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APPENDIX A: PILOT CODEBOOK

1. Introduction

This codebook is intended to assist in the evaluation of the portrayal of women in South African magazine advertisements and television commercials. The study primarily investigates the roles portrayed by women in the advertisements (See Section 5), as well as other aspects indicated in Section 4 (Coding variables). The pilot codebook is used in conjunction with the pilot coding forms (See Appendices C and D) that reflect the aspects under study.

The codebook provides a clear description of all the coding variables, and it should be strictly followed. Every item (advertisement or commercial) on the coding form has space for a code that indicates the presence of a variable. The items analysed are presented in rows, and the variables that are coded are presented in columns. A description of the terms related to the study is provided, followed by the category descriptors, as well as the numerical codes of the coding variables.

2. Instructions

The coder needs to analyse each advertisement or commercial to determine the portrayal of the female character(s) in the advertisement or commercial. This entails identifying various aspects, which are described in Section 3. After identification of the applicable variables in the advertisement or commercial, the variables are coded numerically on the coding form. Specific codes identify each coding variable, as described in Section 4.

The analysis is conducted in the following manner:

- Step 1: Read this codebook, and ensure that you are familiar with the study and all its different facets.
- Step 2: Look at each of the magazine advertisements on the CD and watch each television commercial on the DVD, and then complete the coding form provided, by indicating all the coding variables for each advertisement or commercial. Please complete the coding form for the first advertisement/commercial, before moving on to the next one.

- Step 3: The first step in completing the coding form will be to match the number of the magazine advertisement or television commercial to the number listed in the first column of the coding form, as provided by the researcher.
- Step 4: Once you have identified the advertisement or commercial number, you need to write down the brand name appearing in the advertisement or commercial, together with a concise description of the advertisement or commercial. This should be done in the first blank column next to the item number provided by the researcher, e.g. *Mr Price Home* – woman depicted with wine glasses.
- Step 5: Now complete all the remaining blank columns on the coding form by examining the specific advertisement or commercial for the presence of each of the listed coding variables. For example, variables (such as "ethnicity") are coded using the applicable code such as 1 for African women, 2 for coloured women, etc. If a variable needs to be coded as "other" (for example code nr. 13 in the role category variable), you need to provide a concise description of the identified "other" role in the space provided on the coding form. (You will find more details on which codes to use in Section 4 of this codebook).
- Step 6: You may need to pay particular attention when coding television commercials, as the images often move swiftly and may require the commercial to be paused in order to ascertain the details needed to enable you to complete the coding form.

A concise explanation of the different concepts to aid in the coding process is given below, followed by the coding variables (Section 4), as well as a discussion of the role categories (Section 5).

3. Relevant concepts

- **Character:** the character in the study refers to a female (or females), who poses or acts in an advertisement or commercial for a product or service. Note that the character is not necessarily a human, and may be a representation of a female animal depicted in a human role. An example is a cartoon female animal that acts as a mother in a commercial.
- **Nature of visuals:** the visuals in advertisements and commercials can be presented in either one of two formats: namely illustrated representations of characters

(illustrations/animation) or real-life representations (photographs/film). The distinctions are described in more detail in Section 5.

- **Ethnicity:** ethnic groups are groups of people who share a common cultural or national origin, and who often share similar general physical appearances (such as skin colour). For the study, ethnicity includes the four major South African ethnic groups as classified by Statistics South Africa, namely Africans, coloureds, Indians and whites. Provision is made for ethnicity that falls outside these categories (labelled as "other") or that is difficult to distinguish (labelled as "unknown").
- **Advertising appeal:** this comprises an approach to advertising that aims to stimulate a rational (thinking) or emotional response in the target audience. The study examines emotional and rational appeals, and makes provision for advertisements or commercials that combine both types of appeal. Advertising appeals will be described in more detail under the coding variables.
- **Celebrity:** celebrities include well-known, successful, high-profile women in various fields, including entertainment, sport and business. Female celebrities are often used as spokespeople for a brand, and are often named in the advertisement.
- **Role categories:** roles symbolise the behavioural patterns appropriate to and expected of an individual based on the individual's position from a societal viewpoint. The character in the advertisement or commercial portrays a specific role, which is identified by certain aspects in the visual part of the advertisement or commercial. The study includes nine distinct role categories, and provision is made for portrayals that are not specified in the role categories, as well as for portrayals that are indistinct. The role categories will be described in more detail in Section 5.
- **Product or service categories:** a product or service type refers to the consumable category into which the product or service falls, such as food or household products. The study includes 12 categories, as well as an "other" category for products or services that do not fit into one of the listed categories. Product and service types are described in detail under the coding variables.

4. Coding variables

The coding forms consist of variables that are to be coded on the forms, using corresponding numbers to indicate the presence of the variable in the item (advertisement or commercial) that is being analysed. Specific variables that are not identified are not coded (left open). Every variable (heading) on the coding form has to have a code. Apart from the celebrity variable, all the variables consist of sub-categories (such as specific roles) that are indicated by specific codes. The specific codes are indicated in the instructions that follow.

The instructions for coding the variables on the coding forms (Appendices C and D) are listed below.

- **Coder ID:** the coder fills in his/her name and surname in the space provided.
- **Total number of items coded:** this indicates the total number of advertisements/commercials coded after all the items have been coded.
- **Item #:** this indicates the number of the magazine advertisement or television commercial, as indicated by the researcher.
- **Item (description of advertisement/commercial):** this indicates the brand and a short description of the advertisement/commercial in which the main action of the character is briefly described, such as “*Mr Muscle* tile cleaner - woman mops floor”.

- **Nature of visuals:**
 1. Illustration or animation: Illustrations are drawn representations of a person (such as a line drawing) in a magazine advertisement. Animation comprises illustrations filmed in quick succession to create movement of the illustrated characters, as are found in television commercials. Illustrations/animation includes cartoons, computer graphics and drawings.
 2. Photograph or moving film: A photograph is a still real-life image of the character, usually created with a camera and used in magazine advertisements. Moving film consists of real-life moving images used in television commercials and may include still photographs filmed in succession.

- **Ethnicity:**

Please note that there may be instances where more than one ethnic group is depicted in one advertisement or commercial. In such a case, each depicted ethnic type is indicated once on the coding form, e.g. 1 for African and 4 for white - for the same item.

1. African
2. Coloured
3. Indian
4. White
5. "Other": includes Asians, Latinos, etc.
6. Unknown: instances where the ethnicity is difficult to determine

- **Advertising appeal:**

Please note: The study aims to determine whether marketers prefer to make use of rational or emotional message appeals (or a combination of both), when women are depicted in advertisements. In this instance, the coders need (over and above the visual portrayal of the female character in the advertisement) to also examine the text or verbal aspects of the ads in order to determine which advertising appeal was used.

1. Rational: This appeal focuses on being factual and informational. The rational advertising appeal targets the practical, functional or utilitarian needs of the consumer. Utilitarian needs include those factors such as economy, durability, comfort, convenience, health and quality. The content of the rational advertisement or commercial focuses on facts, such as the benefits or reasons for buying the product/service. Rational appeals include listing attributes, comparing brands, focusing on price, making a declaration or stating the popularity of the brand. An example is retail advertising for products that lists the product and the price.
2. Emotional: emotional appeals depict strong feelings; and these are intended to appeal to the consumer's emotions. This type of appeal aims to influence the target audience's feelings by focusing on their personal (psychological) and/or social needs. The emotional appeal contains no - or extremely few - rational arguments. Emotional appeals elicit and/or portray personal feelings, such as fear, joy, happiness, affection, excitement, sadness, pride and nostalgia. Social needs that are targeted in emotional appeals include status, respect, recognition, acceptance,

rejection and approval. An example is perfume advertising that features an attractive character whose expression indicates positive feelings - and no attempt is made to provide any information other than the brand name.

3. **Combination:** Many advertisements or commercials combine the two appeals, thereby containing factual as well as emotional components. Thus, the facts and feelings in the advertisement or commercial are more or less of equal importance and enjoy equal attention. An example is advertisements for life insurance that provide a picture of a grieving family (emotional), as well as the facts (rational) regarding the cover offered and the prices.

- **Celebrity:** this indicate whether the character is a known celebrity: code as 1, (for example a film star or singer) when identified as a celebrity, code as 2 if not a celebrity; and as 3 if you are uncertain whether the character is a celebrity or not.

- **Product categories:**

1. Apparel: clothes, shoes, accessories, jewellery, sport clothing
2. Alcoholic beverages
3. Non-alcoholic beverages
4. Transport: cars, accessories, motorcycles, and other means of transport (excluding transport services)
5. Electronics: computers, music and video/DVD players, television, digital cameras, GPS, telephones and cell phones (handsets) etc.
6. Entertainment: holiday destinations, movie theatres (excluding movie trailers), other theatres, toys, recreation, music CDs, magazines
7. Food: for home use and restaurants
8. Health and medication: vitamins, natural remedies, all types of medication, excluding health and medical services, as these would be classified under “services”
9. Household: kitchen appliances, furniture, décor, cleaning products
10. Personal care: cosmetics, skincare, personal hygiene, fragrances
11. Services: financial, educational, mobile communication services (service providers and contracts), medical services
12. Sport: sporting events, sports products (excluding apparel)

13. Other: any product or service category not included in one of the above

5. Role categories

The criteria used to determine the role category portrayed in the advertisement or commercial include the character, the props, the setting and the product/service. Please note that all of these criteria do not necessarily always appear in the advertisement or commercial, with the exception of the character. A concise description of each will be provided next.



Character: the female character is personified by her appearance, manner and actions/activities. Appearance includes her age, gender, ethnicity, physical looks and relation to other people. Specifically, the analysis focuses on adult (18 years or older) females of various ethnic backgrounds. Their looks and relation to others can be used to indicate particular role categories (to be explained later). The manner of the character includes her clothing, facial expression, eye contact or focus and pose. The character's clothes and pose serve as indicators of roles and the facial expression often indicates an emotion that may also provide an indication of a role. Actions or activities include movement and/or touch, as well as the positioning of the character relative to objects and other people in the advertisement or commercial. The primary focus or activity on which the character concentrates is particularly important.



Props (supporting elements): The props placed in the advertisement or commercial include objects that function as focal points or important background items. They support the role of the character, as they often assist in demonstrating the use of the product. Props will be utilised as additional indicators or confirmations of specific roles. Please note that props exclude the actual advertised product. Props include, for example, items assisting in the activity performed, such as tennis racquets when the character is playing tennis, or cooking utensils when the character is cooking.



Setting: the setting (location) depicted in the advertisement or commercial creates a context, and is functional in identifying a role category. Indoor settings, such as

home and work, as well as outdoor leisure or recreational settings, serve as indicators of roles.

- Ⓟ **Product:** the presence and function of the product in the advertisement or commercial can reflect a particular role portrayal. Please note that the product is not always physically displayed in the advertisement and may have to be inferred from the brand name in the advertisement or commercial.

Descriptions of each of the role categories, as well as the numerical codes applicable to each, will follow next. Please note that there may be instances where more than one prominent role category is depicted in one advertisement or commercial. In such a case, each depicted role is indicated once on the coding form, e.g. 1 for career woman, and 3 for mother, in the same item.

1. **Career woman:** This character's appearance is typical of a working woman, and her main focus is on a work-related activity (e.g. nursing patients in a hospital or using a computer in an office setting). In addition, the following aspects need to be considered in order to classify the character in the advertisement or commercial as a career woman:

 Her pose is professional and/or businesslike and her clothes are formal, indicating a working role, such as a uniform or a business suit. She may be depicted alone or with other people. Her facial expression may indicate that she is focusing on the work at hand. Typical actions, for example, are typing or engaging with fellow workers through talking, listening or performing work duties together.

 Supporting elements include work-related items, such as a computer or a desk.

 The setting is a working environment, such as an office.

Ⓟ The product may be a work-related item, although this is not a requirement.

2. **Homemaker:** The homemaker's appearance is informal rather than formal, and she is depicted performing household tasks, such as cleaning, ironing or cooking. The following aspects are relevant when a woman is portrayed in the role of a homemaker:

 She is focused on the task she is performing or on the product needed to perform a particular household task. Although children may appear in the advertisement or commercial, the homemaker's main focus is on the household activity or product.

 Props include items or objects associated with a household or home environment.

 The setting depicts a household environment, such as a kitchen.

(P) The product advertised is generally a household item or appliance, although this is not a requirement, as other products, such as food may also be advertised by a homemaker character.

3. **Mother:** the role of mother is signified by a woman depicted with one or more children in a setting that suggests a parenting scenario, such as the child's bedroom. For example, the mother may be brushing a child's hair, or cooking with the child. The following aspects need to be considered when ascertaining if a character is portrayed in the role of a mother:

 She is focused on the child or the product. The character may be performing activities (such as playing a game) with the child.

 Supporting elements enhance a parenting or nurturing action, such as toys.

 The setting is an informal environment, such as a child's bedroom or playroom. The setting excludes non-parenting scenarios where children are involved, such as a classroom.

(P) The product advertised is usually associated with children or parenting, such as toys or baby products, but may include products/services for family use.

4. **Mannequin:** this character has the function of exhibiting the product exclusively. The mannequin wears or displays the product, such as the women that advertise clothes in fashion magazines. The image revolves around the product being displayed or worn. Characters modelling underwear are included in this category, as the product being advertised is related to the mannequin's function of displaying the *product*, and not on her body. In addition, the following aspects need to be considered when classifying the character as a mannequin:

-  Her expression and attitude should be neutral, and she does not display highly emotional behaviour. The character has no relation to or definite contact with other figures in the advertising message, and the product that she displays rather than her actions or body should be the main focal point.
-  The props do not play a significantly distinctive role in identifying the role category.
-  The environment is not important, and it will probably not play a pertinent role in the presentation of the product.
-  The advertisement or commercial revolves around the advertised product as the main focal point. The mannequin typically advertises fashion clothes and accessories.

5. **Physically decorative:** this portrayal is glamorous and appealing and serves as a decorative focal point in the advertising message. The decorative character's appearance is closely related to the product or is the result of the application of the product, and as such is mostly used to advertise personal care products (such as skin-care creams) and cosmetics (such as lipstick). The following aspects need to be considered when determining if the character is portrayed in the physically decorative role:

-  The physically decorative woman is the focal point, and the image suggests that she is the physical ideal, or that the audience will identify with her look. The decorative woman may be dressed provocatively, but her appearance is related to the product and/or is a depiction of the desired result of using the product (i.e. the physical ideal).
-  The props do not play a significantly distinctive role in identifying the role category.
-  The setting is neutral and in most cases completely irrelevant, as the character's appearance is the focus.
-  The product advertised is associated with physical beauty or ideals, such as cosmetics.

6. **Product user:** this character is depicted as preparing to use or actually using the advertised product, often in a manner that suggests the mastery thereof. The product user is often depicted holding the product, especially when actual use cannot be demonstrated (as in magazine advertisements where depicting movement is impossible). This category includes the portrayals of proof of use, such as before and after pictures. For example, the homemaker depiction that is shown vacuuming is *inter alia* also a product user, as she is depicted using the advertised product. The following aspects can indicate product user:

-  The woman's attention is focused on the product and the use thereof.
-  The supporting elements enhance the use of the product, such as a glass containing a drink that is being consumed.
-  The environment is conducive to and suited to the use of the product, such as a kitchen, when demonstrating a mop.
-  A wide variety of products can be advertised by a product user, such as products that lend themselves to demonstration, such as appliances, or food products that are depicted in the process of being consumed.

7. **Romantic role:** the romantic woman is always depicted with a man. The romantic role includes *inter alia* the wife or spouse. For example, the romantic role is portrayed with a man having dinner at a cosy table with roses and champagne. The following aspects are relevant to ascertain if the character portrays a romantic role:

-  The woman's attention is usually focused on the man and her expression reflects love or affection. Other people are excluded from the interaction between the man and woman, and an affectionate touch, such as a kiss or an embrace generally features in the romantic role.
-  Props include items associated with romance, such as flowers or candles.
-  A romantic setting that enhances affection and romance is depicted.
-  The romantic role is often used in advertising jewellery.

8. **Sex object:** as in the physically decorative depiction, this portrayal is decorative, but the depiction is sexually attractive or alluring. The sex object could be an object of another's gaze or self-gaze (looking at her own image in a mirror); she displays

alluring behaviour; and/or she may be wearing provocative or revealing clothes. An example would be a scantily clad woman provocatively draped over a racing car; the product advertised being the car. The following aspects should be taken into consideration when a character is being assessed as a sex object:

-  The sex object is dressed suggestively (no clothing or sparse clothing) and adopts a provocative attitude. She has no relation with the advertised product, and is there purely to attract attention to the advertisement or commercial. The focus is on her body, rather than on what she wears, and she exhibits a sexually alluring or inviting facial expression and body language.
-  The props are not important and do not play a distinctive role, except to enhance sexual suggestiveness.
-  The environment is neutral and in most cases completely irrelevant, as the character's appearance rather than the setting is the focus.
-  Many product categories can be advertised using a sex object, as the role is not related to the product.

9. **Social being:** the woman in a social role is depicted in contact with other people in a relaxed or recreational environment. For example, alcoholic beverages are often advertised using women and men depicted at parties. The following aspects are relevant to determine whether the character is depicted in the social role:

-  She is generally dressed informally or in leisure clothes that do not signify work. The focus of the woman should be on the other people present or the activity in which the group is engaged. Her expression reflects emotion, usually positive emotion.
-  The supporting elements enhance the social interaction or activity, such as sporting gear.
-  The setting depicts a social scenario and excludes romance, such as social get-togethers, sporting events, a group dining together and parties.
-  The product advertised is associated with socialising and recreation, such as alcohol.

10. **Other roles:** these would include portrayals that do not fit clearly into any one of the above role descriptions. Concise descriptions should be provided during coding to enable possible new role identifications. The “other” category refers to *functional* portrayals that are not included in the above, and excludes non-definable portrayals. Non-definable portrayals refer to portrayals that are indistinct and not associated with any particular activity and include no or very few supporting elements in the visuals, which could assist in identifying a role.

APPENDIX B: FINAL CODEBOOK

1. Introduction

This codebook is intended to assist in an evaluation of the portrayal of women in South African magazine advertisements and television commercials. The study primarily investigates the roles portrayed by women in the advertisements (See section 5), as well as other aspects indicated in Section 4 (Coding variables). The final codebook is used in conjunction with the final coding forms (See Appendices E and F). These reflect the aspects under study.

The codebook provides a clear description of all the coding variables; and it should be strictly followed. Every item (advertisement or commercial) on the coding form has space for a code that indicates the presence of a variable. The items that are analysed are presented in rows, and the variables that are coded are presented in columns. A description of the terms related to the study is provided, followed by the category descriptors, as well as the numerical codes of the coding variables.

2. Instructions

The coder needs to analyse each advertisement or commercial to assess the portrayal of the female character(s) in the advertisement or commercial. This entails identifying various aspects, which are described in Section 3. After identification of the applicable variables in the advertisement or commercial, the variables are coded numerically on the coding form. Specific codes identify each coding variable, as described in Section 4.

The analysis is conducted in the following manner:

- Step 1: Read this codebook, and then ensure that you are familiar with the study and all its different facets.
- Step 2: Look at each of the magazine advertisements on the CD and watch each television commercial on the DVD. Then complete the coding form provided, by indicating all the coding variables for each advertisement or commercial. Please complete the coding form for the first advertisement/commercial, before moving on to the next one.

- Step 3: The first step in completing the coding form will be to match the number of the magazine advertisement or television commercial to the number listed in the first column of the coding form, as provided by the researcher.
- Step 4: Once you have identified the advertisement or commercial number, you have to write down the brand name appearing in the advertisement or commercial, together with a concise description of the advertisement or commercial. This should be done in the first blank column next to the item number provided by the researcher, e.g. *Mr Price Home* – woman depicted with wine glasses.
- Step 5: Now complete all the remaining blank columns on the coding form by examining the specific advertisement or commercial for the presence of each of the listed coding variables. For example, variables (such as "ethnicity") are coded using the applicable code, such as 1 for African women, 2 for coloured women, etc. If a variable needs to be coded as "other" (for example code nr. 13 in the role category variable), you need to provide a concise description of the identified "other" role in the space provided on the coding form. (You will find more detail on which codes to use in Section 4 of this codebook).
- Step 6: You may need to pay particular attention when coding television commercials, as the images often move swiftly and may require the commercial to be paused to ascertain the details in order to enable you to complete the coding form.

A concise explanation of the different concepts to aid in the coding process is given below, followed by the coding variables (Section 4), as well as a discussion of the role categories (Section 5).

3. Relevant concepts

- **Character:** the character in the study refers to a female (or females) who poses or acts in an advertisement or commercial for a product or service. Note that the character is not necessarily a human, and may be a representation of a female animal depicted in a human role. An example is a cartoon female animal that acts as a mother in a commercial.
- **Nature of visuals:** the visuals in advertisements and commercials can comprise two formats, namely illustrated representations of characters (illustrations/animation) or

real-life representations (photographs/film). The distinctions are described in more detail in Section 5.

- **Ethnicity:** ethnic groups are groups of people who share a common cultural or national origin and who often share similar general physical appearance (such as skin colour). For the study, ethnicity includes the four major South African ethnic groups, as classified by Statistics South Africa, namely Africans, coloureds, Indians and whites. Provision is made for ethnicity that falls outside these categories (labelled as "other"), or for ethnicity that is difficult to distinguish (labelled as "unknown").
- **Advertising appeal:** this is an approach to advertising that aims to stimulate a rational (thinking) or emotional response in the target audience. The study examines emotional and rational appeals; and it makes provision for advertisements or commercials that combine both types of appeals. Advertising appeals are described in detail under coding variables.
- **Celebrity:** celebrities include well-known, successful, high-profile women in various fields, including entertainment, sport and business. Female celebrities are often used as spokespeople for a brand, and are often named in the advertisement.
- **Role categories:** the different roles symbolise the behavioural patterns suitable to and expected of an individual, based on the individual's position from a societal viewpoint. The character in the advertisement or commercial portrays a specific role, which is identified by certain aspects in the visual part of the advertisement or commercial. The study includes nine distinct role categories; and provision is made for portrayals that are not specified in the role categories, as well as for portrayals that are indistinct. The role categories are described in more detail in Section 5.
- **Product or service categories:** a product or service type refers to the consumable category into which the product or service falls, such as food or household products. The study includes 12 categories, as well as an "other" category for products or services that do not fit into one of the listed categories. Product and service types are described in detail under the coding variables.

4. Coding variables

The coding forms consist of variables that are to be coded on the forms using corresponding numbers to indicate the presence of the variable in the item (advertisement or commercial) that is being analysed. Specific variables that are not identified are not coded (left open). Every variable (heading) on the coding form has to have a code. Apart from the celebrity variable, all the variables consist of sub-categories (such as specific roles) that are indicated by specific codes.

The specific codes are indicated in the instructions that follow.

The instructions for coding the variables on the code forms (Appendices E and F), are listed below.

- **Coder ID:** the coder fills in his/her name and surname in the space provided.
- **Total number of items coded:** this indicate the total number of advertisements/commercials coded after all the items have been coded.
- **Item #:** this is the number of the magazine advertisement or television commercial, as indicated by the researcher.
- **Item (description of advertisement/commercial):** the brand and a short description of the advertisement/commercial in which the main action of the character is briefly described, such as “*Mr Muscle* tile cleaner - woman mops floor”.
- **Nature of visuals:**
 1. Illustration or animation: These illustrations are drawn representations of a person (such as a line drawing) in a magazine advertisement. Animation consists of illustrations filmed in quick succession to create movement in the illustrated characters, such as that which is found in television commercials. Illustrations/animation include cartoons, computer graphics and drawings.
 2. Photograph or moving film: a photograph is a still real-life image of the character, usually created with a camera and used in magazine advertisements. Moving film consists of real-life moving images used in television commercials; and these images may include still photographs filmed in quick succession.

- **Ethnicity:**

Please note that there may be instances where more than one ethnic group is depicted in one advertisement or commercial. In such a case, each depicted ethnic type is indicated once on the coding form, e.g. 1 for African and 4 for white, for the same item.

1. African
2. Coloured
3. Indian
4. White
5. Other: includes Asian, Latinos, etc.
6. Unknown: instances where ethnicity is difficult to determine

- **Advertising appeal:**

Please note: The study aims to determine whether marketers prefer to make use of rational or emotional message appeals (or a combination of both), when women are depicted in advertisements. In this instance, the coders need (over and above the visual portrayal of the female character in the advertisement) also to examine the text or verbal aspects of the advertisements, in order to determine which advertising appeal was used.

1. Rational: this appeal focuses on being factual and informational. The rational advertising appeal targets the practical, functional or utilitarian needs of the consumer. Utilitarian needs include factors such as economy, durability, comfort, convenience, health and quality. The content of the rational advertisement or commercial focuses on facts, such as benefits or the reasons to buy the product/service. Rational appeals include listing the attributes, comparing brands, focusing on price, making a declaration or stating the popularity of the brand. An example is retail advertising for products that lists the product and the price.
2. Emotional: emotional appeals depict strong feelings; and they appeal to the consumer's emotions. This type of appeal aims to influence the target audience's feelings by focusing on their personal (psychological) and/or social needs. The emotional appeal contains no - or extremely few - rational arguments. Emotional appeals elicit and/or portray personal feelings, such as fear, joy, happiness, affection, excitement, sadness, pride and nostalgia. Social needs that are focused

on in emotional appeals include status, respect, recognition, acceptance, rejection and approval. An example is perfume advertising, which features an attractive character, whose expression indicates positive feelings and where no attempt is made to provide information other than the brand name.

3. **Combination:** many advertisements or commercials combine the two appeals, thereby containing factual as well as emotional components. Thus, the facts and feelings in the advertisement or commercial are approximately equal in importance and focus. An example is advertisements for life insurance that feature a picture of a grieving family (emotional), as well as facts (rational) regarding the cover offered and the prices.

- **Celebrity:** this indicates whether the character is a known celebrity: code as 1 (for example a film star or singer) when identified as a celebrity; code as 2 if not a celebrity; and as 3 if you are uncertain whether the character is a celebrity or not.

- **Product categories:**

1. **Apparel:** clothes, shoes, accessories, jewellery, sport clothing
2. **Alcoholic beverages**
3. **Non-alcoholic beverages**
4. **Transport:** cars, accessories, motorcycles, and other means of transport (excluding transport services)
5. **Electronics:** computers, music and video/DVD players, televisions, digital cameras, GPS, telephones and cell phones (handsets) etc
6. **Entertainment:** holiday destinations, movie theatres (excluding movie trailers), other theatres, toys, recreation, music CDs, magazines
7. **Food:** for home use and restaurants
8. **Health and medication:** vitamins, natural remedies, all types of medication, excluding health and medical services, as these will be classified under “services”
9. **Household:** kitchen appliances, furniture, décor, cleaning products
10. **Personal care:** cosmetics, skincare, personal hygiene, fragrances
11. **Services:** financial, educational, mobile communication services (service providers and contracts), medical services
12. **Sport:** sporting events, sports products (excluding apparel)

13. Other: any product or service category not included in one of the above

5. Role categories

The criteria used to determine the role category portrayed in the advertisement or commercial include the character, the props, the setting and the product/service. Please note that all of these criteria do not necessarily always appear in the advertisement or commercial, with the exception of the character. A concise description of each is provided next.



Character: the female character is personified by her appearance, manner and actions/activities. Appearance includes her age, gender, ethnicity, physical looks and relationship to other people. Specifically, the analysis focuses on adult (18 years or older) females of various ethnic backgrounds. Their looks and relation to others can be used to indicate particular role categories (to be explained later). The manner of the character includes her clothing, facial expression, eye contact or focus and pose. The character's clothes and pose serve as indicators of roles and the facial expression often indicates an emotion that may also provide an indication of a role. Actions or activities include movement and/or touch, as well as the positioning of the character relative to objects and other people in the advertisement or commercial. The primary focus or activity on which the character concentrates is particularly important.



Props (supporting elements): The props placed in the advertisement or commercial include objects that function as focal points or important background items. They support the role of the character, as they often assist in demonstrating the use of the product. Props will be utilised as additional indicators or confirmations of specific roles. Please note that props exclude the actual advertised product. Props include, for example, items assisting in the activity performed, such as tennis racquets when the character is playing tennis, or cooking utensils when the character is cooking.



Setting: the setting (location) depicted in the advertisement or commercial creates a context and is functional in identifying a role category. Indoor settings, such as

home and work, as well as outdoor leisure or recreational settings, serve as indicators of roles.

- Ⓟ **Product:** the presence and function of the product in the advertisement or commercial can reflect a particular role portrayal. Please note that the product is not always physically displayed in the advertisement and may only be inferred from the brand name in the advertisement or commercial.

Descriptions of each of the role categories, as well as the numerical codes applicable to each, will follow next. Please note that there may be instances where more than one prominent role category is depicted in one advertisement or commercial. In such a case, each depicted role is indicated once on the coding form, e.g. 1 for career woman, and 3 for mother for the same item.

1. **Career woman:** this character's appearance is typical of a working woman, and her main focus is on a work-related activity (e.g. nursing patients in a hospital or using a computer in an office setting). In addition, the following aspects need to be considered in order to classify the character in the advertisement or commercial as a career woman:

 Her pose is professional and/or businesslike and her clothes are formal, indicating a working role, such as a uniform or a business suit. She may be depicted alone or with other people. Her facial expression may indicate that she is focusing on the work at hand. Typical actions, for example, are typing or engaging with fellow workers through talking, listening or performing working duties together.

 Supporting elements include work-related items, such as a computer or a desk.

 The setting is a working environment, such as an office.

Ⓟ The product may be a work-related item, although this is not a requirement.

2. **Homemaker:** The homemaker's appearance is informal rather than formal, and she is depicted performing household tasks, such as cleaning, ironing or cooking. The following aspects are relevant when a woman is portrayed in the role of a homemaker:

 She is focused on the task she is performing or on the product needed to perform a household task. Although children may appear in the advertisement or commercial, the homemaker's primary focus is on the household activity or product.

 Props include items or objects associated with a household or home environment.

 The setting depicts a household environment, such as a kitchen.

(P) The product advertised is generally a household item or appliance, although this is not a requirement, as other products, such as food, may also be advertised by a homemaker character.

3. **Mother:** the role of mother is signified by a woman depicted with one or more children in a setting that suggests a parenting scenario, such as the child's bedroom. For example, the mother may be brushing a child's hair, or cooking with the child. The following aspects need to be considered when ascertaining if a character is portrayed in the role of a mother:

 She is focused on the child or the product. The character may be performing activities (such as playing a game) with the child.

 Supporting elements enhance a parenting or nurturing action, such as toys.

 The setting is an informal environment, such as a child's bedroom or playroom. The setting excludes non-parenting scenarios where children are involved, such as a classroom.

(P) The product advertised is usually associated with children or parenting, such as toys or baby products, but may include products/services for family use.

4. **Mannequin:** this character has the function of exhibiting the product only. The mannequin wears or displays the product, such as the women that advertise clothes in fashion magazines. The image revolves around the product being displayed or worn. Characters modelling underwear are included in this category, as the product being advertised is related to the mannequin's function of displaying the *product*, rather than her body. In addition, the following aspects need to be considered in order to classify the character as a mannequin:

-  Her expression and attitude must be neutral, and she must not display highly emotional behaviour. The character has no relation to or definite contact with the other figures in the advertising message, and the product that she displays rather than her actions or body is the focal point.
-  The props do not play a significantly distinctive role in identifying the role category.
-  The environment is not important; and will probably not play a pertinent role in the presentation of the product.
-  The advertisement or commercial revolves around the advertised product as the primary focus. The mannequin typically advertises fashion clothes and accessories.

5. **Physically decorative:** this portrayal is glamorous and appealing, and serves as a decorative focal point in the advertising message. The decorative character's appearance is closely related to the product or a result of the application of the product, and as such, it is mostly used to advertise personal care products (such as skin-care creams) and cosmetics (such as lipstick). The following aspects need to be considered in order to determine if the character is portrayed in the physically decorative role:

-  The physically decorative woman is the focal point, and the image suggests that she is the physical ideal, or that the audience will identify with her look. The decorative woman may be dressed provocatively, but her appearance is related to the product and/or is a depiction of the desired results of using the product (i.e. the physical ideal).
-  The props do not play a significantly distinctive role in identifying the role category.
-  The setting is neutral and in most cases completely irrelevant, as the character's appearance is the focus.
-  The product advertised is associated with physical beauty or ideals, such as cosmetics.

6. **Product user:** this character is depicted as preparing to use or actually using the advertised product, often in a manner that suggests the mastery thereof. The product user is often depicted holding the product, especially when the actual use cannot be demonstrated (as in magazine advertisements where depicting movement is impossible). This category includes portrayals of proof of use, such as before and after pictures. For example, the homemaker depiction that is shown vacuuming is *inter alia* also a product user, as she is depicted using the advertised product. The following aspects can indicate a product user:

-  The woman's attention is focused on the product and the use thereof.
-  The supporting elements enhance the use of the product, such as a glass containing a drink that is being consumed.
-  The environment is conducive to and suited to the use of the product, such as a kitchen when demonstrating a mop.
-  A wide variety of products can be advertised by a product user, such as products that lend themselves to demonstration, such as appliances, or food products that are depicted as being consumed.

7. **Romantic role:** the romantic woman is always depicted with a man. The romantic role includes *inter alia* the wife or spouse. For example, the romantic role is portrayed with a man having dinner at a cosy table with roses and champagne. The following aspects are relevant when determining whether the character portrays a romantic role:

-  The woman's attention is usually focused on the man and her expression reflects love or affection. Other people are excluded from the interaction between the man and woman, and an affectionate touch, such as a kiss or an embrace generally features in the romantic role.
-  Props include items associated with romance, such as flowers or candles.
-  A romantic setting that enhances affection and romance is depicted.
-  The romantic role is often used in advertising jewellery.

8. **Sex object:** As in the case of the physically decorative depiction, this portrayal is decorative, but the depiction is sexually attractive or alluring. The sex object could be

an object of another's gaze or self-gaze (looking at her own image in a mirror); she displays alluring behaviour; and/or she may be wearing provocative or revealing clothes. An example would be a scantily clad woman provocatively draped over a racing car; the product advertised being the car. The following aspects are taken into consideration when a character is assessed as a sex object:

-  The sex object is dressed suggestively (no clothing at all, or sparse clothing) and bears a provocative attitude. She has no relation to the advertised product; and she is purely there to attract attention to the advertisement or commercial. The focus is on her body, rather than on what she wears; and she exhibits a sexually alluring or inviting facial expression and body language.
-  The props are not important and do not play a distinctive role, except to enhance sexual suggestiveness.
-  The environment is neutral and in most cases completely irrelevant, as the character's appearance rather than the setting is the focus.
-  Many product categories can be advertised by using a sex object, as the role is not related to the product.

9. **Social being:** the woman in a social role is depicted in contact with other people in a relaxed or recreational environment. For example, alcoholic beverages are often advertised using women and men depicted at parties. The following aspects are relevant when determining if the character is depicted in the social role:

-  She is generally dressed informally or in leisure clothes that do not signify work. The focus of the woman should be on the other people present, or on the activity in which the group is engaged. Her expression reflects emotion, and is usually positive.
-  The supporting elements enhance the social interaction or activity, such as sporting gear.
-  The setting depicts a social scenario and excludes romance, such as social get-togethers, sporting events, a group dining together and parties.
-  The product advertised is associated with socialising and recreation, such as alcohol.

10. **Other roles:** these would include any other portrayals that do not fit clearly into any one of the above role descriptions. Concise descriptions should be provided during coding to enable possible new role identifications. The “other” category refers to *functional* portrayals that are not included in the above, but excludes non-definable portrayals. Non-definable portrayals refer to portrayals that are indistinct and not associated with a particular activity, and include none or very few supporting elements in the visuals that may assist in identifying a role.
11. **Background element:** although not strictly a role, it shows a female character. These non-functional portrayals refer to characters that occupy space in advertisements, but which have no specific function or definite role and basically serve as “space fillers”. Non-definable portrayals are characters that serve no definite function but merely “exist” as part of the visual of the advertisements or commercial. Such depictions are more common in television commercials.

