2	6	10	4	12	75
	%	4	1.33	1.33	9.33	38.67	2.67	8	13.33	5.33	16	
	Total	7	5	1	21	67	4	15	20	9	39	188
	%	3.72	2.66	0.53	11.17	35.64	2.13	7.98	10.64	4.79	20.74	100

The p-value of the Fisher exact test that was calculated for female role portrayals in magazines was 0.976, which indicates no statistically significant relation between the coders' responses and the roles variable (p-value exceeds 0.05). The specific agreement levels on the role variable are presented in Table 6.6.

Table 6.6 Proportion of agreement levels for the role variable: magazine pilot study

Agreements (roles)	Number	%
0 (no agreement)	8	16%
2 (majority agreement)	18	36%
3 (perfect agreement)	24	48%
Total	50	100%

Perfect agreement was calculated in 48 per cent of the cases, and majority agreement in 36 per cent of the cases. The aggregate agreement is, therefore, 84 per cent, which is considered acceptable. On closer examination, it was found that one coder in particular had a high level of disagreement on this variable, and as such needed focused retraining.

The same processes were used to calculate and report inter-coder agreement of the television pilot coding.

6.2.3.2 Reliability of pilot study for television commercials

The first variable for which reliability was calculated was the **nature of the visuals**. Krippendorff's *alpha* reliability score for the nature of the visuals was acceptable at 1,

indicating no differences between coders (100% agreement). The frequency table (Table 6.7) depicting the coders' assessments for the **ethnicity** variable is presented next.

Table 6.7 Frequencies of coders' assessments of the ethnic variable: television pilot study

Coder		Ethnicity					Total
		African	Coloured	Indian	White	Other	
1	n	6	0	0	12	4	22
	%	27.27	0	0	54.55	18.18	
2	n	3	3	1	12	4	23
	%	13.04	13.04	4.35	52.17	17.39	
3	n	4	1	1	13	3	22
	%	18.18	4.55	4.55	59.09	13.64	
	Total	13	4	2	37	11	67
	%	19.4	5.97	2.99	55.22	16.42	100

The p-value of the Fisher exact test that was calculated for female role portrayals in magazines was 0.7501, which indicates no statistically significant relationship between the coders' responses and the roles variable (p-value exceeds 0.05). Table 6.8 provides a summary of the agreements between coders.

Table 6.8 Proportion of agreement levels for the ethnic variable: television pilot study

Agreements (ethnicity)	Number	%
0 (no agreement)	3	20%
2 (majority agreement)	1	6.67%
3 (perfect agreement)	11	73.33%
Total	15	100%

The ethnicity variable achieved 73.3 per cent perfect agreement, and 6.7 per cent majority agreement. This aggregates to 80 per cent agreement; and the agreement level is therefore reported as such. Please note that one case of coder error was identified in the ethnicity variable, which, if excluded, would have led to a perfect agreement score of 80 per cent. The resulting effect on overall agreement for this variable would then aggregate to 86.7 per cent.

In terms of disagreements, it was found (on closer inspection) that the commercials featuring disagreements contained fast-moving images, and in some cases large crowds

of people filmed when using a wide angle. Such images are often hard to distinguish in terms of ethnicity, as the individuals in the filmed image appear very small.

The Krippendorff reliability score for the **advertising appeals** variable was unacceptably low (0.58). The low score indicated a need for additional coder training, specifically on the differentiation between the advertising appeals. The **celebrity** variable achieved an acceptable Krippendorff's *alpha* reliability level of 1, indicating perfect agreement. For the **product category** variable, Krippendorff's *alpha* was satisfactory at 0.95, indicating high levels of agreement.

The frequencies of the coders' assessments for the **role** variable are provided in Table 6.9.

Table 6.9 Frequencies of coders' assessments of the role variable: television pilot study

Coder		Roles										Total
		Career woman	Home maker	Mother	Mannequin	Physically decorative	Product user	Romantic	Sex object	Social	Other	
1	n	4	0	1	1	0	4	0	1	9	5	25
	%	16	0	4	4	0	16	0	4	36	20	
2	n	4	2	1	0	1	5	1	1	8	7	30
	%	13.33	6.67	3.33	0	3.33	16.67	3.33	3.33	26.67	23.33	
3	n	5	1	1	0	2	5	0	2	7	7	30
	%	16.67	3.33	3.33	0	6.67	16.67	0	6.67	23.33	23.33	
	Total	13	3	3	1	3	14	1	4	24	19	85
	%	15.29	3.53	3.53	1.18	3.53	16.47	1.18	4.71	28.24	22.35	100

For the above frequencies, the p-value of the Fisher's Exact Test was calculated as 0.9959. This indicates that no statistically significant relationship exists between the coders' responses and the role variable in commercials. The levels of perfect, majority and no agreement for the role variable are presented in Table 6.10.

Table 6.10 Proportion of agreement levels for the role variable: television pilot study

Agreements (roles)	Number	%
0 (no agreement)	6	40%
2 (majority agreement)	7	46.67%
3 (perfect agreement)	2	13.33%
Total	15	100%

The coders achieved perfect agreement in 13.3 per cent of the cases, and majority agreement was reached in 46.7 per cent of the cases. The aggregate agreement level is therefore 60 per cent. This level of agreement was not satisfactory, and indicated a strong need for additional coder training in this regard. The category descriptors used in the codebook for this variable were also examined, in order to clarify and refine the categories for the final coding.

Furthermore, the researcher investigated the actual differences between the coders on this variable, and found that most of the differences occurred in the “other” role category. This prompted the researcher to examine this sub-category to determine if an additional role category was needed for the final coding.

Table 6.11 provides a summary of the overall inter-coder reliability statistics for the pilot study. The table reflects the Krippendorff *alpha* score, as well as the majority and perfect agreement (for per cent agreement).

Table 6.11 Inter-coder reliability: Krippendorff’s *alpha* and per cent agreement for the pilot study

Variable	Magazines		Television	
	Krippendorff’s α	Per cent agreement	Krippendorff’s α	Per cent agreement
Nature of visuals	0.7652	-	1	-
Ethnicity	N/A	96%	N/A	80%
Advertising appeals	0.4172	-	0.5813	-
Celebrity	0.4732	-	1	-
Product category	0.8261	-	0.9487	-
Role category	N/A	84%	N/A	60%

As mentioned earlier, additional coder training was required specifically on the variables with low reliability (indicated in **bold** in the table). These included advertising appeals for both magazines and television, celebrity for magazines, and roles for television. Additionally, the coding category descriptions were examined and discussed in order to refine the applicable descriptors for these variables.

The low agreement for celebrity identification in the magazine pilot study can be ascribed to differences in the frames of reference of the coders. Identifying celebrities in television

commercials was not problematic and discussion between coders enabled resolution of any differences in the magazine sample.

After the pilot study, the codebook and coding forms were finalised and used to code the sample of magazine advertisements and television commercials for the final study.

6.3 REALISATION OF THE FINAL STUDY

The final study was completed using the adapted codebook and coding forms. These are appended in Appendix B (final codebook), Appendix E (final coding form for magazine advertisements) and Appendix F (final coding form for television commercials). All advertisements and commercials featuring women in the samples were examined and coded. Details of the final sample are discussed next.

6.3.1 Final sample

The sample size achieved in the final study was 203 for the magazine advertisement sample and 245 for the television commercial sample (without duplicates). Past research samples varied greatly in terms of sample size. For magazine samples, Grau *et al.* (2007:60) examined 169 advertisements; Hung and Li (2006:15) 427; Koernig and Granitz (2006:85), 459 advertisements; Razzouk *et al.* (2003:121) analysed 100 advertisements; and Rudansky (1991:159) included 309 advertisements in her study.

Sample sizes of studies on television commercials analysed between 105 and 400 commercials (Ibroscheva, 2007:409; Furnham *et al.*, 2001:21; Mwangi, 1996:207; Nassif & Gunter, 2008:752; Valls-Fernández & Martínez-Vicente, 2007:691). It should be noted that the majority of these analysed commercials featured both males and females; and not all included duplicates. Considering the above sample sizes, the number of advertisements and commercials analysed in the current study is deemed sufficient for the purpose of the study.

6.3.1.1 Sample for magazine advertisements

The sample for magazines was drawn purposefully, in order to obtain the most popular magazines, as well as magazines that included (according to the pilot study) at least nine advertisements featuring women. The final magazine sample consisted of nine magazines, namely *Bona*; *True Love*; *You*; *Cosmopolitan*; *Fair Lady*; *Rooi Rose*; *FHM*; *O' The Oprah Magazine* and *Sarie*. All full-page and double-page advertisements in each magazine were recorded, as well as the number of advertisements featuring women. As was done in the pilot study, free-standing inserts, advertorials and advertisements for subscription offers to the magazine were excluded from the analysis. Only advertisements that featured the face and/or the body were analysed. Duplicate advertisements were noted, but each advertisement was coded only once.

6.3.1.2 Sample for television commercials

Additional to the three *SABC* channels used in the pilot study, the other free-to-air channel, *e.tv*, was also included in the final content analysis. The reason for the inclusion of *e.tv* was that it is the fourth most popular channel in South Africa (refer to Table 5.2 in Chapter 5), and because it has no relation to the other three *SABC* channels. Furthermore, the researcher suspected that *e.tv* could well contain commercials that would not be found on the other *SABC* channels.

The sample included all commercials that featured women in prime time (between 18:00 and 22:00) on Mondays, Wednesdays and Fridays for the month of March 2009. The sample was drawn using non-probability purposive sampling, as practical and time constraints did not allow recording over more days. Additionally, commercials are frequently repeated; and therefore the sample was considered sufficient to achieve the required information.

Recordings were made of the *SABC* channels in the first week in March, and a comprehensive list of all commercials aired on the *SABC* channels for all the target dates were obtained from the *SABC*. This enabled fewer recordings, as the commercials were repeated frequently, and the few commercials on the lists that were not recorded in the first week of March were subsequently obtained from various sources, such as advertising

agencies and the relevant organisations. Recordings for *e.tv* were made for all the applicable dates because lists for *e.tv* commercials could not be sourced.

All television commercials containing women on the selected channels were analysed. The number of commercials, as well as the number of commercials featuring adult females, was noted. Excluded from analysis were commercials for television programmes or the channel itself, competitions, infomercials and public service announcements, as these fall outside the parameters of the study. Duplicate commercials were noted but each commercial was coded only once. The data-collection method applied in the study is described next.

6.3.2 Data collection

The pilot study served as a trial run for the final study, enabling the researcher to refine the content analysis procedures used in the current study. During the course of the pilot study, it was found that there existed roles (as used for the purposes of the pilot study) that needed to be reclassified or refined to suit the current portrayals in magazine advertisements, as well as television commercials. The role descriptors were adapted accordingly. Subsequently, the codebook and coding forms were finalised after the pilot study had been completed.

6.3.2.1 *Codebook*

The purpose of the codebook was to assist in the evaluation of the portrayal of women in South African magazine advertisements and television commercials. The study investigated the roles portrayed by women in the advertisements and commercials, as well as other aspects (coding variables). The coders analysed the advertisements and commercials, using the codebook in combination with the coding forms.

The codebook provided a clear description of all the coding variables, as well as detailed instructions that had to be adhered to in coding the advertisements and magazines. The codebook included a description of the terms related to the study, the category descriptors, as well as the numerical codes applicable to the coding variables. Additional to the codebook, compact disks (CDs) containing copies of the sample of magazine

advertisements and television commercials were provided to the coders. The final codebook is presented in Appendix B.

6.3.2.2 Coding forms

The codebook was used in conjunction with coding forms, which are presented in Appendix E (final coding form for magazine advertisements) and Appendix F (final coding form for television commercials). Concise descriptions of the numerical codes were provided on the coding forms to facilitate ease of use. The advertisements and commercials were analysed one-by-one and the applicable codes were completed on the coding forms.

As was done in the pilot study, the inter-coder reliability was also calculated for the final study.

6.3.3 Inter-coder reliability

Krippendorff's *alpha* and per cent agreement were also used to determine the inter-coder reliability of the final samples of magazine advertisements and commercials. Random samples of the complete content analysis were drawn to facilitate the calculation of Krippendorff's *alpha*. The final magazine reliability sample consisted of 61 advertisements (30%) and the television reliability sample included 69 commercials (28%). The random sample sizes are satisfactory, when considering the recommended reliability sample sizes of between 10 and 25 per cent (Wimmer and Dominick in Riffe *et al.* 2005:143).

The reliability of the final study was calculated using the same measures and processes as the pilot study (refer to Section 6.2.3). Krippendorff's *alpha* was calculated on the variables with single responses. As was done in the pilot study, for the variables with multiple answers (ethnicity and roles), frequency tables were drawn and Fisher's Exact Test (p-values) was calculated. A p-value of less than 0.05 indicates that a significant relation exists. Thereafter, agreement on each unit (advertisement) was analysed. Items that showed perfect agreement (3 out of 3), items with partial (majority) agreement (2 out of 3) and items with no agreement (0 out of 3) were noted. These agreements were then used

to determine per cent agreement, in the same manner as in the pilot study. Reliability scores of 0.80 (80%) or more were considered acceptable. The results are discussed next.

6.3.3.1 Reliability of the final study for magazine advertisements

The reliability for the **nature of visuals** variable (Krippendorff's *alpha*) was 1, indicating perfect agreement. The **ethnicity** variable required a frequency table, due to its multiple-response format. Table 6.12 presents the frequencies of the coders' assessments for the ethnicity variable.

Table 6.12 Frequencies of coders' assessments for the ethnic variable: final magazine study

Coder		Ethnicity					Total	
		African	Coloured	Indian	White	Other		Unknown
1	n	19	3	1	41	2	0	66
	%	28.79	4.55	1.52	62.12	3.03	0	
2	n	17	8	1	37	2	1	66
	%	25.76	12.12	1.52	56.06	3.03	1.52	
3	n	15	5	2	38	5	1	66
	%	22.73	7.58	3.03	57.58	7.58	1.52	
Total		51	16	4	116	9	2	198
		25.76	8.08	2.02	58.59	4.55	1.01	100

The p-value for the above frequencies was calculated at 0.7888, which indicates that there was no statistically significant relation between the coders' responses and this variable (p-value exceeds 0.05). The agreement levels of the ethnicity variable are presented in Table 6.13.

Table 6.13 Proportion of agreement levels for the ethnic variable: final magazine study

Agreement (ethnicity)	n	%
0 (no agreement)	3	4.92%
2 (majority agreement)	12	19.67%
3 (perfect agreement)	46	75.41%
Total	61	100%

The aggregate level of agreement (majority and perfect agreement) was 95.1 per cent, which is considered adequate for the purposes of the study.

The variable on **advertising appeals** scored a Krippendorff reliability level of 0.97, and was therefore considered to be satisfactory. Similarly, the Krippendorff reliability score for **celebrities** was also acceptable at 0.88. The product category variable scored a Krippendorff's alpha value of 1 (100%), indicating perfect agreement.

As was the case for ethnicity, the coders' assessments of the **role** variable are depicted in a frequency table (Table 6.14).

Table 6.14 Frequencies of coders' assessments for the role variable: final magazine study

Coder	Roles											Total	
	Career woman	Homemaker	Mother	Mannequin	Physically decorative	Product user	Romantic	Sex object	Social	Other	Background element		
1	n	2	1	1	7	21	8	4	3	5	10	6	68
	%	2.94	1.47	1.47	10.29	30.88	11.76	5.88	4.41	7.35	14.71	8.82	
2	n	3	2	2	6	27	9	6	3	5	1	7	71
	%	4.23	2.82	2.82	8.45	38.03	12.68	8.45	4.23	7.04	1.41	9.86	
3	n	2	1	3	8	38	12	4	3	5	1	9	86
	%	2.33	1.16	3.49	9.3	44.19	13.95	4.65	3.49	5.81	1.16	10.47	
Total	n	7	4	6	21	86	29	14	9	15	12	22	225
	%	3.11	1.78	2.67	9.33	38.22	12.89	6.22	4	6.67	5.33	9.78	100

For the above frequencies, the p-value was calculated as 0.3935 (exceeding 0.05), which indicates that there were no statistically significant relationships between the coders' responses and the role variable in this instance. The specific agreement levels on the role variable for the final magazine study are presented in Table 6.15.

Table 6.15 Proportion of agreement levels for the role variable: final magazine study

Agreements (roles)	n	%
0 (no agreement)	11	18.03%
2 (majority agreement)	34	55.74%
3 (perfect agreement)	16	26.23%
Total	61	100%

Table 6.15 indicates that the aggregate agreement is 82 per cent, which is considered an acceptable level of agreement for this study.

The same processes were used to calculate and report the inter-coder level of agreement for the final television coding.

6.3.3.2 Reliability of the final study for television commercials

The reliability level (according to Krippendorff's *alpha*) for the **nature of visuals** was 1, indicating perfect agreement. The frequency table depicting the coders' assessment of the **ethnicity** variable is presented in Table 6.16.

Table 6.16 Frequencies of coders' assessments of the ethnic variable: final television study

Coder	Ethnicity						Total	
		African	Coloured	Indian	White	Other		Unknown
1	n	36	3	1	40	3	1	84
	%	42.86	3.57	1.19	47.62	3.57	1.19	
2	n	34	9	2	43	2	3	93
	%	36.56	9.68	2.15	46.24	2.15	3.23	
3	n	37	10	0	44	5	1	97
	%	38.14	10.31	0	45.36	5.15	1.03	
Total		107	22	3	127	10	5	274
		39.05	8.03	1.09	46.35	3.65	1.82	100

The p-value for the above frequencies was 0.6031. This value indicates that no statistically significant relation existed between the responses of the coders and the ethnic variable in the television study (p-value exceeds 0.05). The specific agreement levels of the ethnic variable are presented in Table 6.17.

Table 6.17 Proportion of agreement levels of the ethnic variable: final television study

Agreements (ethnicity)	n	%
0 (no agreement)	5	7.25%
2 (majority agreement)	19	27.54%
3 (perfect agreement)	45	65.22%
Total	69	100%

The aggregate agreement for this variable was 92.8 per cent, which is considered acceptable for this study.

The **advertising appeals** variable scored a reliability level of 0.88 (Krippendorff's *alpha*), which is considered adequate. The **celebrity** variable achieved a perfect Krippendorff reliability score of 1 (100% agreement). Perfect agreement was also the case for the **product category** variable, as Krippendorff's *alpha* was calculated at 1.

The coders' assessment of the **roles** variable attained the following frequencies, as depicted in Table 6.18.

Table 6.18 Frequencies of coders' assessments for the role variable: final television study

Frequency Table of Roles: TV													
Coder		Roles											Total
		Career woman	Home maker	Mother	Mannequin	Physically decorative	Product user	Romantic	Sex object	Social	Other	Background element	
1	n	14	4	11	1	9	26	4	1	19	11	17	117
	%	11.97	3.42	9.4	0.85	7.69	22.22	3.42	0.85	16.24	9.4	14.53	
2	n	14	5	15	0	11	30	6	2	19	3	22	127
	%	11.02	3.94	11.81	0	8.66	23.62	4.72	1.57	14.96	2.36	17.32	
3	n	15	7	16	2	16	29	4	2	21	3	24	139
	%	10.79	5.04	11.51	1.44	11.51	20.86	2.88	1.44	15.11	2.16	17.27	
Total		43	16	42	3	36	85	14	5	59	17	63	383
		11.23	4.18	10.97	0.78	9.4	22.19	3.66	1.31	15.4	4.44	16.45	100

For the above frequencies, the p-value was calculated as 0.793. This indicates that no significant relation was found between the coders' responses and the role variable (p-values less than 0.05 are considered significant). The specific agreement levels on the role variable are presented in Table 6.19.

Table 6.19 Proportion of agreement levels for the role variable: final television study

Agreements (roles)	n	%
0 (no agreement)	11	15.94%
2 (majority agreement)	43	62.32%
3 (perfect agreement)	15	21.74%
Total	69	100%

From the above table, the aggregate agreement for the role variable can be calculated as 84.1 per cent, which is considered an acceptable score for the purposes of this study.

Table 6.20 summarises the overall inter-coder reliability statistics for both media in the final study. The table reflects the Krippendorff *alpha* (α) score, as well as majority and perfect agreement (for per cent agreement).

Table 6.20 Inter-coder reliability: Krippendorff's α , and per cent agreement for variables in both media

Variable	Magazines		Television	
	Krippendorff's α	Per cent agreement	Krippendorff's α	Per cent agreement
Nature of visuals	1	-	1	-
Ethnicity	N/A	95%	N/A	93%
Advertising appeals	0.973	-	0.8765	-
Celebrity	0.8758	-	1	-
Product category	1	-	1	-
Role category	N/A	82%	N/A	84%

As can be seen in the table above, all the variables achieved reliability scores of more than 80 per cent. As the reliability levels of the final study were acceptable, the final results of the study can now be reported and conclusions can be drawn.

Section 6.3.4 reports on the validity of the content analysis.

6.3.4 Validity

As stated in Chapter 5, Section 5.11, the validity measures applicable to the present study are face and content validity. Face validity is ascertained by the use of independent coders, which was the case in the current study. Krippendorff (2004a:128) asserts that the coders utilised in a content analysis need to be familiar with the subject matter being investigated. The coders employed in the study are postgraduate students in Marketing. Additionally, they were trained extensively - in order to ensure consistent application of the content-analysis process. The coders coded a sample of advertisements and commercials for the pilot study, after which additional training was provided to ensure consistency in the final coding.

The content validity refers to whether the measure manifests everything that the concept represents (Neuendorf, 2002:116). In the study, content validity is measured in terms of the comprehensiveness of the category descriptors. Various aspects were included in the coding descriptions to enable the comprehensive analysis of all the variables that were examined (refer to the final codebook, Appendix B). The descriptions aimed at covering all aspects that may indicate, for example, a particular role portrayal.

Additionally, the present content analysis followed a comprehensive step-by-step process (refer to Chapter 5, Figure 5.1). This process included an examination of the literature (theoretical background), a complete description of the units of analysis, and an application of the appropriate sampling procedures. A pilot study was completed before the final coding - to refine the coding processes, as well as to clarify the category descriptors.

The codebook was finalised, using the experience gained in the pilot study, and this was then used to complete the final coding procedure. The data gained from the coding were then analysed and reported, completing the process. The data were analysed using descriptive statistics. The findings of the study will now be discussed according to the research objectives, as outlined in Chapter 1.

6.4 FINDINGS AND RELATED OBJECTIVES

The primary objective of this study was to identify the roles portrayed by women in magazine advertisements and television commercials in the South African context. The study aimed, furthermore, to achieve several secondary research objectives.

As mentioned in Chapter 5 (Section 5.11.1.3), the level of measurement applicable in the current study is nominal. As such, specific descriptive statistics are appropriate, namely frequency tabulations and cross-tabulations. The applicable descriptive statistics for each of the variables that were coded will be discussed next.

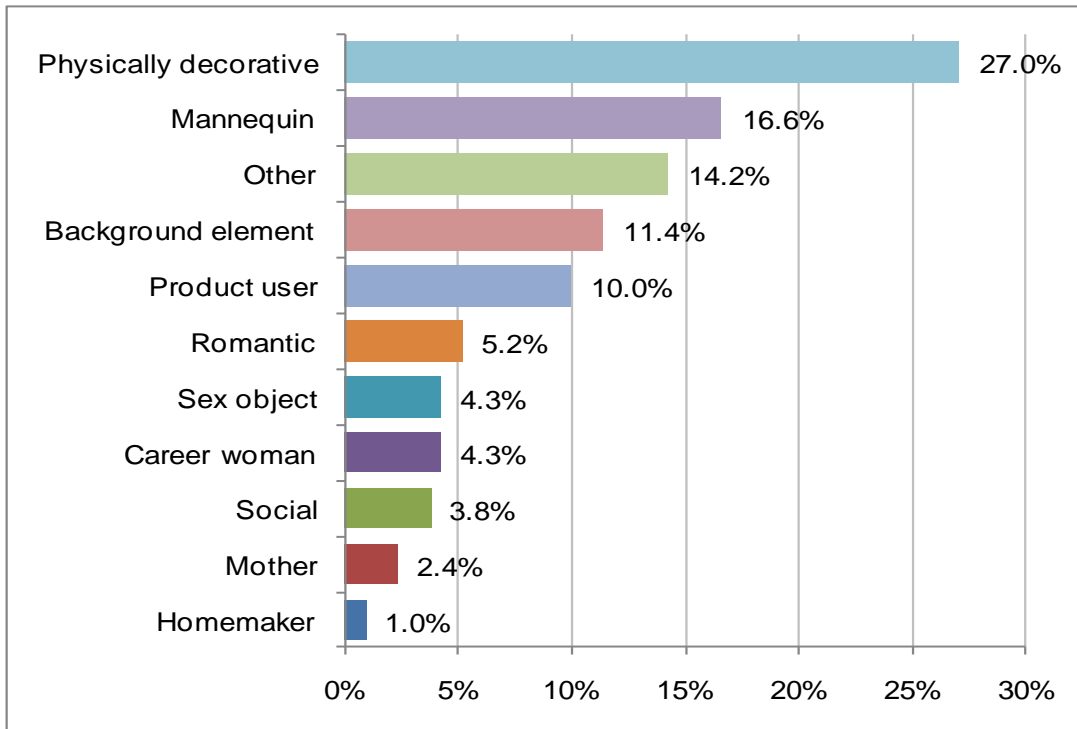
6.4.1 Primary objective: the roles portrayed by women

The primary objective of this study, as stated in Chapter 1, is to **identify the roles portrayed by women in magazine advertisements and television commercials in the South African context**. To reach this objective, the current study analysed advertisements and commercials. Specific roles were coded, namely that of the career woman, homemaker, mother, mannequin, physically decorative woman, product user, romantic role, sex object, social being, as well as an option for other roles and diverse background elements.

6.4.1.1 The roles portrayed by women in magazine advertisements

The percentages of the role categories, as identified in the magazine advertisements are presented in Figure 6.5.

Figure 6.5 Percentages of the role categories in magazine advertisements featuring women



The physically decorative role was the most prevalent portrayal (27%). The mannequin (16.6%) was the second most depicted role portrayal, followed by roles that were not categorised (“other” at 14.2%). The “other” category consisted of various identified roles that were not part of the original role categories. The “other” roles were examined to determine any similarities; and they were classified accordingly.

These roles are addressed in a separate research objective discussed in Section 6.4.10. The woman in a non-functional portrayal, background element, featured in 11.4 per cent, and the product user in 10 per cent of the advertisements.

The roles that featured in relatively few advertisements include the romantic, sex object, career woman, social, mother and homemaker. The woman in a romantic role was depicted in 5.2 per cent of depictions; the sex object and the career woman were featured

with equal frequency (4.3% each). Women in social portrayals were found in 3.8 per cent of the advertisements. Depictions of women as homemakers and mothers were the least represented (1% and 2.4%, respectively) in the study.

Previous research studies that examined women in advertisements also found the woman, as a physically attractive or decorative figure, to be prevalent. Bolliger (2008:51) and Döring and Pöschl (2006:179) found that women are more likely to be depicted as decorative in mobile phone and educational technology products. Other studies indicated that the physically attractive portrayal is not restricted to these product categories, as this role was found across a range of other products (Hung & Li, 2006:22; Razzouk *et al.*, 2003:123).

The findings of Plakoyiannaki and Zotos (2009:1421) indicate that women are mainly depicted as decorative figures in British print advertisements. Other research also found that advertisements have a strong focus on the physical attractiveness of the female portrayed. Hung and Li (2006:21) identified the role of the “flower vase” to be second most popular in Chinese advertisements. The flower vase is a role that symbolises physical beauty. Similarly, women in Thai advertisements are also often depicted as being decorative (Razzouk *et al.*, 2003:124).

The role of mannequin was second most prevalent in the current study. Rudansky (1991:169) found the mannequin to be the most prevalent role in South African advertising in the nineties. She asserted that advertisers lacked creativity in using the mannequin depiction for the majority of advertisements. The findings of the current study suggest that although South African advertisers still use the mannequin portrayal often, it is less prevalent and mostly associated with clothes, as will be discussed in Section 6.4.9, later in this chapter.

Homemakers (1%) and mothers (2.4%) were the least-featured roles in the current study. Various previous research studies also found that homemakers are featured very seldom in magazine advertisements (Bolliger, 2008:49; Döring & Pöschl, 2006:183; Plakoyiannaki & Zotos, 2009:1423; Rudansky, 1991:162).

Hung *et al.* (2007:1041) included portrayals of Chinese homemakers and mothers in one category, namely the nurturer. The nurturer was also not particularly prevalent in the Chinese study. The role of mother was specified in the South African study by Rudansky (1991:144) as being the second-most dominant role category.

The findings of the current study are in contrast, as the prevalence of the mother role is low. The role portrayals of women in television commercials will be presented next.

6.4.1.2 *The roles portrayed by women in television commercials*

The percentages of role portrayals in television commercials are depicted in Figure 6.6.

Figure 6.6 Percentages of the role categories in television commercials featuring women

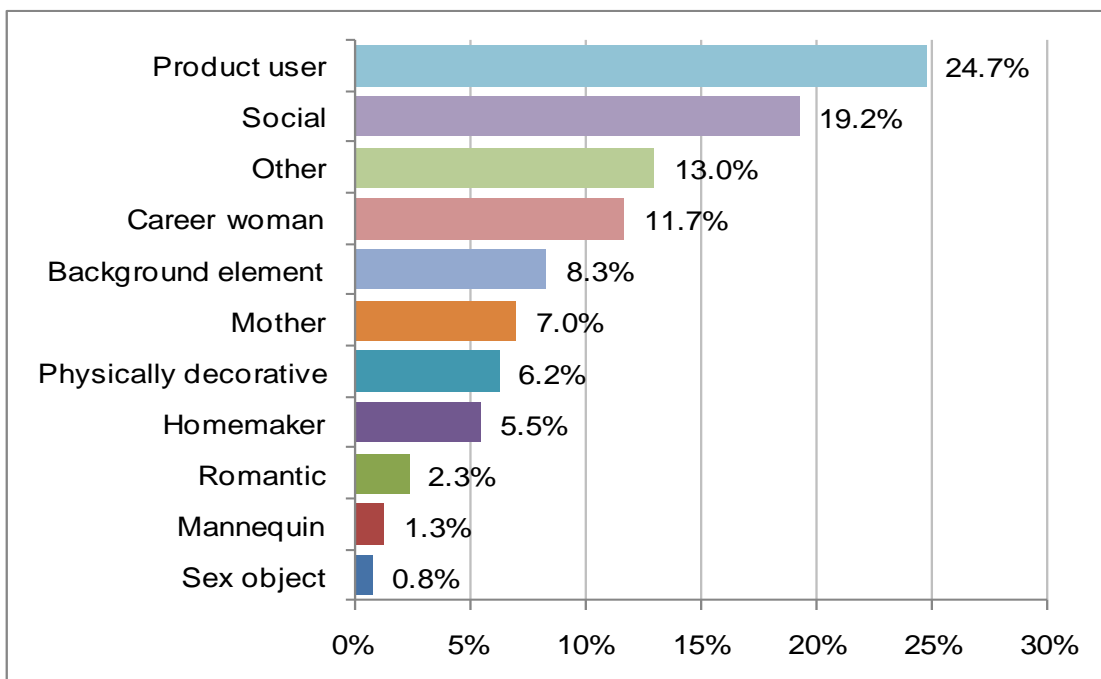


Figure 6.6 shows that the woman in the role of product user is most prevalent (24.7%). The woman as social being is the second most-featured role portrayal (19.2%), followed by “other” (13%). The details on the “other” portrayals are presented in Section 6.4.10. Career women were found in 11.7 per cent, background elements in 8.3 per cent, and the mother in seven per cent of the portrayals.

The physically decorative role that was the most prevalent in magazines was quite infrequent in television commercials (6.2%). The homemaker (5.5%) and the romantic role (2.3%) were also not found frequently. The role categories that were represented the least often were the mannequin (1.3%) and the sex object (0.8%).

Various authors use different classifications of roles and/or other aspects that can be used as indicators of roles (refer to Chapter 4). Valls-Fernández and Martínez-Vicente (2007:696) point out the difficulty of comparing the results of gender role studies on television commercials. The present study focused specifically on female roles; and comparisons with previous research are hampered by the fact that previous research on television commercials focused on both genders. Therefore, the comparisons with previous research will also use other aspects (such as settings) that were included in previous studies to facilitate the comparison of portrayals, as far as possible.

The woman depicted as a product user is prevalent in commercials in Zimbabwe and Bulgaria (Furnham *et al.*, 2001:24 and Ibroscheva, 2007:414). These authors record that women are depicted as using the advertised product in the majority of commercials. In both studies, being a product user was not classified as a specific role, but rather examined in relation to whether women were depicted as experts or authorities.

The assumption is made that the portrayals of product users may have been in conjunction with other roles, but this was not specified by the above mentioned authors. As mentioned previously, women can be portrayed in more than one role, thereby creating the possibility that a woman can be depicted as a product user, as well as in another role (such as a homemaker) in one commercial.

The social role was second most dominant in the current study. Women in social roles were also found in previous research studies, notably the study done by Ibroscheva (2007:416), who indicated that women were depicted engaged in physical (social) contact in almost half of the television commercials investigated. No other previous studies (included in the literature review) reported a social role.

Career women were depicted in 11.7 per cent of the portrayals in television commercials. Women in career or work-oriented roles were also found in various previous research

studies. In Spanish commercials, it was found that women were often portrayed in an occupational role, as women in vocational settings were the second most prevalent portrayal (Valls-Fernández & Martínez-Vicente, 2007:694).

In a study that compared British and Saudi women in commercials, it was found that British commercials featured women as career people significantly more frequently than was the case in Saudi commercials (Nassif & Gunter, 2008:756).

In Kenyan commercials, findings indicated that women are depicted in four categories. These may be classified as occupational, namely: domestic, teaching, office/secretarial and sports. Mwangi (1996:212) asserted that of these, the larger part (78.2%) of the females was depicted in the domestic category. As no specific description of the domestic category was provided, it is possible that women depicted in the domestic category are homemakers, according to the categorisation of the current study.

That denotes 21.8 per cent of women depicted as career people in Kenyan commercials: a relative minority. Similarly, women in Bulgarian commercials were depicted in other settings than in occupational ones. Ibroscheva (2007:414) indicates that women are portrayed in work-related settings in 10 per cent of Bulgarian commercial portrayals.

The role category that was represented the least often in the current study was the sex object (1%). The findings for sex object in the current study are in contrast with the results found by Ibroscheva (2007:415), who found that women were more frequently dressed suggestively (an indicator of the sex object role) than demurely.

In the next sections (6.4.2 to 6.4.10), the findings for the secondary objectives will be discussed.

6.4.2 Secondary objective 1

This objective is to establish the incidence of female models appearing in magazine advertisements and television commercials in relation to the overall number of advertisements in the sample.

Please note that the figures for total advertisements and commercials include duplicates (in order to establish the overall frequency of female appearances), but the final analysis of the advertisements and commercials excludes duplicates.

6.4.2.1 Incidence of female models in magazine advertisements

The magazine sample included a total of 625 full-page or double-page spreads. Of these, 342 (54.7%) featured women. Previous studies found similar statistics in terms of the frequency of women appearing in magazine advertising. Döring and Pöschl (2006:179) found that women appeared in 41.7 per cent of advertisements, and Johnson *et al.* (2006:6) found that they appeared in 48.4 per cent of advertisements. Thirty-nine per cent of South African advertisements analysed in the nineties contained women (Rudansky, 1991:157).

6.4.2.2 Incidence of female models in television commercials

The four television channels in the sample taken together featured a total of 3 556 commercials, of which 1 404 (39.5%) featured women. In previous research studies, women also featured in a large number of commercials: around 45 per cent in each study (Furnham *et al.*, 2001:25; Mwangi, 1996:211; Nassif & Gunter, 2008:756). According to Ibroscheva (2007:413), women are particularly prevalent in advertising in Bulgarian commercials (70.9%), although the author cautions that the results of the study should be carefully considered, since the sample size was small. The result of the current study (39.5%) is lower than those mentioned above, but not to any significantly great extent.

The difference between the incidence of women in magazine advertisements and television commercials may be explained by the more general nature of television advertising audiences, whereas the magazine audiences are often segmented and based on gender. Hence, the sample included many magazines aimed specifically at women, as these have high levels of readership.

The results of the current study, when considered in conjunction with the findings of previous research, indicate that featuring women in advertising is common practice.

6.4.3 Secondary objective 2

This objective is to examine the nature of the visual portrayals of female models in magazine advertisements and television commercials in terms of:

- **the number of photographed depictions or real life appearances in relation to the overall number of magazine advertisements and television commercials;**
- **the number of animated/illustrated depictions in relation to the overall number of magazine advertisements and television commercials.**

The nature of the visuals differentiated between illustrations and photographs for magazine advertisements; and between animation and film for television commercials. The overwhelming majority of depictions in both media were of real-life characters.

In magazines, 98.5 per cent of the visuals consisted of photographs; therefore, the preferred visuals in magazines were real-life depictions. Ninety-eight per cent of the commercials portrayed filmed images. It was noted that some television advertisers also made use of still photographs quite often, as opposed to moving film.

The nature of visuals was not generally examined in the previous studies included in the literature review. Rudansky (1991:161) found that 97 per cent of South African magazine advertisements contained photographs. Bolliger (2008:48) noted that cartoons (illustrations) were included in her study on educational technology advertisements, but no mention was made as to the prevalence thereof.

6.4.4 Secondary objective 3

This objective is to examine the ethnic representation of women in magazine advertisements and television commercials, in terms of:

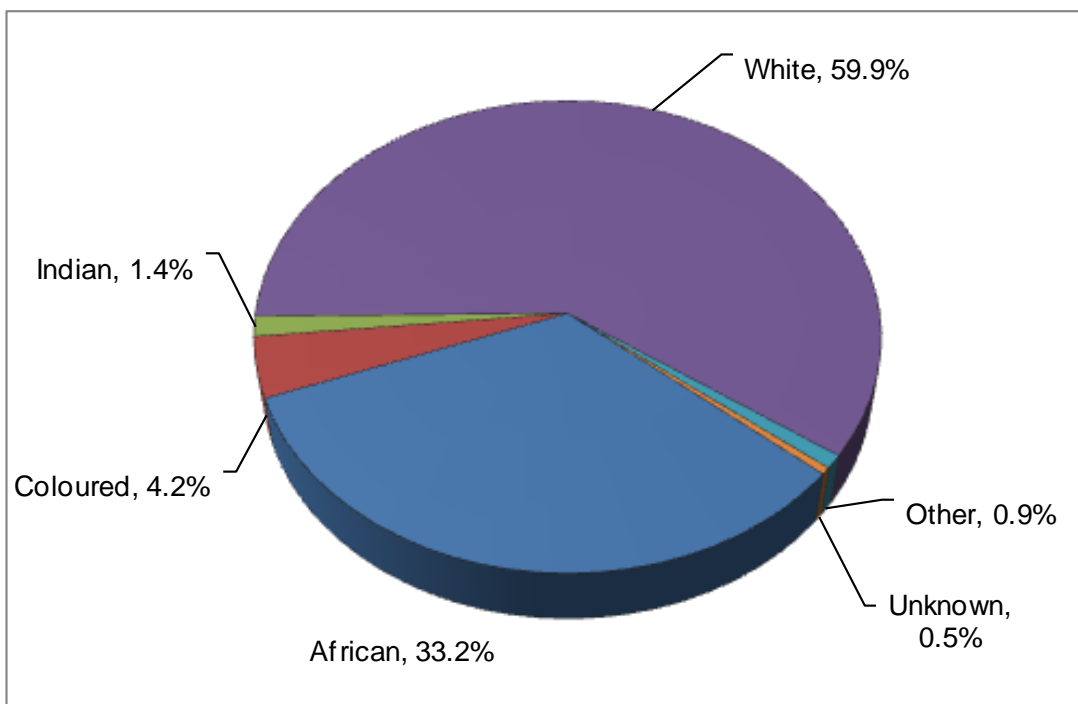
- **the frequency of representation of African, coloured, Indian and white women in the overall sample;**
- **the frequency with which multiple ethnic orientations are depicted in one advertisement/commercial.**

Note that the ethnic categorisation used in the present study is considered a valid basis of categorisation, as these are the categories (terms) used by Statistics South Africa (StatsSA) in classifying ethnicity in the population censuses.

6.4.4.1 *The ethnic representation of women in magazine advertisements*

The ethnic representation in magazine advertisements is depicted in Figure 6.7.

Figure 6.7 Percentages of the ethnic representation of women in magazine advertisements



White women were predominant in advertisements (59.9%). Thirty-three per cent of the ethnic depictions were of African women. Coloured and Indian women were not frequently depicted (4.2% and 1.4%, respectively). The incidence of “other” ethnic groups and unknown ethnicity was very low (less than one per cent each).

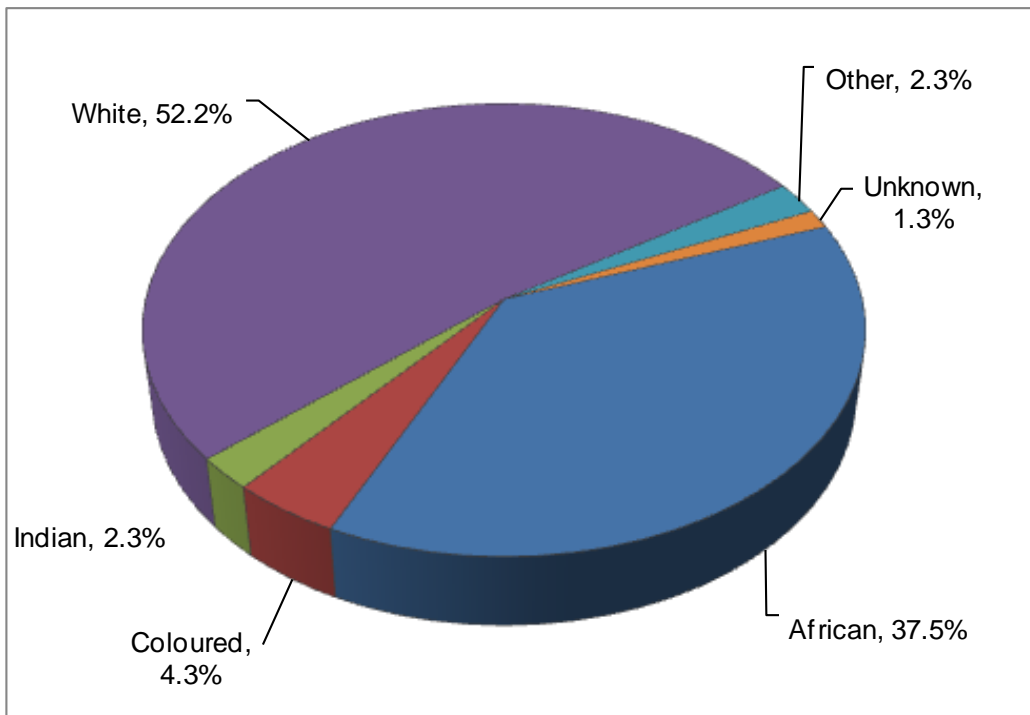
Previous research studies that investigated ethnicity in advertisements also indicated a prevalence of “white European” depictions. This was often in contrast with the prevailing ethnic structure of the country where the study was conducted (Johnson et al., 2006:7). Hung et al. (2007:1041) indicated that in a study on magazine advertisements in China, the majority of ethnic portrayals depicted non-Asians.

Women representing more than one ethnic group (multi-ethnic) were found in 13 magazine advertisements in the current study. This amounted to 6.4 per cent of the ethnic depictions.

6.4.4.2 *The ethnic representation of women in television commercials*

The ethnic representation of women in television commercials is presented in Figure 6.8.

Figure 6.8 Percentages of the ethnic representation of women in television commercials



In television commercials, white women were featured most often (52.2%), followed by African women (37.5%). Coloured (4.3%) and Indian (2.3%) women did not feature often. Women of “other” ethnic origins featured in 2.3 per cent; and unknown ethnicity occurred in 1.3 per cent of the portrayals. In terms of multiple ethnic depictions in one commercial, 19.6 per cent (48) of the depictions included women representing more than one ethnic origin.

6.4.5 Secondary objective 4

This objective is to determine the extent to which rational and/or emotional advertising appeals are used in magazine advertisements and television commercials.

6.4.5.1 *Advertising appeals in magazine advertisements*

Rational appeals were the most prevalent in magazine advertisements. The frequency of rational appeals was 56.2 per cent, while emotional appeals were used in only 28.1 per cent of magazine advertisements. A combination of rational and emotional appeals was found in 15.8 per cent of the magazine advertisements.

6.4.5.2 *Advertising appeals in television commercials*

In television commercials, rational appeals also featured most often. Rational appeals were found in 39.6 per cent, while emotional appeals were found in only 29 per cent of television commercials. A combination of rational and emotional appeals was found in 31.4 per cent of these commercials.

Previous research studies found contrasting results. Koernig and Granitz (2006:91) studied gender representation in e-commerce advertisements and they found that women were significantly more likely to be featured in advertisements that used emotional appeals. Studies that focused on television commercials often included reward type in coding. This refers to the reward the person in the commercial received as a result of the product's use (Ibroscheva, 2007:413). Reward types include some aspects that can be classified as rational (for example, the practical reward) or emotional (for example, social approval or pleasure).

When reward type is used as an indicator of rational or emotional appeals, previous research results suggest that women are more likely to be used in commercials that portray emotional rewards than those that feature rational appeals (Furnham *et al.*, 2001:24; Ibroscheva, 2007:414).

It should be noted that the previous studies did not examine any combination of rational and emotional appeals, as has the current study.

6.4.6 Secondary objective 5

This objective is to investigate the number of portrayals of female celebrities in magazine advertisements and television commercials.

6.4.6.1 *Celebrities in magazine advertisements*

Celebrities are far less likely than are ordinary people to be used in advertisements, as the low incidence of celebrities (12.3%) attests. This indicates that South African advertisers prefer to make use of non-celebrity characters. This is similar to the results of a previous research study, which reported that the use of celebrities is not widespread in Thai magazine advertisements (Seitz *et al.*, 2007:391,393).

6.4.6.2 *Celebrities in television commercials*

In television commercials, non-celebrity portrayals also featured most often. Celebrities featured in only 8.2 per cent of the commercials. Previous research that focused on celebrity advertising found that the use of celebrities is not prevalent in American or Lebanese television advertising (Kalliny *et al.*, 2009:100). In contrast, Korean advertising features celebrities in the majority of the commercials. Choi *et al.* (2005:91) posit that Korean culture is very group-oriented, and as celebrities are symbolic of popular culture, they are used often in Korean advertising.

6.4.7 Secondary objective 6

This objective is to determine the frequency with which women are depicted in multiple roles in one advertisement/commercial.

This objective aimed at determining if there were instances of women portrayed in more than one role in one advertisement or commercial. For example, a woman may be

depicted as a product user as well as a homemaker if she is using the advertised brand to perform a household chore. Table 6.21 presents the frequencies with which women appear in more than one role in magazine advertisements and television commercials.

Table 6.21 Frequencies and percentages of women depicted in multiple roles

Number of roles in one advertisement or commercial	Advertisements		Commercials	
	n	%	n	%
1	195	96.1%	139	56.7%
2	8	3.9%	75	30.6%
3	0	0%	28	11.4%
4	0	0%	3	1.2%

A discussion on the results of advertisements and commercials, as presented in Table 6.21, will now follow.

6.4.7.1 Women in multiple roles in magazine advertisements

In magazines, women were not often portrayed in multiple roles in one advertisement. Only 3.9 per cent of the magazine advertisements featured women in more than one role, and none of the advertisements contained more than two different role portrayals. The incidence of multiple-role depictions were not specifically noted in previous research studies included in the literature review (except for one study). Hung *et al.* (2007:1041) found incidences of more than one female portrayal (per magazine advertisement); specifically 11.9 per cent contained two images.

6.4.7.2 Women in multiple roles in television commercials

Women in more than one role featured in 43.3 per cent of the television commercials (refer to Table 6.21). An example of a commercial that featured a woman depicting multiple roles is the one for *Rimmel* lipstick. In the commercial, a woman is shown applying the lipstick (product user), and as joining a social gathering with several other women (social role). Previous research conducted on television commercials has not examined women in multiple roles.

6.4.8 Secondary objective 7

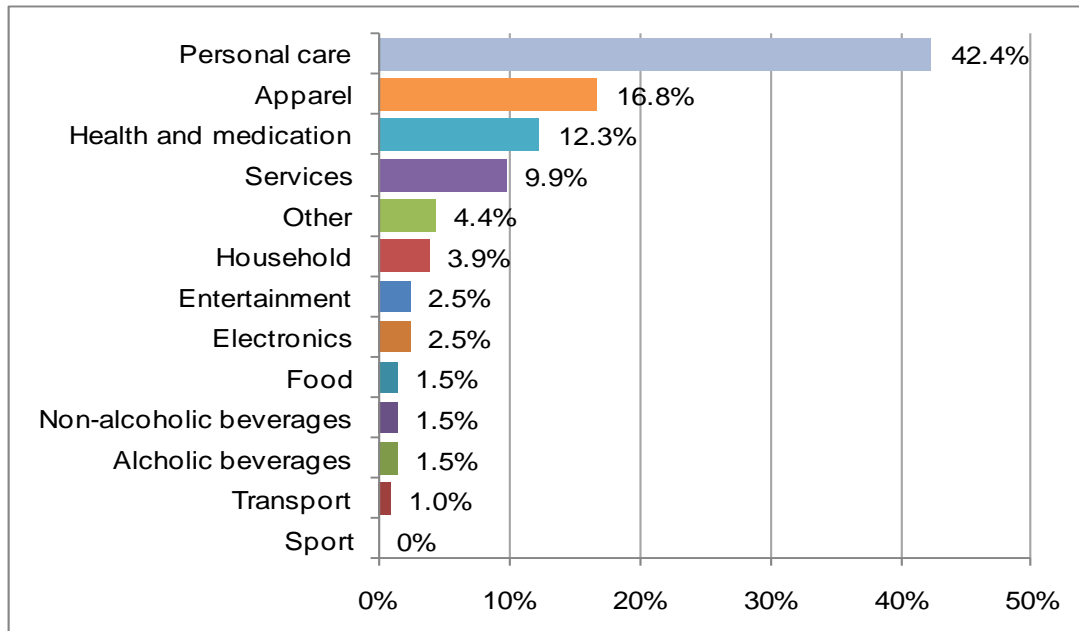
This objective is to determine the number and type of different product and/or service categories in the advertisements featuring women.

The study identified thirteen different product or service categories in the advertising that featured women. These include apparel, alcoholic beverages, non-alcoholic beverages, transport, electronics, entertainment, food, health and medication, household, personal care, services, sport and other. The categories in this study consist of groupings of similar products (refer to Chapter 5).

6.4.8.1 *Product/service categories in magazine advertisements*

The frequencies of advertised products and service categories in magazine advertisements are depicted in Figure 6.9.

Figure 6.9 Percentages of product/service categories in magazine advertisements featuring women



The product category advertised most frequently featuring women comprised personal care products (42.4%). This was followed by apparel (16.8%); and advertisements for health and medication products were the third most prevalent (12.3%). Sport-related products were not found at all in any advertisements featuring women. The predominance

of personal care advertising is to be expected, as the category of personal care products includes cosmetics, which are advertised almost exclusively to an audience of women, dictating the use of female characters in advertisements.

Previous research used varying categorisations of products and services. Plakoyiannaki and Zotos (2009:1427) indicated a high prevalence of personal care items in advertising, as well as of apparel. This is consistent with the findings of the current study. Research on Thai, as well as South African advertising, indicated similar results, as personal care products were also the most often advertised products (Razzouk *et al.*, 2003:121; Rudansky, 1991:159).

6.4.8.2 Product/service categories in television commercials

The frequency of the different product categories, as advertised in television commercials, is depicted in Figure 6.10.

Figure 6.10 Percentages of product/service categories in television commercials featuring women

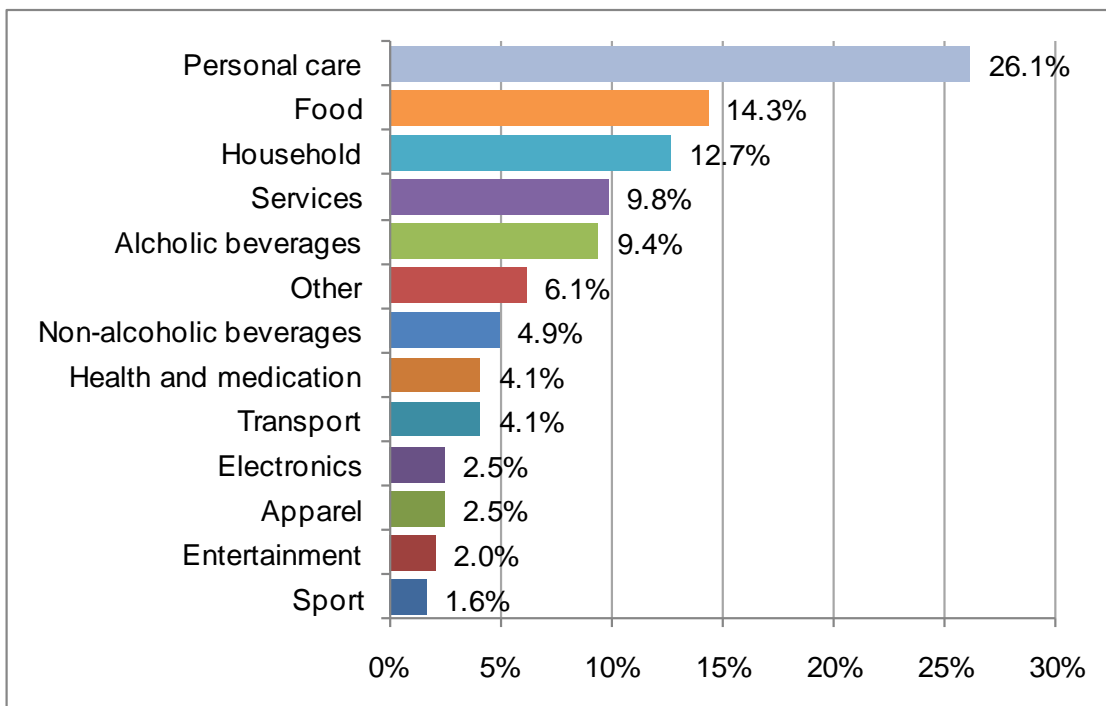


Figure 6.10 clearly shows that personal care products are advertised the most often on television (26.1%). Food products (14.3%) and household products (12.7%) are the second and third most prevalent products. Similar to the findings on magazine

advertisements, sport products were least often advertised. As with the findings on magazine advertising, the prevalence of personal care item advertising is to be expected, when considering the target audience for such products.

The findings of previous research on television commercials indicated similar results to those of the present study. Like the current study, female characters in Spanish commercials are most often used to advertise products related to physical beauty or care, followed by food products (Valls-Fernández & Martínez-Vicente, 2007:694). Additionally, women in Kenyan, as well as in Saudi commercials, are clearly linked with the advertising of personal care items and household items (Mwangi, 1996:213; Nassif & Gunter, 2008:759).

6.4.9 Secondary objective 8

This objective is to determine the product or service categories advertised for the various roles.

The current study set out to determine the product and service categories advertised for the various roles portrayed by women. Some previous research has analysed the relation between female roles and product categories, and the results of such studies will be included in the discussion, since it pertains to the current study. This section will be structured according to the specific roles identified in the current study, as they are featured with the various product or service categories. The roles identified in magazine advertisements will be discussed first, followed by the roles in television commercials.

6.4.9.1 *Roles and product/service categories in magazine advertisements*

The discussion in this section includes the most frequent incidence between the role and product/service category. Table 6.22 depicts the roles and the associated product categories in magazine advertisements.



Table 6.22 Frequencies and percentages of product/service category advertisements for various roles in magazine advertisements

Roles	Product/service	n	%
Physically decorative	Personal care	52	28.7%
	Health and medication	4	2.2%
	Other	1	0.6%
Mannequin	Apparel	34	18.8%
	Other	1	0.6%
Background element	Health and medication	11	6.1%
	Personal care	5	2.8%
	Services	3	1.7%
	Other	2	1.1%
	Electronics	1	0.6%
	Entertainment	1	0.6%
	Transport	1	0.6%
Product user	Personal care	10	5.5%
	Entertainment	3	1.7%
	Non-alcoholic beverages	2	1.1%
	Services	2	1.1%
	Electronics	1	0.6%
	Food	1	0.6%
	Alcoholic beverages	1	0.6%
	Health and medication	1	0.6%
Romantic	Personal care	6	3.3%
	Alcoholic beverages	2	1.1%
	Household	2	1.1%
	Health and medication	1	0.6%
Sex object	Personal care	6	3.3%
	Services	2	1.1%
	Electronics	1	0.6%
Career woman	Services	5	2.8%
	Electronics	1	0.6%
	Health and medication	1	0.6%
	Household	1	0.6%
	Non-alcoholic beverages	1	0.6%
Mother	Other	2	1.1%
	Personal care	2	1.1%
	Entertainment	1	0.6%
Social	Household	2	1.1%
	Services	2	1.1%
	Food	1	0.6%
	Health and medication	1	0.6%
	Personal care	1	0.6%
	Transport	1	0.6%
Homemaker	Food	1	0.6%
	Health and medication	1	0.6%
Total		181	100%

The discussion below focuses on the most frequently found product service category per role (indicated in **bold** in the above table).

- **Physically decorative**: the physically decorative role was the most popular portrayal in magazine advertisements, and was by far the most favoured in advertising personal care products (28.7%). The personal care products category in the current study includes cosmetics, skin care, personal hygiene items and fragrances (perfumes). The findings of the current study correlate with those of previous research, which also found the physically attractive female prevalent in advertising personal care items. Hung and Li (2006:22), Plakoyiannaki and Zotos (2009:1427), as well as Razzouk *et al.* (2003:123), indicate a relationship between women in physically decorative portrayals and products related to personal care. The results of the current study indicate that South African advertising practices follow general trends in associating physically decorative females with personal care products.
- **Mannequin**: the mannequin role was almost exclusively used in the advertising of apparel (18.8%), which is to be expected. This result shows similarities with the findings of Rudansky (1991:181), who indicated that the mannequin was used primarily to advertise cosmetics and toiletries, followed by clothes and shoes. The category apparel in the current study included clothes, shoes, accessories, and jewellery, as well as sports clothing.
- **Background element**: in the current study, a female portrayal that depicted neither a definable function, nor a particular role, was coded as a background element. The background element was found most often in advertisements for health and medication (6.1%). The health and medication category included vitamins, natural remedies and all types of medication. Razzouk *et al.* (2003:123) have indicated that medication is predominantly advertised using physically decorative females. Rudansky (1991:181) found that the role of mother was most often used to advertise medicine.
- **Product user**: Product use was by far the most prevalent in personal care product advertisements (5.5%). It was noted that more than half of the product user portrayals were depicted in the form of before-and-after pictures. This format is effective in portraying the usefulness of the brand, as the target audience can see the results of the application of the product. Previous research identified women as product users, although it was not coded as a female role (Bolliger, 2008:49; Johnson *et al.*, 2006:6).

The frequency of women depicted as product users in the mentioned studies were presented in relation to men as product users, rather than in terms of other roles, thereby making any comparison to the current results difficult.

- Romantic role: the romantic role portrayal was considerably more frequent in the advertising of personal care products than in other product categories (3.3%). It was noted that of the various products included in the category of personal care products, the romantic role was mostly used to advertise perfumes. The woman in a romantic role was also found in advertisements for personal care products in a previous South African study. In Rudansky (1991:181), the romantic role was indicated as the second most dominant portrayal in the personal care product category. Portraying personal care items (which focuses on increasing attractiveness) by using a romantic portrayal is consistent with the general perception that physical attractiveness will increase the likelihood of finding a romantic partner.
- Sex object: the sex object was found primarily in advertisements for personal care products (3.3%). Similar to the romantic portrayal, it was noted that the specific personal care product type most often advertised featuring a woman as a sex object, was perfume. Similar results were obtained in previous research studies, as the sex object was associated with personal care items in Monk-Turner *et al.* (2008:206), Plakoyiannaki and Zotos (2009:1427), as well as Razzouk *et al.* (2003:123). The results are consistent with the general belief that the use of personal care products will enhance a woman's sexual attractiveness.
- Career woman: the woman in a career role was depicted most frequently in advertising services in the current study (2.8%). As mentioned earlier, the services category includes financial services. The results of a study in the UK also indicated that the woman in a career-oriented role is primarily associated with financial services (Plakoyiannaki & Zotos, 2009:1427). Closer investigation revealed that in the current study, half of the service advertisements that featured the career woman were for financial services. Featuring the career woman in advertisements for financial services is suitable when considering that an employed person earns a salary, which can then be invested through financial institutions.
- Mother: personal care and other products were equally often (1.1% each) advertised by a woman portrayed in the role of a mother. Previous research did not indicate any strong association between the role of a mother and personal care products (Hung &

Li, 2006:22; Rudansky, 1991:171), although there were incidences of the mother advertising personal care items in Rudansky (1991:171). Both instances of the mother featured in personal care advertisements in the current study were for products that can be used for children (hair relaxer especially for children and sun protection products). The portrayal of a mother in these advertisements is consistent with the nurturing/caring aspects associated with mothers in relation to their children.

- Social being: the woman portrayed as a social being was used equally often (1.1% each) to advertise household products and also to advertise services. The household category included kitchen appliances, furniture and décor, as well as cleaning products. This result does not correlate with the findings of Rudansky (1991:181), who found no association between the social role and household products. Conversely, Plakoyiannaki and Zotos (2009:1427) found a relation between household-related products and non-traditional activities, which included social activities. Services were advertised using the woman in a social role in both the mentioned studies.
- Homemaker: the homemaker portrayal was equally often used (0.6% each) to advertise food, as well as health and medication, in the current study. The findings of Plakoyiannaki and Zotos (2009:1427) indicate similar results, as the housewife depiction was most often used to advertise products from the food and drink category in the UK study. As stated in Chapter 4, the woman as dependant was included in the housewife category. The findings of studies completed in Thailand indicate an association between the dependant role and the food and drink category (Razzouk *et al.*, 2003:123). A homemaker is expected to perform household tasks, such as cooking, and the incidence of this role in food product advertising is to be expected.

6.4.9.2 Roles and product/service categories in television commercials

Previous research on gender roles in television commercials examined women in particular roles, also in addition to the product categories advertised. The studies included in the literature review did not, however, examine the incidence of female role portrayal and the specific product category. Therefore, comparisons cannot be made with any previous research studies in television commercials. Table 6.23 depicts the roles and the product/service categories.

Table 6.23 Frequencies and percentages of product/service category commercials for various roles in television commercials

Roles	Product/service	N	%
Product user	Personal care	31	9.3%
	Food	17	5.1%
	Household	15	4.5%
	Alcoholic beverages	11	3.3%
	Non-alcoholic beverages	9	2.7%
	Other	3	0.9%
	Electronics	2	0.6%
	Entertainment	2	0.6%
	Health and medication	2	0.6%
	Sport	2	0.6%
	Transport	1	0.3%
Physically decorative	Personal care	21	6.3%
	Other	2	0.6%
	Food	1	0.3%
Social	Personal care	16	4.8%
	Alcoholic beverages	15	4.5%
	Food	9	2.7%
	Non-alcoholic beverages	7	2.1%
	Services	6	1.8%
	Entertainment	4	1.2%
	Health and medication	4	1.2%
	Other	4	1.2%
	Transport	3	0.9%
	Household	2	0.6%
	Sport	2	0.6%
	Apparel	1	0.3%
	Electronics	1	0.3%
Homemaker	Household	13	3.9%
	Food	6	1.8%
	Other	1	0.3%
	Services	1	0.3%
Mother	Food	9	2.7%
	Household	5	1.5%
	Personal care	5	1.5%
	Apparel	2	0.6%
	Health and medication	2	0.6%
	Services	2	0.6%
	Other	1	0.3%
	Transport	1	0.3%
Background element	Services	8	2.4%
	Alcoholic beverages	4	1.2%
	Household	4	1.2%
	Transport	4	1.2%
	Electronics	3	0.9%

Roles	Product/service	N	%
	Other	3	0.9%
	Personal care	2	0.6%
	Entertainment	1	0.3%
	Food	1	0.3%
	Health and medication	1	0.3%
	Non-alcoholic beverages	1	0.3%
Career woman	Food	7	2.1%
	Alcoholic beverages	6	1.8%
	Personal care	6	1.8%
	Services	6	1.8%
	Transport	5	1.5%
	Other	4	1.2%
	Household	3	0.9%
	Non-alcoholic beverages	3	0.9%
	Health and medication	2	0.6%
	Apparel	1	0.3%
	Entertainment	1	0.3%
	Sport	1	0.3%
Mannequin	Apparel	4	1.2%
	Personal care	1	0.3%
Romantic	Personal care	3	0.9%
	Alcoholic beverages	2	0.6%
	Food	2	0.6%
	Services	2	0.6%
Sex object	Entertainment	2	0.6%
	Non-alcoholic beverages	1	0.3%
Total		335	100%

The discussion to follow focuses on the most frequent product categories per role (indicated in bold in the above table).

- Product user: the woman depicted as a user of the advertised product or service was the most prevalent portrayal in television commercials (9.3%). It was primarily used in the advertising of personal care products. Television is a medium particularly suited to portraying the actual use of the product, due to its ability to depict movement. Depicting the use of personal care products in television commercials assists in creating an association between the product and the results of using the product. The target audience is therefore better able to connect to the brand and its benefits.
- Physically decorative: in television commercials, the woman, as physically decorative, was found mainly in advertising for personal care products (6.3%). This result is similar

to the findings on magazine advertisements in the current study. As mentioned earlier, this result is appropriate when considering that personal care products are marketed to enhance physical beauty; and such products should therefore be advertised using a physically attractive or decorative portrayal. Advertising facilitates the connection between the product and attractiveness, and causes the audience to epitomise the look of the character in the commercial.

- Social being: personal care products were often advertised featuring a woman in a social depiction (4.8%). People are generally motivated by social acceptance needs, and the use of personal care items is linked to social approval. The association of the woman as a social being with personal care products is therefore an anticipated consequence. The product category of alcoholic beverages was advertised by women in a social role almost as often as personal care products. This result is to be expected, as alcoholic beverages are commonly associated with people engaging in social activities.
- Homemaker: the woman as homemaker was predominantly found in household product advertising (3.9%), followed by food product commercials (1.8%). This finding could be expected, due to the general popularity of matching the homemaker role with household-related products. It was noted that the portrayals of homemakers in food commercials are primarily associated with food-related products prepared at home. Cooking is a household task that is closely associated with the homemaker portrayal.
- Mother: the woman as a mother was most prevalent in commercials for food products (2.7%). The association of the mother with food is to be expected, as the mother role symbolises nurturing and caring for children and/or a family, which generally includes the preparation and/or serving of food.
- Background element: background elements were predominantly found in commercials for services (2.4%). Using a female depiction with no definable role or function in service commercials may indicate a lack of creativity on the side of South African advertisers, as services are used by a variety of women who fulfil many roles in life. Matching a specific role (for example, career woman) to services in commercials will enable the audience to better relate to the advertised service. It should be noted that the images in many commercials follow in very quick succession, not providing much time for the audience to identify specific portrayals to which they may relate, and such portrayals were consequently coded as background elements.

- Career woman: the career woman was used most often in the commercials for food (2.1%), followed closely by alcohol (1.8%), personal care products (1.8%) and services (1.8%). It was noted that almost half of the career woman depictions were of women who worked in restaurants, where food products are served. The association of the career woman with alcohol was to be expected, as the consumption of alcohol is generally related to social situations. On closer inspection of the commercials, it was noted that in half of the alcohol commercials featuring the career woman, the depiction was of a woman who served alcohol or worked at a location that sold alcohol.
- Mannequin: the mannequin was identified in only two product categories, namely apparel (1.2%) and personal care products (0.3%). Both product categories are generally associated with attractiveness and social approval. Similar to the findings on the magazine advertisements in the current study, the mannequin was dominant in apparel advertising, a result that may be expected, as the mannequin's main function is to display the product.
- Romantic role: the woman in the romantic role was found primarily in personal care product commercials (0.9%). This is similar to the findings on magazine advertisements in the current study. Physical attractiveness is generally believed to enhance the probability of finding a romantic partner. The use of personal care products is expected to improve physical attractiveness, and therefore the chances of finding a romantic partner. Portraying the woman in a romantic role in personal care commercials is therefore appropriate when depicting the benefits of the product in terms of enhanced attractiveness. This suggests that the audience will relate the product in the same way as to a romantic partner.
- Sex object: the woman depicted as a sex object was identified in very few commercials. The sex object was depicted in only two product categories, namely entertainment (0.6%) and non-alcoholic beverages (0.3%). It was predominant in advertising of the entertainment category, a category that includes holiday destinations, movie theatres (excluding movie trailers), other theatres, toys, recreation, music (compact disks) and magazines. As the sex object is a decorative portrayal that is used primarily to attract attention to the commercial, the use of the sex object in entertainment advertising suggests that advertisers are mainly seeking to draw the attention of the audience, and not aiming at creating a link between the brand and the image in the commercial.

The findings on roles and product category incidence for magazine advertisements and television commercials were consistent in four of the role categories, namely mannequin (apparel), physically decorative (personal care), products user (personal care) and the romantic role (personal care). These findings indicate that advertisers tend to use consistent role portrayals in both of these media.

6.4.10 Secondary objective 9

This objective is to report any new role portrayals that may evolve from the study.

Any role portrayals that could not be classified under the specified categories (career woman, homemaker, mother, mannequin, physically decorative, product user, romantic role, sex object, social being and background element) were coded as “other”, and each was given a descriptive term. For example, a woman depicted as dancing was termed a “dancer”.

To determine whether there were any new role portrayals, the following process was followed. Firstly, each of the “other” portrayals was given descriptive terms. Secondly, the descriptive terms were examined, in order to combine those that were similar into one category under an umbrella term. Thirdly, the descriptive terms were tested on the basis of the role criteria set out in the codebook (refer to Appendix B). These criteria include the character (her appearance, manner, focus and actions), the props (supporting elements), the setting (indoors or outdoors) and the product. Refer to the codebook (Appendix B) for specific descriptions based on the criteria.

The incidence of the category was also considered when determining the suitability of the category as a possible new role. Lastly, new roles were identified - based on the role criteria and incidence. This process was followed for both magazine advertisements and television commercials.

6.4.10.1 “Other” portrayals in magazine advertisements

The various descriptive terms (as well as examples of each) used to describe the “other” portrayals in magazine advertisements are presented in Table 6.24.

Table 6.24 Descriptive terms used to describe “other” portrayals in magazine advertisements featuring women

Descriptive term	Example
Athlete	<i>SPAR</i> advertisement featuring a female netball player.
Client	<i>Freshpak</i> event depicting a woman as a client in a beauty salon. She is being given a facial.
Dancer	<i>Sanlam</i> advertisement featuring a belly dancer who is performing a dance.
Driver	<i>Wesbank</i> advertisement depicting a woman driving a car.
Fantasy figure	<i>OMO</i> advertisement portraying a woman dressed in fantasy fairylike clothes.
Gamer/player	<i>Mecer</i> advertisement featuring a woman playing computer games.
Holidaymaker	<i>RCS</i> advertisement depicting a woman dressed in leisure wear in a tropical environment.
Inferred user	<i>Shield</i> advertisement featuring a woman who shows her underarm; the underarm is tattooed with the brand logo (a √ type symbol) that indicates she is free from bad body odour.
Model	<i>Skip Black</i> advertisement featuring different women wearing black clothes, indicating the effectiveness of the brand for use with black clothes.
Music listener	<i>Nedbank</i> advertisement depicting a woman listening to music through headphones.
Queen	<i>DStv</i> advertisement featuring a woman sitting on a throne-like chair.
Relax at home	<i>Game Decorland</i> advertisement depicting a relaxed woman sitting in her living room, gazing out the window.
Runner	<i>Elastoplast</i> advertisement featuring a woman running. She is dressed in running gear except for her shoes, which are high heels.
Shopper	<i>Total</i> convenience store advertisement depicting a pregnant woman with shopping bags filled with convenience store products.
Potential user	<i>Unique Irri-Col</i> advertisement portraying a woman clutching her stomach in obvious discomfort.
Spoilt woman	<i>Orbit</i> advertisement featuring a well-dressed woman in a luxurious environment being waited upon hand and foot.
Sport fan	<i>MTN</i> advertisement depicting a woman as a soccer supporter.
Swimmer	<i>Fedhealth</i> advertisement featuring a woman swimming.
Testimonial	<i>BioOil</i> advertisement portraying a smiling woman who endorses the brand.
Wild child	<i>Nike</i> advertisement depicting a young woman with wild hair and piercings.
Yoga/health	<i>Mena Clove</i> advertisement featuring a woman in a yoga pose.

The above descriptive terms were examined and those that were similar were grouped together into categories under suitable umbrella terms. Additionally, descriptive terms that represented portrayals that only occurred once in the data were combined under “various

other” due to their low incidence (fantasy figure, model, wild child). Descriptive terms that could not be combined, but occurred multiple times, remained under the original terms (driver, inferred user, potential user, testimonial).

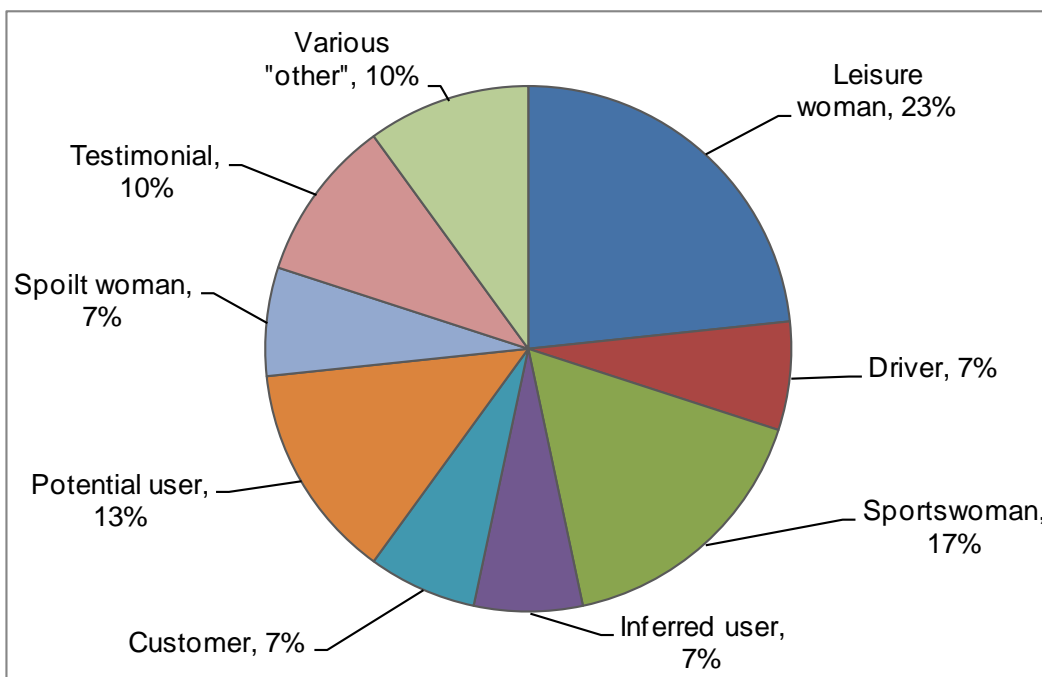
The “other” categories as used for analysis purposes are outlined in Table 6.25:

Table 6.25 “Other” categories in magazine advertisements featuring women

“Other” categories	Combined descriptive terms
Sportswoman	Athlete; runner; swimmer; yoga/health
Customer	Client; shopper
Leisure woman	Dancer; holidaymaker; music listener; relax at home; sport fan; gamer/player
Spoilt woman	Queen; spoilt woman
Various “other”	Fantasy figure, model, wild child
Driver	<i>Not applicable</i>
Inferred user	<i>Not applicable</i>
Potential user	<i>Not applicable</i>
Testimonial	<i>Not applicable</i>

The percentages of the “other” categories identified in magazine advertisements are presented in Figure 6.11.

Figure 6.11 Percentages of “other” categories in magazine advertisements featuring women



Thirty incidents of "other" portrayals were noted in the magazine advertisements, representing 14.2 per cent of the total roles. As can be seen in Figure 6.11, women depicted engaging in leisure activities were most prevalent (23%), followed by sportswomen (17%). Less prevalent "other" portrayals in magazine advertisements include potential user (13%), testimonial (10%), various "other" (10%), driver (7%), inferred user (7%), the customer (7%) and the spoilt woman (7%).

Women engaging in leisure activities consisted of a variety of images that depicted a relaxed state in a leisure environment. The leisure woman is visibly enjoying a recreational activity (such as dancing) or a moment of relaxation (such as relaxing at home). The sportswoman is depicted as participating in some form of exercise, such as running or swimming.

Portrayals termed "potential user" include women in some form of need that the advertised product can potentially satisfy. For example, a woman depicted holding her head, as if she were in pain. The advertised product, a painkiller, is aimed at easing the woman's discomfort. She should, consequently, be using the brand, which consequently makes her a potential user.

Testimonials provide some form of endorsement as to the efficacy of the advertised product. Literature refers to testimonials in advertising, but not specifically in the female role. For example, Belch and Belch (2007:277) classify a testimonial as an executional style (refer to Chapter 3, Section 3.2.2.1), and Ibroscheva (2007:413) examined testimonials as indicators of credibility in advertisements, but these were not specified as a role portrayal.

The woman as driver is depicted as operating a motor vehicle. Inferred users are depictions where the character shows a state of satisfaction that is to be deduced from product use; while the actual use of the product is not depicted. The inferred use was found, for example, in a *Nivea* advertisement for an anti-perspirant, where a woman was depicted as exposing her underarms, completely unconcerned about any possibility of her body odour. The customer portrayal is a woman who is actively shopping, showing the results of shopping (such as carrying bags from a retailer) or being served in a retail environment. An example is a woman whose hair is being styled in a salon.

A depiction of a spoilt woman portrays a woman in obvious luxury, often being attended to in an adoring fashion. For example, an advertisement for *Orbit* chewing gum portrays a woman in a luxurious environment being waited on hand and foot by a man dressed as a butler.

Women in leisure settings were also found in previous research studies (Döring & Pöschl, 2006:179), but this was not defined as a specific role. Many studies also included a category for "other" that was not described in detail, and as such makes any comparisons difficult.

The identified categories (as they appeared in advertisements) were tested against the role criteria (character, props, setting and product) in order to evaluate their suitability as new roles. If the category can be clearly defined using the role criteria, it may indicate a new role. Additionally, the incidence of the category is also considered, as a high incidence rate augments its significance. A summary of the categories (in terms of the role criteria) is provided next.

- Leisure woman: this character's focus is on recreation, and her manner is relaxed. Her actions are aimed at some form of leisure or relaxation. The setting can be indoors or outdoors. The props support the recreational action or the state of relaxation (such as headphones to listen to music). The product may be displayed as assisting the recreational activity or as conducive to the state of leisure.
- Sportswoman: the character is participating in exercise or sport. Her attention is on the exercise action. The props support the sport action, such as a tennis racquet in the hands of a tennis player. The setting creates an environment within which the sport-related action can take place, such as a tennis court.
- Potential user: the character is depicted as being in need of the product. Her manner therefore indicates her need, such as a woman in discomfort. In the study, advertisements that featured this category did not include clear props or a definite setting.
- Testimonial: the woman providing the testimonial is a satisfied product user. She is a product authority that shares her experience with others. In the cases in the study, the

product was displayed in the advertisement, but definite settings and props were lacking.

- Driver: the character is depicted as driving a vehicle. Her immediate environment is the vehicle; it is generally driven in an outdoor setting. The vehicle itself is a prop that supports her action (driving). In the cases depicting a driver in the study, the advertised product was not the vehicle.
- Inferred user: the character is assumed to be reaping the rewards of the use of the product; but it does not portray any actual product use. In the cases found in the study, no clear setting or props were depicted.
- Customer: the character is portrayed as a client or shopper in a retail environment. Her actions are focused on choosing or buying products or services. This may be in a shop or near a shop (setting). The character may be carrying shopping bags or be handling products in a shop (props).
- Spoilt woman: the well-dressed character is depicted in a luxurious setting, being waited on by someone. Her manner is haughty, and the props serve to enhance the idea of luxury and comfort. Examples of props include luxurious furniture, serving platters and throne-like chairs.

From the above discussion, it appears that five of the categories can be described based on the role criteria as mentioned in Section 6.4.10. These are leisure woman (23%), sportswoman (17%), driver (7%), customer (7%) and spoilt woman (7%). No clear guidelines exist in current literature to indicate a cut-off point for role categories; 15 per cent and above were used as a guide in the present study. The low incidence of driver, customer and spoilt woman, however, suggest that these categories are not decisive. The categories with higher incidences, namely **leisure woman** and **sportswoman**, are therefore considered new roles in magazine advertisements. It is suggested that future research should include these roles (and possibly the less frequently occurring categories) in the analysis to determine whether they are feasible new roles.

The same process was followed to determine new roles in television commercials. The “other” portrayals in television commercials will be discussed next.

6.4.10.2 “Other” portrayals in television commercials

The various descriptive terms (as well as examples of each) used to describe the “other” portrayals in television commercials are presented in Table 6.26.

Table 6.26 Descriptive terms used to describe “other” portrayals in television commercials featuring women

Descriptive term	Example
Acrobat	<i>Modul8</i> commercial that features a female acrobat performing acrobatic tricks.
Client	<i>REDD’S</i> commercial depicting a woman being served in a hair salon.
Exerciser	<i>Supradyn</i> commercial that features a woman exercising in a gymnasium.
Hygienic	<i>Ackerman’s</i> commercial that portrays a woman washing her hands.
Independent woman	<i>Douglas Green</i> commercial that features a woman who performs chores that are traditionally considered masculine (such as changing a light bulb).
Inferred user	<i>Dove Deo</i> commercial that portrays a woman as confident in the effectiveness of her deodorant.
Interviewer	<i>ZOOT Ola</i> commercial that features a woman who interviews another about the advertised product.
Onlooker	<i>Cell C</i> commercial that depicts a woman as looking at a scene involving other people.
Presenter	<i>OMO</i> commercial that portrays a woman that provides a narrative for a scene that involves women washing socks.
Prize winner	<i>SupaQuick</i> commercial that depicts a woman as a prize winner at an agricultural show.
Reader	<i>Lucky Star Pilchards</i> commercial that features a woman reading a book.
Relaxing at home	<i>Dateclub</i> commercial that depicts a woman as relaxing in her lounge.
Shared experience	<i>Fedhealth</i> commercial that features a woman sharing her experience with the audience.
Shopper	<i>Gaviscon</i> commercial that depicts a woman in a pharmacy looking for medicine.
Spokesperson	<i>Sun International</i> that features a woman depicted as enjoying different experiences at a resort.
Spy/thief	<i>Skelter’s</i> alcoholic drink commercial that features a woman as breaking into a secure facility.
Testimonial	<i>Avon</i> commercial that portrays women testifying to their success as <i>Avon</i> representatives.
Traveller	<i>Dettol</i> deodorant commercial that features a woman with luggage exiting the arrivals area of an airport.

The descriptive terms in Table 6.26 were examined, and those that were similar were grouped together into categories and provided with suitable umbrella terms. Moreover, descriptive terms that represented portrayals that only occurred once were combined under the term “various others”, due to their low incidences. These include hygienic,

independent woman, onlooker, prizewinner and spy/thief. One of the descriptive terms could not be combined with others, but as it occurred multiple times; it remained under its original term, namely inferred user.

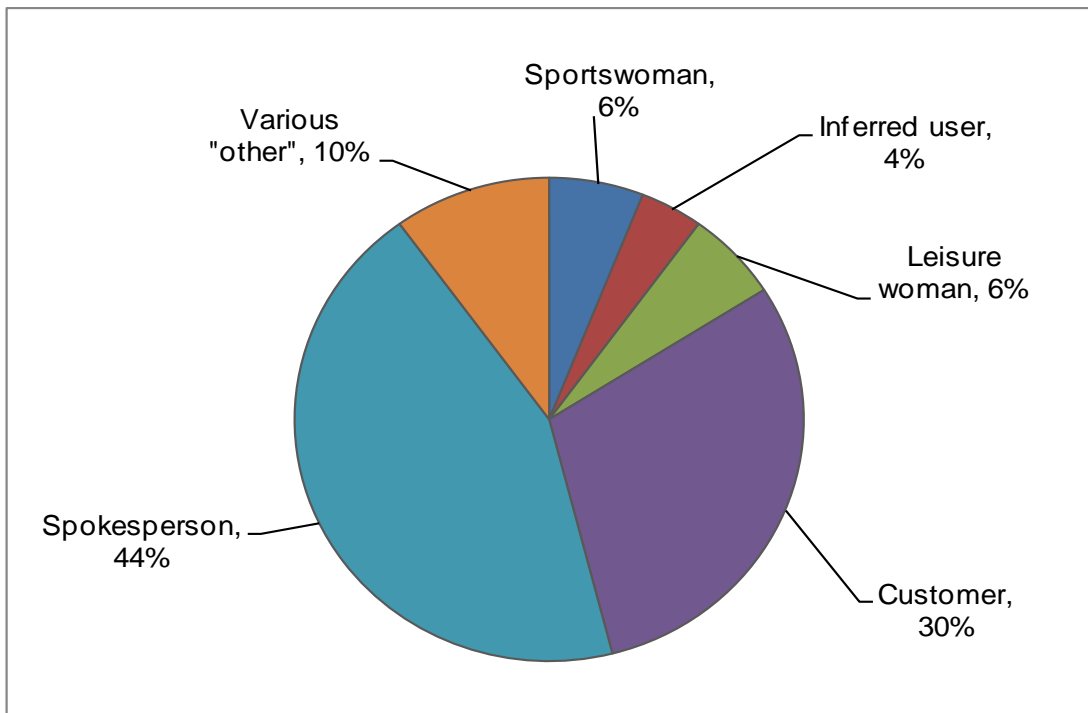
The “other” categories (including combined categories) as used for analysis purposes are outlined in Table 6.27.

Table 6.27 “Other” categories in television commercials

“Other” categories	Combined descriptive terms
Customer	Client, shopper
Leisure	Traveller, reader, relax at home
Spokesperson	Testimonial, presenter, interviewer, shares experience, spokesperson
Sportswoman	Exerciser, acrobat
Various “other”	Hygienic, independent woman, onlooker, prize winner, spy/thief
Inferred user	<i>Not applicable</i>

The percentages of “other” portrayals identified in television commercials are depicted in Figure 6.12.

Figure 6.12 Percentages of “other” portrayals in television commercials featuring women



Women depicted in “other” portrayals were found in 50 instances (13% of the total number of roles) in television commercials. The most popular “other” portrayals were identified as: spokesperson (44%) and customer (30%). Additionally, women were depicted as sportswomen (6%), leisure women (6%), as inferred users (4%), and various “other” (10%) in commercials.

Some of the mentioned portrayals were also found in previous research studies, albeit not specified as roles, and could often be inferred from the setting of the advertisement or commercial. Examples include women in leisure settings (Furnham *et al.*, 2001:24; Ibroscheva, 2007:414) and women as spokespersons (Mwangi, 1996:212).

The identified categories (as they appeared in commercials) were tested against the role criteria (character, props, setting and product) and their incidence, in order to evaluate any possible new roles. Once again, if the category can be clearly defined using the role criteria and its incidence suggest it is important, it is deemed to be a role. A summary of the categories (in terms of the role criteria) is provided next.

- Customer: the character is portrayed as a client (or shopper) acting in a shopping environment. Her focus is on the selection or purchasing of products. The setting is generally a shopping environment, such as a store or a shopping centre. She may be portrayed carrying shopping bags or handling products in a shop (props).
- Leisure woman: the character is depicted in a state of relaxation in an indoor or outdoor setting that is conducive to recreation. Her attention is on a recreational activity and her actions are focused on some form of leisure or relaxation. The recreational activity or state of relaxation (such as napping) is supported by the props (such as a comfortable couch). The product may be aimed at enhancing the recreational action or is portrayed as being conducive to the state of relaxation.
- Spokesperson: this character serves as a presenter or interviewer, or provides a testimonial for the advertised brand. Her manner is authoritative and knowledgeable. The setting can be indoors or outdoors, and is conducive to presenting and/or demonstrating the product. As an interviewer, the character focuses on the interviewee; as a presenter, she focuses on the product. The props support the presentation of the product, such as a washbasin for a detergent.

- Sportswoman: this character is portrayed as actively participating in some form of exercise or sport. Her focus is on the activity in which she is engaged. The setting is conducive to the exercise action, such as a gymnasium. The props in the commercial support the depicted activity, such as a treadmill or a set of weights.
- Inferred user: the character is assumed to have used the product, and is now seen in a state of satisfaction or confidence. For example, the inferred user of toothpaste is confident that her breath is fresh. In the study, the setting in which the inferred user was depicted varied greatly, and props in the commercials could not be clearly linked to the character's function.

As can be seen from the above discussion, it appears that all but one of the categories can be clearly described based on the role criteria. The inferred user could not be clearly described in terms of setting or props, and also had low levels of incidence (4%). The categories that can be clearly described (as based on the criteria) therefore include the customer (30%), leisure woman (6%), spokesperson (44%) and sportswoman (6%). As was the case in magazine portrayals (refer to Section 6.4.10.1), a cut-off point of 15 per cent was used as a guide. The low incidence of leisure woman and sportswoman in commercials suggest that these categories are not important in television commercials. The new roles in television commercials based on the role criteria, as well as high incidence levels are therefore the **customer** and the **spokesperson**.

These roles were not identified in previous research (according to the literature review) as specific roles. Future research on television commercials should include these roles (and possibly the rejected categories) in the analysis – in order to determine whether they are feasible new roles.

6.4.10.3 *New roles in magazine advertisements and television commercials*

To summarise, the new roles identified in magazines were leisure woman and sportswoman. In television commercials, the new roles included those of customer and spokesperson.

The female as a **leisure woman** features in a recreational environment and engages in an activity related to leisure. Her manner is relaxed and her expression reflects pleasure or

other positive emotions. She is in a scenario where she is being entertained (such as listening to music), having fun or resting (taking it easy). An example is the *Mecer* advertisement where a woman is depicted as playing computer games.

The **sportswoman** is featured as someone who is depicted as being involved in a sporting activity or some other form of exercise. She is dressed in training gear and may be holding or using sports equipment. The primary focus is on the sport or exercise activity in which she is participating (or preparing to participate). The activity may or may not be related to the advertised product. An example is a woman in the *USN* health supplements advertisement, who is featured wearing exercise gear.

The **customer** is engaged in buying products, often in a retail environment. The customer may also be depicted making use of a service, such as a client in a salon. Please note that the customer may be depicted in a shopping setting that is completely unrelated to the advertised product. An example is the commercials for *Redd's* alcoholic beverages. In one of the commercials, a group of women discuss their hectic working day. One of the women is a hairdresser and her story is accompanied by images of her working with a client in her salon.

Most often featured in television commercials, the **spokesperson** is a woman that serves as a presenter or an interviewer. She may also act as someone who provides a testimony of her own experience of the brand (testimonial). When acting as a presenter, her function in a commercial is to provide a solution to a consumption-related problem. She provides a voice-over or intervenes in a situation where a consumer is faced with a problem that can be solved by using the advertised brand. She presents the product as a superior product offering and appears in a speaking role in a setting that generally includes other people involved with the product. An example is the woman in *Vanish* household product commercials. The commercial commences with another woman portrayed as struggling to remove stains from a garment. The spokesperson (presenter) then enters the commercial carrying the *Vanish* stain-removal product, which she applies to the soiled garment. She provides a running commentary throughout the commercial - explaining how the product works.

The spokesperson often serves as a demonstrator of the product, usually in order to instruct the other people in the commercial regarding the use of or the superior qualities of the advertised product. As such, the spokesperson is often herself also a product user. When the spokesperson acts as an interviewer, she speaks to a person who shares her product experience. An example is the interviewer that features in the *ZOOT Morevite* commercial. In the commercial, the interviewer speaks to a busy working mother, who relates the benefits of the brand.

In conclusion, Section 6.4 has provided the main findings of the study in the form of descriptive statistics. The female role portrayals found in the study were described, as well as the nature of the visuals, the findings on ethnic representation, the advertising appeals used, the incidence of celebrities and the product/service categories that featured women in their advertising. The section included a discussion on the product categories as they appeared with the role portrayals, as well as an exposition of other and new roles identified in the study.

6.5 SUMMARY

In this chapter, the content analysis conducted in the current study was described. The chapter commenced with a description of the pilot study, which included the samples, data collection and reliability of the pilot study. Relevant results of the pilot study (roles and product/service categories) were presented. After the pilot study was completed, the final study was conducted and the details on the practical realisation were provided in Section 6.3. The discussion included the details of the final samples, data collection, reliability and validity of the final study.

The findings of the final study, as they related to the research objectives, were presented in Section 6.4 (using descriptive statistics). The discussion commenced with findings on the role portrayals found in the study, followed by the results of the incidence of female models in relation to the overall number of advertisements and commercials. The findings on the nature of the visuals, the ethnic representation and advertising appeals used in the advertisements and commercials were also described. The incidence of celebrities, women appearing in multiple roles, as well as the product/service categories that featured

women in advertising were specified. Section 6.4 also included the incidence between roles and product/service categories, and concluded with an exposition of the new roles identified in the study.

The next chapter (Chapter 7) will conclude the thesis. A summary of the findings and the implications thereof will be provided. Recommendations for future research will be presented.