CONTENT ANALYSIS OF ROLES PORTRAYED BY WOMEN IN ADVERTISEMENTS IN SELECTED SOUTH AFRICAN MEDIA

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SYNOPSIS

Women have been portrayed in advertising in stereotypical roles for years. Typical stereotypes include the nurturing mother or the alluring seductress. Since the social climate and the roles of females have evolved through the years, the appropriate portrayal of women in today's media has become debatable. Findings from previous advertising research studies indicate that women are generally not depicted in powerful roles. This may limit the perceptions of women as it does not reflect their abilities and positions of power that they hold in real life.

The primary objective of this study was to investigate the roles portrayed by women in magazine advertisements and television commercials in South Africa. Several secondary research objectives were set including *inter alia* the incidence of female models in advertisements and commercials, the ethnic representation of women in advertisements and commercials, and the types of products and services advertised using female models.

Data were collected from full-page and double-page advertisements appearing in nine consumer magazines as well as commercials broadcasted during prime time on the four free-to-air television channels. The research method used was content analysis, which focused on the visual elements in advertisements and commercials - particularly the female model. The sample included 203 magazine advertisements and 245 television commercials. The results indicated that 55 per cent of magazine advertisements and 40 per cent of television commercials featured women.

The findings also indicated various roles portrayed by women. The most prevalent role portrayal in magazine advertisements was that of a physically decorative woman (27%), typified as a woman that symbolises the physical ideal. In television commercials, women were most often depicted as product users, with 25 per cent of the portrayals showing a woman actually using or preparing to use the advertised product. The less prevalent portrayals included career woman, homemaker, mother, mannequin, romantic, sex object, social being, background elements as well as various "other" categories.

From the "other" portrayals, the study has also identified new roles that had not been specifically identified in previous studies. The new roles identified in magazines were leisure woman and sportswoman, and in television commercials, customer and spokesperson.

The results further revealed that women are used as visual attention-attracting focus points in advertisements across a range of different product or service categories. The product category that most often featured women in both media was personal care products (41% for magazine and 26% for television advertisements).

The implications of the study are that South African advertisers need to consider the suitability of the models that are used to attract attention to their advertisements, as well as the fit between the role portrayal and the brand image. From a practical perspective, the study provides insight to advertisers regarding the relevance of female portrayals in advertising. One of the recommendations is that future research should be conducted to determine women's opinions on female portrayals in advertisements.

The study contributes to the available literature on this topic in several ways. Firstly, current female roles in South African magazine and television advertising have been identified. Moreover, a number of new role portrayals were also identified and described. The information gained in the study could be utilised by other researchers as a basis for future studies.

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CHAPTER 1: OVERVIEW OF THE STUDY

1.1 INTRODUCTION

For years women in advertisements have been portrayed in stereotypical roles, such as the mother or the seductress. The changing social climate and the evolution of the role of the woman in the home and in the workplace have given rise to questions regarding the appropriate portrayal of women in the media today. Bailey (2006:99) asserts that consumers' perceptions of particular models (or characters), such as females, may be structured based on their portrayal in the media. This often leads to outdated stereotypes being promoted.

Consumers are exposed to a wide variety of advertising in different media every day, and from these exposures certain thinking patterns evolve. Ibroscheva (2007:409) holds that gender roles in the media are authenticated through regular exposures, and are then adopted by the public as the norm. An attitude of male supremacy and female subordination is propagated through gender differentiation (Serra & Burnett, 2007:147). Such gender discrepancies are then accepted as societal norms through consumer socialisation. According to Murray, Rubinstein and Comstock (in Valls-Fernández & Martínez-Vicente, 2007:691), television commercials are major consumer socialising agents.

Studies focusing on advertising have found that women are not generally shown in powerful roles. Women in advertisements are usually represented as stereotypical nurturers or sex objects. These representations do not reflect the changes in society, such as women in important positions in the workplace (Razzouk, Setz & Vacharante, 2003:120). This is echoed by Koernig and Granitz (2006:92), who state that women are not depicted as important role players in the corporate setting. Additionally, women are less likely than men to be portrayed as authorities on products (Furnham & Mak, 1999:424). The woman may therefore be depicted as a product user, but not as an expert in the use of the product.

In advertising that features athletes, women are portrayed in provocative ways, rather than in ways that focus on their athletic skills (Grau, Roselli & Taylor, 2007:63). The sexual nature of women, rather than their capabilities, is often the focal point in magazine advertisements and television commercials. Women are often depicted in sparse clothing that emphasises their sexuality (Döring & Poschl, 2006:182). This limits the perceptions of women, since it does not reflect women's skills and the positions of power that they may hold in real-life situations.

Many studies illustrate the stereotyping of women in advertisements. In several studies, the themes related to the portrayal of women in advertisements are identified as: (1) stereotypical images of women in advertisements (Bolliger, 2008:46; Grau *et al.*, 2007; Hung & Li, 2006); (2) role portrayal of women in advertisements (Ibroscheva, 2007:409; Koernig & Granitz, 2006; Razzouk *et al.*, 2003); and (3) the relation between female portrayals and product/service categories (Furnham, Pallangyo & Gunter*,* 2001:23; Mwangi, 1996:210; Nassif & Gunter, 2008:755).

A large majority of all television commercials and magazine advertisements feature female characters. Marketers often use female role portrayals in advertising to reach magazine and television audiences. These role portrayals do not always reflect reality, and are often limited. Therefore, a need exists for research on the subject. In the study, a content analysis of the roles portrayed by women in the South African context will be conducted, using both magazine advertisements and television commercials.

The study makes three important contributions to the field of knowledge of role portrayal in advertising. Firstly, the study focuses on the state of female roles in advertisements in a South African context, which, as far as could be determined, has not been done since 1991. Secondly, the study included both print and broadcast media for a broader scope of female role portrayals. Thirdly, the study aims to identify new female roles that are relevant in current advertising depictions.

1.2 PROBLEM STATEMENT, OBJECTIVES AND DELIMITATIONS

1.2.1 <u>Problem statement</u>

Several international studies on the portrayal of women in magazine advertisements, as well as television commercials, are available (refer to Chapter 4), but an extensive search of electronic databases (including EBSCOHost, Google Scholar, Proquest, Emerald and SABINET) have failed to indicate the existence of any current research on this topic in South Africa. A study by Rudansky (1991) was identified as the most recent South African study on magazine advertisements. This will therefore be included in the literature review.

As the aforementioned South African study was conducted before 1994, predating the ending of apartheid, a definite need exists to determine the extent of the current role portrayals of females in advertising. The apartheid era was characterised by limited opportunities for non-white ethnic groups in South Africa. In the post-apartheid era (post-1994) many social and economic changes have occurred, such as more black people (and women) in top posts in companies, as well as the growth of the black middleclass (Modisha, 2008:167). It is expected that such changes would have impacted on advertising practice in South Africa.

Studies completed in Africa are also included, as African countries share some cultural similarities, which make them comparable to the status quo in South Africa. It should be noted that the aim of the study is not to provide specific comparisons to previous research.

Some of the reviewed studies on magazine advertisements suggested analysing the contents of advertisements in other media as well (Hung & Li, 2006:23; Grau *et al.*, 2007:64; Koernig & Granitz, 2006:94). The current study aims to address this shortcoming by conducting a content analysis of not only magazine advertisements, but also television commercials. A recommendation made by Rudansky (1991:224) was that the role portrayals of women should be analysed a few years after the 1991 study, in order to determine whether the role portrayals have become more representative and reflective of social circumstances. The current study will attempt to address this recommendation. Döring and Poschl (2006:184) noted that research should be conducted on a wider variety

of product category advertising than mobile communications, and the current study will therefore include a variety of other product categories.

1.2.2 <u>Objectives of the study</u>

The primary objective of this study is to identify the roles portrayed by women in magazine advertisements and television commercials in the South African context.

The study field of advertising encompasses many aspects that are related to portrayals of characters in advertisements and commercials (such as different types of visuals and advertising appeals), and these aspects are covered in advertising theory and in previous research. Considering this, several secondary research objectives were set, namely:

- 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.
- To examine the nature of the visual portrayals of female models in magazine advertisements and television commercials in terms of:
  - o the number of photographed depictions or real-life appearances in relation to the overall number of magazine advertisements and television commercials.
  - o the number of animated/illustrated depictions in relation to the overall number of magazine advertisements and television commercials.
- To examine the ethnic representation of women in magazine advertisements and television commercials in terms of:
  - o the frequency of representation of African, coloured, Indian and white women in the overall sample.
  - o the frequency with which multiple ethnic orientations are depicted in one advertisement/commercial.
- To determine the extent to which rational and/or emotional advertising appeals are used in magazine advertisements and television commercials.
- To investigate the number of portrayals of female celebrities in magazine advertisements and television commercials.
- To determine the frequency with which women are depicted in multiple roles in one advertisement/commercial.

- To determine the number and type of different product and/or service categories in the advertisements featuring women.
- To determine the product or service categories advertised for the various roles.
- To report on any new role portrayals which may evolve from the study.

1.2.3 Delimitations

The study is limited to the following contexts within South African advertising: adult female role portrayals depicted only in magazine advertisements and television commercials. The content analysis focuses on advertisements and commercials that run only in a limited time frame, as this will not be a longitudinal study.

Advertisements in magazines with circulation figures exceeding 500 000 (see Section 1.4.2.2) will be studied as these magazines represent the majority of the total magazine readership in South Africa. Specialist publications will be excluded, as the content of these are tailored to specific markets (for example retail club magazines such as *Edgars Club Magazine* that is only accessible to *Edgars Club* members). The focus of the current study requires magazines targeted to a mainstream audience.

Commercials in prime time on *SABC 1*, *2*, *3* and *e.tv* television channels will be studied. The specific channels have been chosen because they have the highest viewership exposure rates. *MNet* and *DStv* will be excluded, due to time constraints and the fact that according to the descriptions of Living Standards Measurement (LSM), the majority of the South African population does not have access to these channels (Cant, Brink & Brijball, 2006:93). The LSM is a uniquely South African segmentation tool.

Literature focusing on content analyses of advertisements and commercials will be consulted, as well as advertising and consumer behaviour theory.

1.3 DEFINITION OF KEY TERMS

The current study includes the following key terms: *advertising, animation or illustrations,*

consumer, consumer behaviour, content analysis, emotional advertising appeal, ethnic groups, female celebrities, media, *model (female), photograph, product or service type, promotion, rational advertising appeal* and *roles.* These concepts, as related to the current study, will now be defined.

Advertising: Advertising is a paid, structured and non-personal form of marketing communication by an identified sponsor designed to reach a specific target audience with a persuasive message about a product, service or idea (Arens, Weigold & Arens, 2011:8; Wells, Moriarty & Burnett, 2006:5).

Animation or illustrations: Animation is defined as "the technique of filming successive drawings… to create a film giving an illusion of movement" (Soanes & Stevenson, 2006:52). Illustrations refer to static depictions that are drawn (such as line drawings or cartoons) and exclude all real-life photography.

Consumer: A consumer is defined by Schiffman and Kanuk (2007:4) as a person who "… buys goods and services for his or her own use, for the use of a household, or as a gift for a friend".

Consumer behaviour: Consumer behaviour is defined as "the activities people undertake when obtaining, consuming, and disposing of products and services" (Blackwell *et al.*, 2006:4).

Content analysis: Content analysis is a research technique that evaluates the content of communication messages, such as advertisements, in order to determine common themes and/or patterns in the messages (Riffe, Lacy & Fico in Neuendorf, 2002:10).

Emotional advertising appeal: This refers to an approach used in advertising that aims to influence the target audience's feelings by focusing on their psychological, social or symbolic needs (Blackwell, Miniard & Engel, 2006:737; Arens *et al.*, 2011:342).

Ethnic groups: For the purpose of the study, ethnic groups are defined as groups of people that share common cultural or national origins (Soanes & Stevenson, 2006:490).

This includes the four major South African ethnic groups, namely Africans, coloureds, Indians/Asians and whites, as classified by Statistics South Africa (2009:4).

Female celebrities: Female celebrities include well-known, successful, high-profile women in various fields, including entertainment, sport and business (Choi, Lee & Kim, 2005:85).

Media: The media are defined as those vehicles or channels commonly used to transmit advertising messages to a specific target audience, such as television and magazines (Ouwersloot & Duncan, 2008:9).

Model (female): A model is defined as a woman who poses for a specific purpose, such as art or photography, as often used in advertisements and commercials (Soanes & Stevenson, 2006:918). For the purpose of the study, the term "character" will be used interchangeably with the term model to indicate the female in the advertisement or commercial.

Photograph: A photograph is defined as a "still picture made with a camera" (Soanes & Stevenson, 2006:1079).

Product or service type: A product or service is something that the consumer perceives will satisfy a need (Hawkins & Mothersbaugh, 2010:19). For the purpose of the study, product or service types refer to the consumable category into which the product or service falls, such as food or household products.

Promotion: This is defined as the co-ordination of the various forms of marketing communication and marketing communication messages that aim to influence target consumers (Belch & Belch, 2007:15; Ouwersloot & Duncan, 2008:27).

Rational advertising appeal: This type of advertising appeal targets the practical or functional needs of the consumer (Arens *et al.*, 2011:342).

Roles: Roles are defined as the behavioural patterns suitable to and expected of an individual based on the individual's pertinent position from a societal perspective (Schiffman & Kanuk, 2007:138).

1.4 METHODOLOGY

The research methodology employed in the current study includes a literature review as well as empirical research. The secondary research focuses on the existing literature that is relevant to the theme of the study. The primary research will examine advertisements and commercials, using content analysis as the research method.

1.4.1 Literature review

In real-life situations, women are expected to fulfil many roles, and researchers have attempted to identify these roles as they are portrayed in advertising. This section is dedicated to a review of the current literature on the promotional element of the marketing mix, the process of creating advertisements, as well as the female roles portrayed in advertising. The place of advertising in promotion and the relations between advertising, communication and consumer behaviour will also be described.

1.4.1.1 An overview of the promotional mix

Promotion forms part of the marketing mix of the organisation. The marketing mix of the organisation consists of the four Ps, namely: the *product*, *price*, *place* (distribution) and *promotion* of the organisation's offerings (Wells *et al.*, 2006:8).

The promotional element of the marketing mix is also referred to as the marketing communication or promotional mix, and includes various communication methods and activities aimed at the target consumer. The integration of the promotional elements is called integrated marketing communications, or IMC. IMC is described as the process of planning, co-ordinating, integrating and implementing the various forms of marketing communications needed to increase the impact on the organisation's consumers (Clow & Baack, 2010:32; Shimp, 2010:10).

As promotion is the main communication tool of the marketing mix, the role of promotion in the communication process will be described next.

1.4.1.2 Promotion as a communication tool

Promotion includes various forms of communication, such as advertisements, aimed at a target audience. The communication process includes different elements. These are the sender or the source of the message, the message itself, the communication channel or medium that is used to relay the message, and lastly, the receiver of the message. In practice, the sender is the organisation that wishes to initiate communication by sending an advertising message consisting of words, symbols and visuals (Belch & Belch, 2007:139; Koekemoer, 2004a:44). The medium is the magazine or television channel that hosts the advertisement or commercial, and the receiver is the target market of the organisation.

The sender encodes the message (sets it in words, visuals and structures it) and the receiver decodes (interprets) it. Feedback is then provided from the receiver back to the sender in response to the message. The sender aims to attain positive feedback, such as sales. The communication process may be interrupted or hampered by noise, which may distort the intended meaning of the message. Psychological noise (such as the non-interest of the audience) and physical noise (such as competing advertising messages) may hamper this communication process (Ouwersloot & Duncan, 2008:73).

The message element of the communication process is of particular interest to the current study, as the advertising messages in magazines and on television channels will be analysed. Advertising is an element in the promotional mix of the organisation and will now be discussed.

1.4.1.3 Promotion and advertising

Promotion is an important element of an organisation's marketing mix, as it is the main tool for communicating with the target audience. The elements of the organisation's promotional strategy include advertising, public relations, sales promotion, personal selling, direct marketing, events and sponsorships, as well as interactive marketing.

The focus of the current study is on advertising as a promotional element. The objective of an advertising message is to reach a target audience with a particular message on the organisation's products and/or services. The message can be placed in a wide variety of media. Advertising is described as a paid, structured and non-personal form of marketing communication by an identified sponsor designed to reach a specific target audience with a persuasive message about a product, service or idea (Arens *et al.*, 2011:8; Wells *et al.*, 2006:5). The sponsor is the organisation that initiates (and pays for) the advertising message.

The media that are used to communicate the advertising message include *inter alia* magazines (printed media) and television (broadcast media). These are the media on which the current study will focus. Wells *et al.* (2006:5) assert that advertising makes use of "…non-personal mass media – as well as other forms of interactive communication – to reach broad audiences".

The process of creating advertising messages will be discussed next.

1.4.1.4 Creating advertisements

The process of creating advertisements and commercials commences with the development of a message strategy. The message strategy is the plan for the actual production of the advertising message, and includes message objectives and methods of achieving advertising goals (O'Guinn, Allen & Semenik, 2009:341). The objectives and tactics are outlined in a creative brief. This is a plan of what the organisation wants to achieve with the particular message.

The message needs to be executed via a particular framework, using the message objectives as a basis for execution. The executional framework is the message approach that will be used to communicate the brand message (Belch & Belch, 2007:267). An example of an executional style is animation, where the characters in the advertisements or the commercial are illustrations or cartoons. The current study will examine *inter alia* the incidence of illustrated female depictions.

Within the executional frame, an advertising appeal is used to express the message. Advertising appeals are generally divided, based on the rational (providing information; fact-based) or emotional (eliciting feelings) content of the message (Koekemoer, 2004a:146). The current study will examine the use of emotional and/or rational advertising appeals in advertisements and commercials featuring female models. Particular creative tactics are employed to develop magazine advertisements and television commercials.

a. Creative tactics for magazine advertisements

A printed advertisement, such as a magazine advertisement contains text in the form of display and body copy, as well as visuals. Display copies are the headings that aim to attract the attention of the audience, while the body copy accentuates the traits, advantages and utility of the product (Arens *et al.*, 2011:392). The visuals aim to attract attention and enhance the likelihood that the audience will read the body copy of the message.

The layout combines these elements to form a logical whole that will relay the intended message to the target audience (Belch & Belch, 2007:282). The current study will not focus on the copy, but on the visuals in the advertising message.

b. Creative tactics for television commercials

Television commercials share many basic similarities to printed advertisements, such as the copy. These all follow similar patterns to executional frameworks. In television the copy is supported by the visual and audio components, and unlike the print medium, television has moving visuals (video). This characteristic of television makes it a more captivating medium (Wells *et al.*, 2006:369). It is important for the components to be aligned so that they can run across a campaign.

The copy and audio instructions are described in the script of the commercials, while the visuals are presented in the form of a storyboard. The script and storyboard detail the complete contents of a television commercial (Blakeman, 2007:190). Other elements besides the audio and video include the props, the setting and the cast. The cast features

the characters (or models) used in the commercial. These should reflect the typical user of the product or service (O'Guinn *et al.,* 2009:437). The current study will include the female model, the setting and the props, as indicators of role portrayals. The female model in the advertisement or commercial should represent an image that target consumers can identify with.

The aim of marketing communication is therefore to link the organisation (sponsor) with the target audience in a manner to which the audience can relate. Advertising plays a very important role in communicating with the consumer and influencing the consumer's decision-making process. For these reasons, a brief summary of consumer behaviour is important.

1.4.1.5 Consumer behaviour

As stated previously, advertising aims to influence target audiences. These consist of potential customers or consumers. Consumers display behavioural patterns that are of interest to the organisation, as it wishes to provide a suitable product or service offering to the consumer; and this can only be achieved if the organisation knows the consumer. Consumer behaviour is defined as "the activities people undertake when obtaining, consuming, and disposing of products and services" (Blackwell *et al.*, 2006:4).

The theory suggests that consumers (in most cases) go through the consumer decision-making process when buying decisions for products or services are made.

1.4.1.6 The consumer decision-making process

Consumers, when making a purchase decision, progress through the consumer decision-making process. This process consists of several stages, and in each of these advertising can play an influencing role. The discussion will focus on five decision-making stages, namely problem recognition, pre-purchase information search, alternative evaluation, purchase and post-purchase processes.

The consumer decision-making process commences with need recognition, where the consumer faces a consumption-related problem. This is followed by the pre-purchase

search for information that will provide alternatives that may satisfy the recognised need. After the consumer has identified viable product options, these alternatives are evaluated based on certain criteria and a purchase decision is made (Blythe, 2008:261).

The product choice is the alternative that the consumer believes will satisfy the identified need most satisfactorily. Following the purchase, post-purchase processes commence. The product is consumed and the performance of the product is evaluated, insofar as it has satisfied the need. If the consumer is uncertain of the wisdom of the decision, he or she experiences cognitive dissonance (Schiffman & Kanuk, 2007:264).

1.4.1.7 Influencing factors on the consumer decision-making process

The consumer is influenced by factors that are both internal and external to the individual. Various sources (Blackwell *et al.*, 2006:5; Blythe, 2008:7; Schiffman & Kanuk, 2007:16) offer models of consumer decision-making, and in these models both psychological and external influences on consumer behaviour are described. Psychological factors include various influences that are internal to the individual consumer. These factors include the individual's motivation, perception, learning, personality and attitudes.

Motivation is the reason why people engage in consumption behaviour and perception is the personalised manner whereby people create a mental sense of stimulus (Arens *et al.*, 2011:160). Perception includes the learning process, as perceptions (and attitudes) are learned. The learning process involves acquiring the knowledge to apply to future consumer behaviour and acquisitions.

The consistent way in which someone responds to his/her environment is referred to as an individual's personality. Organisations develop brand personalities for their brands, and these are generally related to the personality of the target consumer. Attitudes are learned predispositions as regards behaving in a particular positive or negative manner towards an object.

External factors are influences outside the consumer, and comprise socio-cultural factors and the organisation's marketing efforts. The former includes the family; social class (divisions in society into which individuals are classified according to shared values, socio-

economic status and lifestyle factors); as well as culture (and subculture), which is a shared set of values, beliefs, customs and behaviours in a larger society (Hawkins & Mothersbaugh, 2010:42).

The socio-cultural factors serve as broad indicators of the target consumers' values and how these will impact on their buying behaviour. The organisation's marketing efforts consist of the organisation's product, price, distribution and promotional efforts. These elements were briefly described in Section 1.4.1.1. As mentioned previously, the image projected by female models in advertising impact on the manner in which the target audience relates to advertisements and commercials. A discussion of female models as portrayers of specific roles in magazine advertisements will be provided next.

1.4.1.8 Female role portrayals in magazine advertisements

Various studies from around the world, including South Africa, have investigated the roles portrayed by women in magazine advertisements. Table 1.1 provides a summary of the identified roles and the sources of the studies.

Table 1.1   Female role portrayals in magazine advertising

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

The roles portrayed by females in magazine advertisements, according to Table 1.1, include: sex object, mother/nurturer, physically attractive/decorative, career woman, housewife, dependant, mannequin, product user, social being, non-traditional woman and the romantic role. These role portrayals will be briefly discussed next.

a. Sex object

A sex object refers to a female character in an advertisement depicted in a sexually alluring manner. She is generally dressed in sparse clothes and her attitude is provocative. In the role of sex object, the sexually alluring female is purely decorative, and her presence and appearance are generally not directly related to the product in any way (Rudansky, 1991:147). The sex object has been identified as the most commonly depicted role in various studies (Grau *et al.,* 2007:62; Koernig & Granitz, 2006:91; Razzouk *et al.,* 2003:123). The woman as sex object will be included in the current study.

b. Mother/nurturer

A popular (stereotypical) advertising role portrayal of women is that of the mother or the nurturer. This image is described as a woman who is domestic, nurturing and soft (Hung & Li, 2006:12). Twenty per cent of the advertisements in one South African study pictured the woman as a mother (Rudansky, 1991:144). This was the second most popular role portrayal, indicating a perception from advertisers in the nineties that this role was relevant to the woman of that era. In the mother role, the female is shown with one or more children in the setting, and her attention is focused on the child or children, or the product being advertised. The woman as a mother will be included in the current study.

c. Physically attractive/decorative

The female as a purely beautiful object was prevalent in various studies, for example, the Chinese "flower vase", which is a role typified as carrying an image of glamour, charm, beauty; it combines both Eastern and Western ideals (Hung and Li, 2006:13). This woman celebrates her femininity, and does so through enhancing her physical beauty by using cosmetics, jewellery and different hairstyles. The physically decorative female is most

often used in advertising personal care products aimed at enhancing physical attractiveness. The current study will examine the link between such roles and the product type.

The physically decorative role was found in the majority of depictions in women's magazines and was the second most popular portrayal in Thai magazines (Döring and Poschl, 2006:181; Razzouk *et al.*, 2003:123). For the purpose of the study, the physically decorative role is typified by an image of attractiveness; and the role symbolises the physical ideal.

d.   Career woman (working woman)

A diverse range of studies worldwide identify females in advertisements portraying a career or working role. The career woman is typically dressed in businesslike apparel and she is performing work-related activities in a working environment. A typical example would be a woman dressed in a uniform, typing in an office environment.

Most studies note the presence of a career role, but do not differentiate between any of the various working roles. In a South African study, the role of the career woman (or the working role) was separated into the following six categories (Rudansky, 1991:148):

- Teacher: the woman is illustrated in a teaching position, and the surroundings often include children or a child, and props that indicate a classroom setting.

- Nurse: here the female wears a nursing uniform and she is depicted in an environment related to the medical industry.

- Secretary: this woman performs secretarial tasks in an office setting.

- Office worker: this female is also in an office environment, but the situation and props (such as a uniform) show that she does not hold an important or secretarial position.

- The executive or professional: here the female is dressed in business attire and the background, props and activities engaged in are central to the role portrayal and they indicate a top position.

- Other: these are additional working roles that do not fit into the above mentioned categories.

According to various authors, women worldwide are active in the workplace. For example, around 63 per cent of contemporary Thai women work outside the home (Razzouk *et al.,* 2003:122). However, this is not reflected in advertising practice, as only 12 per cent of Chinese and Thai female advertising images depict career women, and less than one per cent of South African advertising images do so (Hung & Li, 2006:12; Razzouk *et al.,* 2003:122; Rudansky, 1991:162).

e.   *Housewife*

The housewife or homemaker is portrayed by a female character in a household setting performing household chores; and she is not depicted with children, as the presence of children indicates a mother role. She could be shown with household products or appliances that are related to housework (Rudansky, 1991:143). Ten per cent of Thai and one per cent of South African advertisements depict women as housewives (Razzouk *et al.*, 2003:123; Rudansky, 1991:162).

In the United Kingdom (UK), the housewife portrayal is also rare, as it occurred in only six per cent of advertisements (Plakoyiannaki & Zotos, 2009:1423). This role will be included in the current study.

f.   *Dependant*

The woman as a dependant person was identified by Razzouk *et al.* (2003:123) in eight percent of advertisement portrayals. The authors did not provide a clear definition and the assumption is made that this refers to women portrayed as dependent on men. In a recent study, less than four per cent of advertisements in the UK portrayed the woman as dependent (Plakoyiannaki & Zotos, 2009:1427). Dependency on a man was included in the coding descriptors for the "nurturer" in Hung and Li (2006:17). Therefore the nurturer is deemed a dependency role. The nurturer as dependant is typified as a gentle, kind, virtuous and domesticated woman – the ideal wife and mother.

As distinct role categories exist for housewife and mother and these include a degree of dependency, the dependant role will not be used as a separate role category in the current study.

g.   *Mannequin*

Women who portray no distinct relation to other people and/or who do not focus on external factors are often found in advertisements. This depiction signifies a mannequin role. The mannequin is also called the model girl, and her role is solely to exhibit or show off the product (Rudansky, 1991:149).

For the purpose of the present study, the term mannequin rather than model will be used to refer to this role portrayal. This will eliminate any confusion between the roles and the characters (models) in advertising. The mannequin is generally depicted as wearing or displaying the advertised product. The portrayal of the mannequin was used in 45 per cent of the South African advertisements, the most popular depiction (Rudansky, 1991:162). The mannequin portrayal will be included in the current study.

h.   *Product user*

In the role of a product user, the character is depicted as preparing to make use of or actually use the advertised product. This role was specified in studies on gender portrayals in computer and technological product advertisements. These found that although women are depicted as product users, they are seldom portrayed as experts. In the use of technological products such as computers, women are generally portrayed as passive, unsure and mostly ornamental (Bolliger, 2008:49; Johnson *et al.,* 2006:6). The portrayal of women as product users will be examined in the present study.

i.   *Social being*

The female as a social being is depicted with other people, who may include men, but the interaction is not romantic in nature (Rudansky, 1991:146). The social being's focus is on the other individuals present or on the activity that they are performing. It is a broad category that includes social activities such as sport, entertainment or parties. It was one

of the three most depicted roles in the previous South African study (Rudansky, 1991:162) and will be included as a role category in the current study.

j.   Romantic role

The woman in the romantic role was identified by Rudansky (1991:145). In this role, the woman reflects positive emotion and is depicted with a male, or in contact with one. The background suggests love or romance, and excludes other people. The romantic role includes *inter alia* portrayals of women as wives and girlfriends, and this is another prevalent South African role portrayal (Rudansky, 1991:162); it will therefore be included in the current study.

k.   Engaged in non-traditional activities

Women engaged in non-traditional activities (actions not traditionally associated with females) represented six percent of role depictions in Thai advertising (Razzouk *et al.,* 2003:123). These portrayals were not stereotypical depictions of women and were seldom used. None of the other studies identified women in non-traditional roles, and as the prevalence was low, it will be excluded from the current study.

In the next section, the roles portrayed by women in television commercials are described. As will be seen in 1.4.1.9, the television depictions show many similarities with magazine portrayals.

1.4.1.9 Female role portrayals in television commercials

As in magazine advertisements, television commercials also contain several distinct female role portrayals. The literature review identified several such role portrayals, which are summarised in Table 1.2.

Table 1.2   Female role portrayals in television commercials

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

Table 1.2 shows that academic researchers have found several roles that are universal, and can be found in various countries. The roles are parallel to the roles portrayed in magazine advertising (refer to Section 1.4.1.8) and will be included in the present study. A brief discussion of the roles in Table 1.2 follows.

a.   *Work-related*

Various studies have examined the occupational depictions of women in commercials. Women featured in more than half of South African commercials in a study that analysed gender roles in African countries (Milner, 2005:84). Specific work-related portrayals include classifications as professionals, labourers and office workers (Furnham *et al.*, 2001:24; Nassif & Gunter, 2008:756).

In other studies, occupational portrayals were classified specifically as occupational types, but not in any particular roles (Valls-Fernández & Martínez-Vicente, 2007:695). The combination of autonomy as an indicator of an occupational role and location or setting of the image (such as the office) point to a work-related role portrayal (Ibroscheva, 2007:415).

b. Homemaker

The homemaker (housewife) role is typified by a woman displaying some degree of dependence, and she is generally depicted in a household background (Ibroscheva, 2007:415; Nassif & Gunter, 2008:757; Valls-Fernández & Martínez-Vicente, 2007:694). Females portrayed with household products are also classified as homemakers. Such portrayals were reported by Furnham *et al.* (2001:24), as well as by Mwangi (1996:210); and the homemaker is considered to be the same as the role of housewife that was identified in magazine advertisements (refer to Section 1.4.1.8).

c. Wife/mother

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

d. Decorative

Similar to the portrayal in magazine advertisements (refer to Section 1.4.1.8), the physically decorative woman is also linked to personal care products in television commercials (Furnham *et al.*, 2001:24; Mwangi, 1996:211; Nassif & Gunter, 2008:757; Valls-Fernández & Martínez-Vicente, 2007:696). As mentioned previously, the physically decorative role is an image that typifies attractiveness and is seen as the physical ideal.

e. Product user

Television is an excellent medium for demonstrating the use of a product; therefore people are often portrayed as product users in commercials. According to Furnham *et al.* (2001:24) and Ibroscheva (2007:415), women are specifically featured as product users in television commercials.

f. **Sex object**

Women dressed in sexually suggestive clothing and/or in provocative poses have been identified as sex objects in studies done on television commercials. Similar indicators (such as sparse clothing) to those used in magazine advertisement studies were used to identify the sex object in commercials. The sex object was identified in commercials by Furnham *et al.* (2001:24), as well as by Ibroscheva (2007:415), and showed a relatively high prevalence.

g. **Social being**

Although the role of social being was not specified in studies on television commercials, contact with other people was noted, and may be interpreted as indicating some form of social interaction. According to Ibroscheva (2007:415), women are often portrayed engaging in some form of physical contact, indicating that social portrayals of women exist in commercials.

All of the above roles will be included in the investigation of commercials in the current study. As stated earlier, the role portrayals in television commercials are similar to the portrayals in magazine advertisements. A summary of female role portrayals in both media is provided next, as these role portrayals will be used as a basis in the current study.

1.4.1.10 ***Summary of female role portrayals in advertisements and commercials***

The following pertinent female role portrayals will form the foundation for roles that will be examined in the current study:

- Career woman
- Homemaker
- Mother
- Mannequin
- Physically decorative woman
- Sex object
- Social being
- Product user

- Romantic role

In a summary of the literature review, female characters in advertisements have the purpose of conveying the message of the advertised product or service to the target audience. The advertisement (that includes a character) is required to attract attention to the message, create interest in the offering and stimulate a desire to buy (Wells *et al.*, 2006:102). Various distinctly identifiable role portrayals of women exist in advertisements and commercials, and these will be examined in the current study.

The research design and method that will be used in the present study will be discussed next.

1.4.2 Empirical research: design and method

The research design, sampling method, data collection and data analysis of the current study will be detailed in this section. The measures for assessing the quality and rigour of the current content analysis are also outlined.

1.4.2.1 Description of research design

A pilot study will be conducted to clearly define the existing roles. The pilot study will also serve to define the research practice, to redefine the sample if necessary, and to refine the codebook and coding forms that serve as research instruments. After completion of the pilot study, a content analysis of magazine advertisements and television commercials featuring female models will be conducted.

A content analysis is defined by Krippendorff (2004a:18) as a research method that makes "…replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use". Berelson (in Neuendorf, 2002:10) describes content analysis as "a research technique for the objective, systematic, and quantitative description of the manifest content of communication".

Content analysis as a research method has an empirical, basic research design. The current study is a descriptive, cross-sectional study that is non-experimental and will draw

primary data from both magazine advertisements and television commercials. Textual data will be collected. Krippendorff (2004a:30) describes text as material that includes writing and visual imagery. The present content analysis will focus primarily on the visual images of women in the advertisements and commercials.

Various opinions exist on whether content analysis is by nature a qualitative or quantitative method. Many authors support the notion that content analysis includes both qualitative and quantitative elements. According to Harwood and Garry (2003:480), content analysis may be used in both qualitative as well as in quantitative research. Such research may be "qualitative in the development stages of research and quantitative where it is applied to determine [the] frequency of phenomena of interest".

This stance is supported by Krippendorff (in White & Marsh, 2006:35), who explains that the qualitative nature of content analysis focuses on the meaning of the content; whereas the quantitative aspect serves to draw conclusions from the content "to the context of [its] use." The present study employs quantitative content analysis as a research method because it focuses *inter alia* on the frequencies of particular role portrayals of women in advertising.

The content analysis research design is chosen because it is an appropriate method to determine the role portrayal of females in advertisements. It is also applicable for its wide use in research pertaining to communications (Kolbe & Burnett, 1991:243). Leedy and Ormrod (2005:142) hold that a content analysis is a methodical examination of material, in order to determine patterns, and is typically used for analysing communication forms. The current study's primary objective is to determine the roles that women portray in advertisements (marketing communications). This makes content analysis an appropriate design to reach this objective.

The sampling procedures that will be utilised in the present study are outlined next.

1.4.2.2 Sampling

a. Magazines

The sample of magazines will include all general interest, male and female magazines with readership figures of 500 000 or higher, as measured by the South African Advertising Research Foundation (SAARF)'s All Media and Products Survey (AMPS). Specialist publications, such as sport and motoring magazines, will be excluded, as the target audiences for these are too specialised. The current study will seek to benefit from data extracted from magazines with broader readership. The magazines in the sample will be chosen for high readership levels.

Table 1.3 reflects the AMPS 2008B figures of monthly and weekly magazines exceeding 500 000 in readership. These are listed in descending order.

Table 1.3   AMPS figures for magazines exceeding 500 000 in circulation figures

	Magazine	'000s	% of adult population
1	Bona	2218	7.1
2	True Love	2175	6.9
3	You	2139	6.8
4	Drum	2008	6.4
5	Huisgenoot	1835	5.9
6	Move!	1170	3.7
7	*Amakhosi*	1077	3.4
8	People	1031	3.3
9	*Car*	896	2.9
10	Men's Health	854	2.7
11	Cosmopolitan	823	2.6
12	Fair Lady	758	2.4
13	*Speed & Sound Mag.*	677	2.2
14	Rooi Rose	648	2.1
15	FHM	619	2
16	O' The Oprah Mag SA	616	2
17	Sarie	604	1.9
18	Reader's Digest	570	1.8
19	*Soccer Life Four Four Two*	537	1.7
20	*Auto Trader*	528	1.7

Source: South African Advertising Research Foundation (2008)

As stated previously, specialist publications (indicated in *italics* font in Table 1.3) will not be included in the sample; therefore *Amakhosi* (soccer)*, Car* (motoring)*, Speed & Sound Magazine* (motoring), *Soccer Life Four Four Two* (soccer)*, Auto Trader* (motoring) will be excluded. Additionally, the sister publications, *You* (for English readers) and *Huisgenoot* (for Afrikaans readers)*,* were found on preliminary examination to have more than 90 per cent overlapping advertisements, and for this reason *Huisgenoot* will also be excluded.

From the sample of magazines, all full-page and double-page advertisements featuring at least one woman will be selected as sample units. These will be chosen, as a preliminary examination of magazines found that full-page and double-page advertisements are very prevalent and are considered able to attract more attention (Arens *et al.*, 2011:357). The sampling technique that will be used to select the magazines, from which advertisements will be drawn, is non-probability purposeful sampling. This approach is chosen because the magazines with the highest readership are required for the study.

It is not possible to determine in advance the exact number of advertisements that will be selected, as the number will only become clear when the actual data collection is in process. Preliminary investigations of a few magazines suggest an estimation of around 50 advertisements per issue. This is considered to be an adequate sample to answer the primary research question. The sample will consist of advertisements in monthly and weekly magazines selected in a time frame of two months. The first weekly issue of the month for each of the weekly magazines will be selected.

b.   Television commercials

Advertisements featuring women aired on *SABC 1, 2* and *3*, and *e.tv* will be included in the sample. As stated in Section 1.2.3, the free-to-air channels have been selected, as the majority of the South African population have access to them. As there are practical and time constraints for the current study (and the most popular channels need to be selected), the sampling technique that will be used to select the television commercials is non-probability purposive sampling.

Due to practical constraints, only commercials in prime time (between 18:00 and 22:00) on Mondays, Wednesdays and Fridays will be included. Using commercials aired in prime

time is in line with previous research practices (Ibroscheva, 2007:412; Valls-Fernández & Martínez-Vicente, 2007:693). Fridays are included, as they represent a weekend day that may feature different commercials than weekdays. All the television commercials in the mentioned time frame (featuring female models) will be selected. It is not possible at this point to determine the exact number of commercials that will be analysed, as the number will only become clear when the actual data collection is in process.

1.4.2.3 Data collection

The advertisements and commercials will be analysed to isolate the role portrayals identified in the literature review (see Section 1.4.1). New roles that may be identified in the pilot study will also be included. Analysis will take place according to the requirements for content analyses, as set out by Berelson (in Kassarjian, 1977:9), namely objectivity, systemisation and quantification.

- Objectivity: To satisfy this requirement, the categories used for the analysis have to be defined so distinctly that, when they are applied by various analysts to the same content, the same results would be obtained. This means that the categories of roles used in the current study need to be defined clearly to comply with the requirement of objectivity. The current study will make use of independent coders to satisfy this requirement.
- Systemisation: This requirement demands that the analyses have to be relevant to the research problem. Holsti (in Kassarjian, 1977:9) states that the analysis categories need to be selected based on consistently applied tenets, thereby negating the use of categories that may be biased in favour of the researcher's opinions. The current study will be guided by current research practice and literature in this regard.
- Quantification: The quantification requirement implies that the data should be acceptable to statistical techniques, for the "precise and parsimonious" summation of results, as well as for the "interpretation and inference" (Kassarjian, 1977:10) thereof. Descriptive analysis will be conducted in the current study.

In order to identify the female role portrayals, as well as other aspects relevant to the research objectives, the content of advertisements and commercials will be analysed, and will focus on visual content or imagery. This procedure will collect primary, qualitative data

from the visual content of the advertisements. Data will be collected to reach the set objectives (refer to Section 1.2.2).

Physical access to the units of analysis may be hampered if the required magazines cannot be obtained or the television commercials cannot be accessed. To overcome these potential challenges, the magazines will be sourced from a wide variety of retail points, and sufficient pre-planning and preparation will be done to ensure access to the required television channels to facilitate the recording of advertisements.

The data will be collected by the researcher, utilising DVD or video recording equipment required for the recording and playback of television commercials. The data will be collected from commercials aired on Mondays, Wednesdays and Fridays in prime time (between 18:00 and 22:00). The time frame will be one month. Therefore, approximately 192 hours of television time across the selected four channels will be examined; and all the commercials featuring females that are aired in that time will be selected for content analysis.

1.4.2.4 Data analysis

The data will be coded by the researcher for both the pilot and the final study. Apart from the researcher, two other trained coders will be used in the data analysis for the purpose of testing reliability. The researcher will code the entire body of content, and the independent coders will code a sample of the pilot and the final study to determine inter-coder reliability.

The coding process will include the classification of categories of female role portrayals, as defined after the pilot study. This will include the roles listed in Section 1.4.1.10, as well as any additional roles that may be identified in the pilot study.

1.4.2.5 Recording, storing and accuracy of data

The sample of magazines will be purchased as soon as they are available in the retail stores. The magazines will be acquired from various retail points, such as *CNA*, *Pick n Pay* and *Clicks*. A complete database or file will be kept of all the magazines used in the study.

The television commercials that will be included in the current study will be recorded and copies will be made as back-ups. The videos and DVDs will be stored in a secure environment.

To ensure that the data collected are accurate and complete, a meticulous record will be kept of all units; and two additional coders will be employed to ensure objectivity (Kolbe & Burnett, 1991:245).

1.4.2.6 Preparation of data for analysis: coding and analysis

Data collection forms and a codebook (Saunders, Lewis & Thornhill, 2007:416) will be used to facilitate the accurate recording and coding of data. The codebook and coding forms will include the nature of the visuals, the ethnicity of the female(s) in the advertisement or commercial, the advertising appeal used, whether the female is a celebrity or not, the product types advertised, as well as the female role categories.

As stated earlier, the data collected will be analysed quantitatively. This entails determining, among other factors, the frequencies of occurrence of the aspects on the data collection form.

1.4.2.7 Assessing and demonstrating the quality and rigour of the content analysis

The data on which a content analysis is to be based need to be reliable and valid in order for the data to be considered high quality (Saunders *et al.*, 2007:265).

- Reliability: Reliable data refer to data that will stay constant even if the measurement procedure varies (Krippendorff, 2004a:211). The current study will employ three coders for the purpose of ensuring the reliability of measurements. The reliability measures used to test reliability will be Krippendorff's *alpha* and the per cent agreement.
- Validity: This points to the degree to which a measurement process will reach the intended objective, and measures what was intended to be measured (Neuendorf, 2002:112; Saunders *et al.*, 2007:614). Measures of face and content validity will be used in the current study, and these will be described in Chapter 5.

To address the above issues, the analysis will be based on very clear and comprehensive descriptions of the variables (roles) to be analysed. Additionally, the coders will be trained, and guidelines will be provided to ensure consistency in the process of analysis. In content analysis where human coders are utilised, inter-coder reliability is very important. This refers to the level of agreement among multiple coders (Neuendorf, 2002:141). Reliability coefficients of 0.80 (80%) and higher are generally considered acceptable (Krippendorff, 2004a:429; Neuendorf, 2002:143).

Neuendorf (2002:148) makes various recommendations for reporting inter-coder reliability, including per cent agreement and Krippendorff's *alpha* (α). The current study will incorporate these two measures, as per cent agreement is applicable only to cases where Krippendorff's *alpha* cannot be used. Krippendorff's *alpha* takes into consideration the possibility of coincidental agreement between coders, and is a measure suitable to the purpose of the current study (refer to Chapter 5).

1.5   ORIENTATION OF THE STUDY

The thesis consists of seven chapters. Chapter 1 provides an introduction and background to the study, outlines the research objectives and provides an overview of the methodology that will be used to conduct the research.

Chapter 2 will supply an overview of the promotional mix, commencing with an outline of the marketing mix. Promotional strategy will be discussed, as well as the communication model and the elements of the promotional mix. The role of advertising in the promotional mix will be clarified, advertising media will be described, and the relationship between advertising and consumer behaviour will be explored.

In Chapter 3, an exposition of advertising creative message strategy will be provided. The components of message strategy and the processes involved in developing magazine advertisements, as well as television commercials will be discussed. The chapter includes an explanation of models in advertising messages, as well as the factors involved in model selection.

Chapter 4 will provide an overview of the different role portrayals of women, as found in the academic literature. The role portrayals identified in research on advertising in magazines and on television worldwide will be described. The chapter will conclude with a summary of the roles that are universally depicted in advertisements and commercials, as well as an outline of product categories related to role portrayals.

Chapter 5 will discuss the research method used in the study. It will provide an overview of the nature of marketing research, and the designs and methods used in marketing research. An exposition of advertising research as it pertains to the study will be provided, as well as a description of the method of content analysis, including the steps involved in the content analysis process.

In Chapter 6, the results of the study will be described in a systematic and objective manner. The outcome of the pilot study and the content analysis will be discussed. The findings of the content analysis of magazine advertisements and television commercials as conducted in the study will also be presented.

The thesis will conclude in Chapter 7 with a summary of the research results, as well as a presentation of the conclusions, implications and recommendations for future research.

CHAPTER 2: THE PROMOTIONAL MIX

2.1 INTRODUCTION

Consumers are exposed to thousands of marketing communication messages every day. Organisations compete heavily for the attention and custom of the consumer through their advertising. Marketing communication attempts to provide information to the consumer about the organisation's products and service offerings. The various methods of communicating with the consumer need to be in agreement to deliver a holistic and effective message that will satisfy both organisational and consumer needs.

The objective of the message is to persuade the audience to purchase the product or service. Therefore, the consumer needs to be receptive to the message and to be able to interpret it in such a way that the intent to purchase is established (Koekemoer, 2004a:135). For this to be effective, marketers have to be able to develop messages that will reach and convince the designated target market. Various promotional tools are at the disposal of the marketer to reach the targeted consumer. Advertising is one of the most commonly used tools, and will consequently be the focus of this study.

Females employed as characters (or models) in advertising messages, serve as a point of reference or a source of identification for the target audience, which is usually the female consumer. Featuring a female character that is representative of the target market enhances the probability that the audience will identify with the character and find the advertising message trustworthy. Women are major contributors to not only household decision-making, but also to organisational consumption decisions (Barletta, 2006:3). This makes them a very important target market.

The portrayal of female characters in advertising messages is of particular importance to this study. The characters in the advertisement need to be relevant to the target consumer and should add to the effectiveness of the persuasive power of the advertising message. The portrayal of characters is an important visual (non-verbal) element of the advertising message. This study investigates the roles portrayed by female characters (models) in advertising messages.

The chapter is structured as follows: the elements of the marketing strategy of the organisation, including the product, its pricing, distribution and promotional strategies are briefly described. Thereafter the promotional strategy, which encompasses the organisation's integration of marketing communications or promotional elements, will be delineated. As communication is the backbone of promotion, the communication model will also be discussed in some detail.

The nature and the role of advertising as part of the promotional mix, as well as important advertising media, will be discussed. Particular emphasis will be placed on magazines and television as advertising media, as these are the focus of the study. As advertising is aimed at particular targeted consumers, the chapter will conclude with a description of consumer behaviour and consumer decision-making.

2.2 THE MARKETING MIX

Modern marketing is aimed at creating long-term relationships with consumers. The premise is that satisfied customers will keep returning to use the organisation's offerings and will provide positive feedback to other people. For this reason the American Marketing Association (AMA) revised the definition for marketing to reflect the importance of customer relationships. According to the AMA (in Belch & Belch, 2007:8), marketing is a function in the organisation and a system aimed at developing, communicating and providing value to consumers. It should be focused on managing customer relations in ways that will be beneficial to the organisation and to its stakeholders. Stakeholders include employees, distribution channel members, customers, the media, government and several special-interest groups (Clow & Baack, 2010:381).

This means that the organisation will aim to reach certain objectives through a well-constructed marketing strategy. Successfully implementing marketing strategies requires a thorough understanding of the fundamentals of communication, as well as careful consideration and integration of the different elements in the marketing mix.

2.2.1 Elements of the marketing mix

The four Ps are the major elements of the marketing mix of the organisation and form the basis of any marketing strategy. The four Ps are product, price, place (distribution) and promotion, as is practically illustrated in Figure 2.1.

Figure 2.1   The marketing mix

The elements of the marketing mix are combined to create a marketing strategy that will lead to the achievement of the organisation's objectives. If services are included in the marketing strategy, the four Ps are extended to seven. This is then known as the extended or services marketing mix (Kasper, Van Helsdingen & Gabbott, 2006:465). The extended marketing mix includes the service elements (another 3 Ps) of people, processes and physical evidence.

This study will include both product and service advertisements, as females are featured as characters in advertisements for various products and/or services. Each of the marketing mix elements will now be discussed, as they pertain to the study.

2.2.1.1 Product

A product is a bundle of need-satisfying features that is exchanged, generally for a monetary price. It encompasses both the tangible aspects, such as the packaging, quality and brand, as well as the intangible attributes. The intangible features include the product style, image and the reputation of the manufacturer (Connett, 2004:7; Lamb, Hair,

McDaniel, Boshoff & Terblanche, 2008:206). The product concept identifies five product levels, namely: the core, the basic, the expected, the augmented and the potential product.

The core product refers to the fundamental need that is satisfied by using the product, such as refreshment when buying a beverage. It is extended to the basic product, which is the tangible product that provides the core benefit, namely the actual soft-drink in a specific flavour. The third product level is the expected product, which refers to the specific features that the consumer expects to obtain when buying the product. A soft-drink purchaser will expect a cool, refreshing drink.

The fourth product level is the augmented product, which encompass the added benefits that exceed the consumer's expectations. Organisations achieve this by adding additional, unique features to the expected product that will differentiate it from those of their competitors. A soft-drink manufacturer, for example, may add vitamins to its beverage. The final product level is the potential product that embodies all the adaptations and improvements that may occur in the product in the future (Lamb *et al.*, 2008:207).

Products are categorised in several ways. One classification refers to durability, where durable products have a long life span, such as refrigerators. Non-durable products have short life spans and include perishables like foodstuff. Another classification differentiates between consumer and industrial or business products. Consumer products are used by final consumers for their own consumption, while business goods are used for business purposes, like raw materials and equipment (Groucutt, 2005:176).

For the purpose of this study, the focus will be on consumer products. Consumer product classifications centre on the behaviour of consumers when purchases are made. Ferrell and Hartline (2008:189) identify four categories:

- Convenience products are goods that require little effort from the consumer and are routinely bought, like candy or bread. Convenience goods are divided into staples, impulse wares and emergency goods. Staples are habitually bought products that are widely available and accessible, while impulse purchases are unplanned and are usually made without any search effort. Emergency products are bought when a crisis

occurs that requires the consumer to immediately act to solve an urgent problem, such as emergency medication.

- Shopping products are goods on which consumers will spend more time and effort in searching for and purchasing, such as appliances. Shopping goods are generally more expensive than convenience products and are not widely distributed. This means that the consumer also puts some effort into finding a retailer. Lamb *et al.* (2008:209) distinguish between homogeneous and heterogeneous shopping goods. Homogeneous products are seen as being similar by the consumer. Here, little differentiation between features is perceived, such as household appliances, which are often demonstrated by female characters in advertisements. Heterogeneous goods are distinguishable based on their distinctive attributes, and the choice is made difficult by large variations in perceived quality and style. Furniture is included in this category.

- Speciality products require a lot of shopping effort and the consumer is willing to search extensively to find the unique item. Typical examples include luxury vehicles like *Rolls-Royces* or expensive, exclusive jewellery.

- Unsought products include goods of which the consumer is not aware, like new products or goods that the consumer does not consider buying unless a pressing need arises. *1st for Women* insurance, which is aimed specifically at women, is a good example of an unsought service.

All product classifications are advertised in a variety of media. The more expensive and unique the product, the more exclusive its advertising practices. Specialty jewellery, for instance, is generally advertised in exclusive media. Consumer goods are widely marketed and advertisements for such products will be included in this study. In a study conducted by Bolliger (2008:49) on computer technology advertisements, women were portrayed as users in 25.3 per cent of the advertisements where a consumption activity was depicted.

The packaging and labelling of the product also serve as marketing communication tools. Packaging has transcended the traditional functions of protection and convenient storage to providing the marketer with an additional avenue to communicate brand advantages and differentiate the product from competing substitutes. Lamb *et al.* (2008:226) distinguish between persuasive and informative labelling. Persuasive labelling contains a

promotional focus, whereas informative labelling aims to provide ways of use or nutritional information to aid in the product choice.

The brand of the product is clearly marked on the packaging. It functions as a differentiation tool and the brand symbol is the signal that distinguishes the product from those of the competing brands. The brand symbol is the visual representation of the brand name, like the three-pointed star of *Mercedes-Benz*. Brand names are the part of the brand that can be verbalised, such as the name *Coca-Cola*. Brand names conjure up images of brand identity, which is closely related to brand personality. Brand personality refers to the human features attached to a specific brand (Wells *et al.*, 2006:140).

Branding identifies products, encourages loyalty and aids new product introductions. A strong brand has high brand equity, which means that it has high value (Arens *et al.*, 2011:212). Brand equity is very important to the marketer and provides a competitive edge in terms of superior differentiation. Apart from its significance as a differentiation tool, branding also entitles the organisation to charge a premium price if its brand is highly valued.

Various consumer product categories that are advertised using female characters will be content analysed in this study.

2.2.1.2 Price

The price of the product offering comprises the selling value of the product and the profitability level of the price. Advertising is the main vehicle used to inform the target consumer about the price (Wells *et al.*, 2006:45). The price communicates meaning to the target market and it can be used as a differentiation tool. Pricing also has psychological meaning for the consumer, as a high price is often equated with high quality in the absence of other information about the product (Connett, 2004:9).

A recent South African study on females' shopping behaviour as regards apparel indicated that price was the second most important criterion when purchasing clothes (North, De Vos & Kotzé, 2003:50). Advertising also has an impact on the pricing of a product or

service. According to O'Guinn *et al.*, (2009:33), advertising creates cost savings for the consumer in terms of reduced shopping efforts. Advertisements provide the consumer with enough information to lessen the time spent searching.

In view of the fact that price is not the focus of this study, further discussion on the topic is not provided.

2.2.1.3 Place (distribution)

The distribution of the product includes all the channels followed in transferring the product to the final consumer. The process ensures that the product will reach the target market in the appropriate place, at the right time and at the right cost (Connett, 2004:10). Various intermediaries or resellers may be involved in the process of distribution. Of importance to advertising is the distance between the point of origin (the manufacturer) and the final consumer.

In a direct channel there are no resellers or channel members, and the product is distributed to the consumer directly (Groucutt, 2005:274). Companies such as *Verimark* and *Glomail* use direct marketing; and their advertisements include telephone numbers or website information that may be used by the consumer to order the product. In the current study, advertisements for direct selling will also be included in the analysis. Indirect marketing is the form of distribution seen most often, as the retail shops commonly frequented by consumers are generally at the end of a channel of resellers (distribution channel).

For the reason that distribution is not the focus of this study, further discussion is not provided.

2.2.1.4 Promotion

The promotion element of the marketing mix of the organisation includes all the relevant "activities, materials, and media used by a marketer to inform and remind prospective

customers about a particular product offering" (Connett, 2004:11). The goal of promotion is to persuade the target consumer to buy or consume the product offering.

The promotional element of the marketing mix is also referred to as the marketing communication or promotional mix, and includes various communication methods and activities aimed at the target consumer. The integration of the promotional elements is called integrated marketing communications, or IMC. A detailed discussion of the promotional element will be provided in Section 2.3.3 of this chapter.

The place of the promotional mix in the organisation's marketing mix is depicted in Figure 2.2. In the figure, the three service elements of the extended marketing mix are also included.

Figure 2.2   The promotional mix (in the marketing mix)
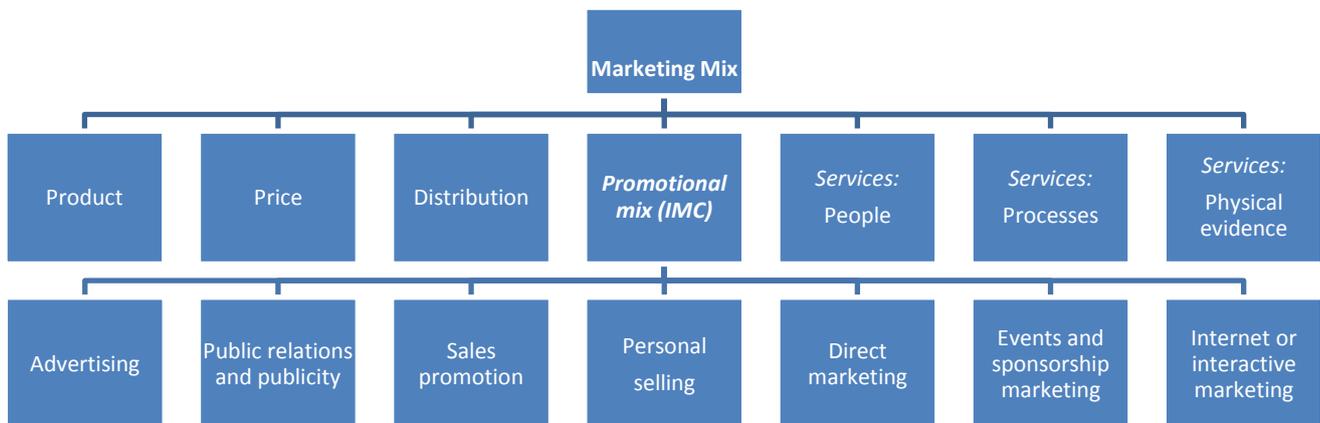
Source: Adapted from Clow and Baack (2010:33); Ouwersloot and Duncan (2008:12) and Belch and Belch (2007:17).

Various authors agree that the promotional mix includes the elements of advertising, public relations, sales promotion, personal selling, direct marketing, events and sponsorship marketing, as well as Internet/interactive marketing (Belch & Belch, 2007:17; Connett, 2004:6; O'Guinn *et al.*, 2009:11; Ouwersloot & Duncan, 2008:12). Additional elements that are specifically noted by certain authors include database marketing (Clow & Baack, 2010:33), packaging and customer service (Ouwersloot & Duncan, 2008:12), while

O'Guinn *et al.* (2009:11) list blogs, pod casting, branded entertainment and influencer marketing as aspects that are commonly referred to as promotional tools.

For the purposes of this chapter, the focus will be on the elements most often agreed upon. These are depicted in Figure 2.2. The promotional element of the marketing mix will be discussed in more detail in Section 2.3.

2.2.1.5 *The extended marketing mix for services*

In service marketing, academics favour adding three additional Ps to the traditional marketing mix (Groucutt, 2005:159; Kasper *et al.*, 2006:465). To deliver good service and provide value to customers, the marketing mix elements need to be consistent with the organisation's strategy. People, processes and physical evidence make up the additional three Ps in service marketing (refer to Figure 2.2).

a. *People*

The customers and employees of an organisation represent the people element of the service marketing mix. As stated in Section 2.2, the aim of modern marketing is relationship-building. In order to build long-term, profitable relationships with customers, the organisation needs to ascertain that the contact its employees have with customers is favourable and meets service expectations (Kasper *et al.*, 2006:374).

b. *Processes*

The activities that play a supporting role in delivering a service are the service processes (Groucutt, 2005:162). These include facilitating systems such as automated pay points or bar code scanners that ease the purchase process and enhance the customer's service experience.

c. *Physical evidence*

The physicality of service delivery refers to the tangibles in the service delivery environment. Kasper *et al.* (2006:391) identify three aspects that relate to the environment

where the service is delivered, namely atmospherics, physical layout and tangibles. The aspects that relate to the atmosphere of the service environment include music and lighting, the actual placing of physical layouts and the concrete factors, like signage and documents. In this way, a restaurant that wants to attract mothers with children will have a clearly marked play area and a fun, relaxed atmosphere.

The marketing strategy forms the basis upon which the promotional mix is built. The promotional strategy needs to be co-ordinated with the overall marketing strategy (Belch & Belch, 2007:9). Thus, the elements of the promotional mix are combined to form a promotional strategy that links to the marketing strategy of the organisation.

2.3 PROMOTIONAL STRATEGY

As was mentioned previously, an integration of the various tools available to the promotional manager is vital to reaching the organisation's marketing objectives. Various academics have diverse opinions on the terminology and importance of the promotional element of marketing. This will be discussed in Section 2.3.1. The communication process follows in Section 2.3.2, and the elements of the promotional mix are addressed in Section 2.3.3. As the focus of this study is advertising, the other promotional mix elements will not be discussed in any great detail.

2.3.1 <u>Perspectives on promotion</u>

What has been referred to as the elements of promotion in Section 2.2, is categorised in various manners by different sources. The marketing function of promotion is often referred to as integrated marketing communications (IMC), or the marketing communications mix. The terms are often used interchangeably and are sometimes considered to be two different aspects of marketing. Reid, Luxton and Mavondo (2005:11) state that there is significant ambiguity regarding the definition of the IMC concept. In this section, the various definitions and terms will, therefore, be examined.

Duncan (in Connett, 2004:3) defines IMC as a "cross-functional process for creating and nourishing profitable relationships with customers and other stakeholders..." by strategically controlling the marketing communication process. Connett (2004:11) does not differentiate clearly between the IMC mix and the marketing communication mix. This is also called the promotional mix. Arens *et al.* (2011:701) hold that IMC is a process of developing and strengthening uniformly beneficial relationships with various stakeholders. This is done by creating a strategic plan of communications that will enable "constructive contact with the organisation/brand through a variety of media."

Belch and Belch (2007:15) refer to the elements of the promotional mix as tools that are used in IMC in order to communicate with the relevant audiences. The definition provided for IMC is the process utilised to develop strategic "brand communication programmes" that will satisfy important internal and external stakeholders (Belch & Belch, 2007:11). The term marketing communications is favoured by Ouwersloot and Duncan (2008:9). It is defined as a "collective term for all the various types of planned messages used to build a brand." Similarly, marketing communications is identified as an "umbrella term" by Kitchen, Brignell, Li and Jones (2004:21), and IMC is called upon to synergise the communication mix elements.

O'Guinn *et al.* (2009:36) argue that the focus of IMC, which is communication, should move to brands. This is why the promotional elements are classified as integrated brand promotion (IBP). For Kitchen *et al.* (2004:22) IMC had long transformed from a communication process to a process concerned with branding and management. Similarly, Madhavaram, Badrinarayanan and McDonald (2005:69) agree that IMC has developed into an important part of the organisation's brand strategy.

Merely combining the promotional mix elements is not enough for a synergised marketing communication effort (Belch & Belch, 2007:11; Kitchen *et al.,* 2004:21). This calls for a strategic rather than a tactical view and requires measurable programmes aimed at relationship-building. As there are so many communication avenues available to marketers, the importance of integration becomes quite clear. The organisation that wishes to implement true IMC will need to evolve from merely using various

communication methods to actually integrating all communication into a co-ordinated whole that will satisfy organisational and stakeholder needs. A major advantage of properly implemented IMC is the fact that integration leads quite naturally to synergy (Ouwersloot & Duncan, 2008:15).

Synergy in marketing communication means that the individual parts of the communication mix will be more effective when integrated than when used separately. Other benefits of integration include brand differentiation through customer focus, as well as developing and maintaining brand equity (Belch & Belch, 2007:15; Ouwersloot & Duncan, 2008:15). When the organisation's brands are distinguishable from competing brands (differentiation) and its brands are valued (equity), the organisation has a distinct competitive edge.

From the above mentioned discussion, the following points emerge as universal:

- Communication is crucial for developing relationships.

- Integration or synergy of the elements in the promotional mix is important.

- Marketing communication focuses on building brands.

For the purpose of this study, the term IMC will be used to indicate the strategically integrated and synergised utilisation of the promotional mix elements in order to build relationships. The promotional mix is crucial in the IMC process, as it refers to the different avenues available for communicating with target consumers. The term marketing communication is used interchangeably for the marketing mix element of promotion.

Promotion is more than just the use of several communication-based activities. All forms of the promotional mix should be planned and implemented in a manner that will satisfy organisational objectives (Percy in Kitchen, 2005:75). The changing environment has played an important role in the growth of IMC, as consumers are exposed to advances in technology and changes in the social environment. These changes impact on consumer purchasing patterns, as well as the manner in which they receive and interpret marketing information: for instance, the growth of online retailing.

The advent of the Internet has opened up a world of possibilities and convenience for shoppers. The consumer can now sit in the comfort of his or her home and browse through literally millions of websites selling a myriad of solutions to consumers' problems. Not only does this impact on the search patterns of the consumer, but also on the purchasing method, as many companies offer online retailing. Additionally, the consumer saves time when shopping online (Hawkins & Mothersbaugh, 2010:480).

This logically provides new opportunities for marketers, as the avenue of online advertising and selling is a road that still offers many exciting and often challenging new ways to effectively reach the target customer. As for communication, many organisations attempt to personalise this otherwise impersonal channel by customising websites to reflect individual consumer's needs and interests. An example is the Internet retailer *Kalahari.net* that allows customers to indicate their preferences for books and music. This is then reflected in personalised e-mail newsletters.

Duncan (in Kitchen, 2005:64) asserts that "communication is the foundation of all human relationships", identifying communication as a fundamental principle of marketing promotion. For this reason, the communication process will be examined in Section 2.3.2.

2.3.2 The communication model

As was seen in the previous section, advertising's main aim is to communicate to a target audience. The marketing communication process entails the development of a specific message aimed at a specific target audience, like women. This message is sent through a specific channel, such as a magazine advertisement or a television commercial.

A model of the marketing communication process is presented in Figure 2.3.

Figure 2.3   The marketing communication process

Noise

| Sender or source | → | *Encoding* | → | Message | → | Communication channel or medium | → | Receiver *(Decoding)* |

Feedback (response)
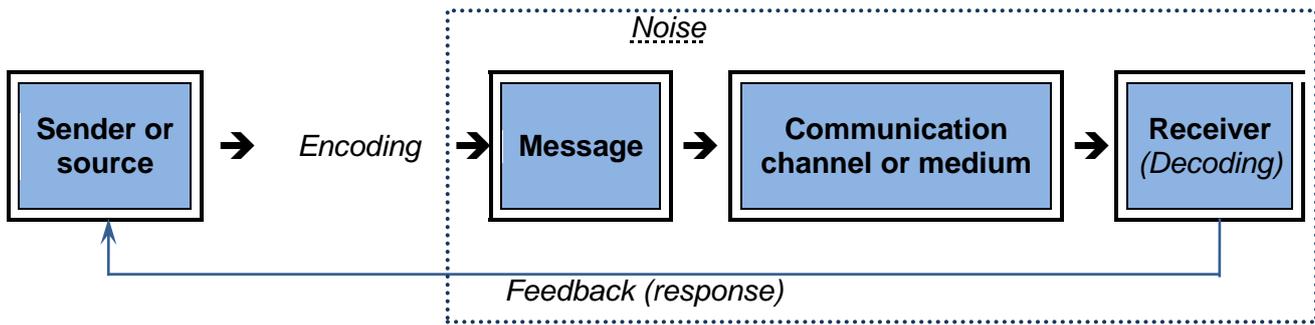
Source: Adapted from Arens *et al.* (2011:10); Belch and Belch (2007:139); and Ouwersloot and Duncan (2008:70).

Figure 2.3 shows that the communication process consists of various elements, namely the sender or the source of the message, the message itself, and the communication channel or medium that is used to relay the message, and finally, the receiver of the message. The sender encodes the message and the receiver decodes it. Feedback is then provided from the receiver back to the sender in response to the message. The communication process may be interrupted or hampered by noise, which may distort the intended meaning of the message.

For example, *Nike* (source) advertises new running shoes for women (target audience) in the *Runner's World* magazine (channel). The advertisements for other brands of running shoes in the same magazine are seen to be "noise", as they attract attention away from *Nike's* message.

Any communication from the organisation's side aimed at a specific audience is deemed to be part of marketing communication. The marketing communication process includes all the aspects of integrated marketing communication, as described previously. Each of the elements of communication is therefore applicable to marketing communication and will now be discussed from a marketing perspective.

2.3.2.1 The sender

The sender or source of the message is the organisation that initiates the sharing of information about a brand or the organisation (Belch & Belch, 2007:139; Ouwersloot & Duncan, 2008:71). The aim is that the receiver will ultimately interpret the information in

the message as intended by the sender. It is essential to use symbols and verbal cues that are relevant and identifiable to the receiver. In marketing to women, for instance, it is important that the organisation sending the advertising message use symbols (for example female characters) to which the target audience can relate and with which it can identify. This study will evaluate *inter alia* the roles portrayed by such characters in advertisements and commercials.

Arens *et al.* (2011:11) identify three source dimensions which are specific to advertising. Firstly, the sponsor is the party responsible for communicating the message to the target audience. Secondly, the author is the creative person or group that actually creates the advertisements for the sponsor. Lastly, there exists within the textual component of the advertising message, a spokesperson or persona that represents the sponsor of the message. The persona (character) is the source dimension that is the main focus of the current study.

According to Belch and Belch (2007:166), the source is multifaceted and consists of direct and indirect sources. A direct source is the spokesperson that endorses or demonstrates the product. Using celebrity endorsers in advertising is an example of direct sources, and the current study will determine the incidence of female celebrities in advertisements. Indirect sources include characters that are used to draw attention to the advertisement. When no identifiable direct or indirect source is utilised, the organisation sending the advertising message is considered to be the source.

It is crucial that the sender of the message be deemed believable. Kelman (in Belch & Belch, 2007:166) identified three attributes of source effectiveness, namely credibility, attractiveness and power.

a. *Credibility*

The extent to which the receiver views the sender as possessing the relevant expertise and trustworthiness is called source credibility (Shimp, 2010:252). If the source is perceived to be credible, the audience will be more likely to accept the message of the advertisement as true. Trustworthiness and expertise are two aspects that indicate high source credibility.

The trustworthiness of a source relates to how believable the source is perceived to be. Endorsers are often used as spokespeople in advertisements, due to their perceived expertise in a particular field. In this way, female celebrities are often used as spokespersons for beauty products. Celebrity endorsers are most effective when they are seen as believable, likeable and as a match for the product (Clow & Baack, 2010:213). For example, *Revlon* has been using actress Halle Berry for years to advertise their cosmetics. She is deemed a credible character as she is beautiful; and *Revlon* wishes to be seen as a promoter of beauty through its products.

b.   *Attractiveness*

The attractiveness of the source has an impact on the ability of the audience to identify with the source. Shimp (2010:253) refers to three aspects of importance in source attractiveness, namely physical attractiveness, respect and similarity. Physically attractive spokespersons are generally considered to be more effective sources. Therefore, most advertisements contain characters that are physically attractive, even for products that are not related in any way to physical beauty.

Respect reflects the admiration for the spokesperson's skills or other attributes, and similarity refers to the characteristics of the spokesperson that match with the target audience. Belch and Belch (2007:170) add that the source needs to be likeable and familiar. Likeability indicates positive affection, while familiarity refers to how recognisable the source is to the target audience. Cosmetics giant *Elizabeth Arden* uses Academy Award-winner Catherine Zeta-Jones in advertising *Elizabeth Arden* cosmetics and perfume. The popularity of a *s*tar like Catherine Zeta-Jones enhances her likeability; and she is therefore a good spokesperson for the brand.

Likeability is often boosted by the use of decorative characters. In the analysis of advertisements for the study, the depiction of women as decorative characters will be closely examined.

c.   Power

The ability of the source to provide rewards or punishments for the receiver is known as source power. This is very difficult to apply in non-personal communication, such as advertising (Belch & Belch, 2007:178). It can be applied indirectly by using a spokesperson that is seen to possess authority on a particular topic. Phemelo Motene, actress and former star in the South African soap opera *Generations*, is featured as a spokesperson by *Sofn'free* hair products.

2.3.2.2 Encoding

Encoding is the process of developing a message about the brand or organisation. This entails formulating the message by using words and symbols that will convey particular information. Therefore, encoding puts the message idea into verbal (words) and visual (pictures) format. Koekemoer (2004a:43) states that a person's knowledge, previous experiences, emotions - as well as attitudes – all have an impact on one's encoding capability. Advertisers use these factors, as well as consumer information, such as values and usage patterns to encode effective marketing messages.

The encoded message needs to obtain an intended response from the target audience. The preferred response is obtained if the message contains suitable cues and symbols that will provide the intended meaning. Words, pictures and sound can be used to convey the intentions of the marketer. Printed advertising is limited to printed words and visuals, whereas broadcast advertising includes sound as well (Wells *et al.,* 2006:259). Television commercials offer the most options, as advertisers can use visuals, sounds and words to reach their target audience.

Female characters are depicted in advertisements as visual symbols. The way the character is portrayed: for instance, her clothes, attitude, facial expression and what she is doing, will all play a role in how the target audience interprets the message. The advertiser therefore needs to take care in selecting the most suitable character, in order for the message to be interpreted as it was intended to be understood (Ouwersloot & Duncan, 2008:73).

2.3.2.3 The message

The aim of the encoding process is to develop a message that relays the information that the sender wants to provide to the target audience. This information is communicated through a combination of specific words, illustrations, symbols, activities and/or events that will have the desired effect on the receiver (Koekemoer, 2004a:44). The character in the message is important, as he or she needs to portray an image that will connect with the target audience.

The message and the character, as symbols, are created - bearing in mind the attitudes, emotions and motives of the target audience (Arens *et al.,* 2011:12). For example, in an advertisement for a diet drink, the female character should obviously look thin and healthy, as the advertiser intends the audience to connect with the image and relate to what it symbolises, namely that consuming the drink will enhance one's health and weight-loss. The message needs to be translated into a format that will be suitable to the medium or communication channel through which the message will be relayed.

2.3.2.4 The channel or medium

The method used to transport the message from the sender to the receiver is called the message channel, and is also referred to as the medium. Belch and Belch (2007:141) categorise two broad levels of message channels, namely personal and non-personal types.

Personal channels include any channel that entails face-to-face communication, such as a selling situation, where the salesperson is face-to-face with the prospective customer. Word-of-mouth (WOM) is a persuasive form of social communication that represents an influential information source. As marketers are aware of this, they often target sources of influence within a community. The use of celebrity role models as spokespeople in advertisements often aims at stimulating positive WOM.

Communication channels that convey a message in the absence of interpersonal contact between the sender and receiver are non-personal channels. These are also referred to as mass media because of their ability to carry the message at low cost to scores of people in

one instance (Koekemoer, 2004a:68). The two main types of mass media are broadcast (television and radio) and print (newspaper, magazines and outdoor media).

Ouwersloot and Duncan (2008:73) classify traditional, as well as non-traditional media, used in marketing communication. Traditional channels may be used to convey advertising messages. These include the following: television, newspapers, magazines, the Internet, mail and outdoor media. Non-traditional media include advertising on buildings, electronic billboards in sport arenas, faxes and kiosks. Product placements in films and television shows, as well as product packaging, are also used to communicate meaning to the target market. The image that the channel carries also plays a role in the effectiveness of the message.

In the current study the focus is on television and magazines as advertising message channels (or media). The different types of media that pertain to the current study will be discussed in Section 2.4.2.

2.3.2.5 *The receiver*

The organisation sends out its advertising message to reach a particular audience. The persons with whom the sender shares the advertising message, and who have considerable potential to react agreeably to the information provided, are referred to as the target audience or receiver (Belch & Belch, 2007:142; Ouwersloot & Duncan, 2008:74).

The receiver decodes the information provided by the sender or source. The decoding process entails interpreting the meaning of the message. Decoding falls within the realm of the experience of the receiver, and is thus heavily impacted by it. For the communication to be effective, the message has to be interpreted (decoded) to provide the same meaning as was originally implied by the sender. Various characteristics of the receiving audience need to be taken into consideration.

The demographics and psychographics, as well as the field of experience of the audience, will all impact on the decoding process. The area where the experience of the sender and the receiver overlap is called common ground; and it is this area of overlap that enhances the effectiveness of the message (Belch & Belch, 2007:142). For example, an

advertisement for anti-ageing cosmetics aimed at middle-aged females will be interpreted more effectively by such women than it would by ladies of less than 25 years of age. Older women will have had some experience of such products, and will fall into the age range that is the focus of the product advertisement. Therefore the portrayal of an older female in such an advertisement will enable more effective decoding of the intended message.

After decoding the advertising message, the receiver responds in a particular way. Koekemoer (2004a:48) asserts that the response may take various forms, such as the acceptance of a brand image, the development of solid positioning or to elicit affect or emotion from the target consumer. Changes in attitude - and an actual shift from buying intention to action - may also be the results of acceptance of the advertising message.

2.3.2.6 Noise

Noise in the communication process includes all factors that may distract one's attention from the message or may distort the reception thereof. Ouwersloot and Duncan (2008:73) state that noise can be physical or psychological in nature. Physical noise includes distortions in the message reproduction, sound or visuals, as well as bad timing of the message delivery. Physical distractions (for example sounds) in the communication environment, as well as competing messages, are also noise factors.

In marketing communication, inconsistent brand messages and incompatibility with receivers' fields of experience are typified as psychological noise. If the target audience is satisfied with a competing brand or does not trust the source of the message, the communication will also be disturbed by psychological noise. A common noise factor is advertising clutter (Clow & Baack, 2010:32). Clutter is competing advertising messages that contend for the attention of the audience.

The total number of advertisements in each medium will be noted in the study, as this will provide an idea of the extent of clutter in each magazine and on each television channel.

2.3.2.7 *Feedback (response)*

The reaction of the audience after receiving the message is known as the response. Feedback is the part of the response that is communicated back to the sender. This may take the form of immediate, observable feedback, such as redeemed promotions (for instance coupons), requests for information, increased sales and orders. Feedback may also be delayed or non-observable, as is the case with developing brand awareness, image building or attitude changes (Belch & Belch, 2007:142; Ouwersloot & Duncan, 2008:76).

Feedback is valuable to the marketer, as it enables the organisation to determine whether the advertising message has achieved its aim.

The importance of communication as part of the marketing communication strategy of the organisation is clear. The promotional mix elements available to the organisation to communicate with its target consumers are described in the next section as they pertain to this study.

2.3.3 <u>The elements of the promotional mix</u>

As was stated in Section 2.2, the universally agreed-upon elements of the promotional mix include advertising, public relations, sales promotion, personal selling, direct marketing, events sponsorship marketing and Internet/interactive marketing (Belch & Belch, 2007:17; Connett, 2004:6; O'Guinn *et al.*, 2009:11; Ouwersloot & Duncan, 2008:12). These elements are briefly discussed in this section, and particular focus will be placed on advertising, as it is the main focus of the study.

2.3.3.1 *Public relations/publicity*

Public relations (PR) is a management function aimed at managing the relationships and communication between the organisation and various public groups to establish common goodwill and maintain the good reputation of the organisation (Arens *et al.*, 2011:708; Belch & Belch, 2007:23). The tool used in public relations is communication, and it is used

to reach internal and external stakeholders in a manner that will enhance the organisation's overall marketing strategy.

Public relations have several functions in the IMC mix (Clow & Baack, 2010:381; Skinner, 2004:403):

- Research to determine the current views or status of corporate reputation, corporate social responsibility and programme implementation.
- Planning the problem-solving process in collaboration with identified role players and stakeholders.
- Organising, writing and editing media releases and other correspondence, as well as liaising with the media. This includes developing activities aimed at image-building and damage-control.
- Producing presentations and corporate advertisements, among others.
- The management of PR and training of personnel involved in public appearances.

Public relations also have various activities that enable building and maintaining the positive reputation of the organisation. Ouwersloot and Duncan (2008:313) identify six PR activities:

- Publicity, which is a subdivision of public relations and is generated when newsworthy items are published without charge in mass media, such as broadcast or print media (Arens *et al.,* 2011:708).
- Media relations which have to deal with disseminating information.
- Corporate communication which focuses on the identity and reputation of the organisation, as well as the advising of top management.
- Employee relations, which can also be a division of internal marketing or internal communication plans.
- Financial or investor relations.
- Crisis management.

The importance of effective communication in PR is clear, as it impacts on not only customers, but also on other stakeholders too.

2.3.3.2 Sales promotion

Sales promotions are often confused with advertising as they often use advertisements to create awareness of the particular promotional offer. They are characterised by the provision of some form of reward for a particular behaviour; they change the perception of the value of the offering. Sales promotion is defined as all marketing actions focusing on eliciting an immediate response from the target market by offering value incentives to members of the distribution channel and/or the final consumer (Arens *et al.,* 2011:616; Belch & Belch, 2007:22; Ouwersloot & Duncan, 2008:10). Therefore, the main aim is to acquire a specific response to the offer from the target audience.

Divided into trade and consumer promotions, sales promotions attempt to turn positive attitudes into behavioural responses, such as product trials, repeat purchases and increased product usage (O'Guinn *et al.,* 2009:563). Trade promotions focus on distribution channel members. These promotions may include contests, trade allowances, point-of-purchase displays, training programmes, trade shows and co-operative advertising.

Promotions aimed at consumers include a wide variety of incentives, such as samples, coupons, premiums and bonus packs. Other consumer promotions incorporate contests, refunds or rebates, price-offs and loyalty programmes (Belch & Belch, 2007:508; Ouwersloot & Duncan, 2008:347). Consumer promotions are commonly advertised in the general media, and samples regularly form part of the advertisement. For example, in women's magazines, samples of anti-wrinkle cream can be attached to the page bearing the advertisement for the cream. Advertisements of this sort will be included in the sample for the current study.

2.3.3.3 Personal selling

This part of the promotional mix is defined by Ouwersloot and Duncan (2008:12) as person-to-person communication where the sales representative "… uncovers and satisfies the needs of a customer to the mutual benefit of both." Personal selling brings the customer to the organisation, and in most cases the consumer is interested in buying. The personal selling process leads the consumer through the details of the product offering and aims at closing with an actual sale of the product.

Not all products are suited to personal selling, for example convenience products. However, complex expensive products (shopping or exclusive goods) usually require personal sales assistants, as do industrial products (Belch & Belch, 2007:575). In many instances the consumer will require more information before making a good purchase decision; and one of the sources the consumer will possibly consult may be the salesperson.

A customer is often drawn to the retail point through seeing advertising in the media. With complex products and services, the information needs of the consumer cannot be satisfied through an advertisement alone. The advertisement stimulates the consumer's interest and leads him/her to contact the organisation for more information, thereby generating a lead for the salesperson (Ouwersloot & Duncan, 2008:373). Direct response advertising is particularly fitting for this purpose, as it induces a buying decision.

2.3.3.4 Direct marketing

The practice of direct marketing is an interactive marketing system that utilises a variety of media to elicit a response from a database of target customers (Arens *et al.*, 2011:596; Ouwersloot & Duncan, 2008:11). The media used in direct marketing include direct mail, telephone, broadcast, printed media and the Internet. The interactive nature of direct marketing enables it to be an integration of advertising, selling, buying and distribution.

Direct marketing is to be seen as a type of advertising, because regardless of the medium used, the direct-response offering is presented in the form of an advertisement. Ouwersloot and Duncan (2008:394) refer to direct-response advertising as a message that is communicated through a mass medium, and which requires a direct response from the audience. This format enables a higher level of interactivity than is offered by traditional mass-media advertising.

For example, Internet advertising offers click-through links that enable the consumer to click on an advertisement of interest; this will, in turn, take him/her to the website of the offering. Usually the product can then be ordered and paid for online. This also provides the considerable advantage of convenience.

Direct marketing delivers advertising that is accountable and has added value, because it builds awareness, as well as generating actual sales. It stimulates two-way communication since the consumer is able to respond directly to the message provided by the organisation. Furthermore, it allows the organisation to measure responses and thus evaluate the effectiveness of the campaign (O'Guinn *et al.*, 2009:626).

2.3.3.5 *Events and sponsorship marketing*

Many companies are placing increased importance on sponsorships, and are reaping the rewards. Sponsorship marketing occurs when an event receives financial support from an organisation (the sponsor) and in return provides the opportunity to the sponsor to associate itself with the event. This, in turn, generates publicity for the sponsor (Shimp, 2010:562). It is a scenario that places the marketer in the same environment as the consumer, such as a sporting event, and makes the message of the organisation more relevant and credible.

SPAR, a South African retailer, sponsors various women's sporting events in South Africa, including hockey, netball and the *SPAR* Women's Challenge Series, a series of annual 10km running events hosted in various parts of the country. Its association with these sports events leads to a perception among consumers that *SPAR* cares about women's

sports. Apart from the advantage this brings, sponsorships also provide several other benefits (Koekemoer, 2004b:457). These include, among others, niche marketing flexibility, enhanced brand equity and cost-effective media coverage.

Like all the tools in the promotional mix, sponsorship activities also need to be integrated with the other elements of the organisation's promotions, and serve the higher purpose of reaching general communication objectives.

2.3.3.6 Internet/interactive media

Since its origin in September 1969, the Internet has revolutionised marketing and advertising (Belch & Belch, 2007:469; O'Guinn *et al.,* 2009:527). The Internet is the most prominent interactive medium today. Interactivity refers to the ability of an organisation to link and connect with its customers. The Internet is a channel that lends itself to a myriad of communication objectives ranging from creating awareness to the actual selling of the product. This activity is referred to as e-commerce. *Kalahari.net* is an example of a website that offers e-commerce of a wide variety of products, as diverse as books and jewellery.

Apart from its value as a direct selling tool, the Internet is also a versatile medium for sales promotions, personal selling and public relations (Belch & Belch, 2007:479-482). As a selling tool, the Internet allows the customer access to a huge amount of specific product information without the consumer having to enter a store and talk with a salesperson. The convenience of e-commerce is thus a major advantage of the Internet.

According to Ouwersloot and Duncan (2008:231), the latest generation of interactive media is m-commerce (mobile commerce). This includes mobile and wireless communications. It allows an organisation to communicate with the customer while the customer is on the move. *Vodacom* cellular network company uses Multimedia Messaging Services (MMS) to send promotions directly to *Vodacom* customers' cell phones. The message usually includes a link to the related website, which the customer can then access via the cell phone's Internet browser.

Marketers may also use e-mail to send messages to target customers. The consumer generally has the option to choose whether or not he or she would like to receive marketing communication e-mails from the organisation. This occurs when a person registers on a website, and in the process is required to indicate permission to receive marketing messages (O'Guinn *et al.*, 2009:530). The Internet also provides ample opportunities for advertisers. The different forms and features of Internet advertising are elaborated upon in Section 2.4.2.4. This will be done as part of the discussion on advertising.

2.3.3.7 Advertising

Advertising, as part of the promotional strategy, needs to deliver a message to the target market that will lead to a favourable reaction. Its main aim is to motivate the audience to take the next step of action. As the focus of the study is on the imagery of females in advertisements, advertising will be discussed in more detail in Section 2.4.

2.4   ADVERTISING

The role of advertising in the promotional mix of the organisation was clearly depicted in Figure 2.2. The focus of the study is on magazine advertisements and television commercials that feature female characters. This section provides an in-depth look at the nature of advertising within the marketing and promotional realms.

2.4.1   Perspectives on advertising

To understand the importance of advertising and to determine how to use it effectively in order to reach the target audience, an understanding of the concept, objectives, functions, roles and classification of advertising is necessary.

2.4.1.1 Advertising defined

As mentioned in the previous section, advertising is a very important component of the organisation's communications strategy. Wells *et al.* (2006:5) describe advertising as a form of persuasive communication that is paid for and that makes use of the mass media to reach target audiences. Contemporary advertising is the persuasive, "structured and composed non-personal communication of information" about product offerings; and it is paid for by the organisation (Arens *et al.*, 2011:8). Advertising, therefore, aims to communicate specific information to a particular target audience in order to persuade the audience to react in a particular manner.

Another definition for advertising has been provided by Koekemoer (2004a:65), namely that advertising is a way of announcing what the organisation wants to sell (the attributes and advantages of its products). Its primary aim is to encourage potential consumers to react positively to the propositions of the organisation. Mass media advertising, such as television commercials, targets large audiences with a relatively universal message.

For the purpose of this study, the following definition will be used for advertising: advertising is a paid, structured and non-personal form of marketing communication by an identified sponsor. It is designed to reach a specific target audience with a persuasive message about a product, service or idea. The purpose is to elicit a favourable response from the target audience.

2.4.1.2 The objectives and functions of advertising

In order for an advertisement to be effective, it needs to have a purpose, namely to affect the consumer in some way. This purpose is clarified through the advertisement's specific objectives. Wells *et al.* (2006:19) suggest that advertising objectives work in two areas, namely on the consumer and on the organisation's side. The consumer wants information that will attract his attention and interest and which can be stored in his memory, whereas the organisation wants to reach its overall objectives. Additionally, the advertisement has its own specific objectives related to affecting the consumer through communication.

Advertising objectives have to meet certain criteria in order to be suitable to the needs of the organisation's communication plans (Shimp, 2010:162). They need to be specific statements of *who* must achieve *what* by *when*. Objectives must also be formulated in quantitative terms so that changes can be specifically measured. These written objectives have to be reachable and consistent with the overall promotional plan of the organisation.

a.   *Advertising objectives*

The primary aim of advertising is to achieve an effect on consumers, usually to spur them into action. According to Ouwersloot and Duncan (2008:130), marketers use consumer response models as a basis for setting advertising objectives, because the impact of advertising on consumers follows a relatively predictable pattern. This pattern is known as the hierarchy-of-effects, or AIDA model.

The AIDA model refers to attention, interest, desire and action. It is a series of steps the target audience takes to reach the point at which it will react to the organisation's message. Belch and Belch (2007:200) hold that consumers move from awareness to action via cognitive, affective and behavioural routes.

Cognition refers to the rational response to the information in the advertisement, whereas the affective response refers to the desires, feelings and significance attached to the interpretation of the message (Wells *et al.*, 2006:106). For example, a female consumer sees an advertisement for an anti-ageing serum. Rationally, the message proclaims a 30 per cent reduction in fine lines within a week. The emotional response from the consumer may be: "I would love to look younger like that!" The behavioural response is to try out or purchase the product, and this relates to the action stage in the AIDA model.

Some academics extend the AIDA model by adding additional consumer responses (Koekemoer, 2004a:77-78; Wells *et al.,* 2006:103). Responses go through stages that include a perceptual process (exposure and attention), comprehension, acceptance, persuasion, retention and behaviour. In the final stage, the consumer reacts, and the action may be the changing of an unfavourable attitude, retaining information or ultimately to purchase. The desired reaction depends on the objective that the organisation formulated for the particular advertisement.

b.   The functions of advertising

Effective communication is crucial to the organisation, and advertising is an important tool which may be used to gain communication success. Advertising executes several important communication functions in order to attain the organisation's promotional aims. To this end, advertising endeavours to provide information to the target market about the organisation's brands, and to influence consumers to try the product. Furthermore, advertising keeps reminding the consumer of the brand, thus increasing its salience and the possibility that it will be chosen when a purchase need arises (Shimp, 2010:189). This may also stimulate repeat purchases.

Advertising sets the brand apart through differentiation and builds brand value and customer loyalty to the brand (Arens *et al.,* 2011:34). The value of the organisation's brands is increased through advertising, as advertising has the power to impact on the consumer's perceptions and attitudes towards the brand. Increased advertising expenditure is linked to an increase in the perceived quality of brands (Shimp, 2010:190). Finally, advertising, as part of the promotional toolbox, needs to support the other promotional elements of the organisation. It should be integrated fully with the rest of the promotional and marketing mix of the organisation in order for the organisation to reach its goals.

2.4.1.3 The roles of advertising

The original role of advertising was to provide an identity for the manufacturer of a product. Advertising practice grew as industrialisation and technology progressed, leading to advertising evolving more roles. These roles impact not only on the organisation, but also on society as a whole.

Advertising is used to create demand for the organisation's offerings. This is achieved through hard-sell and soft-sell techniques. Hard selling aims to persuade the target market, whereas soft selling focuses on image-building. Wells *et al.* (2006:7) assert that advertising plays marketing, communication, economic and societal roles.

The marketing role of advertising refers to its place in the marketing process, namely as part of the promotional plan. This includes its role in the developing of brand image and brand equity. It is important to remember that the brand is not the product, as products change and new ones can be developed under the same brand. A brand consists of both rational and emotional components, and advertising must be able to communicate both aspects in its messages (Belch & Belch, 2007:267). In this way the marketer of anti-ageing creams will provide rational cues (statistics on effective reduction of lines), as well as the emotional appeal of feeling younger as a result of appearing more youthful.

Advertising's communication role relates to it being a method of mass communication since it forms an important part of the communication mix of the organisation. In good economic times advertising finds its creative apex. Under favourable economic conditions consumers will be more likely to compare brands based on factors other than price. This, in turn, leads to advertising becoming more vibrant and communicating the differentiation of the brand, rather than the price alone (Wells *et al.*, 2006:8).

As a societal force, advertising provides information, reflects trends, relays role characters and teaches the consumer about new products. This may have adverse effects, as some academics assert that advertising portrayals may perpetuate negative or stereotypical roles, such as the woman as a sex object (Bailey, 2006:99; Serra & Burnett, 2007:147). The current study will *inter alia* determine the most popular female role portrayals in advertisements. This will hopefully provide a view of the stereotypes portrayed by South African advertisers.

2.4.1.4 Classifications of advertising

Belch and Belch (2007:19), Koekemoer (2004a:68) and Wells *et al.* (2006:17) describe some of the different classifications of advertising. Four primary criteria are used to classify advertising, namely purpose, target audience, geographic area and the medium used.

a. Advertising by purpose

- Primary- versus selective-demand advertising: primary-demand advertising is aimed at creating demand for a specific industry or general product class. An example is when

the South African pork industry advertises pork as a healthy and versatile meat alternative. Selective-demand advertising focuses on stimulating demand for a particular organisation's offerings, such as the advertising of a specific brand, for example, *Enterprise's* Crumbed Pork range.

- Brand advertising: the focus of brand advertising is to create a demand for a specific brand in the minds of the consumers, by extensively communicating the advantages of the particular brand. An example is the cosmetics company *Revlon* listing the long-wearing properties of its *ColorStay* lipstick range.

- Institutional image advertising: this is also referred to as corporate advertising; it is advertising used by the organisation to establish its corporate identity. It focuses on communicating the organisation's image and philosophy. For example, the *Industrial Development Corporation* advertises its values and image on television.

- Non-profit advertising: this is also referred to as non-commercial advertising, and it consists of advertisements by non-profit organisations aimed at obtaining customers, members, volunteers or donations. For example, the *Unica School for Autism* advertises its annual Christmas market, which is a fundraising initiative. Non-profit advertising fall outside the focus areas of this study.

- Public service advertising: this is also referred to as public service announcements (PSAs). These advertising messages are generally sponsored by advertising professionals and the media in which the advertisements are run. The aim is to create public awareness for various good causes, such as campaigns aimed at creating awareness in the fight against HIV/AIDS, or to promote charitable causes. Public service announcements fall outside the focus areas of this study.

- Direct-response advertising: this uses any advertising medium to attempt to stimulate immediate sales. It enables the consumer to respond to a call for action and the product to be delivered directly to the customer. Companies such as *Verimark* and *Glomail* use this approach.

- Retail advertising: this focuses on encouraging customers to frequent a particular (usually local) retailer, like *Pick n Pay*. Retail advertising is aimed at increasing store traffic. Retailers, such as *Pick n Pay,* often advertise in-store special offers to attract consumers to the store.

b. *Advertising by geographic area*

- National advertising: this includes advertising on a nationwide scale by large organisations to inform or remind the target market of the organisation and its benefits, or to reinforce its image. This includes brand advertising.

- International advertising: this is used by multinational companies to advertise their multinational brands to both trade members, as well as to end-consumers. For example, *Coca-Cola* advertises its various brands internationally across all the media.

- Local advertising: this is also referred to as retail advertising; it encourages the support of a local retailer.

The study incorporates both national and local advertising.

c. *Advertising by target audience*

- Business-to-business advertising (B-to-B): this entails advertising from one business aimed at another organisation (Belch & Belch, 2007:19). Three categories exist within B-to-B advertising, namely industrial, professional and trade advertising.
  - Industrial advertising focuses on the person that makes purchase decisions on industrial goods and business services for the organisation.
  - Professional advertising aims to influence professionals, such as doctors or lawyers to consume or recommend the consumption of the organisation's products or services.
  - Trade advertising is targeted at distribution channel members to persuade them to market the advertiser's product to the end-consumer.
- Consumer advertising: this type of advertising focuses on the individual that purchases the product for his/her own or another person's consumption (for example gifts). Brand, national, local, retail and direct-action advertising all fall under consumer advertising.

This study focuses on various forms of consumer advertising, specifically concentrating on product advertising that includes female characters and excludes B-to-B advertising.

d.   *Advertising by the medium used*

Advertising can also be categorised by the medium used to communicate the organisation's message. Media include above-the-line media (print, broadcast and outdoor), and below-the-line media (including sales promotions, direct and Internet marketing). As print and broadcast media are important parts of this study, these will be described in more detail in Section 2.4.2.

2.4.2 Advertising media

Advertisements are placed in a number of different media or communication channels. The media comprise the different methods of communication used to convey advertising messages. Within the classification of media types are several specific broadcast programmes or publications in which the advertisements are placed. These are called media vehicles (Ouwersloot & Duncan, 2008:206; Shimp, 2010:318).

Figure 2.4 provides an overview of the classifications of advertising media.

Figure 2.4   Advertising media
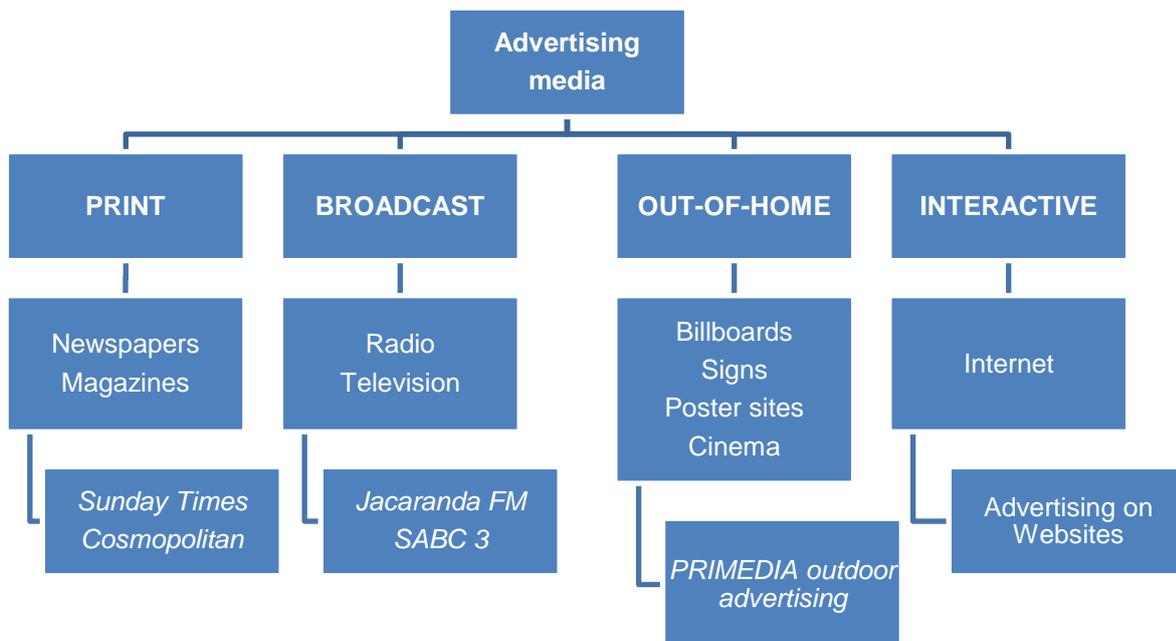
Source: Adapted from Ouwersloot and Duncan (2008:206); and Koekemoer (2004a:199).

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Advertising channels include the broad categories of print, broadcast, outdoor and interactive media. In the current study print and broadcast media will be focused on, in particular, popular magazines and selected television channels.

The various media have their share of advertising expenditure. Figure 2.5 provides a pie chart of the South African advertising expenditure percentages in 2009.

Figure 2.5   Advertising expenditure in 2009

In South Africa advertisers make use of all available avenues to reach their target markets with suitable advertising messages. In 2009 South Africa's variety of media included 92 television channels; 137 radio stations; 21 daily and 27 major weekly newspapers; 660 consumer magazines and newspapers; 735 business-related printed media; 470 community newspapers and magazines, and in excess of 12 billion[1] webpages (Koenderman, 2010:16).

Table 2.1 provides a summary of the South African population's access to the wide variety of available media in 2009.

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[1] This estimate is for 2008; Koenderman (2010:16) estimates a range between 25.4 billion and 1 trillion since 2008.

Table 2.1   South African population's access to media

Media	Media frequency	Total Access %
Newspapers	Dailies	28.6
	Weeklies	35.2
Total newspapers		*63.8*
Magazines	Weeklies	24
	Fortnightlies	14
	Monthlies	36.2
	Alternate monthlies	9.3
Total magazines		*83.5*
Cinema	Past three months	10
Radio	Last seven days	90
TV	Last seven days	85.3
Internet	Accessed last four weeks	11
Outdoor (last four weeks)	Billboards	85.9
	In-store	91.2
	Bus shelters	57.6
	Taxi's/minibuses	84.4
	Trailer ads	60.6

Source: Adapted from Koenderman (2010:15)

From Table 2.1 the high rate of exposure to magazines and television, which are the focus of the study, becomes immediately clear. As there is such a wide variety of communication channels available to advertisers, a closer look at the various media is required. Every medium has several advantages and disadvantages, and it is the responsibility of the marketer to establish which medium and vehicle will be most suited to the objectives of the organisation's advertising (Clow & Baack, 2010:234).

The advantages and disadvantages of the media are generally classified along the following aspects: geographic coverage, flexibility, audience interest, copy format/length, buying procedures and lead times (period of time between production and publishing), life span, clutter (competitive messages), reproduction quality, costs, direct-response features (such as inclusion of coupons), and audience interest. In the following sections, the various media are described, with particular focus on magazines and television, as these are the focus of the study.

2.4.2.1 Print media

This study focuses on advertising in print media, specifically magazines. Print media's ability to include detailed information is a distinct advantage, particularly when advertising complex products such as computers. Arens *et al.* (2011:140) define print media as "any commercially published, printed medium …that sells advertising space."

Print media are high-involved media, which means that they require active left-brain activity (reading) from the consumer. Therefore, advertisers using print media need to take special care to attract the attention of the reader, as these advertisements demand more than a cursory glance for their effective interpretation. Figure 2.4 indicates that print media include newspapers and magazines.

a.   Newspapers

Of the South African population 63.8 per cent have access to newspapers, thereby exposing a large group of consumers to advertising in the medium (refer to Table 2.1). Newspapers are available in daily and weekly formats, and aim to provide timely news items and other information. Because of this, newspapers are credible sources with the added advantage of high audience interest (Wells *et al.*, 2006:219). Advertisements placed in newspapers are seen as plausible for these reasons.

Further advantages to using newspapers include high coverage, geographic and production flexibility, detailed copy, cumulative volume discounts and low costs (Clow & Baack, 2010:253). Newspapers are also suitable for direct-response appeals; they have short lead times and high one-time reach capabilities.

The fact that newspapers are generally not kept and read again (therefore having a short life span) is a large disadvantage to the medium. Other weaknesses are clutter, poor printing quality and low selectivity (Arens *et al.*, 2011:470). The selective nature of newspapers' readership provides challenges for reaching a wide audience. Newspapers are also showing a declining readership, partly due to competition from the Internet, as it is a convenient means for retrieving news and other information quickly.

b. *Magazines*

According to the South African Advertising Research Foundation (SAARF)'s All Media and Products Survey (AMPS) figures, there were 98 commercially available magazines in South Africa in 2009 (SAARF, 2009a). Koenderman (2010:15) indicates that 83.5 per cent of South African consumers had access to magazines in 2009. Magazines are categorised according to their frequency, namely: weekly, fortnightly, monthly, alternate monthly and quarterly publications; and also according to their audience (consumer, business, trade and professional magazines).

Magazines as advertising media have several strengths, such as specific segmentation due to the selective nature of magazines; targeted audience interest and creative possibilities (O'Guinn *et al.*, 2009:498). The high quality of printing in magazines enables the advertiser to create full-colour advertisements that attract attention. Magazines are often regarded as expertise sources of specific information (for example fashion magazines for beauty and fashion). This fact lends credibility to advertisements that are placed in this medium. Therefore, advertisements for beauty products that are placed in fashion magazines are deemed to be highly credible to their target audience.

Magazine advertising provides opportunities for high information content, and thus ample occasions for creativity (Belch & Belch, 2007:383). Verbal and visual cues are used to great effect. For example, an advertisement for a new lipstick can illustrate the various colours, as well as provide verbal information on the long-lasting effect of the lipstick. Advertisements in magazines have long life spans as readers tend to keep magazines. Often a particular issue will have multiple readers, and this generates numerous advertising exposures.

The popularity of magazines yields high advertising and other information clutter, which is a major drawback (Arens *et al.*, 2011:458). A preliminary perusal of a popular South African magazine, *YOU* magazine, indicated that 24 per cent of the total pages consisted of advertisements. The long lead times of magazines offer low flexibility since advertising in magazines is expensive. Another disadvantage is that magazine advertising has low mass reach and frequency, as they are not published on a daily basis (Belch & Belch, 2007:329; Clow & Baack, 2010:251; Ouwersloot & Duncan, 2008:209).

The current study focuses on the leading weekly and monthly consumer magazines, according to the AMPS figures and excludes television guides and retail magazines. The magazines that will be used in the study feature female characters in a variety of advertisements. All full-page and double-page advertisements that feature female characters in the magazine's sample will be analysed.

2.4.2.2 Broadcast media

The broadcasting media transmit audio and/or visual stimuli electronically (Wells *et al.,* 2006:243). Broadcasting media include radio advertisements and television commercials, and combined they take the largest share of South African advertising expenditure annually, namely 55.3 per cent in 2009 (refer to Figure 2.5). The popularity of the broadcasting media is not surprising when bearing in mind their high intrusive value; this is a distinct advantage over the printed media as those are only suitable for static images and the printed word. Radio and television allow for sound and - in television's case - for moving images.

a. Radio

A wide variety of radio stations are available to advertisers. In South Africa, there were 137 radio stations that were broadcasting in 2009, and the expenditure on this medium was 12.4 per cent of the total advertising expenditure in 2009 (Koenderman, 2010:16). Radio advertising lends itself to creatively engaging the consumer, since the audience members use their imagination to fill in visuals based on the auditory cues given in the message. Radio stations are differentiated by geographic area (national or local), content and music, making this a valuable medium for advertising which is focused on local conditions and for using music in advertising that relates to that which is favoured by the station.

Advantages of radio advertising include low advertising costs, flexibility and high audience segmentation. These allow for specific targeting (O'Guinn *et al.*, 2009:515). For example, *5FM* is a station that plays contemporary music and is aimed primarily at the youth. An advertiser interested in reaching teenagers can advertise on *5FM* and use contemporary, upbeat music in the advertisements. Additional strengths of radio as an advertising

medium are that it allows for high advertisement frequency, local coverage and it is mobile. This increases its exposure.

The short exposure time, short-lived messages and high clutter of radio advertising are disadvantages. Unlike television, radio does not lend itself to visuals and is limited to audio, which decreases its attention-grabbing capabilities (Arens *et al.*, 2011:512). Radio also has low reach; and duplication often occurs between related stations. For example, sister radio stations (such as *Jacaranda FM* and *OFM*) may have duplicate advertisements.

b. *Television*

Television is often said to be the ultimate advertising medium, as it allows for the creative use of visuals, sound and movement in developing messages. In South Africa, television channels are divided into free-to-air channels; analogue/digital pay channels; and digital satellite pay channels. In total, there were 92 television channels available in 2009 (Koenderman, 2010:16).

SABC 1, 2, 3 and *e.tv* are the free-to-air stations, and these are the broadcasters with the lion's share of South African viewership. *M-Net*, the analogue channel, and the satellite pay station *DStv*, have noticeably less viewers due to the costs associated with acquiring these channels.

Figure 2.6 indicates the viewership of the different television channels.

Figure 2.6   Viewership of television channels
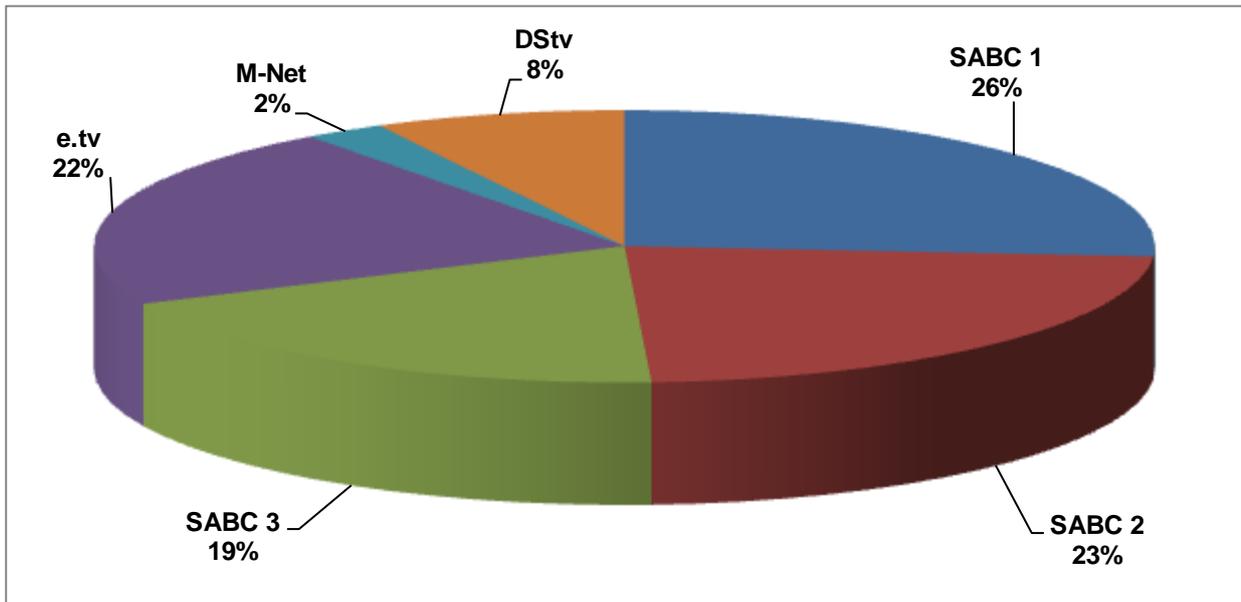
Figure 2.6 shows that most of the population do not watch the pay channels, and for this reason the pay stations will be excluded from this study. The free-to-air channels possess a combined share of 90 per cent of the total viewership.

Television as an advertising medium has several strengths, of which the most beneficial is the practically limitless creative possibilities due to the use of sight, sound and motion (Arens *et al.*, 2011:495). This characteristic creates high intrusion value and allows for great attention-attracting capabilities. Additionally, television advertising has high reach and mass coverage; for example, in South Africa 85.3 per cent of the population have access to television (refer to Table 2.1).

Although television commercials have relatively low cost per contact, the cost per commercial is very high. Another drawback of television advertising is that exposures are limited because viewers tend to switch channels during commercial breaks. Low recall and selectivity, coupled with major clutter, also decrease the effectiveness of commercials (Clow & Baack, 2010:243). Similar to radio, the other broadcasting medium, television, also has advertising with a short message life.

In the current study, the roles portrayed by adult women in commercials televised on *SABC 1, 2, 3* and *e.tv* - on selected days during prime time (between 18:00 and 22:00) - will be analysed (refer to Chapter 1).

2.4.2.3 Out-of-home media

Outdoor advertising channels encompass a very diverse variety of possible vehicles. They range from complex, large billboards to product placements in films. South African out-of-home media include billboards, signs, posters, as well as cinema advertising (refer to Table 2.1). Various authors have differing opinions on the place of cinema advertising in the media mix. Wells *et al.* (2006:262) categorise it under the broadcasting media and Shimp (2010:436) classifies it as other media. Koekemoer (2004a:199), Belch and Belch (2007:415) and Ouwersloot and Duncan (2008:217) categorise it as outdoor media.

The current study supports the latter viewpoint, since cinema or theatre advertising occurs outside the consumer's individual space, namely his/her home.

a. Cinema and product placements

Cinema advertising possesses all the benefits of television advertising, with the added advantage of a captive audience. Unlike television, cinema advertisements are inescapably watched as the audience cannot switch channels, and there is much less clutter. The public's access and use of cinema is, however, very low (10%) when compared with television at 85.3 per cent (Koenderman, 2010:15). Additionally, targeting is mostly limited to film types (Ouwersloot & Duncan, 2008:217).

Product placements are paid exposures of the organisation's brand in entertainment vehicles, such as films and television programmes (Wells *et al.*, 2006:263). For example, the female lead in a film may use an *Apple* laptop to send instant messages to her romantic interest.

b. Billboards and similar out-of-home media

The most identifiable source of outdoor media is billboards. They have a very high exposure rate as they are in the public domain and thus accessible to most of the South African population (85.9% - refer to Table 2.1). Transit posters (trailer advertisements) and signs share billboards' strengths and weaknesses. These are displayed in Table 2.2.

Table 2.2 Strengths and weaknesses of out-of-home media

Strengths	Weaknesses
Broad reach	Brief message
Geographic selectivity	Clutter
High attention-grabbing	Little segmentation
High frequency	Short exposure time
Local accessibility	
Low cost per impression	

<u>Source</u>: Adapted from Belch and Belch (2007:329); Clow and Baack (2010:249); Ouwersloot and Duncan (2008:209).

c. Non-traditional media

Apart from billboards and cinema, out-of-home media also include various vehicles as diverse as hot-air balloons and painted buses and cars. Many organisations use cars painted with the organisation's logo and colours. Similarly, public restroom advertising and in-store media (such as banners) attract attention. According to Koenderman (2010:15), in-store advertising has the highest degree of accessibility of all media (91.2%) in South Africa. Non-traditional outdoor media are also suitable to guerrilla marketing, when a specific niche market is being targeted.

2.4.2.4 Interactive media

The Internet is the epitome of interactivity. It allows the consumer to interact with the advertising message, for example, by clicking on an advertisement which then takes the user directly to the website of the organisation, where - in many instances - a purchase can be made. The Internet is estimated to consist of over 1 trillion websites and advertising

expenditure on Internet advertising reached R468.9 million in 2009 (Koenderman, 2010:16).

Despite the Internet's fast growth, only 11 per cent of the South African population access the Internet regularly (refer to Table 2.1). This segment, however, includes the higher LSM groups (LSM 7 and higher) and is thus also a viable channel for advertisers (SAARF, 2009c:54).

a.   *Types of Internet advertisements*

Various kinds of Internet advertising exist. Ouwersloot and Duncan (2008:241) and Belch and Belch (2007:476) have identified the following types:

- Banner advertisements are the most frequently used Internet advertisements, and consist of a short message on another organisation's website. When the consumer clicks on the banner advertisement, he/she is linked directly through to the sponsor's website. Banner advertisements need to attract attention quickly and effectively so as to remain pertinent among all the clutter on a webpage.
- Interstitials are similar to banner advertisements, except that interstitials pop-up on the screen in a separate window and need the actual attention of the computer user to delete them. They have higher intrusive value than a banner advertisement and have a better recall rate (Belch & Belch, 2007:477).
- Pop-ups and pop-unders either pop-up on the computer screen when a site is accessed or when a site is exited (pop-unders). The effectiveness of these types of advertisements is debatable, as many Internet users employ pop-up screeners, which will remove or block the advertisements.

The Internet has the advantage of audience interest, as people are specifically focused on a particular website. It is a cost-effective, customisable and flexible medium and the responses are measurable. Additionally, short lead times and simple segmentation add to its attractiveness. Conversely, it is hard to retain the viewer's attention, as people can easily leave the website and access another quickly. Click-through rates are declining, as are responses to banner advertisements (Clow & Baack, 2010:277). Also, the low costs are negated by low intrusion values and short life spans.

The advertising media, as described in Section 2.4, are combined in various manners to form an integrated communication media mix that will serve the objectives of the organisation and communicate effectively with its target markets. The audience members of the advertising messages have specific characteristics that impact on the perception and interpretation of the organisation's advertising claims.

In the current study, the focus is on women in advertisements, and as women in advertisements are generally used as characters to whom female consumers can relate, consumers and their buying behaviour and patterns will need to be understood. In Section 2.5, an overview of the factors that impact on the consumer, as well as the consumers' decision-making processes and the link with advertising, will be further discussed.

2.5   THE ROLE OF ADVERTISING IN CONSUMER BEHAVIOUR

The target market of the organisation consists of individual consumers, each with his/her unique features that influence the purchase decisions. To understand how the organisation can communicate more effectively with its consumers and the role that advertising plays in consumer decision-making, a solid understanding of consumer behaviour is necessary (Ouwersloot & Duncan, 2008:89).

2.5.1   Definition and importance of consumer behaviour

Consumer behaviour is literally how people act as consumers or users of products and services. Blackwell *et al.* (2006:4) define consumer behaviour as the actions consumers engage in when they acquire, use and dispose of products or services. It encompasses all of the factors that impact directly or indirectly on the process of making consumer decisions.

Another definition states that in the field of consumer behaviour, individuals and businesses are studied, as well as the manner in which they choose, consume and dispose of various marketing offerings aimed at satisfying needs (Hawkins &

Mothersbaugh, 2010:6). The key is that specific needs exist in consumers, and that the organisation aims to meet these needs by offering products or service solutions to meet these problems.

For the purpose of this study, consumer behaviour is defined as the actions that consumers perform in their attempts to satisfy identified consumption needs by purchasing, using and disposing of products, services or ideas that suit the requirements of the consumer. Inherent in the definition is the consumer's decision-making process. This takes the consumer from the identification of a specific need or problem to the consumption and disposal of the used product and its packaging.

2.5.2 **A model of consumer behaviour**

The consumer is impacted by both internal and external factors, and consumer decision-making occurs within a particular situation. In Figure 2.7, a model of consumer behaviour is presented.

Figure 2.7   Model of consumer behaviour

Internal influences:	Consumer	External influences:
• Motivation and emotions • Personality and lifestyle • Perception and learning • Attitudes	**Decision-making process:** • Need recognition • Information search • Evaluation of alternatives • Outlet selection and purchase • Post-purchase processes *Situational influences*	• Family and groups • Culture and subcultures • Demographics and social class • Organisational (4 Ps)

Source: Adapted from Schiffman and Kanuk (2007:16); Blackwell *et al.* (2006:5) and Hawkins and Mothersbaugh (2010:2-3).

Figure 2.7 indicates that the internal factors include everything personal (or individual) to the consumer, as well as those external factors that are part of general society (such as family and culture), in addition to the factors within the organisation's realm of influence (namely its marketing efforts). The organisation cannot control the individual or the socio-cultural factors, but it can influence the individual through its marketing efforts. Additional

to the specific internal and external influences, the consumer operates within a framework of situational influences that impact on his/her decision-making.

2.5.3 The consumer's decision-making process

Consumers progress through several stages before they reach a decision on what to buy. The complexity and depth of the process depends on the importance of the purchase. Purchase importance is impacted by the consumer's involvement in the decision. Some purchases are more complex and require more involvement, such as buying computers or a house (O'Guinn *et al.*, 2009:161). Simple purchases, such as buying convenience goods call for less involvement, and the process will be shorter, with less information being sought, since less information is needed.

Figure 2.7 shows that the consumer decision-making process commences with a need that is identified by the consumer. The consumer then goes on an information search to find alternatives that may satisfy the need. When suitable alternatives have been found, they are evaluated, an outlet is chosen and the product is bought. After the purchase, the consumer experiences a number of post-purchase processes.

a.   *Need recognition*

Need or problem recognition occurs when the consumer becomes aware of an unsatisfied need or a consumption problem. Advertisements can play a role in need awareness. For example, a woman sees an advertisement for *L'Oreal* hair colour in the *Fair Lady* magazine. In the advertisement, the spokesperson is actress Andie McDowell, and she is quoted: "It's the colour that invigorates me!" The advertisement leads to the consumer wondering if her hair colour may need invigorating. The need recognition process involves a discrepancy or a gap between the consumer's desired and actual states (Blackwell *et al.,* 2006:102).

The actual state is the position the consumer finds herself in at the moment, such as the woman's hair colour that needs rejuvenation. The desired state is where the consumer would like to be, namely she would prefer to have a glossy, vibrant hair colour. Therefore,

a gap exists between the two states, leading to a problem being recognised in that she needs to buy a suitable hair colour.

Problem recognition can be generic, whereby the general product category is the focus (she needs hair colour) or specific, where a particular brand is targeted (Hawkins & Mothersbaugh, 2010:508). The *L'Oreal* example is typical of an advertisement targeting specific problem recognition, as it focuses on the brand, *L'Oreal*. Marketers can influence need recognition by advertising brands that are suitable for solving particular consumption problems.

After the consumer has identified the need, the search for information commences.

b. Information search

In the information search stage of consumer decision-making, the consumer first looks for information internally (memory), and if no solution can be found internally, an external search occurs (Blythe, 2008:263). In searching the memory, the consumer seeks information that has been gained through previous purchase decisions or past searches. If the memory delivers no viable solution to the problem, the consumer will look for information from outside sources. For example: a woman's favourite pair of shoes breaks a heel. If she previously had heels fixed, she will have the information for a shoe repair service in her memory. If not, she might phone a friend who, she remembers, has had such an experience. Alternatively, she may look for a service provider in the *Yellow Pages* directory.

External sources include marketing and non-marketing sources. These may be personal or impersonal. Consumers see information from personal sources as being more credible - since these will usually not benefit from positive advice regarding a specific brand. Hawkins and Mothersbaugh (2010:240) refer to such sources as opinion leaders and these are people that are trusted by the consumer to provide unbiased and knowledgeable advice on a purchase. In the previous example, the woman's friend could play the role of an opinion leader.

Family members and friends are personal sources that are generally used since the consumer would find them credible (Peter & Olson, 2010:198), whereas impersonal sources refer to marketing efforts, such as advertisements, product packaging, catalogues and websites. Many consumers use the Internet to find information for a planned purchase. Blackwell *et al.* (2006:114) mention the Internet as being the most powerful current influence on consumer search behaviour. Its convenience and speed of use make it an excellent tool for pre-purchase searches.

After the search, the consumer has several alternatives or product options that could serve to satisfy the identified need.

c.   Evaluation

The identified alternatives from the pre-purchase search are evaluated according to specific criteria. The product options are divided into brands that the consumer likes, called the evoked or consideration set, brands that are not liked (the inept set), and those that the consumer is indifferent towards, namely the inert set (Neal, Quester & Pettigrew, 2007:96). Consumer purchase decisions are usually made from the brands in the evoked set. The consumer evaluates the evoked brands based on certain evaluative criteria, such as price, quality, style, or various other features that are important to the consumer.

In this way, a woman looking for a new car may want an environmentally friendly vehicle, with lots of storage space and a service maintenance plan. Each criterion will have a level of performance, such as a three-year maintenance plan. Based on the criteria and performance levels, she will make a decision among the brands that have these features.

Advertising enables the consumer to make decisions because it provides such information. For example, an advertisement for *Renault Twingo* in *Cosmopolitan* magazine provides the female consumer with all the information she needs based on her criteria, as it states that the car has a three-year service plan, an environmentally friendly "eco[2]" engine and 11 storage compartments. After the options have been evaluated a purchase decision is then made.

d. Outlet selection and purchase

When the consumer has chosen a brand, the outlet needs to be chosen. Usually the brand decision occurs before the retailer is chosen, but in some cases, the outlet is chosen before or simultaneously with the purchase decision (Hawkins & Mothersbaugh, 2010:583). If the traditional route is followed, a woman wanting to buy a car may go to a *McCarthy* dealership where she will request the vehicle on which she has already decided. Or, if her search was completed online, she may have found and ordered the vehicle via the website, thereby choosing both brand and outlet simultaneously.

Outlets may be store-based, such as a car dealership, or non-store based, such as online car retailers. The choice of an outlet is impacted by various factors (Neal *et al.*, 2007:157). Location, image, product variety, services and store brands are some of the features of retailers that play a role in outlet selection. Some situational factors, such as time availability will also impact on the consumer's decision. A person that is in a hurry for example, will choose a store in the vicinity rather than travel to another one that may be preferred under other more normal circumstances.

The image of the store is related to the manner in which it is promoted. Image advertising creates an expectation in the mind of the consumer and impacts on the perception that the consumer holds of the store. For example, if *Pick n Pay* positions itself as a low cost, good quality food store, the consumer will visit the store when buying monthly groceries, as the perception is that value for money will be obtained there.

e. Post-purchase processes

After the purchase has been made, the consumer goes through post-purchase processes. This includes evaluation of the wisdom of the decision, as well as the actual purchase action. After a purchase has been made, conflict often occurs when the consumer thinks about the positives of the product alternatives that were rejected. The conflicting thoughts are called post-purchase cognitive dissonance (Schiffman & Kanuk, 2007:264). For example, a woman struggles to choose between two pairs of similarly attractive shoes. After buying one of the pairs, she wonders whether she should have chosen the other pair.

Many consumers handle this feeling of uncertainty by finding support of the decision by speaking to other satisfied customers or by finding information, such as advertisements that enhance the benefits of the brand purchased. Consumers may also decrease the importance of the purchase decision and thereby also the level of dissonance (Blythe, 2008:328).

If the consumer doubts the purchase action or feels guilty about making a purchase, post-purchase guilt may well arise. The consumer feels that the money spent on the purchase could have been spent more wisely on something else, or perhaps that the purchase was too indulgent. Advertisers often counter this by providing appeals that rationalise the indulgent behaviour, such as *L'Oreal's* slogan that states: "You're worth it!"

During the post-purchase phase, the consumer also determines the level of satisfaction with the purchase. The evaluation of product performance is a function of symbolic, instrumental and affective performance (Neal *et al.*, 2007:198-199). Symbolic performance deals with the image-enhancing capabilities of the product. The image of a luxury car, for example, has high symbolic performance.

Instrumental performance is the actual functioning of the product (Hawkins & Mothersbaugh, 2010:635). If a car runs smoothly and has good fuel consumption, its instrumental performance is rated well. The emotional wellbeing or positive feelings gained from possessing or using a particular product will tend to exemplify its affective performance. In this way, owning a luxury vehicle will boost the emotions of the consumer.

When a consumer makes a purchase, certain expectations exist as to the performance of the product on the various performance criteria. If the criteria are met, the consumer will be satisfied. If not, dissatisfaction results. In those cases where the consumer is dissatisfied, the chances are good that the product will not be bought again. The consumer may also tell others about the bad experience, creating negative WOM. A consumer who is dissatisfied is more likely to speak of the negative experience than is one who has had a positive purchase encounter (Blackwell *et al.*, 2006:543).

When the consumer's expectations are exceeded, the result is a delighted consumer. Delighted consumers provide positive WOM about the brand, and serve as impromptu

advertisers for the organisation. They also tend to become brand loyal, which is something companies strive to attain.

The consumer makes consumption decisions within a specific situational framework. Situational influences are not strictly part of the decision-making process, but can have an impact on the buying decision. These influences will be discussed next.

f.   *Situational influences*

Situational variances also play a role in the consumer's decision-making process. The advertiser needs to carefully evaluate the strategies followed in each scenario in order to communicate effectively under any circumstance.

According to Blackwell *et al.* (2006:94) and Neal *et al.* (2007:41), the consumer is impacted by various situational influences:

- Physical surroundings including the store atmosphere, product differentiation, colours and sounds. These combine to influence the consumer. Gymnasiums, for instance, play fast-paced music during peak times to encourage customer turnover in the gymnasium.
- Time availability or the temporal perspective refers to the impact of time on the actions of the consumer. For example, a consumer will not be interested in buying winter clothes in the middle of the summer season.
- Social influences include other people present in the consumption situation. Many mothers who go shopping with small children can attest to the impact of this factor on their buying patterns.
- Task definition or purchase reason refers to why people are buying something. If the consumer is looking for a gift, more effort will be put into the decision than when buying for one's own use.
- Mood or antecedent states of the consumer are the temporary characteristics of a person that will not last. Moods and physical conditions are temporary in nature and impact on consumer behaviour. Women consumers, for instance, often admit to indulging in "retail therapy" when they are feeling depressed or unhappy.

The situational influences impact on the consumer throughout the decision-making process and are therefore important to marketers (Hawkins & Mothersbaugh, 2010:474). Advertisers need to be aware of these influences that affect consumer actions in order to find a way to effectively communicate with the consumer under different circumstances and in various situations.

Depictions of situational influences, such as the social surroundings are often used in advertisements. For example, restaurant advertisements may feature a group of friends having dinner.

Apart from the situational influences on consumption behaviour, there are several factors that are specific to the individual consumer. These will also impact on the decision-making process.

2.5.4 Internal determinants of consumer behaviour

Factors in the psyche of the consumer play a large role in determining the manner in which the consumer will act in the marketplace. The internal or individual influences are outside the control of the organisation, but it can attempt to affect the consumer's behaviour via suitable advertising messages. The internal factors that impact on consumer behaviour are briefly discussed, as they pertain to this study.

a.   *Motivation and emotions*

Consumer motivation refers to the reasons why people behave in a particular way. Neal *et al.* (2007:300) define motivation as "the energising force that activates or triggers behaviour and provides purpose, direction and drive to that behaviour." Many academics use the terms "motives" and "needs" interchangeably to indicate similar concepts (Blackwell *et al.*, 2006:290; Blythe, 2008:32). Correspondingly, various classifications of needs or motivations exist.

The classification provided by Blackwell *et al.* (2006:290) will be used, as it incorporates the theories of marketers, as well as those of psychologists. The categories include

physiological needs (such as food), safety and health-related needs and the strong need for affection and relationships. Security is of particular interest in South Africa, as crime rates are high. Many security companies use this need as a basis for advertising messages, such as the advertisements for *Maxidor* security gates that feature a woman being chased by an attacker. She runs into her house and slams the *Maxidor* gate in his face.

The affection need is evident in the advertising of perfumes for both males and females, where the visual part of the advertisement often depicts a loving couple. In the current study, females portrayed in such situations will be classified as being in the romantic role. Similarly, restaurants and sporting events often use portrayals of groups of friends having fun, depicting the female character in a social role.

The need for financial security and social image needs are also important consumer needs (Blackwell *et al.*, 2006:292). These relate to social class and are often used by companies selling retirement plans or investment packages. When advertisers are aware of consumer motives, they can create advertising messages that relate to the needs and even arouse less obvious needs.

Apart from the consumer's motives, purchase decisions are also influenced by the consumer's emotions. Emotions are the feelings that consumers have regarding specific concepts, ideas, products or other entities. Feelings are relatively uncontrollable and difficult to predict. Marketers use emotions extensively in advertising, as emotional content in advertisements will usually increase the attention-attraction ability of the message (Hawkins & Mothersbaugh, 2010:381). Product categories, such as perfume, use emotional appeal to great effect.

b. *Personality and lifestyle*

Consumer personality consists of all the lasting characteristics of the individual that impact on behaviour. People have various traits or features that combine to form a unique personality. People who enjoy adventure sports and daring activities are referred to as adventurous; people who want to be the centre of attention have extroverted personalities.

Marketing theorists maintain that people choose brands which reflect their personalities (Neal *et al.*, 2007:316; Schiffman & Kanuk, 2007:133). The concept of brand personality means that consumers attach human characteristics to a brand. *McDonald's*, for example, is seen as friendly, and this is reinforced through the advertising of the brand.

Blackwell *et al.* (2006:290) refer to lifestyle as the manner in which consumers live and use their time and finances. Lifestyle is an outward expression of people's interests and opinions and the activities in which they engage. In advertising, lifestyle depictions are used to engage target consumers who relate to the illustrated lifestyle. For example, an advertisement for women's running shoes in the *Runner's World* magazine is clearly aimed at female runners.

c.   *Perception and learning*

The perception process comprises the stages through which the consumer progresses when exposed to marketing stimuli to where the message is interpreted and committed to memory (Arens *et al.*, 2011:160; Hawkins & Mothersbaugh, 2010:278). Perception commences with the exposure to a stimulus, such as an advertisement in a magazine that the consumer is reading. If the advertisement attracts the attention of the consumer, interpretation follows. This will be dependent on the meaning that the reader assigns to the verbal and visual cues in the advertising message. Effective interpretation requires that the consumer should understand the message as it was intended by the advertiser (O'Guinn *et al.*, 2009:167).

The perceptual process is important to advertisers as it impacts on the effectiveness of the marketing message. If marketers can provide effective, attention-attracting advertising messages, the likelihood of the consumer responding favourably to the message is increased. Using characters that attract attention is one way of achieving this objective. The current study will therefore examine the characters depicted in advertisements.

The conclusion of the perceptual process is the commitment of messages to memory. At first the message goes to the short-term memory; and then it is transferred to the long-term memory, from where it can be recalled at a later stage. Repetition enhances retention

of information, which is the reason for the repetitive nature of advertising (Schiffman & Kanuk, 2007:203).

The consumer retains information through learning, a process defined by Arens *et al.* (2011:163) as a change in the cognitive processes or behavioural patterns that comprise the outcome of a reinforced experience. Consumers learn about products and organisations via cognitive (problem-solving) thinking and/or conditioning (experimentation) processes (Ouwersloot & Duncan, 2008:108).

To aid the learning processes, a cosmetics marketer may supply samples of make-up to women through a women's magazine, thereby stimulating learning through experimentation. Learning links to consumer motivations and attitudes (Arens *et al.*, 2011:165).

d.   *Attitudes*

Consumer attitudes are learned favourable or unfavourable responses to a particular object, idea or brand. According to Peter and Olson (2010:128), these may be defined as people's "overall evaluation of a concept". This may, in practice, be an object or a particular type of behaviour. Attitudes are established through learning processes; and advertising can influence the formation and changing of attitudes. Hawkins & Mothersbaugh (2010:392) identify three components of attitudes, namely affective, cognitive and behavioural. These components tend to be in agreement; therefore all three components will generally be either favourable or unfavourable.

The affective component refers to the feelings associated with the object or idea, for example, a woman who is brand loyal towards *Coca-Cola,* will feel positive towards (like) the brand. Similarly, she will think it is a refreshing soft drink, which is her cognitive component, the beliefs she has about the brand. Her positive feelings and thoughts about *Coca-Cola* will translate to favourable behaviour in that she will always buy *Coca-Cola* when she is thirsty.

Advertisers attempt to change negative attitudes toward a brand by influencing the attitude components (Neal *et al.*, 2007:346). Generally marketers focus on the cognitive

component by providing information that may change the existing unfavourable beliefs. Strategies include adjusting beliefs about brand attributes, adding a new belief, or transferring the importance of attributes to favourably reflect those that are relevant in the brand.

Marketers wanting to change the affective component may focus on increasing the feelings towards the advertising message, as this may extend to the brand itself. To change behaviour, many marketers introduce trials by providing product samples or test periods. The rationale is that the action (trial) will have favourable results. These, in turn, will lead to the consumer purchasing the brand (Hawkins & Mothersbaugh, 2010:403).

The internal determinants of consumer behaviour are supplemented by the external factors that impact on the consumer.

2.5.5 External determinants of consumer behaviour

The external factors that influence consumers include socio-cultural and organisational influences. This is the only area where the organisation can directly influence the decision-making process, namely through its marketing efforts (the four Ps). As advertising is part of the promotional element of the marketing mix, the link between advertising and consumer behaviour is also discussed in this section.

Socio-cultural influences include those of families and groups, cultures and subcultures, as well as demographics and social class.

a. Family and groups

The family is defined as a group of people residing together who share relational ties via blood, marriage or adoption (Schiffman & Kanuk, 2007:326). The family lifecycle impacts on family purchases and the family members play different roles in the decision-making processes of the family. Family decision-making roles are often portrayed in advertisements aimed at families, such as family restaurants. For instance, the mother may ask that the family order a take-away dinner so that she may have the night off,

thereby initiating the use of take-aways. *KFC* used this approach when promoting their "Mom's night off" special offer.

Groups include households, which are people living together with no family connections. Reference groups are groups of people that have a significant impact on an individual's consumption decisions (Blackwell *et al.*, 2006:522). Typical examples of using reference groups in advertising are detergent commercials, where one woman will provide advice to another about the stain-removal properties of a specific brand.

b. Culture and subcultures

Culture is the combination of values, beliefs, ideas and symbols shared by the members of a national society (Hawkins & Mothersbaugh, 2010:42). Its impact on individual consumer actions can be linked to the societal norms required of the individual for acceptable behaviour. For example, many advertisements for the 2010 Soccer World Cup in South Africa featured typical South African culture portrayals.

Subcultures are smaller identifiable groups within a national culture. These can be divided into those that are based on nationality, religion, geographical area, ethnicity, age, occupation, social class and gender (Schiffman & Kanuk 2007:423). Advertisers use subcultural depictions in advertisements, such as the *Kulula.com* advertisements that portray people from Port Elizabeth (who are seen as very friendly), visiting Gauteng where there is a more stand-offish subculture.

c. Demographics and social class

Demographics can be defined as the characteristics of a population, such as its age, occupation and income profile (Blythe, 2008:368). It plays a role in segmentation and marketing mix decisions. For example, cosmetics are aimed at females in particular age groups, and product lines range from relatively cheap to very expensive for the high-income groups.

Social class is the division of society into groups with homogeneous social status, a hierarchy where members of one class have more or less status than the other classes.

Wells *et al.* (2006:129) link social class to factors such as income, occupation, family prestige and educational qualifications. Marketers use social class descriptors in advertisement portrayals for products aimed at specific social classes. In this way, *Standard Bank's* Achiever Banking package was advertised by showing a wide variety of people accessing a private club that used to be the domain of wealthy older people, as illustrated by a wealthy older woman in the advertisement.

Consumers connect with brands that use advertising portrayals to which they can relate. Marketers use the socio-cultural determinants of consumer behaviour in segmentation and to create applicable advertising depictions. The organisation's marketing mix is used to influence the consumer.

d. Organisational influences (the four Ps)

The organisation uses the marketing mix to provide need-satisfying products at a price and in a place where the target market can easily access them. The product offering is promoted through advertising messages. The marketing mix consists of product, price, distribution and promotion. These elements were described in Section 2.2. Advertising, as a part of promotion, impacts strongly on consumer behaviour.

e. Advertising and consumer behaviour

Wells *et al.* (2006:145) assert that there is a link between the consumer decision-making process and advertising. Advertising impacts on the consumer by providing information on which the consumer can make a purchase decision. Wells *et al.* (2006:145) refer to the following roles that advertising play in some of the stages of the consumer decision-making process, illustrated in Table 2.3.

Table 2.3   The role that advertising play in the consumer decision-making process

Consumer decision-making process	Advertising's role
Need recognition	Arouse or stimulate the need
Pre-purchase information search	Provide information
Alternative evaluation	Distinguishes between alternatives' features
Post-purchase evaluation	Reduces dissonance

Source: Integrated from Wells *et al.* (2006:145).

Advertising makes consumers aware of alternatives that will serve a need or solve a problem. It also provides the consumer with information on various features of the product and where it may be purchased. In some cases, price information is also provided. Image advertising differentiates the organisation's brands and positions them relative to competing brands. The aim is to set the brand apart in the mind of the consumer so that it will be seen as superior to any competing alternatives.

Marketers are aware of the fact that consumers might suffer from cognitive dissonance; and advertising can decrease dissonance and assure the consumer that they have made the best purchase decision (Neal *et al.*, 2007:190). Advertising reinforces the positive emotions of a purchaser and aims to negate any dissonance and post-purchase guilt.

In conclusion, several factors impact on the behaviour of consumers, including individual and external determinants. The organisation can only control the marketing aspects of its own offerings in order to affect the consumer. Most advertising featuring females is aimed at women consumers, and is therefore important to the current study.

2.6   SUMMARY

The primary focus of this chapter has been on the theory of marketing communications, which was contextualised by commencing with a brief overview of the marketing strategy of the organisation. This was followed by establishing the role and place of promotion in the marketing mix. The promotional element of the marketing mix consists of various means that are applied to reach the communication objectives. As communication is crucial in promotion, the process of communication has been elaborated on at some length.

The explanation of the promotional element included discussions on the tools used by marketers in developing the promotional mix, namely advertising, public relations, sales promotions, personal selling, direct marketing, events and sponsorship marketing, in addition to Internet marketing. Advertising, which is the focus of the study, has been described in detail, including the objectives, functions, roles and classification thereof.

The channel or medium through which the advertising message is sent is crucial to advertising effectiveness, and warranted a closer investigation. The different advertising media available to marketers have all been examined, namely print, broadcasting, outdoor and interactive media. A detailed discussion of magazines and television as advertising media was provided as these are important to the current study.

The last section of the chapter featured an overview of consumer behaviour. The consumer's decision-making process and the influencing factors on consumer behaviour were discussed. The link between advertising and consumer behaviour was also examined.

In Chapter 3, the creative process of advertisements and commercials will be discussed. A description of the various types of characters used in advertising, as well as character selection will be given. The roles and depictions of female characters in advertising will also be described in greater detail.

CHAPTER 3: CREATIVE MESSAGE STRATEGY

3.1 INTRODUCTION

Creating effective advertisements entails far more than merely having a great product or a clever slogan. The creative process of advertising requires careful planning regarding the important facets of advertisements and commercials. Each advertisement consists of various elements that are integrated to form a coherent message that will reach the target audience and persuade the consumer to make a decision to purchase the product.

Organisations employ creative strategies to develop effective advertising messages. Every element of the advertising message is carefully planned and executed. Advertisers employ different executional frameworks and advertising appeals to reach the target audience with a persuasive message that contains both verbal and visual aspects.

The verbal elements refer to the text or copy of the advertisement, and the visual aspect relates to the illustrations, pictures and/or models (characters) used in the message. It should be noted that the term model in the context of the study refers to any woman depicted in an advertisement or commercial, and not only to women depicted as fashion models. Various strategies exist that can be used to combine the verbal and visual elements to form a message that will resonate with the target audience.

An effective advertising message is not only original, but also strategically apt for the objectives and target market of the organisation. Additionally, an effective advertisement also needs to be creative. Rossiter (2008:140) advocates that for an advertisement to be effective as well as creative, it needs to contain a key benefit claim (or unique selling proposition) and a creative idea that executes the benefit claim.

Advertising creativity goes hand-in-hand with the tactical choices the organisation makes in terms of the right message, the choice of media and how the advertisement will be presented. An organisation that is creative in its advertising is able to generate unique, original ideas that will satisfy marketing communication needs. This leads to brand

differentiation, consumer interest in the advertisement and brand, as well as to the attainment of the objectives (Koekemoer, 2004a:135).

The message strategy refers to what is said in an advertisement, and the message execution or tactics constitute the manner in which the brand message is communicated (Belch & Belch, 2007:237; Wells *et al.,* 2006:334). The creative message strategy comprises various elements that are specified in a document referred to as the creative brief. The creative brief is a plan for the tactical execution of the brand message.

In this chapter, message strategy will be examined. The execution of advertising messages will be described, including the various executional frameworks and advertising appeals. The creative process for magazine advertisements, as well as that for television commercials, will be outlined. Finally, the use of models as integral to the advertisement will be described.

3.2   MESSAGE STRATEGY

The message strategy aims to communicate the brand to the target market in a creative and persuasive manner (Ouwersloot & Duncan, 2008:154). The message strategy is the plan for the production of the advertisement. O'Guinn *et al.* (2009:341) state that message strategy encompasses both the objectives and the methods for achieving the advertising goals. Rational and emotional appeals are combined in the message strategy, as consumers base their decisions on both rational and emotional motives (Arens *et al.,* 2011:342).

The creative brief provides an outline of the objectives and tactics that will be used in creating the advertising message. These will be discussed next.

3.2.1   The creative brief

A creative brief is also referred to as the copy platform or message strategy brief, and is a blueprint of what the company plans to achieve with its advertising message. Various advertising agencies use different formats of the creative strategy brief. Generally, six

elements (outlined below) are contained in a creative brief (Belch & Belch, 2007:253; Wells *et al.*, 2006:346).

- The communication problem or issue, which refers to the problem that needs to be resolved, such as low brand awareness.

- The objectives for the message are what the organisation wants to achieve with the advertisement. The objective (for example to persuade the audience to try the product) is linked to the method that will be used to reach it, like demonstrations, for example (O'Guinn *et al.*, 2009:341).

- The target audience refers to a detailed description of the target market. For example, *Revlon* may wish to target females between the ages of 18 and 30 with their advertisement for a new lipstick.

- The important benefits that will be communicated (major selling idea). Belch and Belch (2007:255) propose using one of four approaches to determine the major selling idea. Firstly, the organisation must find the unique selling proposition (USP), which is the major advantage of the brand. This is an advantage which is not offered by the competition and should, therefore, attract a large number of customers. Secondly, the advertiser can develop a strong brand image through image advertising. The third approach refers to finding the unique characteristic of the brand that causes the consumer to buy it. This is also referred to as "finding the inherent drama" (Belch & Belch, 2007:258). The last approach to the major selling idea is effective positioning, which reflects the brand's differentiation from competing products (Ouwersloot & Duncan, 2008:160).

- The creative strategy statement consists of the advertising theme; the executional styles and the advertising appeals. The advertising theme is the general idea that runs through the campaign and relates to the central message of the brand (Clow & Baack, 2010:144). The executional styles and advertising appeals will be discussed in Section 3.2.2.

- The supporting information for the advertising claims in the message includes the factors that back up the promise of the brand (Arens *et al.*, 2011:343). An example is the unique ingredients in a skincare product for women which have been shown to reduce wrinkles.

The creative brief supplies the advertiser with the plan along which the advertising message will be developed. Using the objectives of the advertising as a basis, the message needs to be carried out using a particular format or framework. This will be addressed in Section 3.2.2.

3.2.2 <u>Message execution</u>

The framework of execution refers to the message approach that will be used to present the advertising appeal or communicate the brand. Within the executional frame an advertising appeal is used to express the message. According to Belch and Belch (2007:267), the executional style refers to the manner in which an advertising appeal is used to communicate with the audience. Advertising appeals are used to elicit a response from the audience (Koekemoer, 2004a:146).

3.2.2.1 Executional styles

Various academics have different opinions as to the classification of message execution versus advertising appeals, and some make no distinction. Various terms are used to refer to executional styles. For example, Wells *et al.* (2006:344) use "message approaches"; Ouwersloot and Duncan (2008:178) prefer the term "execution framework", Belch and Belch (2007:275) use the term "advertising execution" and O'Guinn *et al.* (2009:341) refer to "methods". For the purposes of the chapter, the term executional styles will be used.

Recent authors in the field of marketing communication have classified specific executional styles for advertising messages. Table 3.1 provides a summary of the various message executional styles. Specific advertising appeals will be discussed in Section 3.2.2.2.

Table 3.1 Summary of message executional styles by various authors

Belch and Belch (2007)	O'Guinn *et al.* (2009)	Ouwersloot and Duncan (2008)	Wells *et al.* (2006)
• Straight sell or factual • Scientific or technical • Demonstration • Comparison • Testimonial • Slice of life	• Slogans and jingles • Reason-why • Hard-sell • Comparison • Testimonials • Demonstrations	• News announcement • Testimonial • Authoritative • Demonstration • Slice of life	• Straightforward • Demonstration • Comparison • Problem solution • Humour • Slice of life

Belch and Belch (2007)	O'Guinn *et al.* (2009)	Ouwersloot and Duncan (2008)	Wells *et al.* (2006)
• Animation • Personality symbol • Imagery • Dramatisation • Humour • Combinations	• Advertorials • Infomercials • Feel-good advertisements • Humour • Sexual appeal • Fear-appeal • Anxiety • Transformational • Slice-of-life • Product placements • Fantasy • Image advertisements	• Inherent drama • Fantasy • Animation/cartoons	• Spokesperson • Teasers • Shockvertising

Source: Adapted from Belch and Belch (2007:275-282); O'Guinn *et al.* (2009:341); Ouwersloot and Duncan (2008:178-181) and Wells *et al.* (2006:344-345).

In addition to the above mentioned executional styles, Ouwersloot and Duncan (2008:178-181) differentiate between several message appeals, namely humour, sex, feel good, feel bad and cognitions. Similarly, Belch and Belch (2007:275) identify informational (rational) and emotional appeals. As humour and sex are commonly cited by other authors (such as Wells *et al.*, 2006:345) as executional styles, they will be discussed in this section. The appeals that refer to feelings (such as feel good) are deemed emotional appeals and will be examined in Section 3.2.2.2.

Among the differing views, according to Table 3.1, several common formats for execution of the brand message can be isolated. Belch and Belch (2007:275), O'Guinn *et al.* (2009:341), Ouwersloot and Duncan (2008:178) and Wells *et al.* (2006:344) agree on particular universal executional styles, namely straightforward execution, testimonials, demonstrations, slice of life, dramatisations, fantasy, animation and comparisons. Each of these executional styles will now be discussed.

a. *Straightforward execution*

This executional style is also referred to as the factual message, as the straight-sell execution provides basic information about the brand without employing feelings or special tricks (Wells *et al.,* 2006:344). An example is the advertisement for *The Crazy Store* in *You* magazine, which shows various special offers at the store - without any attempt at eliciting

emotions. The straight-sell is often used in conjunction with an informational or rational advertising appeal that sells high-involvement products, such as computers.

A variation of the straight-sell is advertisements containing scientific or technical support, such as advertisements where statistics are provided on the success rate of the product.

b. *Testimonials*

The testimonial executional style entails a person with product experience providing a positive report on the brand (Belch & Belch, 2007:277). It is most effective when the person used in the testimonial is credible and the audience can relate to the message. Two types of endorsers may be used, namely typical-persons and celebrities. Typical-person endorsers are non-celebrities that are deemed credible, since they have experience of the product and are easy to relate to (Blakeman, 2007:194). An example is the testimonial provided by a female customer in *ProbiFlora* printed advertisements. The customer provides a glowing report on the effectiveness of *ProbiFlora* and her name and picture are placed next to the testimonial, adding to the credibility of her claim.

Many organisations make use of celebrity endorsers. Using celebrities or experts in testimonials is also known as authoritative executions. Film and television stars, sports personalities, and other famous people endorse a wide variety of brands (Shimp, 2010:250). The popularity and likeability of celebrities make them ideal for influencing consumers. South African actress, Lerato Moloi, is used as an endorser for *Elizabeth Arden* products in various women's magazines. The current study will examine the incidence of female celebrities in advertisements.

c. *Demonstrations*

The demonstration framework shows the actual working of the product. The advantages and ease of consumption of the product can be shown clearly, as well as the effectiveness of the product (Koekemoer, 2004a:166). Television is the advertising medium best suited for this; and, accordingly, many household appliance companies make use of it. In such a commercial, the character in the advertisement is generally the user. This aspect will *inter alia* be examined in the current study. Direct-marketing organisations such as *Verimark*

and *Glomail* use demonstrations in advertising. In the *Verimark Floorwiz Pro* commercials, the *Floorwiz* is used by a woman to clean up a variety of spills.

d. Slice-of-life execution

Also referred to as the problem/solution approach, slice-of-life advertisements present an everyday situation where a person is faced with a consumption problem that occurs in daily life (Belch & Belch, 2007:277). The problem is then solved by using the advertiser's product. Generally, it depicts a social scenario where people discuss a specific problem, and then someone provides a solution in the form of the advertised brand. The brand is then tried out and the results are always positive. Arens *et al.* (2011:403) advise that the secret to successful slice-of-life advertisements is simplicity – the advertisement should focus on a key benefit that is presented in a realistic and memorable manner.

The slice-of-life approach adds feelings and recognition to the basic provision of facts and allows the audience to identify with the situation (Ouwersloot & Duncan, 2008:179). Many household cleaning products are advertised using this approach. For example, an *OMO* washing detergent commercial shows a little girl twirling in the garden. She falls into a flowerbed, thereby staining her white dress. The mother washes the dress using *OMO,* and all the stains are removed.

e. Dramatisations

This approach relates a short tale where the product serves as the main focus (Belch & Belch, 2007:281). Dramatisation is a more theatrical version of slice-of-life, often showing the extremes of possible situations. Unlike slice-of-life, dramatisation is suspenseful and rather complex. Television commercials are well suited for dramatisation, as a short movie format is often used. *Coca-Cola* has used dramatisation for a successful campaign named "*Happiness Factory*". This was shown on television and could be downloaded to consumers' cellphones.

f. Fantasy execution

The fantasy framework puts the characters in the advertisement or commercial in a realm where their dreams become a reality or they can enjoy an imaginary escapade (Blakeman, 2007:97). It serves to place an ordinary product in a fun and exciting scenario, which is usually very memorable. An example is the commercial for the South African soft drink brand *Appletiser.* Here a woman faces challenges in a surreal fantasy landscape, including forests and caves. At the end she is rewarded for overcoming the challenges by being showered in *Appletiser*.

g. Animation execution

Animation, an approach that uses various animated characters to relate the brand message, is growing in popularity. Techniques include cartoons, puppets, illustrations or similar fictional creations (Arens *et al.*, 2011:403). This method is primarily used in advertisements that are aimed at children, but it has also found a purpose in advertising directed at adults. Many of the characters used in animated advertisements become synonymous with the brand and retain its popularity, such as the *Green Giant* (Altstiel & Grow, 2006:138).

A South African example of animation in advertising is the *Red Bull* energy drink campaign that features simple cartoon figures that grow wings when drinking *Red Bull*. The illustrations suit the slogan: "*Red Bull* gives you wings." Advances in technology allow for far more than line illustrations or traditional animation and the scenarios in which animated characters are depicted are often sophisticated computer-generated imagery (Blakeman, 2007:97).

In the current study the incidence of illustrations (or animation) and photographs (or moving-filmed images) of females is examined.

h. Comparison execution

Comparative advertising entails the advertiser favourably comparing its brand with that of competing brands; and it allows the advertiser to focus on attributes of the brand that are

superior to those of competitors' brands (Wells *et al.*, 2006:81). South African advertising practices do not permit direct product brand comparisons, however.

Using one - or sometimes a combination of executional styles - the message is presented through an advertising appeal. Advertising appeals are used to communicate the brand message in a manner that elicits a response from the target audience. The various advertising appeals will be discussed in the next section.

3.2.2.2 Advertising appeals

Advertising appeals are the cues that attract the attention of the audience and that attempt to influence the consumer in some way. The focus can be on the rational or emotional motives of the consumer, or a combination thereof. Belch and Belch (2007:267) and Koekemoer (2004a:146) state that advertising appeals are generally divided, based on rational or emotional content. As most purchases contain both rational and emotional facets, advertisers recognise the need to sometimes combine the two appeals in advertising.

Blakeman (2007:96) refers to the emotional or rational content of the advertising message as the "tone of voice" of the message. In the current study, the incidence of rational and emotional appeals will be examined, as well as the frequency of a combination of the two appeals in advertisements and commercials featuring female characters.

The various advertising appeals can be sorted under the general captions of rational and emotional approaches (Blakeman, 2007:96-97; Koekemoer, 2004a:147). Table 3.2 indicates the division of specific appeals. Note that there are some similarities between the listed advertising appeals and the executional styles as described in Section 3.2.2.1.

Table 3.2   Rational and emotional advertising appeals

Rational appeals	Emotional appeals
Koekemoer (2004a)	
• Straight-sell or factual message • Demonstration • News • Testimonials • Scientific or technical • Product popularity	• Fear • Humour • Sex appeal • Animation • Fantasy • Slice of life

Rational appeals	Emotional appeals
• Comparison	• Dramatisation
Blakeman (2007)	
• Factual or straight-sell • Demonstration • News event or educational • Authority • Instructional • Product feature or star • Reminder • Teaser • Inherent drama • Talking head • Dialogue • Narrative	• Fear • Humour • Sex appeal • Animation • Fantasy • Slice of life • Music • Scarcity

Source: Adapted from Koekemoer (2004a:146) and Blakeman (2007:96-97).

For the purpose of this chapter, the universal appeals that are cited by both the above mentioned authors will be examined in this section. The appeals that correspond to the executional styles - previously mentioned - will be excluded, as the applications thereof are similar. An overview of rational and emotional appeals as general directives will be provided.

a.   Rational appeals

Rational or informational appeals focus on the consumer's functional needs and use premises such as convenience, economy and health as benefits (Arens *et al.*, 2011:342). Feature appeals concentrate on the primary attributes of the brand and are used to stimulate technically complex and high-involvement purchases. In price appeals the attention is on the favourable price of the product and its good value.

An examination of the subset of rational appeals follows.

• Scientific or technical evidence provides technical or scientific information about the brand (Koekemoer, 2004a:147). An authoritative expert, such as a doctor or scientific body, may be used to describe technical product features.

• News or educational appeals provide information on a new product or a significant product improvement (Belch & Belch, 2007:267; Koekemoer, 2004a:148).

• Product features or popularity appeals use the key product benefit or the reputation of the brand to present the message (Blakeman, 2007:97). If the product feature is unique to the brand this can be very effective. Popularity statements, such as statistics on how

many people use the brand or how often it is recommended by experts, are also persuasive. *Oral B* uses this appeal when it states that it is the brand used most often by dentists.

b. *Emotional appeals*

By eliciting an emotional response from the target audience, emotional appeals attempt to create a link between the brand and the consumers' psychological needs. This appeal is useful when rational differentiation between brands is difficult. Variations in emotional appeals act along the lines of positive or negative feelings (Ouwersloot & Duncan, 2008:182). Appeals that focus on favourable emotions, such as joy and success, are termed "feel good" or positive emotional appeals. The opposite are fear appeals, which can be very effective, as they can intimidate the audience and create tension.

The subset of emotional appeals includes the following:

- Fear appeals trigger strong emotional reactions and are useful for attracting attention (Blakeman, 2007:96). Extreme fear appeals tend to lead to message rejection, as the audience does not want to feel bad. The South African *Arrive Alive* campaigns use fear appeals to remind consumers of the dangers of driving under the influence of alcohol. Guilt is also a negative emotion used in advertising, and is coupled with the brand offering to relieve the viewer's feelings of guilt.
- Humour is the tool used most often in advertising (Ouwersloot & Duncan, 2008:181). It has the advantage of intrusiveness and the positive affect gained from humour spills over onto the brand. The problem is that the brand message may be overshadowed by the humour, rendering the advertisement thereby ineffective.
- Sex appeal: The use of sex in advertising, like humour, has the advantage of attracting attention. Many organisations use sexually attractive decorative models to draw the attention of the audience. Using nudity or partial nudity in advertising are subjects of great controversy and should be approached with care, as many consumers are offended by overtly sexual nuances in advertisements (Arens *et al.*, 2011:358).

The current study will examine the frequency with which females are used in the roles of physically attractive individuals. The types of products advertised by these means will also be noted. The woman portrayed as a sex object will also be under investigation.

Having identified a suitable advertising appeal within an appropriate executional framework, the advertiser can commence with the actual development of the advertisement. The creative strategy is set out as a plan for the development of the advertisement or commercial, and comes into fruition in the creation of the advertising message. The creative process is discussed in Section 3.3 and includes the processes involved in the creation of printed (magazine) and broadcast (television) advertising.

3.3   CREATING ADVERTISEMENTS

After the advertiser has determined the creative strategy, the actual creation of the advertisement or commercial can commence. Belch and Belch (2007:282) assert that after the executional style and advertising appeal have been chosen, the focus then turns to the creation of the advertisement. Advertising design refers to the selection and structuring of the creative elements in the advertisement (Arens *et al.*, 2011:375).

Both printed and broadcast advertisements contain similar elements that are applied in varying ways to develop an advertising message. For the purposes of the current study, the focus will be on the creative processes of both magazine and television advertising.

3.3.1   <u>Message design</u>

If the executional style refers to the type of story the advertiser wants to tell, and the appeal connects to the audience, then the message design is the process that brings the tale to life (Ouwersloot & Duncan, 2008:184). The message design comprises the text, visuals and sound, and these elements are combined in the advertisement layout. The message also has a particular tone and style which refers to the manner in which the message is expressed (Ouwersloot & Duncan, 2008:187).

For an advertisement to draw the attention of the target consumer, several factors can be used to increase the attention-grabbing ability of an advertising message (Hawkins & Mothersbaugh, 2010:284):

- Size: the larger the advertisement, the greater the likelihood that it will be noticed. In the current study, the focus will be on full-page and double-page advertisements, as these are generally used more frequently in magazines.

- Intensity of the message refers to its dynamism or length. In television commercials, the longer the message is broadcasted, the greater the probability that it will retain attention. Repeated advertisements have an increased intensity.

- Colour, movement and visuals: intense colour grabs the attention, as does movement, which is suitable to television commercials. Visuals that are pleasant to the audience attract more attention. Therefore, advertising featuring women generally uses models that are pleasing to the eye.

- The position of the advertisement in a magazine, for example the back page, or the placement of the various elements, such as the product visuals and copy, all impact on the attention-attracting capabilities of the advertisement.

- Isolation, format and contrast: isolated visuals attract more attention, as do short copy (format) and objects that contrast with the environment. In this way, a black-and-white advertisement in a full-colour magazine will attract more attention because it contrasts with the rest of the magazine.

- Fascination value and information quantity: if an advertisement is interesting and entertaining, it will attract more attention. Messages that contain too much information show a marked decrease in their attention-grabbing ability, as people tend to minimise the risk of information overload by employing perceptual selectivity. This enables the consumer to block out some of the thousands of advertising messages he or she is bombarded with on a daily basis.

The advertising message can contain text, visuals and sound, in the case of the broadcasting media. The text of the advertisement, often called copy, aims to attract attention and should be memorable. For printed media, the text consists of display and body copy. These aspects will be described in Section 3.3.2.

Visuals in advertising include elements such as photographs, illustrations and videos (Ouwersloot & Duncan, 2008:186). The photographed model in a cosmetics advertisement, for example, is the visual element of the advertisement layout. In the current study, the use of female models as visual elements will be focused on. The importance of models to which female consumers can relate became clear in a study on the success factors of beauty advertising. In this study 45 per cent of the surveyed women reported that they preferred realistic portrayals of females in advertisements for cosmetics (Beyer, 2006:24).

Sound is used to great effect in broadcast advertising. Music in advertising creates a mood and jingles can be attention-grabbing and memorable (Ouwersloot & Duncan, 2008:186). Effectively combining all these advertising elements requires careful planning and implementation of the various creative aspects.

As the focus of the current study is on magazine advertisements and television commercials, the creative process involved in developing magazine advertisements will be described next. This will be followed by the creative process of television commercials in Section 3.3.3.

3.3.2 <u>Printed advertisements</u>

Magazine advertising features creative print advertisements. As stated in Chapter 2, magazines are classified according to their target audiences, such as consumers or businesses. As the focus of the current study is on consumer magazines, a brief examination is warranted.

Classification of consumer magazines

- General interest magazines cover a wide market and are widely distributed. Examples include *You* and *People* magazines. Advertising in general-interest magazines includes messages aimed at general audiences. This features products suitable to a large and diverse market. An example is the advertising of family clothing stores, such as *Jet Stores*.

- Special-interest magazines focus on a specific target audience or topic (Blakeman, 2007:159). Examples include fashion magazines such as *Elle* and sports magazines such as *Runner's World*. Special-interest magazines feature advertisements that are focused on specialised audiences and subject matter. For instance, *Reebok* advertises running gear in the *Runner's World* magazine.

The current study will include advertisements in general interest magazines (*You* and *Drum*), as well as magazines specifically targeted at males (*FHM*) or females (*Sarie, Cosmopolitan, Fair Lady, True Love, Rooi Rose).*

Print advertisements are presented in various formats (Altstiel & Grow, 2006:200). The formats most often used in South African magazines (as identified in a preliminary examination of a sample of magazines) include the following:

- Spreads are advertisements that cover two facing pages in the magazine. Cosmetics giant *Estée Lauder* uses a two-page spread in *Cosmopolitan* magazine to advertise its *Time Zone* wrinkle-reducing cream.
- Half-page vertical or horizontal formats cover half of a page, with vertical advertisements usually covering the outer half, and horizontals favouring the bottom half. Examples are the *Fenivir* cold sore cream advertisements (vertical) and *Mr Price Sports* advertisements in *You* magazine.
- Quarter-page or third-page fractionals generally appear in the last couple of pages of magazines and cover 25 per cent, or a third of the page, usually the outer edge. Advertisements for text dating services in the *FHM* magazine use the quarter page format.
- Advertorials appear to be editorial matter, but in actual fact carry an advertising message. In the *Cosmopolitan* magazine, *Johnson's* skin care features an advertorial of their range of body lotions.
- Inserts are advertisements that can consist of one or multiple pages. *1st for Women* insurance place one-page inserts in a wide variety of women's magazines - as well as in general-interest magazines.

The current study will focus on full-page and double-page spreads, excluding advertorials and inserts. A printed advertisement consists of display copy, body copy and visuals. The

layout combines the elements into a coherent whole which can relay the intended message (Belch & Belch, 2007:282). Each of these elements will now be discussed.

3.3.2.1 Display copy

Also referred to as headings, display copy is a crucial component of print copy. Headlines attract the attention of the audience and lead the consumer into the message (Wells *et al.*, 2006:360). As such, they should be eye-catching and interesting. Blakeman (2007:166) emphasises the importance of the heading not overpowering the rest of the message, and the necessity of integrating the headline into the atmosphere of the advertisement as a whole.

Various types of headlines exist, commonly categorised as direct or indirect headlines (Belch & Belch, 2007:283). Direct headlines are straightforward and informative and can be classified in various ways. Arens *et al.* (2011:389) identify benefit headlines, news and command headlines as direct headlines. Wells *et al.* (2006:362) add assertion to the list. The benefit headline focuses on the major benefit that the product will provide for the consumer. News or information headlines are generally used for the advertising of new products or product improvements (Wells *et al.*, 2006:362).

Command headlines order the audience into action, and should be used carefully, as this may be seen as negative (Arens *et al.*, 2011:390). Assertion is a promise to the audience that aims at eliciting a product trial. An example of such a headline is: "You have the confidence to unlock your true potential with *Caivil.*" This advertisement for *Caivil* hair products that was presented in the *Bona* magazine aims to elicit a product trial, as the reader is encouraged to "unlock" her "true potential" by using the brand.

Indirect headlines include provocative statements (puzzles) and associations, as well as questions (Wells *et al.*, 2006:362). An example is the *Elizabeth Arden* advertisement which asks: "What was your skin's most radiant moment?" The puzzle format refers to a statement that sparks the curiosity of the audience and leads them into reading the body copy. To gain attention and develop interest, advertisers can use the association headline, which relates to lifestyles and image.

The question format seeks a response from the audience or draws the consumer into the body copy to search for an answer. As an indirect headline aims to create curiosity, it is often augmented with visuals to enhance the probability that the audience will read the body copy (Belch & Belch, 2007:283).

Wells *et al.* (2006:363) identify several other types of display copy, namely captions, subheads, taglines and slogans. Captions provide information and supplement the headline. Subheads are smaller headlines that often focus on key sales points (Belch & Belch, 2007:283). Taglines are short, catchy phrases that complete the creative idea. Slogans, which are repetitively used throughout an advertising campaign, are often used as taglines. An example of this is the *L'Oreal* slogan that states: "Because you're worth it".

3.3.2.2 Body copy

Also referred to as text, the body copy of the advertisement is usually set in smaller type than the display copy and highlights the attributes, advantages and usefulness of the product (Arens *et al.,* 2011:392). Body copy is seldom read and for this reason it should be concise enough to retain the reader's interest, yet provide enough information about the product. Belch and Belch (2007:284) assert that the content of the advertising copy is dependent on the executional style and/or advertising appeal used in the message.

Copy should be descriptive and provide the audience with an idea of how it will be if they make use of the product. Effective body text indicates how the brand functions; how it engages the senses (for example the product's appearance and smell); how it includes the product attributes, as well as how it will benefit the consumer (Blakeman, 2007:166). In effect, the audience should be able to experience the brand through the body copy.

The various copywriting styles available to advertising creative staff echo the above. Arens *et al.* (2011:393) and Wells *et al.* (2006:364) list the following copywriting approaches that show clear similarities to the executional styles and advertising appeals which were discussed in Section 3.2.2:

- Straightforward copy is a factual presentation and appeals to the cognition of the audience. It states the benefits of the brand to the consumer (O'Guinn *et al.*, 2009:387).

- Institutional writing focuses on the organisation rather than on the products.

- Narrative copy tells a tale in first-person format or third-person format, such as advertisements that testify to a product's effectiveness.

- The dialogue/monologue format uses characters that relate the message.

- Picture-captions express the message through illustrations and captions. These are particularly useful for products with varied uses.

- Device copy employs various figures of speech, humour and exaggerations that make the message memorable.

- Explanations and translations clarify the functioning of the product and ensure one that technical products are described in simple layman's terms.

O'Guinn *et al.* (2009:387) provide guidelines for print copywriting, advocating the use of the present tense, familiar language and varying lengths of paragraphs. Also advisable is the use of active verbs and singular nouns, engaging the audience and providing them with credible support for claims. An example is cosmetics companies that quote research which supports the truth of the claims in the advertisement.

Some advertisements, such as perfume advertisements, exclude body copy and only make use of a heading or even just a tagline or the brand name of the product. The use of display and body copy differs from advertisement to advertisement and is dependent on the discretion of the advertisement's designer. Whether or not a lot of copy is used or very little, effective copy should be supplemented by the visual element in the advertisement.

3.3.2.3 Visuals

The textual and visual parts of the advertisement aim to accomplish different effects. Advertisers often use the visuals of the advertisement to relay the full brand message. According to Burtenshaw, Mahon and Barfoot (2006:42), advertising depends more on creative and innovative visuals to communicate the message than on the copy itself. The visual aspect serves a purpose and consists of various components that are combined in specific formats to create a brand message that will attract and entice the audience.

a. *Purpose of visuals*

Visuals or illustrations in the advertising message have a very important role in the effectiveness of the advertisement. Arens *et al.* (2011:381), O'Guinn *et al.,* (2009:408) and Wells *et al.* (2006:387) all list the following points as illustration purposes:

- Capture the attention of the target audience and increase the memorability by means of an interesting narrative. As advertising clutter is rife in magazines, it is necessary for the advertisers to not only be noticeable, but to hold the attention of the reader. Relaying the brand's story through illustrations is both interesting and persuasive.

- Entice the audience to read the copy. An interesting illustration will create curiosity that leads to reading the copy. The co-ordination between the visual and the heading is important, as both serve to draw the reader into the body copy.

- Convince the audience of the copy's claims and identify the message subject. The picture acts as visual support for claims made by the message copy and provides visual cues to showcase the brand.

- Demonstrate product use, as this adds credibility to the beliefs.

- Highlight key-product attributes and benefits. Although printed advertising is immobile, the use of the product may be illustrated through an action picture or a series of pictures.

- Establish an emotional and favourable impression of the product. Brand image is expressed through pictures that relate to the packaging and logo or to the brand symbol.

- Instant communication needs to be created. Pictures seldom need deciphering, as words do. This enables the visual to relay a message much faster than the verbal copy (Sullivan, 2008:52).

- Establish associations or a social context for the brand. This links the brand to social settings, certain types of people and specific lifestyles.

- Enable campaign continuity via a universal visual method.

Visuals are significant in the current study, as the female models used in advertisements form part of the illustration component of the advertising message. For example, advertisements for slimming products often use "before" and "after" pictures of a female model to indicate the effectiveness of the product.

b.   Components of visuals

The illustration of the advertising message contains different, but important, components. Various decisions need to be made regarding the visual element of the advertisement, such as the identification (for example brand name) provided, photographs or illustrations and what colours will be used (Belch & Belch, 2007:284). These factors play a role in the effectiveness of the overall visual impact of the illustration.

O'Guinn *et al.* (2009:412-413) list the following illustration components:

- Size: a bigger picture attracts more attention in a cluttered advertising environment. The relative size of an advertisement may cause consumers to infer greater brand importance.
- Colour: the use of colour in an advertising message has strong attention-attracting capabilities, particularly in magazines. Compared to black-and-white, colour is more interesting and enticing. Many female products are most suited for full-colour advertising, such as nail polish and other cosmetics. Advertisers may also use spot colour, which is a colour in an otherwise black-and-white picture (Wells *et al.,* 2006:390). An example is the black-and-white *Coca-Cola Light* printed advertisement which depicts an airborne female. The brand name is pictured in a spot colour, specifically red.
- Medium: this entails the selection of the ideal illustration technique that will suit the brand message and can include photography, drawings and computer-based graphics as possible options. These illustration techniques will be included in the study. They therefore warrant a closer look.

c.   Illustration techniques

The choice of visual technique depends on the advertising strategy employed by the advertiser. Different illustrative techniques are available to advertisers (Blakeman, 2007:84; O'Guinn *et al.,* 2009:413; Wells *et al.,* 2006:389):

- Illustrations or drawings are versatile and range from simple ink illustrations to complex artwork. Cartoons are popular for advertising to children, for example the cartoon characters *Snap*, *Crackle* and *Pop* used in the advertising of *Kellogg's Rice Krispies*.

The work of well-known artists can also be used in advertisements or commercials. *Coronation Investment Fund Managers* used the post-impressionist Van Gogh's paintings in a highly memorable television commercial campaign. Illustrations generate a youthful and lively image.

- Photographs provide realism and substance to the message. Wells *et al.* (2006:390) assert that the requirements of realism or fantasy dictate the use of photographs or drawings. Whereas photographs make the product factual, illustrations are more suitable to the realm of fantasy (Burtenshaw *et al.* 2006:120). An advantage of using photographs is that the product can be shown clearly, providing the consumer with a picture of what to search for in the store. *Placécol* beauty products used this approach to advertise the changing of the packaging of its *Vita-E Silk Serum*. The high quality of the printing in magazines provides the advertiser with the opportunity to showcase the product to the audience - as if it was really before them, thereby enhancing the realism of the message.

- Clip or stock art: clip art refers to existing line drawings, and stock art consists of existing photographs that may be bought for use in the advertisement. Both options are more cost-effective than creating original artwork. As these art forms may already have been used before, it is wise to adapt them in some way.

- Graphic images can be created and manipulated using computer software. This provides the advertiser with virtually limitless creative possibilities.

- Diagrams or line art are suitable to illustrate complex products or products with small details. Line art may be used to illustrate precisely what the consumer is dealing with. Real estate developers use this approach to convey the floor plans of units to prospective buyers.

The visual components aim to capture the audience's attention and to enhance the memorability of the message. The main visual focus of the advertisement is also important for the effectiveness of advertising.

d. *Visual focus*

Visuals create feelings or moods, and place the product into a context. The focal point of the visuals is therefore very important in creating an effective advertising message. Arens *et al.* (2011:382-383) propose several options for visual subjects:

- The packaged product aids the consumer in identifying the product in the retail store.

- The actual product is suitable for non-packaged goods, such as cars.

- The product being used is a popular portrayal for cosmetics. For example, South African actress, Lerato Moloi, is pictured in *Elizabeth Arden* advertisements wearing a particular shade of make-up.

- Portrayals of how to use a product are often used in advertising foods, like the *Knorr* advertisements that depict bored housewives spicing up the family dinner by using *Knorr* cook-in sauces.

- Important product attributes are often pictured for the purpose of displaying the brand's unique selling points.

- Comparisons are popular for detergent advertisements. For example, a housewife will be depicted washing clothes with "brand A" and the advertised brand. The advertised brand will, of course, show better results.

- User benefits connect to the audience, since such illustrations indicate the rewards inherent in using the product. Advertisements for cellulite-reducing products often use this approach by depicting the difference the consumer will see after using the product for a particular length of time.

- Testimonials employ tactics such as before-and-after pictures that are very effective for weight-loss products and skincare.

- Negative appeals refer to showing the results of not utilising the product, and are often used in *Arrive Alive* campaigns to show the results of not wearing a seatbelt.

The current study will examine instances where females in advertisements are using the product. It will also make use of testimonials which generally feature a celebrity. For example, cosmetics company *Elizabeth Arden* uses actress, Catherine Zeta-Jones, in the testimonial advertising of their brand.

The advertiser may use almost any subject for the focal point of the advertisement and the above mentioned are a few of the most common options. The visuals in the advertisement have to be of interest to the target audience. Blakeman (2007:84) asserts that men and women are attracted to different images. Men, for example, prefer animals, while a woman's attention is more easily drawn to pictures of babies or children. In television commercials the visual component has the added advantage of movement. This is an excellent attention-grabber. The creative process for television commercials will be discussed next.

3.3.3 Broadcast advertisements (television)

Television commercials offer almost limitless creative possibilities. The medium is more captivating than print due to the advantage of moving images (Wells *et al.*, 2006:369). Television commercials have evolved from very basic live-action versions of printed advertisements to creative and entertaining productions.

Arens *et al.* (2011:397) assert that broadcast advertising needs to be both credible and relevant. As this medium is very expensive, the effectiveness of the message becomes even more important - in order to gain a return on the advertising investment. Burtenshaw *et al.* (2008:47) maintain that television commercials are the most commanding and persuasive communication media currently available.

The visual elements of commercials share many basic similarities to the requirements and purpose of the visuals in printed advertising, and therefore only the aspects unique to television commercials will be considered in this section.

O'Guinn *et al.* (2009:429-430) provide creative guidelines for developing television commercials:

- Make use of an attention-grabbing and relevant introduction, as the audience can easily choose to ignore the message by switching channels. If the commercial fails to grab the consumer's attention in the first few seconds, the chances of it being viewed are slim. Sullivan (2008:125) suggests attempting a visually unusual introduction to catch the audience's attention before they lose interest in what is on the screen.

- Emphasise the visual and coordinate it with the audio. Consumers often mute the sound of the television set when the commercial break is on. Compelling visuals bridge this perceptual blockage. The video and audio of the commercial should be complementary and care should be given not to repeat in words what is sufficiently depicted in video (Sullivan, 2008:128).

- Commercials should be persuasive and entertaining. Wells *et al.* (2006:404) assert that the excitement of the television commercial lies in its moving images. A careful balance between entertainment and persuasion is necessary as an entertaining, film-like commercial may be memorable but the brand in it may not be.

- The product should be shown, as this aids brand recall and helps the consumer indentify the brand in the retail environment.

Copywriting for broadcast advertising can take various formats, and similar to print adverting, the formats are comparable to the executional styles and advertising appeals used in developing the message.

3.3.3.1 Copy for television commercials

The different copy formats for television commercials are related to the executional styles and advertising appeals discussed previously. Copy formats listed by various authors are illustrated in Table 3.3.

Table 3.3   Copy formats for television commercials

Copy format	Source
• Storyline/narrative • Slice-of-life/problem solving/dialogue • Testimonial • Spokesperson • Demonstration • Fantasy/animation	Arens *et al.* (2011:399-403) Koekemoer (2004a:165-166) O'Guinn *et al.* (2009:396-397)
• Chronological • Special effects • Satire • Suspense • Analogy • Personality • Direct response	Koekemoer (2004a:165-166)
• Straight announcement • Lifestyle	Arens *et al.* (2011:399-403)
• Music and song • Vignette	O'Guinn *et al.* (2009:396-397) O'Guinn *et al.* (2009:396-397)

Table 3.3 shows that various authors agree on certain formats. The common formats are similar to the executional styles discussed previously in Section 3.2.2.

O'Guinn *et al.* (2009:398) propose several guidelines for television copywriting, including the effective use and support of the video component. The audio element should also be coordinated with the video and the commercial should sell the brand and be entertaining. Flexibility in copywriting as well as prudence in the amount of information provided is also advisable.

In developing the copy, care should be taken that the idea will be able to run across a whole advertising campaign, and the brand image should be clear in the message. The 2009 advertising campaign for *Sun International* used the South African-born actress Charlize Theron who was depicted having fun while utilising all the various entertainment aspects of the casino group, and thereby portraying a brand image of fun, excitement and entertainment.

The content of a television commercial is detailed in the script and storyboard (Blakeman, 2007:190). The television script contains detailed instructions, as well as all the verbal and musical information that will be in the commercial. The storyboard details the visual aspects. Television commercials consist of video, audio and other elements of importance (Wells *et al.*, 2006:374). These aspects will all be addressed next.

3.3.3.2 *Video*

The video component of television advertising constitutes the visual element and is of cardinal importance. O'Guinn *et al.* (2009:396) maintain that the copy for television commercials should be finely tuned to the visuals. The visuals of a television commercial are illustrated by using a storyboard, which is a succession of pictures and words explaining the planned commercial visually (Ouwersloot & Duncan, 2008:192). It includes the visuals, as well as the exact timing sequences thereof.

The visuals in television commercials, as laid out in the storyboard are referred to as scenes; and these are framed individually on the storyboard (Blakeman, 2007:191). Every scene represents a major event in the commercial or a location change. The dialogue and

instructions for each scene are added under the scene frame and represent the exact script and its accompanying visual elements.

Expressing the main idea of the advertising message is the responsibility of the visuals and of the action of the television commercial (Wells *et al.*, 2006:374). The advertiser needs to take care when selecting presenters, action sequences and other aspects in television commercial design, as these have to form a coherent whole that will reach the target audience.

The identifying symbols, such as the brand and characters in the commercial are also important (Belch & Belch, 2007:285). For example, an advertiser of ladies' perfume should select a female model who will suit the brand image and be relevant and identifiable to the target market.

3.3.3.3 Audio

The copy and video of the commercial are supplemented by the audio component. Wells *et al.* (2006:374) identify music, voices and sound effects as being the audio elements in television advertising. Music is often used to elicit a particular emotion or mood from the audience (Belch & Belch, 2007:285; O'Guinn *et al.*, 2009:396).

Voice-over artists (sometimes celebrities with identifiable voices) are used to narrate the actions portrayed or to deliver the message. An example of the effective use of voice-overs is the South African communications company, *Cell C,* which uses a distinct female voice in their broadcast advertising campaign - a voice that has become synonymous with the brand.

3.3.3.4 Other elements

The setting, cast, costumes, props and lighting are also important to the effectiveness of the television commercial. Props in particular are useful in indicating a particular role portrayal. For example, a housewife may be depicted using a vacuum cleaner, which is a prop in the advertisement.

The cast of the commercial is often central to the success of the message and includes various parts, such as announcers, spokespeople, character types and celebrities (Wells *et al.*, 2006:375). In this manner, celebrities are often used as endorsers of the brand in advertising (Ouwersloot & Duncan, 2008:188). An example is the female tennis player Venus Williams, who endorses a wide variety of brands including *Puma*, *Nike* and *Avon*.

The cast of the commercial is also referred to as the talent. Actors and actresses in the commercials are carefully selected to reflect the brand image and to provide a point of reference for the target audience. The example of Venus Williams as endorser of *Puma* serves this point, since she is a successful sportswoman who is admired and emulated by many young women.

The visuals used in advertising include various elements (such as the product and props), as was discussed in Section 3.3. North (1987:127) identified two additional elements, namely the background and the models. These will be discussed in Section 3.4. The background to the advertising message can be divided into indoor and outdoor settings. The background setting in the advertisement or commercial is useful for inferring role portrayals - for example, a woman shown in an office setting is classified as a career woman or a working woman.

All the elements in the printed and broadcast advertisement need to be combined in a way that will effectively communicate the intended message to the target audience. The elements also need to be consistent with one another in creating a holistic brand message. The focus of the current study is on the visual aspect of the advertising message, and in particular, the model or character. Models featured in advertising will be described in Section 3.4.

3.4   MODELS IN ADVERTISING

Advertisers use models (characters) in advertisements and commercials to portray a specific image of a typical user of the product or service. Blakeman (2007:85) cautions against the use of a model that seems unlikely to be a user of the brand. The models in the advertising message should be similar to the target market. For example, the model for

anti-wrinkle cream targeted at women should be a female, over 40-years old and wearing suitable clothes. O'Guinn *et al.* (2009:437) assert that models in brand messages need to suit the brand personality, the target audience's nature and the setting of the advertisement or commercial.

Generally, people prefer human models in advertisements. The rationale is that people identify with people. And especially in advertisements that show people using products, it is then easy for the audience to picture themselves using the product (Altstiel & Grow, 2006:121). The model may be portrayed using various visual techniques, as discussed in Section 3.3.2.3. Blakeman (2007:85) advises the use of a photograph, since this provides credibility to the brand. Photographs are generally seen as authentic reflections of reality and are therefore deemed to be reliable and credible. The power of a photographed depiction resides in its authenticity (Wells *et al.*, 2006:389).

The actors or models used in advertisements and commercials have to be selected very carefully to ensure that the target audience will relate to the model and find the message credible. As the model is essentially the representative of the organisation, and affects the image of the brand, the choice of model is crucial (O'Guinn *et al.*, 2009:436). The selection of the right person for the role in the advertisement is referred to as casting. The casting of talent in commercials is a very important task. According to Sullivan (2008:167), it is the most important decision in the production phase of creating a commercial.

People may be cast as announcers, spokespersons, character types or celebrities. An announcer merely introduces or presents the brand in the advertisement, and spokespersons talk about the product. Sometimes non-human elements are used as "spokesthings", such as the singing scourer in the old *Scotch Brite* commercials (Wells *et al.,* 2006:376). Character types are stereotypical portrayals such as mothers in detergent commercials. Celebrities in advertisements are elaborated upon in the next section.
Decisions on the number of models to use, the arrangement of multiple models in an advertisement or which parts of models will be used must be made in the production phase.

3.4.1 <u>Single models</u>

Advertisements often contain a sole figure or a single model. The model may be an ordinary person or a celebrity. Ordinary people in advertisements often portray stereotypes, such as housewives or mothers. Everyday models are seen to be "just like us", making them easy to identify with (Wells *et al*, 2006:345). A good example is the *Dove* advertisements that feature ordinary women with real imperfections, thereby moving away from depicting impossibly perfect models.

Although real consumers have a lot of credibility, they are often not good actors as they are not trained. In television commercials it may be better to make use of trained actors to relay real consumers' experiences (Blakeman, 2007:194). Using spokespeople in testimonial advertisements is very effective. The model used in the testimonial may be an ordinary person, a character actor, a corporate spokesperson or even a celebrity (Altstiel & Grow, 2006:285). An example of a character actor is the woman in the *Cell C* "Woza whenever" commercial. She is a very distinctive figure and her voice is used in the commercial whenever any of the other models makes use of the tagline.

A corporate spokesperson is someone that represents the organisation in television commercials. It may be the organisation's CEO or even an actor. One person may be a corporate spokesperson for several companies, for example American parenting expert Stacy DeBroff. Stacy is used by many organisations (including *Whirlpool* and *Unicef*) to serve as a spokesperson in advertising that is aimed at mothers (DeBroff, 2010).

Testimonial advertisements often use celebrities to endorse their products, particularly in the women's beauty market. McCracken (in Stafford, Spears & Hsu, 2003) define a celebrity endorser as a well-known individual who uses their reputation to recommend a brand in an advertisement. Testimonials are generally provided for products related to the expertise and experience of the celebrity. For example, tennis star Venus Williams endorses *Reebok*. Celebrities are selected for endorsements because of their ability to reflect important brand benefits (Stafford *et al.,* 2003:16).

Source credibility is very important for endorsements to be successful in connecting to the target market, as credible sources are far more persuasive (Altstiel & Grow, 2006:84). The

selection of the right celebrity for the product is crucial. Celebrities can easily lose favour - and this may negatively affect the brands with which they are associated (O'Guinn *et al.*, 2009:349). For example, supermodel Kate Moss lost her endorsement deal with *Chanel* after her drug habits became public in 2005. The current study will determine the incidence of female celebrities in magazine advertisements and television commercials.

Product advertisements aimed at female consumers adopt a more visual presentation style (Stafford *et al.*, 2003:18). This means that advertisements targeting women need a visual representation that will communicate meaning and which is identifiable by the target female. Models in advertisements regularly appear with other models or in groups. As such they may portray a variety of roles, for example a social role, which includes other people in the advertising message as well. Groups of models will be discussed in Section 3.4.2.

3.4.2 Groups of models

Models are often depicted with another model or as part of a group. The relationships of the models to one another frequently indicate a specific role. For example, a woman depicted with a child usually portrays the mother's role, whereas a woman shown with a man may be identified as depicting a romantic role (Rudansky, 1991:145). The multicultural nature of the South African population is reflected in advertising portrayals depicting multiple ethnic representations. The current study will determine the frequency of multiple ethnic portrayals.

People in social poses are often used in advertising products related to social situations such as sporting events. For example, in a television commercial for the *Proteas* cricket team, a woman is shown wearing a South African cricket shirt and waving a flag amongst a group of similarly clad cricket supporters. This depiction can be classified as a woman in a social role, since she is depicted with other people attending a social event.

Group portrayals may consist of peer groups, such as a group of middle-aged women discussing the merits of a new diet product. Group portrayals can also involve people who are completely unrelated, such as advertisements for clothes that feature a variety of

models that have no relation to one another. Relational roles are also frequently depicted, such as families or married couples.

Where women are shown with other models, various roles may be identified. The current study will examine group depictions. These will be included as a basis for determining female roles portrayed in the advertisement.

3.4.3 Parts of models

Many advertisers depict only a part of a model and not the whole model. For example, *Estée Lauder* cosmetics use only the face of the model to advertise their range of wrinkle-reducing creams. Particular camera shots are used to capture models, or parts of models.

Altstiel and Grow (2006:277) and Blakeman (2007:197) identify the following camera shots:

- Extreme close-ups show the model's face, particular features such as the hands or even the product. The South African retailer *Edgars* uses this approach in a printed advertisement for *Givenchy* mascara, which depicts a close-up of an eye with exaggerated lashes.

- Close-ups refer to tight shots that show the model's head and shoulders. An example is the shot of Eva Longoria in the *L'Oreal* advertisement for their extra volume *Collagene* mascara. In the advertisement, Eva is shown from her shoulders to the top of the head.

- Medium-close shots are pictures of the model from the waist up. An example is the female model in the printed advertisements for *Yves Saint Laurent's* perfume, *Opium*, where the model leans on a countertop and is shown from the waist to the head only.

- Medium shots refer to depictions of the model's whole body. Actress Liv Tyler is depicted sitting on her knees in advertisements for *Givenchy's Absolutely Irrésistible* perfume.

- Full shots or long shots portray the model, as well as the background scenery. An example is the commercial for the *Hyundai i10,* which shows a woman with shopping bags standing next to the car.

The current study will include parts of female models that include the face or extreme close-ups of the face of the model. Other parts, such as the hands, are excluded due to difficulty in determining a role portrayal for body parts other than the face. Bolliger (2008:48) noted the ineffectuality of such body parts in an analysis of portrayals.

3.5 SUMMARY

Creativity in advertising is crucial, as the competition for the attention of the consumer is widespread. Effective advertisements satisfy the objectives of the advertiser and persuade the audience to take action. The major focus of Chapter 3 has been to examine the creative process in advertising. The message strategy involved in the development of the advertising message was examined, including the elements of the creative brief which is the plan for the advertisement.

The methods of advertising execution were detailed, including all the various executional styles available to advertisers. This was followed by an exposition of the different advertising appeals that are used within the executional framework to reach the target audience.

The process of advertising message design has been examined along the lines of the printed and broadcast advertising. The focus was on magazine advertising, as well as television advertising, as these constitute the focus of the current study. The verbal and visual elements of printed advertising were detailed, including the headlines, body copy and visual components of the printed advertisement.

Television commercial creation embodies the elements of text, video and audio, which have been described in some detail. The last section of the chapter consisted of a discussion of the models used in the visual aspect of advertisements.

Chapter 4 will provide an examination of the literature on the portrayal of females in advertising. Various studies will be discussed, as well as the pertinent roles that have been identified in previous research studies. These roles will be contextualised insofar as they pertain to the current study.

CHAPTER 4: FEMALE ROLE PORTRAYALS IN ADVERTISING

4.1   INTRODUCTION

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

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

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

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

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

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

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

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

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

4.2   OVERVIEW OF ROLE PORTRAYALS OF WOMEN IN ADVERTISING

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

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

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

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

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

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

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

4.2.1 The roles portrayed by women in magazine advertisements

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

Table 4.1   Female role portrayals in magazine advertising

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

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

4.2.1.1 Sex object

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

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

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

Figure 4.1   Prevalence of the urban sophisticate image
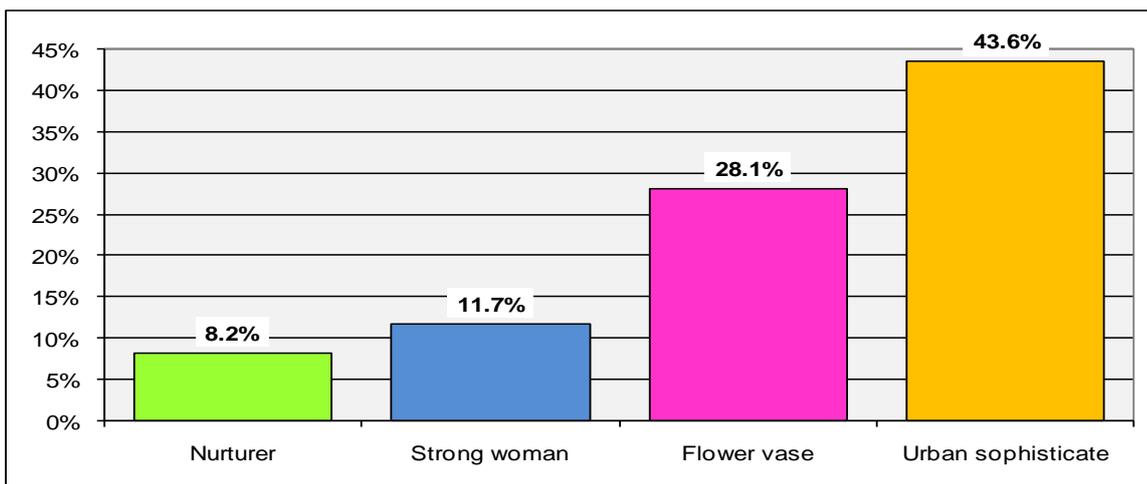
Source: Adapted from Hung and Li (2006:19) and Hung *et al.* (2007:1041).

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

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

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

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

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

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

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

4.2.1.2 *Mother/nurturer*

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

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

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

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

4.2.1.3 Physically attractive/decorative

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

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

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

4.2.1.4 Working/career woman

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

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

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

- Teacher: the woman is illustrated in a teaching position, and the surroundings often include children or a child, and props that indicate a classroom setting.

- Nurse: here the female wears a nursing uniform, and the setting is a medical environment such as a hospital.

- Secretary: this woman performs secretarial tasks in an office setting.

- Office worker: the female is also depicted in an office environment, but the situation and props (such as a uniform) show that she does not hold an important or secretarial position.

- The executive or professional: here the female is dressed in business attire and the background, props and activities engaged in are central to the role portrayal and indicate an executive position.

- Other: these are additional working roles that do not fit into the above mentioned categories.

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

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

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

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

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

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

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

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

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

4.2.1.5 *Housewife*

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

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

4.2.1.6 *Dependant*

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

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

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

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

4.2.1.7 Mannequin

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

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

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

Figure 4.2   Prevalence of the mannequin role portrayal in South African magazine advertisements
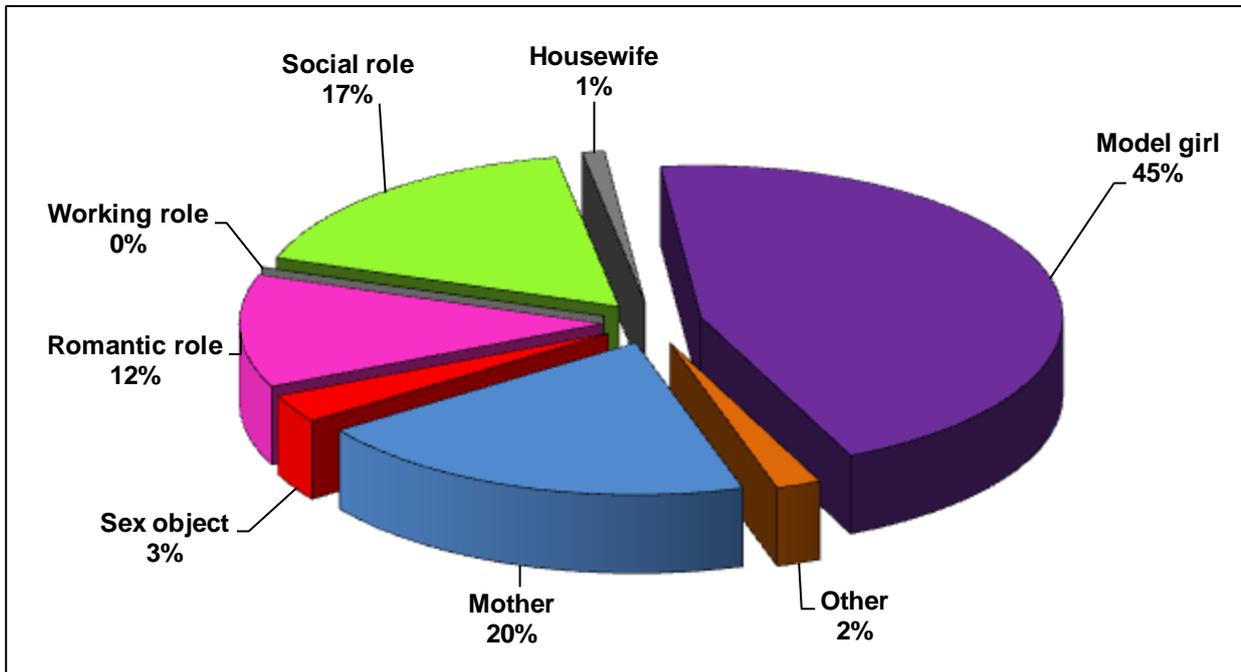
Source: Adapted from Rudansky (1991:162).

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

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

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

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

4.2.1.8 Product user

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

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

4.2.1.9 Social being

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

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

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

4.2.1.10 *Romantic role*

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

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

4.2.1.11   Engagement in non-traditional activities

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

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

In summary, the roles that have been identified in magazine advertisements in previous research are the following:
- Sex object
- Mother
- Physically attractive/decorative
- Working/career woman
- Housewife
- Dependency
- Mannequin
- Product user
- Social role
- Romantic role
- Non-traditional activities

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

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

4.2.2 <u>Roles portrayed by women in television commercials</u>

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

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

Table 4.2   Female role portrayals in television commercials

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

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

4.2.2.1 Work-related

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

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

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

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

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

4.2.2.2 *Homemaker/housewife*

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

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

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

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

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

4.2.2.3 Wife/mother

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

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

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

4.2.2.4 Decorative

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

4.2.2.5 Product user

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

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

4.2.2.6 Sex object

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

4.2.2.7 Social being

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

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

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

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

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

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

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

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

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

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

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

4.2.3.1 Universal female role portrayals in advertisements and commercials

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

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

- Homemaker: the homemaker is depicted performing household tasks, such as cleaning. This character is often portrayed with, or using, household products and appliances in a home setting (Nassif & Gunter, 2008:756).

- Mother: the role of mother is signified by a woman depicted with one or more children in a setting that suggests a parenting scenario. She is focused on the child or the product (Rudansky, 1991:144).

- Product user: here the model is depicted as preparing to use or actually using the advertised product (Furnham & Mak, 1999:424; Johnson *et al.,* 2006:6).

- Mannequin: the mannequin role has the function of merely exhibiting the product. The mannequin portrayal wears or displays the product, such as the women used to advertise fashion clothes in fashion magazines. The mannequin has no specific relation to or contact with other figures in the advertisement and the product that is displayed is more important than the character.

- Social being: the woman in a social role is depicted in contact with other people, generally in a relaxed or enjoyable environment (Koernig & Granitz, 2006:91). This role portrayal is often depicted at social gatherings, such as sporting events and parties.

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

4.2.3.2 *Unique female role portrayals in advertisements and commercials*

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

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

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

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

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

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

4.2.3.3 Additional elements

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

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

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

Role portrayals	Product/service categories	Sources
Working/career woman	• E-commerce • Mobile communication systems • Computer and other electronics • Food and beverages • Baby products • Cosmetics • Miscellaneous services • Sporting goods • Financial services	• Döring and Pöschl (2006:183). • Grau *et al.*, 2007:61). • Hung and Li (2006:22). • Koernig and Granitz (2006:87). • Plakoyiannaki and Zotos (2008:1427). • Razzouk *et al.* (2003:123). • Rudansky (1991:167).
Dependent	• Food and beverage products • Apparel • Cosmetics	• Plakoyiannaki and Zotos (2008:1427). • Razzouk *et al.* (2003:123).
Housewife / homemaker	• Appliances • Household/domestic items	• Furnham *et al.* (2001:24). • Ibroscheva (2007:415). • Mwangi (1996:210). • Plakoyiannaki and Zotos (2008:1427). • Razzouk *et al.* (2003:124). • Rudansky (1991:170).
Mannequin	• Clothes • Cosmetics • Slimming and health products	• Razzouk *et al.* (2003:124). • Rudansky (1991:178).
Mother	• Mobile communication • E-commerce advertisements • Baby and food products • Automobiles (family cars) • Medicine	• Döring and Pöschl (2006:182). • Hung and Li (2006:22). • Koernig and Granitz (2006:89). • Rudansky (1991:171;181).
Non-traditional	• Durable products	• Razzouk *et al.* (2003:124).
Decorative	• Educational technology • Mobile communication • Cosmetics • Computers • Jewellery • Medicine • Personal care	• Bolliger (2008:51). • Döring and Pöschl (2006:181). • Hung and Li (2006:20). • Johnson *et al.* (2006:7). • Furnham *et al.* (2001:24). • Mwangi (1996:211). • Nassif and Gunter (2008:757). • Plakoyiannaki and Zotos (2008:1427). • Razzouk *et al.* (2003:123). • Valls-Fernández and Martínez-Vicente (2007:695).
Romantic role	• Alcoholic beverages • Furniture and linen	• Rudansky (1991:162;181)
Sex object	• Educational technology • Mobile communication • E-commerce • Fashion or apparel • Cosmetics • Personal care • Food and beverages	• Bolliger (2008:51). • Döring and Pöschl (2006:182). • Hung and Li (2006:20). • Rudansky (1991:176). • Koernig and Granitz (2006:91). • Monk-Turner *et al.* (2008:206). • Razzouk *et al.* (2003:123).
Social being	• Cigarettes and food products • Mobile communication • Apparel	• Döring & Pöschl (2006:183). • Plakoyiannaki and Zotos (2008:1427). • Rudansky (1991:175).
Product user	• Technological	• Johnson *et al.* (2006:7).

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

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

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

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

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

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

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

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

4.3   SUMMARY

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

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

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

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

CHAPTER 5: RESEARCH METHOD

5.1 INTRODUCTION

In Chapter 4, previous research studies on female role portrayals conducted in different countries were discussed. The manner in which women are portrayed in various advertising media was also described. The aforementioned research studies used content analysis as their primary research method; some also incorporated additional methods. Content analysis is also the research method that is applicable to the current study, which aims to determine the role portrayals that are used in magazine and television advertising in South Africa.

To place content analysis in context, Chapter 5 commences with an introduction to marketing research, which includes the nature and role of marketing research. The various methods used in advertising research are presented, followed by the method of content analysis. The discussion includes the requirements for effective content analysis, the various applications as well as the process commonly followed in conducting a content analysis.

The steps of the content analysis process are presented in detail, commencing with the theory and conceptualisation of the present study. The theoretical background to the units of analysis and the sampling process that are applicable to the current study are then presented. The coding instruments, including the development of the codebook and coding forms that represent the research instrument, are discussed. Thereafter a brief description of the pilot study is presented before the final coding process is highlighted. Finally, the chapter concludes with an explanation of the processes of data analysis and reporting.

5.2 THE NATURE AND ROLE OF MARKETING RESEARCH

Marketing research encompasses all forms of research in the marketing activities of the organisation. Research is conducted in order to increase knowledge; and it enables the organisation to make better decisions, thereby aiding the marketing planning process

(Saunders *et al.*, 2007:5). The results of marketing research are used in a multitude of applications, such as product development and testing the effectiveness of advertising.

The research practice of studying the diverse aspects of marketing is, like any other form of research, an organised process. Arens *et al.* (2011:229) and Leedy and Ormrod (2005:2) assert that research is the systematic process of collecting, noting, analysing and evaluating information - with the aim of increasing the available knowledge of the object and/or phenomenon of interest.

In the current study, the aim is to determine the various roles portrayed by female characters in advertisements and commercials. Therefore, the results of the present study will enhance the knowledge of advertising, particularly on how marketers portray women in the South African context, in seeking to convey their advertising messages.

As can be seen from the above discussion on marketing research, some common elements are reiterated, such as the systematic nature of marketing research; that it provides information; and aids in the development of marketing plans. According to Zikmund and Babin (2010:5), marketing research searches for the "truth about marketing phenomena," including the creating of ideas, evaluating marketing performance and developing a better understanding of the process of marketing.

Academics have identified various methods that may be used when conducting marketing research. McDaniel and Gates (2006:35), Tustin, Ligthelm, Martins and Van Wyk (2005:116-118), as well as Zikmund and Babin (2010:57), list the following procedures as basic research methods:

- Secondary research: research where analysis is conducted on existing data, in other words, data previously collected.
- Survey research: this is research where an interviewer questions the respondents, in order to gain data. This is normally done by using a questionnaire with a set of predetermined questions as a basis for the interview.
- Observation research: this is research in which the target people, objects or events, are observed in order to determine their behavioural patterns - without actually interviewing the subjects.

- Experimentation: this is research in the form of causal research. This examines the changes in a variable when other variables are adapted.

The current study does not involve the interviewing of respondents. It examines advertisements and commercials as forms of marketing communication, and therefore content analysis studies are classified under the heading of observation research (Zikmund & Babin, 2010:196). A more detailed description of content analysis will be presented in Section 5.4 of this chapter.

The information gained from marketing research is utilised in the development of the organisation's marketing mix strategy (Zikmund & Babin, 2010:14). To this end, various designs and methods of marketing research can be used to assimilate the information needed for effective managerial decision-making. Marketing research is also used to identify consumer needs and market segments, as well as to provide information for the development of new products (Arens *et al.*, 2011:229). Additionally, marketing research is used to evaluate the efficiency of marketing and promotional programmes.

Advertising research is one form of marketing research that is widely used to pre-test advertisements, as well as to post-test the effectiveness of advertisements (Hall, 2004:181). For example, the text and visuals used in an advertisement can be evaluated to determine whether the advertisement will reach the set advertising objectives. In the current study, the focus of the research is on the visual elements of the advertisement - such as the character and other elements in the advertisement or commercial. Advertising research is discussed in the next section.

5.3   ADVERTISING RESEARCH

Advertising research falls within the scope of marketing research. By conducting advertising research, the organisation can determine the contribution that advertising makes towards reaching marketing objectives (Shimp, 2010:282). Additionally, the organisation needs to know that the expenditure made on advertising is justified. Developing and placing advertisements in media can be expensive processes (Arens *et al.,* 2011:229). Organisations spend large percentages of their marketing budget on

advertising, and this necessitates taking steps to ensure that the advertisements will reach the target market and the objectives set out for the campaign.

The advertising research process focuses on objectively and systematically collecting, analysing and interpreting data that can be used for strategic advertising decision-making (Tustin *et al.,* 2005:151). Advertising research enables the organisation to determine whether the planned advertisement or commercial will reach its mark, and also whether current advertising campaigns are likely to be effective. Shimp (2010:283) asserts that advertising research consists of two measures, namely testing media, as well as testing the effectiveness of the advertising message.

An analysis of the theory behind advertising research indicates several similarities regarding methods and the measures used. O'Guinn *et al.* (2009:229) and Shimp (2010:283) assert that advertising research generally includes developmental research (or pre-testing), copy (or message) research and post-testing.

Research in the developmental stage occurs before advertisements are developed. This research is necessary in order to assist in the creation of advertisements. Copy research focuses on testing the advertisement before its final placement in the media; and post-testing assesses whether the advertisement has been effective in reaching its objectives.

5.3.1.1 Developmental research

Various methods for developmental research have been suggested in the literature, including focus groups, projective techniques and concept testing.

- Focus groups: a focus group consists of a small group of individuals (six to 12 individuals representative of the target audience) that discusses the advertisement in the early phase of message development. It involves facilitating a discussion to examine the effectiveness of "…prospective spokespeople… visuals and strategies, and [to] identify elements in ads that are unclear…" (Arens *et al.,* 2011:241). Alternatives to focus groups include personal or telephone interviews, where questions centre on the advertisement.

- Projective techniques: these are used to elicit the respondent's underlying feelings or thoughts. This is an indirect method, where the respondents are required to complete scenarios or stories by using their own experiences or emotions. Techniques include dialogue balloons, story construction or storytelling, and sentence or picture completion (O'Guinn *et al.*, 2009:232; Tustin *et al.,* 2005:177). Projective techniques are generally utilised in the development of advertising campaigns (Zambardino & Goodfellow, 2007:31).

- Concept testing: this can be used to pre-test various ideas for new advertisements or campaigns (Belch & Belch, 2007:751).

The results gained from developmental research can be used to create advertisements. Rough or completed advertisements are then tested via copy research, in order to determine message effectiveness before the final roll-out in the advertising media.

5.3.1.2 Copy research

Copy research is also referred to as pilot or copy testing. Copy research occurs early in the advertising research process, and because of its pre-emptive nature, the results can influence the final advertisement before its roll-out. The term "message research" is preferred to "copy research" by Shimp (2010:283), who argues that the advertising message includes more than just the verbal part; and therefore the term copy research is restrictive.

For the purpose of the chapter, the term copy research will be used to indicate research on all aspects of the proposed advertisement, thereby including both the verbal and visual aspects. Copy research, using direct questioning, aims to assess the effectiveness of an actual advertisement before its roll-out, thereby minimising the chance of the message failing to reach its objectives (Arens *et al.,* 2011:244). According to O'Guinn *et al.* (2009:242), measures to test the copy effectiveness include *inter alia* communication tests, attitude studies, recall, recognition and behavioural tests.

A communication test examines whether the advertisement is communicating what was intended. Attitude studies test whether an advertisement causes any change in the attitude of the respondent after exposure to the advertisement.

Recall tests assess whether the advertisement is memorable, and this is one of the most commonly used techniques to test advertising effectiveness (Mehta & Purvis, 2006:49). Similar to recall tests, recognition tests go a step further to determine whether the respondents recognise not only the advertisement, but the brand as well. Behavioural tests (also referred to as conative techniques) focus on the intended behaviour, such as purchase intent (Beerli & Santana, 1999:15).

A well-known behavioural test is test marketing. Test marketing is also referred to as pilot testing. It entails placing an advertisement in a particular medium in an isolated area to test the effectiveness thereof on a larger scale (Arens *et al.,* 2011:243). The primary measure of importance is buying intent. Pilot tests can be conducted in the field, in a laboratory or electronically. In field testing, actual advertisements are run in a small region of the actual market, providing a "real-world test" and a more natural response than could be obtained in a laboratory test (Kolb, 2008:176).

Laboratory tests, where the respondents are exposed to the advertisement in a research laboratory, are beneficial in terms of higher control over external variables, but lack the authenticity of a field test (Zikmund & Babin, 2010:220). Electronic test marketing is an experimental method, where selected respondents' exposure to advertisements is controlled and their subsequent buying behaviour can be tracked. One such experimental form involves the Internet, which is typified as an "emerging method" where the focal point centres on the purchase intent (O'Guinn *et al.*, 2009:254).

5.3.1.3 *Post-testing of advertisements*

Post-testing of advertisements focuses on determining the effectiveness of the message after it has been launched in the media. As such, post-testing determines whether advertisements have reached the advertising objectives (Shimp, 2010:284). Similar to copy testing post-testing measures awareness, recall and communication, recognition, attitudes and behaviour, albeit on a considerably larger scale. For example, attitude tests as post-tests gauge the effectiveness of the campaign planned to develop a positive image for the brand (Arens *et al.*, 2011:246).

Post-testing may be conducted in various ways. Methods used in post-testing include direct response testing, sales, single-source data and tracking studies (O'Guinn *et al.*, 2009:255). Direct response advertising requires a response from the audience, delivering response measures that indicate the effectiveness of the direct advertisement. Estimating the exact sales derived from advertising is difficult, if not impossible, as there are many factors impacting on product sales. Sales are, nevertheless, still used to gauge the effect of advertising.

A superior method to determine advertising effectiveness on behaviour is single-source research. Single source data are derived from tracking household consumption behaviour by combining store scanner data, and data such as household television commercial exposures (Wells *et al.*, 2006:541). The integration of such data provides a realistic picture of the actual impact of advertising on household buying behaviour. Analysing the results of advertising campaigns or individual messages also involves tracking studies. Tracking studies usually determine aspects such as attitudes, awareness, recall, interest and behaviour, as well as the intent to buy (Belch & Belch, 2007:621).

The elements (for example visuals or text) contained in advertisements and commercials can be investigated by using content analysis research (Spicket-Jones, Kitchen & Barnes, 2006:19). The method of content analysis is often used for conducting advertising research (Harwood & Garry, 2003:479; Hayes & Krippendorff, 2007:77).

Content analysis, which is the research method applicable to the current study, will be described next.

5.4   CONTENT ANALYSIS

The contents of advertisements in magazines and on television can be analysed using content analysis as a research method. Various researchers differ in regard to the nature of content analysis as a qualitative or quantitative method. Saunders *et al.* (2007:470) assert that content analysis is a form of qualitative research because of its tendency to be used to analyse non-numerical data. Additionally, the qualitative research process entails

identifying categories and patterns that emerge from the data under scrutiny (Leedy & Ormrod, 2005:95).

A majority of authors include a quantitative element in their definition of content analysis (Neuendorf, 2002:10; Riffe *et al.*, 2005:25; White & Marsh, 2006:23; Zikmund & Babin, 2010:196)*.* In particular, the emphasis is placed on the scientific nature of content analysis that sets it apart from "more qualitative or interpretive message analyses" (Neuendorf, 2002:10). There is a general consensus on the application of content analysis for message analysis and its widespread use in the analysis of both advertisements and commercials as marketing communication elements.

Harwood and Garry (2003:480) assert that content analysis may be used in both qualitative as well as quantitative research, being "qualitative in the development stages of research and quantitative where it is applied to determine the frequency of phenomena of interest." Krippendorff (in White & Marsh, 2006:35) agrees with this stance and elaborates by stating that the qualitative nature of content analysis focuses on the meaning of content; whereas, the quantitative aspect serves to make conclusions about the content in terms of the context wherein it is used.

The current study focuses *inter alia* on the frequencies of particular role portrayals of women in advertising. As such, the current study employs quantitative content analysis as a research method. In this section, content analysis as a research method is defined, and the requirements for and the applications of content analysis are described.

5.4.1 Content analysis as a research method

As with all research methods, content analysis is a systematic process. Its primary focus is on examining communication content (Riffe *et al.*, 2005:23; Zikmund & Babin, 2010:196)*.* The current study analyses marketing communication content, namely advertisements and commercials. Holsti (in Harwood & Garry, 2003:481) states that content analysis studies "objectively quantify the content of communication between a sender and a receiver."

The application of content analysis for studying communication messages is echoed by Berelson (in Krippendorff, 2004a:19). This author defines content analysis as "the objective, systematic, and quantitative description of the manifest content of communication."

Krippendorff (2004a:18) defines content analysis as a research method that makes "replicable and valid inferences from the text (and other meaningful matter) to the contexts of their use." The development of clear categories is crucial in a content analysis study. Kassarjian (1977:12), who is widely regarded as a pioneer in the field of content analysis, goes so far as so assert that the quality of content analysis research is dependent on the description of the categories, as the categories represent the conceptual plan of the content analysis study.

To adhere to this important aspect of content analysis, the present study incorporates carefully defined categories of the aspects under scrutiny, in particular the role portrayals. The results of a content analysis study are used to make inferences about the body of information studied. The communication units under scrutiny in content analysis are quantitatively measured, and these units of measurement are, by definition of content analysis, message units (Neuendorf, 2002:14). A distinction needs to be made between data collection units and analysis units (described in detail in Section 5.6 in this chapter).

The unit of data collection is the "element on which each variable is measured", whereas the unit of analysis is the "element on which data are analysed, and for which findings are reported" (Neuendorf, 2002:13). Content analysis studies need to adhere to particular requirements. These requirements will be discussed in the next section.

5.4.2 Requirements for content analysis

For a content analysis study to be effective, specific requirements have to be met. Berelson (in Krippendorff, 2004a:19) proposes the following as requirements for effective content analysis:

- Objectivity: the objectivity requirement relates to the definition of categories for the content analysis. The categories for content analysis need to be so accurately defined

that, when applied by another researcher to the same data, the results will be the same. In the current study, the coder training (refer to Section 5.9) includes *inter alia* testing the category definitions and ensuring objectivity.

- Systematisation: the requirement of systemisation stipulates that the categories, as well as the content to be analysed, need to be identified according to a consistent set of controls. A systematic study also needs to be scientifically relevant and the categories must be specified in advance, in order to provide a foundation for exact measurements (Riffe *et al.,* 2005:25). The codebook and coding forms that are used in the current study assist in providing a systematic design.

- Quantification: the data in the content analysis have to conform to the criteria of the statistical analysis in order to adhere to the requirement of quantification. This is true for both the summaries of the results, as well as the interpretation of the findings. The process involved in quantitative content analysis is therefore numerical, as the research has to deliver the frequencies of occurrences of the specified categories (Neuendorf, 2002:14). Specific statistics to describe the findings are applicable to the current study (refer to Section 5.11).

Content analysis research has various applications. These will be briefly outlined in the next section.

5.4.3 Applications of content analysis

The research method of content analysis is used in various fields: from psychometrics to analyses of the Internet. As mentioned previously, content analysis is primarily used in analysing communication. Various levels of analysis are identified, such as images, words or role portrayals (Kolbe & Burnett, 1991:243). Additionally, content analysis can be conducted in various contexts, such as psychometric analysis, examining minority portrayals and gender roles (Neuendorf, 2002:192-206). Of the various contexts, the analysis of gender roles in advertising is relevant to the present study, and will therefore be discussed in more detail.

The roles of males and females in communication media are frequently and widely analysed (Neuendorf, 2002:201). Chapter 4 provided a detailed description of female roles

across magazine advertisements and television commercials from studies conducted worldwide. Analysis of advertising content includes the objectives of analysing format and contents, in order to develop more effective advertisements, as well as attempting to determine the effect that images in advertising have on society. Typically, studies focusing on the portrayals of women or ethnic groups in advertising have this aim.

Content analysis studies generally follow a particular structured process. This will be outlined next.

5.4.4 The content analysis research process

For the purpose of this study, the research process for a content analysis is presented in seven steps and depicted in Figure 5.1.

Figure 5.1   The content analysis process

Step 1	**Theory and conceptualisation**
Step 2	**Units of analysis**
Step 3	**Sampling**
Step 4	**Coding**
Step 5	**Pilot study**
Step 6	**Final coding**
Step 7	**Data analysis and reporting**
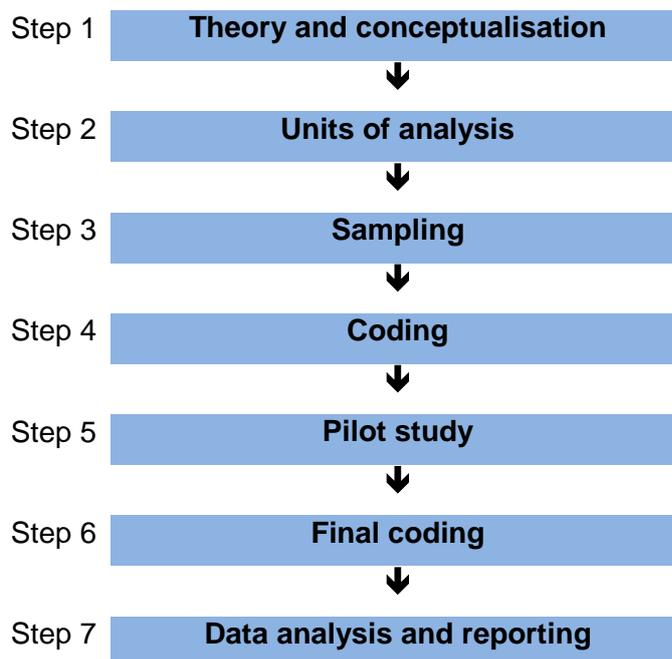
Source: Adapted from Neuendorf, 2002:50-51 and Riffe *et al.,* 2005:55

The content analysis process commences with a conceptualisation, followed by an exposition of the units of analysis relevant to the study. The sampling procedures used in the study are described, as well as the coding processes. A pilot study is conducted before

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the final study, after which the final coding is completed, incorporating any necessary changes, as dictated by the pilot study.

The research process concludes with the analysis and reporting of the data. Each of the content analysis research process steps, as applicable to the current study, will be discussed in the subsequent sections, commencing with theory and conceptualisation.

5.5   STEP 1: THEORY AND CONCEPTUALISATION

The theory and conceptualisation of the content analysis include the theoretical background to the study, which was reflected in the literature review (refer to Chapters 2 to 4). Theory and conceptualisation refer to what will be analysed, as well as the reasons for the analysis (Neuendorf, 2002:50). The primary objective of the present study is to identify the roles portrayed by women in South African magazine advertisements and television commercials, and the literature review that focused on any literature relevant to this topic.

No recent studies have been conducted on female role portrayals in South Africa, and no recent studies that included both magazine advertisements and television commercials was found in an extensive literature review. Various authors have researched the field of female roles in magazine advertisements and gender role portrayals in television commercials, and the findings of these studies, as they pertain to the current study, were described in Chapter 4. Past research findings have been used as a basis to develop the role categories that are examined in the current study.

In addition to the study's primary focus on female roles, several secondary research objectives have been set forth, namely:
• 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;
• To examine the nature of the visual portrayals of female models in magazine advertisements and television commercials in terms of:
   o the number of photographed depictions or real-life appearances in relation to the overall number of magazine advertisements and television commercials;

- o the number of animated/illustrated depictions in relation to the overall number of magazine advertisements and television commercials.
- To examine the ethnic representation of women in magazine advertisements and television commercials in terms of:
  - o the frequency of representation of African, coloured, Indian and white women in the overall sample;
  - o the frequency with which multiple ethnic orientations are depicted in one advertisement/commercial.
- To determine the extent to which rational and/or emotional advertising appeals are used in magazine advertisements and television commercials.
- To investigate the number of portrayals of female celebrities in magazine advertisements and television commercials;
- To determine the frequency with which women are depicted in multiple roles in one advertisement/commercial;
- To determine the number and type of different products and/or service categories in the advertisements featuring women;
- To determine the product or service categories advertised for the various roles;
- To report any new role portrayals that may evolve from the study.

From the objectives listed above, the specific variables of importance to the study include the nature of visuals, the ethnicity of the female characters, the advertising appeal used, whether the character is a celebrity and the product/service categories advertised using females.

The theoretical discussion on these topics was presented in Chapter 4. The category descriptions of each of the variables in the study are detailed in a codebook (refer to Section 5.8), which is used in conjunction with the coding forms. Different types of units exist in the content analysis and these will be described next.

5.6   STEP 2: UNITS OF ANALYSIS

The required data for the study are contained in magazine advertisements and television commercials. There are large numbers of magazines and various television channels that

carry numerous advertisements and commercials. In order to simplify the content analysis, the advertisements need to be broken down into smaller sections. According to Neuendorf (2002:72) and White and Marsh (2006:29), data for content analysis can be broken down into units of sampling, data collection units and analysis units.

5.6.1 Sampling units

Units of sampling have the purpose of identifying the population for the study and provide the basis for the sampling process. According to Krippendorff (2004a:98), sampling units are the "units that are distinguished for selective inclusion in an analysis." The sampling units are therefore chosen from the complete body of content. In the present study, the sampling units are the respective magazines and the television channels.

5.6.2 Data collection units

The data collection units are the units that are used to measure the variables in the content analysis (White & Marsh, 2006:29). As such, the data collection units are categorised independently. Krippendorff (2004a:100) refers to data collection units as recording units, and asserts that they are "typically contained in sampling units." In the current study, the units of data collection are the advertisements and commercials that are displayed or broadcasted in the different media.

5.6.3 Analysis units

The units of analysis are the variables that are statistically analysed in order to accomplish the research objectives (Riffe *et al.*, 2005:68). The units of analysis in the current study consist of the variables under investigation, including *inter alia* the female character and the product categories, as outlined in the codebook and the coding forms for analysis (refer to Section 5.8).

The sampling, data collection and analysis units are all message units, by virtue of the nature of the content analysis (Neuendorf, 2002:14). In the case of the present study, the sample consists of advertising message units, for example, magazine advertisements and

television commercials. The sampling processes that can be used in a content analysis study will be discussed next.

5.7 STEP 3: SAMPLING

Analysing the content of communication, such as advertisements, starts with a sampling process. Sampling can be described as the selection of a subset of study elements from the whole population or body of communication messages (Kolb, 2008:24; Neuendorf, 2002:83). The body of advertising material available for the current study is vast. Therefore, sampling procedures are needed to select an appropriate and practically feasible number of advertisements to analyse. Various sampling concepts and methods at the disposal of the researcher will be explained next.

5.7.1 Sample population

The sample population is defined as, the "full set of cases from which a sample is taken" (Saunders *et al.,* 2007:205). The population for the magazine sample consists of all magazines currently available in South Africa. From this multitude of magazines, a sample is drawn using an applicable sampling method (described in Section 5.7.3 in this chapter). For the television commercials, the population consists of all South African television stations that air commercials.

5.7.2 Sample frame

The sample frame comprises the list of the population from which the samples are selected (McDaniel & Gates, 2006:300). The sample frame that is used for the magazine sample is the All Products and Media Survey (AMPS) list for the second half of 2008 (2008B). The AMPS list is compiled by the SAARF, and organises all magazines in terms of their readership figures.

The SAARF also conducts cumulative television channel reach (referred to as Cume Reach) studies, with resulting lists of South African television channels and the viewership

figures for the channels. The Cume Reach figures for March 2009 make up the sample frame for the television channels.

5.7.3 <u>Sampling methods</u>

Various sampling methods exist for use in research. Researchers distinguish between probability (random) and non-probability (non-random) sampling (Leedy & Ormrod, 2005:199; Neuendorf, 2002:83). Probability sampling has the ability to ascertain that every element in the research population has an equal chance of being selected; thereby making the results representative.

Non-probability sampling is by nature non-representative, and the probability of elements being selected cannot be guaranteed, nor can the extent to which generalisations may be limited to non-statistical arguments (Saunders *et al.*, 2007:207).

Although the present study uses non-probability sampling, probability sampling methods will be explained briefly:

- Simple random sampling: in simple random sampling, each element in the population is equally likely to be selected (Kolb, 2008:184). A straightforward example is literally choosing elements from a hat full of names.

- Stratified sampling: in stratified sampling, the population consists of distinctive groups (approximately equal in size) that need to be represented in the study, such as males and females. Therefore, equal numbers of elements from each group (stratum) should be selected to ensure representativeness. If the strata are not equal in size, the sample must be adapted to reflect the ratio of the different groups, a process that is called proportionate stratified sampling (Leedy & Ormrod, 2005:203).

- Cluster sampling: being similar to stratified sampling, cluster sampling also deals with groups, except that the groups are not homogenous. Cluster sampling usually applies to large populations or geographic areas (Kolb, 2008:186). For example, if a sample needs to be drawn from a large city, the city can be divided into smaller areas (clusters), like residential blocks. Specific residential blocks are then randomly selected - from which the sample is selected.

- Systematic sampling: in systematic sampling, the sample elements are selected on a pre-set sequence or interval, for example, every 9th element. McDaniel and Gates (2006:308) suggest the following formula to determine the sampling interval:

Sampling interval = Population / Sample size

- Multi-stage sampling: when more than one step is used in selecting a sample, it is referred to as multi-stage sampling. For example, a researcher may first use random sampling to choose a set of magazines; and then randomly select advertisements from each magazine.

The nature of the current study is more suited to non-probability sampling, as the units of analysis need to adhere to certain requirements that would not be applicable if random samples were selected. Non-probability (or non-random) sampling methods include the following:

- Convenience sampling: in convenience sampling, the sample elements are selected purely on the basis of their availability. For example, if interviews have to be conducted with shoppers in a retail store, the interviewer can choose interviewees based on their availability and willingness to participate, with no attempt at representativeness (Leedy & Ormrod, 2005:206).
- Quota sampling: this is similar to the probability method of stratified sampling. Quota sampling attempts to base the sample on important variables (Neuendorf, 2002:88). In the retail interview example above, if the interviewer chooses specified numbers of interviewees using predetermined criteria, such as age or gender, it would lead to a quota sample.
- Purposive sampling: this is also referred to as judgement sampling. This sampling method literally selects elements for a specified purpose (Leedy & Ormrod, 2005:206). For example, advertisements for a content analysis study can be selected purposefully because they contain specific elements, such as female characters.

Although the results of research based on non-probability sampling may not be generalised to the whole population, it is often used in content analysis studies. Neuendorf (2002:87) notes that this is the case when it is difficult to obtain the relevant message

content by using a random sample. For example, if the current study used a random sample of magazines, the odds that magazines with a very low incidence of advertising could be included in the sample are very good. This could lead to problems of inadequate sample size.

The present study utilises purposive sampling (for both the pilot and the final study) - in that the magazines and television channels that are included in the study are chosen specifically because they are the most popular media. Additionally, the advertisements and commercials included in the study are selected purposely because they feature women.

5.7.3.1 Sampling for magazine advertisements

The sample for current study requires magazine advertisements that contain at least one adult female per advertisement. This is in order to extract the information (data) needed to serve the research objectives. Various authors have employed circulation or readership figures as a basis for deciding on the type of sample for the content analysis (Grau *et al.*, 2007:59; Hung & Li, 2006:15; Razzouk *et al.*, 2003:121).

As stated, the present study employs purposive sampling (in the pilot study, as well as in the final study) to select the magazines from which the advertisements for the content analysis are drawn. Purposive sampling (also referred to as judgement or purposeful sampling) is used because the sample needs to be large enough. Patton (in Saunders *et al.*, 2007:232) asserts that in purposeful sampling, it is important to choose "information-rich cases", so that the sample is suitable for the requirements of the study.

The magazine sample for the study is purposefully selected to include a variety of magazine types: including general interest, male and female magazines with readership figures of 500 000 or higher according to SAARF's AMPS. As stated in Chapter 1, the sample excludes specialist publications, such as retail, sport and television guide magazines. The target audiences for specialist publications are very narrow and the study requires data from magazines with a broader readership. Weekly and monthly publications are included to explore a wider range of magazines.

For the purpose of the pilot study, back copies of the selected magazines are used. The final study includes relevant magazine issues published in the months of March and April 2009. Only the first issue of the month (for the weekly magazines) is selected, in order that the sample will consist of equal numbers of weekly and monthly magazines. Table 5.1 reflects the AMPS figures for the selected sample of magazines in a descending order.

Table 5.1   AMPS 2008B figures for magazines exceeding 500 000 in readership

	Magazine	**Readership**	**% of adult population**
1	Bona	2 218 000	7.1
2	True Love	2 175 000	6.9
3	You	2 139 000	6.8
4	Drum	2 008 000	6.4
5	Move!	1 170 000	3.7
6	People	1 031 000	3.3
7	Men's Health	854 000	2.7
8	Cosmopolitan	823 000	2.6
9	Fair Lady	758 000	2.4
10	Rooi Rose	648 000	2.1
11	FHM	619 000	2
12	O' The Oprah Mag SA	616 000	2
13	Sarie	604 000	1.9
14	Reader's Digest	570 000	1.8

Source: Adapted from South African Advertising Research Foundation (2008)

It should be noted that *Huisgenoot* was part of the original readership figures, but was left out of the sample (and subsequently Table 5.1). It is common knowledge that sister magazines, such as *You* and *Huisgenoot* have similar contents. For this reason, these two magazines were examined in a preliminary investigation; and it was found that the advertisements printed in the two magazines were almost exactly the same, apart from the language differences. Therefore, the *Huisgenoot* was excluded from the sample.

A preliminary examination of South African magazines found full-page and double-page advertisements to be prevalent, and because such advertisements are considered more successful in attracting attention (Arens *et al.*, 2011:357); the current study excludes advertisements smaller than one full-page. Therefore, from the sample of magazines, all full-page and double-page advertisements, featuring at least one adult woman, are selected as units of data collection.

5.7.3.2 *Sampling for television commercials*

South Africa features six television broadcasters, namely *SABC 1, 2* and *3*, *e.tv*, *M-Net* and *DStv*. Of these, *SABC 1, 2* and *3*, and *e.tv* are free-to-air channels, and are therefore accessible to the majority of the national population. *M-Net* and *DStv* require subscription at a premium fee, which not all South Africans can afford. The pay channels present different viewing matter and programming than the free-to-air channels, and *DStv* incorporates several channels in its subscription bouquet.

Table 5.2 presents the annual television channel figures for the South African channels in descending order of popularity (SAARF, 2009:1).

Table 5.2   Annual television channel reach

Channel	Percentage of total audience (February 2008 to January 2009)
SABC 2	98.6%
SABC 1	98.4%
SABC 3	96.8%
e.tv	96.3%
DStv (*Africa Magic Plus*)[2]	48.5%
M-Net	32.9%

<u>Source</u>: Adapted from South African Advertising Research Foundation (2009)

The majority of the South African population watch the free-to-air channels, as is evident from the national viewership figures in Table 5.2. With high viewership, exposure to television commercials is high, making the free-to-air channels better suited to the requirements of the study. Also, various researchers have opted for the television channels with the largest audiences in past research studies (Ibroscheva, 2007:412; Nassif & Gunter, 2008: Valls-Fernández & Martínez-Vicente, 2007:693).

The final study therefore includes the most viewed channels according to the SAARF's annual Cumulative TV Channel Reach Data (refer to Table 5.2). The channels are

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[2] *DStv* figure represented by the most viewed channel in its subscription bouquet (*Africa Magic Plus*).

SABC 1, 2, 3 and *e.tv.* The coding processes applicable to the current study will be described next, including the development of the codebook and coding forms.

5.8   STEP 4: CODING

The coding process involves converting the content that is being investigated into a format that is suitable for analysis. Coding entails the interpreting of the phenomenon that is being studied and stating the observations "in the formal terms of an analysis" (Krippendorff, 2004a:126). The content, hence, needs to be read or viewed - and then recorded in an analysable form. According to Neuendorf (2002:52), coding requires the decoding of the content, based on specific, predetermined variables.

The variables used for coding in a content analysis are detailed in the coding instruments, namely the codebook and coding forms (refer to Sections 5.8.2 and 5.8.3 in this chapter). The coders use the codebook as a guide to code the variables under investigation on the coding forms.

A distinction is made between human and computer coding, where human coding involves individuals; while computer coding involves the automated conversion of content, using a computer. The present study utilises human coding, which means that the content analysis is conducted manually, and not by using a computer program. Neuendorf (2002:132) and Riffe *et al.* (2005:130) advocate the use of coding forms to code the relevant data for the content analysis.

The coding form is used in conjunction with a codebook, which contains clear descriptions of the variables under scrutiny. In the current study, for example, the role categories are described in detail in the codebook. The coding form contains all the variables that are to be examined in the content analysis. It relates to the variables, as set out in the codebook (Riffe *et al.*, 2005:130). In the present study, the codebook includes descriptions of the nature of the visuals, the ethnicity of the character, the advertising appeal used, whether the character is a celebrity, the product type advertised and the role portrayal.

All these variables are included in the coding forms, as well as the number of pages and the number of full-page advertisements (including and excluding women) in the case of magazine advertisements. The total number of commercials must also be noted on the coding form for the television commercial analysis.

In order to gather the required data from the sample of magazines, all the advertisements featuring women need to be flagged and subsequently coded, using the codebook and the coding forms. The television commercials are coded as they are viewed, and if necessary, the video tape or DVD is paused to enable better identifying of the elements of importance to determine the role portrayals.

The coding of the magazine advertisements (pilot study and final study) excludes ones that only feature non-facial body parts. Therefore, all images that include the face are analysed. Free-standing inserts, competitions, advertorials or promotions, advertisements for forthcoming issues of the magazine, public service announcements and non-profit organisation advertising are excluded from analysis, as they fall outside the focus area of the current study.

The pilot study and final coding of the television commercials exclude commercials for competitions, infomercials, advertisements for channel-related programming, public service announcements, non-profit organisation commercials, as these commercial types fall outside the scope of the study. Women (actresses) in commercials for movies are also excluded, as they represent a preview for the film and not an image or role associated with a brand or product.

The research instruments (codebook and coding forms) used to conduct a content analysis will be discussed in the next section.

5.8.1 Codebook

A codebook contains all the aspects relevant to a content analysis study, and provides descriptions of all the relevant concepts. The codebook is based on the research objectives of the study (Carson in Harwood & Garry, 2003:480). According to Riffe *et al.*

(2005:127), who refer to the codebook as a coding protocol, the purpose of the codebook is to provide the rules for the analysis - in order to ensure consistency in coding.

The codebook also serves as a record of the practical implementation of the study, as it enables other researchers to duplicate the research. Developing an efficient codebook requires that the researcher carefully think through all the concepts in order to obtain a clear, distinct description of all the aspects under consideration. Furthermore, the categories, described in the codebook, must be exactly represented in the coding forms.

According to White and Marsh (2006:31), the codebook "operationalises concepts that may in themselves be amorphous". The operationalisation process involves developing measures for the variables under scrutiny. In order to develop the codebook, there are specific criteria that must form the basis for the category descriptors (measures).

The primary focus of the current study is to determine the roles portrayed by women in advertisements. This makes the clear descriptions of the role categories crucial.

5.8.1.1 *Criteria for the establishment of role categories*

The quality of a content analysis study is largely dependent on well-defined categories used to analyse the message content (Harwood & Garry, 2003:487). In the present study, the primary categories of interest are the role portrayals of women in advertisements. It is therefore crucial to have very clear role category descriptions, in order to ensure that different coders will come to the same conclusions regarding the various role portrayals. This is necessary to ensure the reliability of the content analysis study (Neuendorf, 2002:112).

Particular elements in the advertisements are important in establishing the categories for a content analysis study. Neuendorf (2002:118) asserts that the categories that are employed for a particular measure need to be exhaustive, mutually exclusive, as well as adhere to a suitable measurement level. Exhaustive measures require that all pertinent aspects of the concept be represented in the category description (White & Marsh, 2006:32). According to Riffe *et al.* (2005:89), mutual exclusivity refers to the differentiation

between the categories. This means that each category has to be described in such a manner as to clearly distinguish it from all the other categories.

The measurement level applicable and relevant to the present study is nominal (refer to Section 5.11.1). Nominal variables are distinct from one another and are not ordered (Krippendorff, 2004a:161). In the current study, the category descriptions of the female role portrayals have to include all relevant aspects needed to identify a particular role portrayal (exhaustive), as well as be distinct enough to ensure that a character be distinctly classified as portraying a specific role. An example of a nominal variable in the study is ethnicity, as the categories indicating ethnicity are distinct, namely white, coloured, Indian and African.

Clear role descriptions minimise the confusion between roles, enabling mutual exclusivity. It should be noted that it is possible for one female character to portray more than one distinctive role in an advertisement. One of the objectives of the current study (refer to Section 5.5) is to determine the incidence of women portraying more than one role in an advertisement. It does not negate the mutual exclusivity of the categories, since such portrayals are distinct and differentiable.

In analysing the content of advertisements, the present study focuses on the visuals, and excludes the text or any verbal cues in the advertisements and commercials. Four primary elements of the visuals in the advertisement are used as criteria in categorising the role portrayals (Rudansky, 1991:139). These four elements will be discussed next.

a. *Character*

The character, as the most important aspect of the advertisement, is described by appearance, manner and activities (Dyer, 1993:97). The appearance of the character includes age, gender, ethnicity, the body, size and the looks of the character. Of particular importance to the present study, are gender (women), age (adults, therefore over 18 years of age), ethnicity (all of the primary South African population groups), body (the face and body shots including the face) and looks (physical appearance often indicates a stereotype).

Another aspect of importance to the current study is whether the character is depicted alone or with other people, as well as the relation of the character to the others in the advertisement. The manner of the character refers to the facial expression, eye contact or focus, pose and clothes (Dyer, 1993:101). Emotions are portrayed through the expression, and in conjunction with the focus of the character, can be used as indicators of a role portrayal. For the purposes of analysis, the clothes and pose of the character are of particular importance in the roles of mannequin and sex object. The descriptions of these roles are influenced strongly by the degree of dress (such as partially dressed or demure) and the pose (such as neutral versus suggestive).

The activities in which the character is engaged also serve as indicators of a role portrayal. Actions include movement and touch, as well as positioning, relative to objects and other people. Specifically, the main actions - or the focus of the character - are also important (Rudansky, 1991:139). For example, a woman engaged in a household chore, typically portrays a homemaker's role.

b.   Props (supporting elements)

The elements surrounding the character serve as role indicators. Props include objects (excluding the product) that function as focus points or important background items. Props support the character's role, as they often assist in demonstrating the product's use, such as a glass in a beverage advertisement (Dyer, 1993:104).

In the current study, props are used as additional indicators or confirmations of particular roles. For example, food products are often portrayed in the process of being cooked, and the utensils and cookware depicted with the food product serve as props.

c.   Setting

The setting or location of the advertisement also plays an important part in identifying the role portrayed by the character in the message. According to Rudansky (1991:140), the setting creates context and can be used to infer a role portrayal. Various authors use specific settings as role indicators. Most of these can be classified under the headings of

home, work and leisure (Ibroscheva, 2007:413; Mwangi, 1996:210; Valls-Fernández & Martínez-Vicente, 2007:693).

Indoor settings include the home, work or office environments, and outdoor settings are generally reflected in leisure or recreational environments. The setting within which the character in the advertisement is depicted is used as a role-category indicator in the current study.

d.   Product

The product can be used, displayed or even merely pictured in the advertisement. In most cases, its presence and function in the advertisement or commercial reflect a particular role portrayal; and it, therefore, plays an important role in the description of the role categories. In the current study, various product categories are included in the analysis, as indicators of roles, as well as in relation to particular portrayals.

The literature review is used as a basis for the decision on which product categories are included to be in the codebook (refer to Section 5.8.1.2). The above mentioned criteria are integrated into the category descriptors for the content analysis.

Various concepts that are useful in the application of the coding process are described in the codebook, as well as the applicable coding variables. The coding variables are also indicated on the coding forms. The coding process in a content analysis study involves a careful scrutiny of all the relevant advertisements and commercials for the variables, as set out in the codebook.

Variables include the character, the nature of the visuals, ethnicity, advertising appeal, celebrity, product or service categories and the role categories. The pilot study codebook is presented in Appendix A; while the final codebook is available in Appendix B.

Coders are required to provide specific information on the coding forms. The information required in the current study includes the coder's ID (the coder's name and surname), the total number of items coded, the item number (the specific number of the magazine advertisement or television commercial) and the specific item (description of the

advertisement/commercial). Coding forms are used in conjunction with the codebook when analysing the advertisements.

5.8.2 Coding forms

A coding form (also referred to as a coding sheet) is used to code the variables in the study. Riffe *et al.* (2005:130) state that the coding form can be paper or computer-based. In the current study, the variables are coded manually on a paper coding form. Initially, the coding will be completed for the pilot study, after which the coding forms may be adapted to incorporate new variables or remove any variables that may be superfluous.

The pilot study coding forms are presented in Appendix C (magazines) and Appendix D (television). A concise discussion of the pilot study that forms part of the content analysis research will be provided next.

5.9   STEP 5: PILOT STUDY

The content analysis research process involves a pilot study (refer to Figure 5.1). As stated previously, a pilot study is completed (as part of the present study) before the final data collection in order to define clearly the existing roles, as well as to identify any possible new roles in magazine advertisements and television commercials. The pilot study involves a content analysis of a sample of the most popular magazines (refer to Table 5.1) and the television commercials on the three channels with the highest viewership (*SABC 1*, *2* and *3* – refer to Table 5.2).

Neuendorf (2002:51) advises that a pilot study must be completed as part of the content analysis process (refer to Figure 5.1), and that it should be conducted on a sample of applicable content before the final study takes place. In the present study, the sampling processes used in the pilot study are the same as for the final study. The sampling processes applicable to the study were outlined in Section 5.7.3.

In a pilot study, the applicable content is examined, as well as the relevant variables coded on the coding forms by independent coders. The inter-coder reliability is determined and

serves as an indicator of possible problems in the coding process and/or coding instruments. For testing the reliability of the present study, three independent coders (the researcher and two postgraduate students in Marketing) code the same group of advertisements and commercials in a manner dictated by the literature (refer to Section 5.11.1.1). Coders used in a content analysis need to be trained in the use of the coding instruments.

5.9.1 Coder training

According to Krippendorff (2004a:129), it is advisable to train coders in the application of the coding instruments. Coder training aims to prepare the coders and to ensure that they are able to apply the coding procedures, using the coding instruments (codebook and coding forms). The end-result of coder training requires the coders to be able to utilise the codebook effectively as their exclusive guideline (Krippendorff, 2004a:131).

During the coder-training, pilot coding takes place to familiarise the coders with the coding process. The codebook and coding forms may be revised, as the training highlights any possible problem areas (Neuendorf, 2002:133). It is important for coders to agree on the interpretation of the categories under investigation. The training process is commonly used to pre-test the categories, in order to reach consensus (Harwood & Garry, 2003:486; Neuendorf, 2002:133). After consensus is reached, and the coding categories adapted if necessary, each coder completes the final coding independently.

The coders used in the current study were trained in a five-hour session that included an explanation of the concepts investigated in the study, the codebook and the application of the coding process. The coders were required to code a few items, after which a discussion was held to ensure that each coder understood the process and that agreement on the interpretation of the variables had been reached.

Discussion is a common tool used in content analysis in order to achieve consensus (Harwood & Garry, 2003:486). Pilot coding was completed on a sample of advertisements and commercials; and this served as a trial run for the final coding process.

Saunders *et al.* (2007:386) assert that pilot test data can be analysed and serve as an indicator of the validity of the research instrument. In the current study, this relates to the codebook and coding forms. The descriptions of the variables in the codebook need to be clear and unbiased, in order for the items to be coded correctly and consistently. This relates to the criteria of exhaustiveness and mutual exclusivity, as described in Section 5.8.1.1. The codebook and coding forms used in a content analysis are generally revised during the pilot process - as the coders are being trained (Krippendorff, 2004a:129).

An important aspect of the pilot study is the pilot reliability. Reliability refers to "the extent to which a measuring procedure yields the same results on repeated trials" (Neuendorf, 2002:112). As mentioned previously, the coders conducted pilot coding, on which reliability was calculated. The reliability of the pilot study can be measured in various ways, and the same measures can be used to test both pilot and final reliability. Reliability will be discussed in Section 5.11. The final coding in the content analysis process will be discussed next.

5.10 STEP 6: FINAL CODING

After the pilot study, the final content analysis is conducted, using an adapted sample of magazines and commercials and the refined role categories and/or other adapted variables. The details of the practical implementations of the final study will be presented in Chapter 6. The researcher is required to code the entire body of advertisements and commercials (as selected during the purposive sampling process) - for both the pilot study and the final study.

Furthermore, both the pilot study and final study make use of two independent coders, apart from the researcher. The independent coders are required to code a sub-sample of items in order to test inter-coder reliability. Inter-coder reliability will be discussed fully in Section 5.11.1. Krippendorff (2004a:127) asserts that the coders involved in a content analysis study need to possess cognitive skills, as well as the appropriate backgrounds. The current study employs two female postgraduate students who have specialised in Marketing.

Training the coders to conduct an effective content analysis is crucial (Neuendorf, 2002:133). The coder training conducted in the present study was outlined in Section 5.9.1. After the training of the coders was conducted, the codebook and the coding forms were adapted to guarantee consensus and to ensure consistency in coding. The final coding follows a very similar process to the pilot coding, in that each item (advertisement or commercial) is examined, and the applicable variables are then coded on the coding forms. The final codebook is presented in Appendix B, and the final coding forms are presented in Appendix E (final coding form magazines) and Appendix F (final coding form television).

The analysis of the data and the reporting thereof will be discussed next.

5.11 STEP 7: DATA ANALYSIS AND REPORTING

The data collected from the advertisements and commercials are analysed quantitatively. This entails determining, among other factors, the frequency of occurrence of the aspects on the data form. These frequencies are summed and tabulated; and descriptive statistical analysis is performed on the data (more detail will be provided in Section 5.11.1.1). The details of the findings and the descriptive statistics will be presented in Chapter 6.

A content analysis study has to adhere to scientific rigour to be considered effective. Neuendorf (2002:10) asserts that for content analysis to be scientific, it needs to conform to various criteria considered to be acceptable in a scientific method, namely: *inter alia* being reliable and valid. These criteria will be described next, as well as the levels of measurement and the representational techniques used in the current study.

5.11.1 <u>Reliability</u>

According to Harwood and Garry (2003:485), three kinds of reliability exist in content analysis, namely stability, reproducibility and accuracy. Stability refers to the degree to which the analysis will yield the same results if the data are re-coded by the same researcher at a different point in time (intra-coding). This is deemed the least-effective form of reliability. Hayes and Krippendorff (2007:78) assert that reproducibility is the most

effective measure of reliability, and it refers to the degree of agreement between different coders, or, as it is called, inter-coder reliability.

Inter-coder or inter-judge reliability is the degree to which two or more independent coders agree when analysing the same body of content. Selecting a suitable measure of reliability is a complex procedure, as there are many measures that can be used (Hayes & Krippendorff, 2007:78). Not all reliability measures are applicable to the present study. The measures most suitable to a content analysis of this nature will be outlined next.

Hayes and Krippendorff (2007:80-81), and Neuendorf (2002:148), list various popular methods used by content analysts to evaluate the reliability, including per cent agreement, Scott's *pi*, Cohen's *kappa*, Krippendorff's *alpha*, Spearman's *rho* and Pearson's correlation coefficient. Per cent agreement calculates a percentage of coder agreement by dividing the number of agreements by the number of measures (Neuendorf, 2002:149). Per cent agreement has been used in a variety of previous content analysis studies to test reliability (Furnham *et al.*, 2001:25, Hung *et al.*, 2007:1041 and Ibroscheva, 2007:412).

Krippendorff's *alpha* was suggested by Hayes and Krippendorff (2007:81) as the standard statistic measure for inter-coder reliability. Krippendorff's *alpha* measures inter-coder agreement and is "the most general agreement measure with appropriate reliability interpretations" (Krippendorff, 2004a:221). According to Neuendorf (2002:151), Krippendorff's *alpha* also considers chance agreement, and is thus suitable for nominal, ordinal, interval and ratio measures (refer to Section 5.11.1.4 for a discussion on measurement levels).

The current study's level of measurement is nominal, and it utilises multiple coders, aspects that limit the reliability measures that can be applied. Of the mentioned reliability measures, only Krippendorff's *alpha* is suitable for multiple coders (Krippendorff, 2004b:428).

Per cent agreement is also used in the present study, as two variables (ethnicity and roles) could have multiple responses, which causes Krippendorff's *alpha* to be unsuitable for testing the reliability of these two variables. To resolve this matter, these variables are tabulated and their frequencies calculated. Fisher's Exact Test, which indicates significant

relations between variables, is computed on the ethnicity and role variables. The per cent agreements for the ethnicity and the role variables are then determined, based on their frequencies.

Researchers differ on the acceptable level of reliability for content analysis data. A review of various opinions concludes that reliability scores of 0.80 or higher can be considered acceptable (Neuendorf, 2002:143), although Krippendorff (2004a:241) asserts that variables with reliabilities of between 0.67 and 0.80 should also be considered for drawing provisional conclusions.

The reliability sample needs to be representative of the items that are being studied. Therefore, the sample for reliability purposes should be drawn randomly. The reliability samples of magazine advertisements and television commercials, for both the pilot and the final study are drawn using simple random sampling. It is commonly agreed that there is no set standard for deciding on the size of the sub-sample. Wimmer and Dominick (in Riffe *et al.,* 2005:143) suggest between 10 and 25 per cent of the content under scrutiny as being acceptable.

The last kind of reliability in content analysis is accuracy. This refers to the extent to which the results adhere to a specific standard. It is measured on the basis of inconsistencies in intra-coding, as well as inter-coding (Harwood & Garry, 2003:485). In the coder training process, accuracy is also addressed, as it pertains to the set standards (category descriptions).

Category descriptions are of the utmost importance in content analysis, and this issue relates to category reliability. For the categories in content analysis to be considered reliable, the categories need to be defined in such a manner that independent judges (or coders) will agree on the application of each category description (Riffe *et al.*, 2005:123). Coder training is aimed at ensuring consensus on the category descriptions. Furnham *et al.* (2001:24) resolved disagreement in coding by the joint analysis of items that were disagreed upon until the coders had reached agreement.

As the present study employs three coders, disagreement was resolved with discussion. On items where no agreement could be reached by joint analysis and discussion, the majority rule was applied.

5.11.2 <u>Validity</u>

Validity is generally described in research texts, as the degree to which a particular research instrument measures what it needs to measure (Leedy & Ormrod, 2005:28). For example, if the content analysis aims to measure the incidence of a particular role portrayal in advertisements, it will only be considered valid if the results clearly indicate the actual frequency of the specific role portrayal. According to Saunders *et al.* (2007:386), conducting a pilot test using the research instrument facilitates the evaluation of the validity of the instrument to measure what it has to measure. The present study employs such a pilot study, as described in Section 5.9.

Various measures for determining validity exist. Neuendorf (2002:115-117) identifies five types of validity, namely: external validity, face validity, criterion validity, content validity and construct validity. External validity refers to the generalisability of the study, and is related to the sampling method used. As the study employs purposive sampling, external validity is not applicable.

Face validity is the extent to which the measure fits what is expected, or generally believed to be true (Krippendorff, 2004a:313). Therefore, if the findings of the content analysis make general sense, they are considered valid in terms of face validity. Additionally, the current study uses two independent coders who also review the measures, as suggested by Neuendorf (2002:115). This enhances the face validity of the present study.

Criterion validity evaluates the extent to which the criteria are consistent with the prescribed codes (White & Marsh, 2006:31). It relates to the established standards or behaviours that are not necessarily inherent in the measure. This is not applicable to the current study. Content validity refers to the degree of completeness of the measure, in other words, whether it manifests everything the concept represents (Neuendorf, 2002:116).

In the current study, content validity can be measured in terms of the comprehensiveness of the category descriptions. For example, to determine a female role portrayal, various aspects need to be included in the analysis, as described in the codebook, and the descriptions aim at covering all aspects that may indicate a role portrayal. The last validity type is construct validity, which is the extent to which the measure is associated with the existing theoretical constructs.

In summary, face and content validity are applicable to the present study (as mentioned above).

5.11.3 <u>Levels of measurement</u>

Content analysis studies can incorporate various levels of measurement. These are nominal, ordinal, interval and ratio measures or scales. Nominal measures are those where the values are distinct from each other (Krippendorff, 2004a:161). Nominal measures may be represented by numbers, but the numbers need have no numerical meaning and serve only to indicate a particular variable.

Ordinal measures are rank-ordered on some or other scale, signifying that one ranking is higher or lower than another on the continuum. Interval scales correspond to numbers in a normal sense, but the zero point is arbitrary (Neuendorf, 2002:123). An example of an interval scale is a temperature scale. The most sophisticated measurement is the ratio scale, referring to measurement levels that also correspond to normal numerical values, but with a true point of zero (Riffe *et al.*, 2005:84). An example of a ratio scale is age, where zero represents a newborn baby.

In the current study, the level of measurement is nominal, as each category is assigned a number which mean nothing in a merely numerical sense. For example, the ethnic variable of "white" is represented by the number 4 (refer to Appendix B, the final codebook). The statistics applicable to the study (representational techniques) will be described next.

5.11.4 <u>Representational techniques</u>

The data gathered from of the study are analysed using descriptive statistics. Descriptive statistics summarise the study observations, as well as the associations between the variables (Babbie, 2009:467). In the current study, the descriptive statistics include frequency tabulations and cross-tabulations, which are applicable to the nominal data.

Frequency tabulations consist of tables that reflect how frequently a variable is found in the data (Krippendorff, 2004a:192). Frequency tables include the values in absolute (number of incidences of the variable) and percentage format of each category. Cross-tabulations (also referred to as contingency tables) permit the simultaneous analysis of two different variables in order to observe the relationship or association between these variables (Bryman & Bell, 2007:358; Kolb, 2008:253).

The data can also be displayed by using graphics. Bryman and Bell (2007:358) suggest using pie and bar charts when representing nominal data. The current study employs both types of graphics in presenting the findings of the study.

5.12 SUMMARY

Chapter 5 has provided a general overview of the nature and role of marketing research. A brief exposition of advertising research has been presented, as well as the method of content analysis used in the current study. The requirements, applications and the process of content analysis have also been discussed. The steps commonly followed in content analysis were discussed individually, as they pertain to the study, commencing with an outline of the theory and conceptualisation of the current study. This was followed by a discussion on the theoretical background to the units of analysis and the sampling methods applicable to a content analysis.

The construction of the research instruments (the codebook and coding forms) was presented, followed by a concise account of the pilot study. The discussion of the pilot study was followed by the final coding procedures, which were outlined in Section 5.10.

In conclusion, the chapter has provided an explanation of the data analysis and reporting of the processes that apply to the current study.

In the next chapter, the findings of the current study, including those of the pilot study, will be discussed. Chapter 6 will include a description of the practical implementation of the study. The implementation of the sampling procedures used in the present study, as well as the completion of the pilot study and the final data collection, will be specified. The applicable descriptive statistics used in the data analysis will be presented, in order to effectively report on the results of the content analysis.

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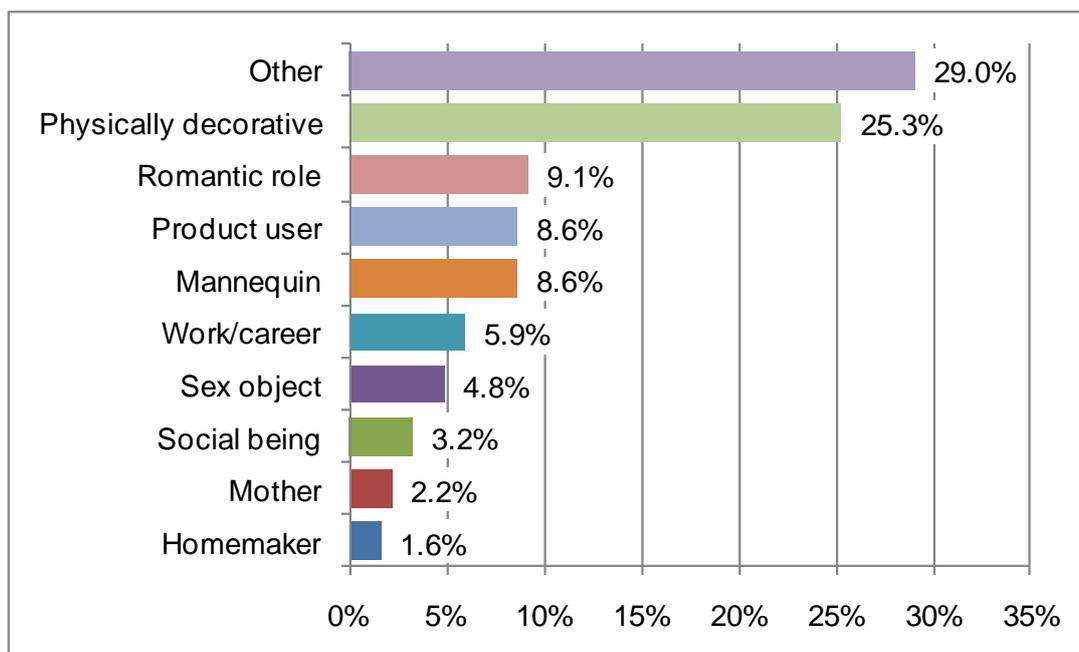
The "other" role category was the most prevalent in the magazine advertisements (29%), followed by physically decorative (25.3%) and the romantic role (9.1%). There were very few portrayals of women as homemakers (1.6%) and mothers (2.2%).

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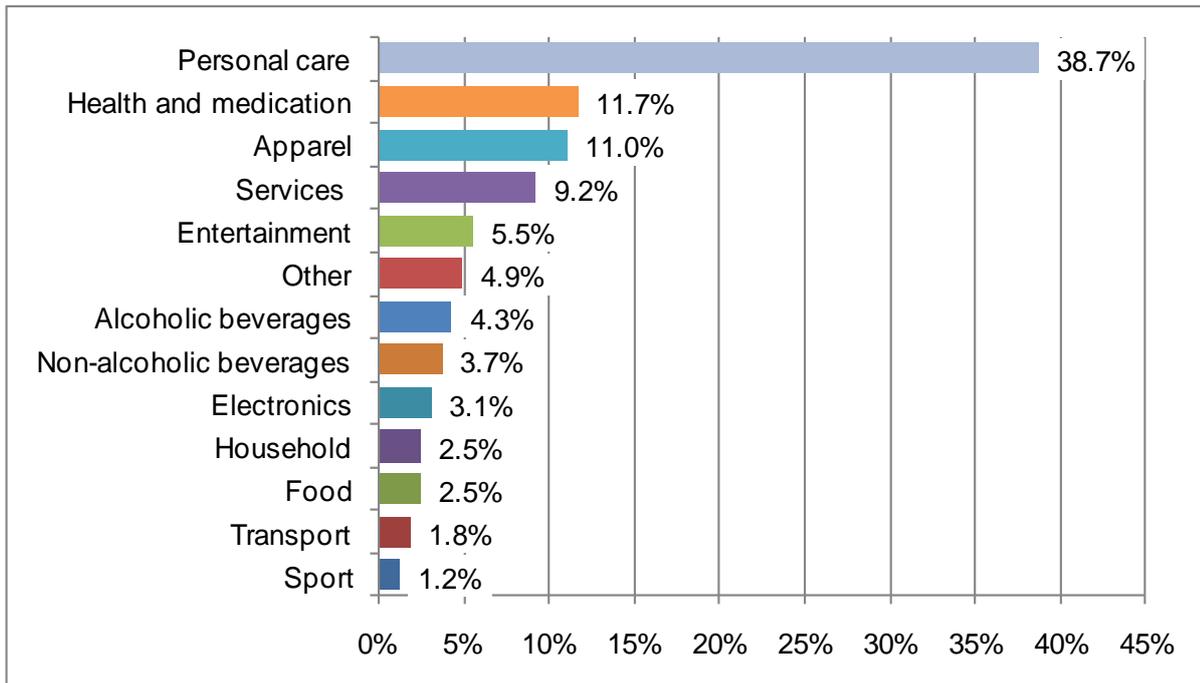
Figure 6.2 clearly indicates that magazine advertisements for personal care products were by far the most prevalent (38.7%), followed by health and medication (11.7%) and then apparel (11%). Women were seldom featured in sports (1.2%) and transport (1.8%) product advertisements.

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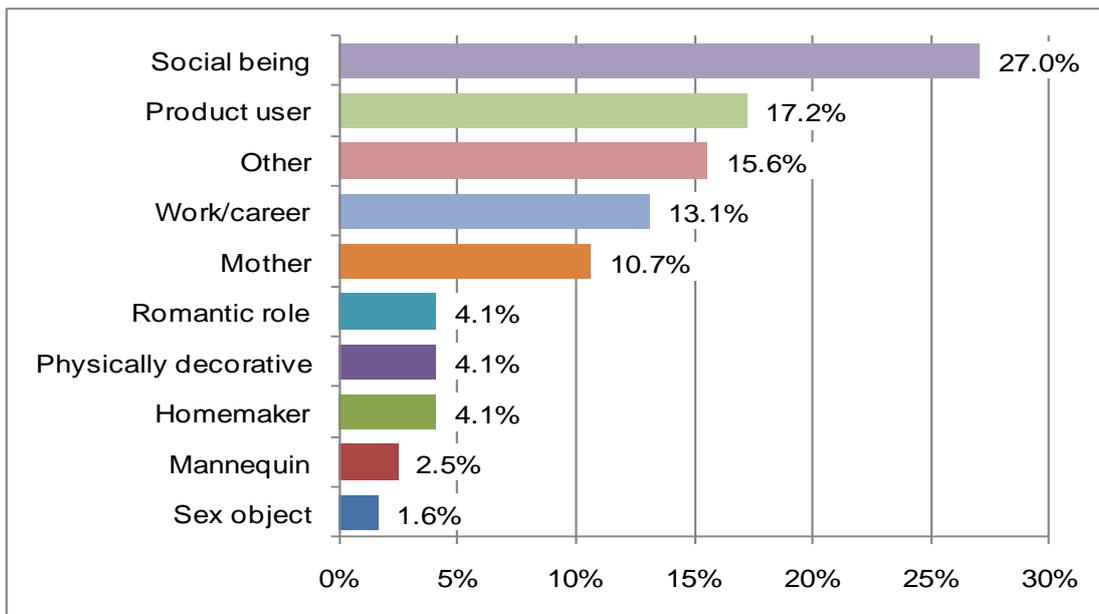
It is apparent from Figure 6.3 that the social role was the most prevalent (27%), followed by women as product users (17.2%) and other roles (15.6%). The sex object and mannequin were least frequently portrayed in television commercials (1.6% and 2.5%, respectively).

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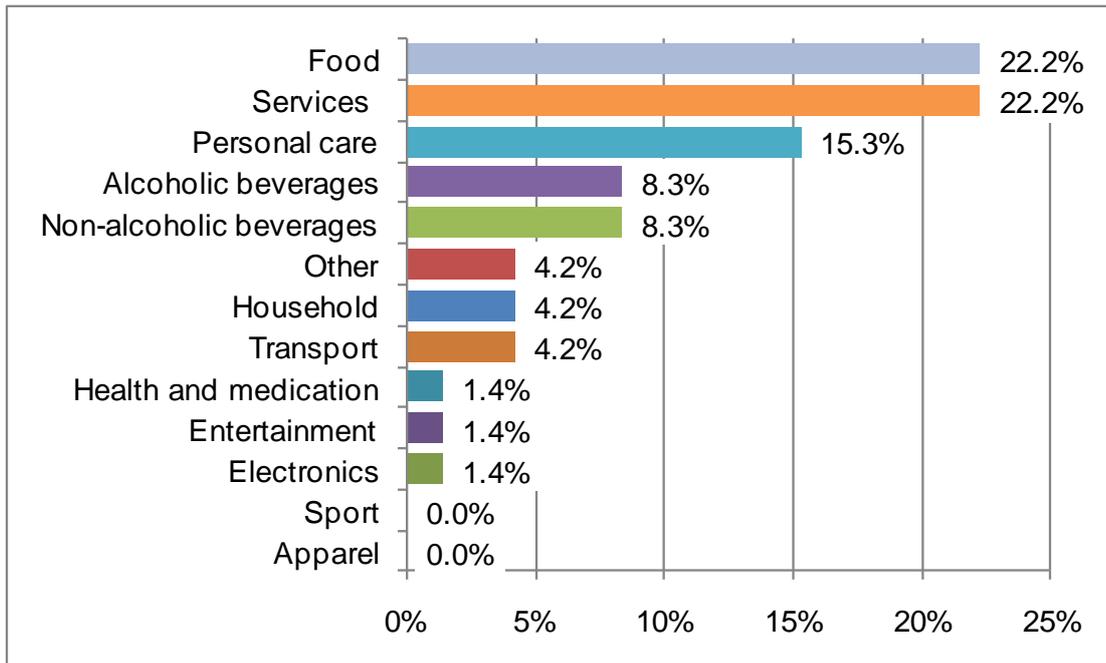
Figure 6.4 indicates that the product categories most advertised on television in the pilot study were food (22.2%) and services (22.2%). Personal care products were third most often advertised (15.3%). Commercials for sport products and apparel did not feature in the television pilot study.

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						
		African	Coloured	Indian	White	Other	Unknown	Total
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 advertisments: Roles										
		Career woman	Home maker	Mother	Manne quin	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										
		Career woman	Home maker	Mother	Manne quin	Physically decorative	Product user	Romantic	Sex object	Social	Other	Total
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

	Magazines		Television	
Variable	**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   <u>Final sample</u>

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 <u>Inter-coder reliability</u>

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		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

Coder		Career woman	Home maker	Mother	Manne quin	Physically decorative	Product user	Romantic	Sex object	Social	Other	Background element	Total
						Roles							
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 *alpha,* 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 <u>Primary objective: the roles portrayed by women</u>

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
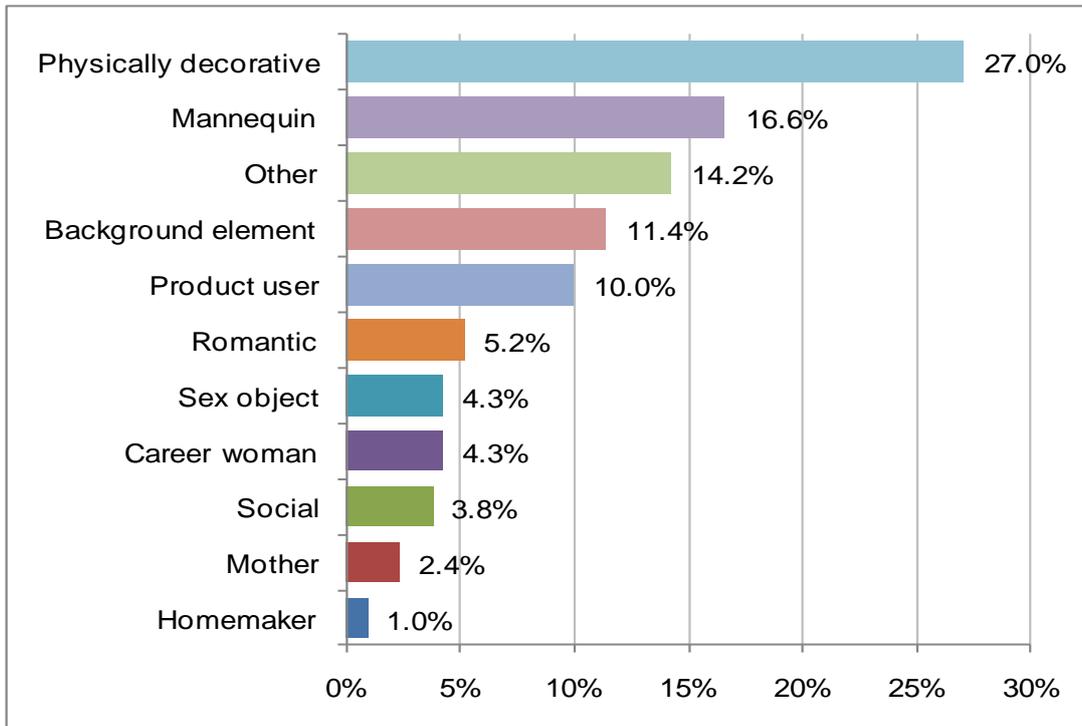
The physically decorative role was the most prevalent portrayal (27%). The mannequin (16.6%) was the second most depicted role portrayal, followed by roles that were not categorised ("other" at 14.2%). The "other" category consisted of various identified roles that were not part of the original role 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
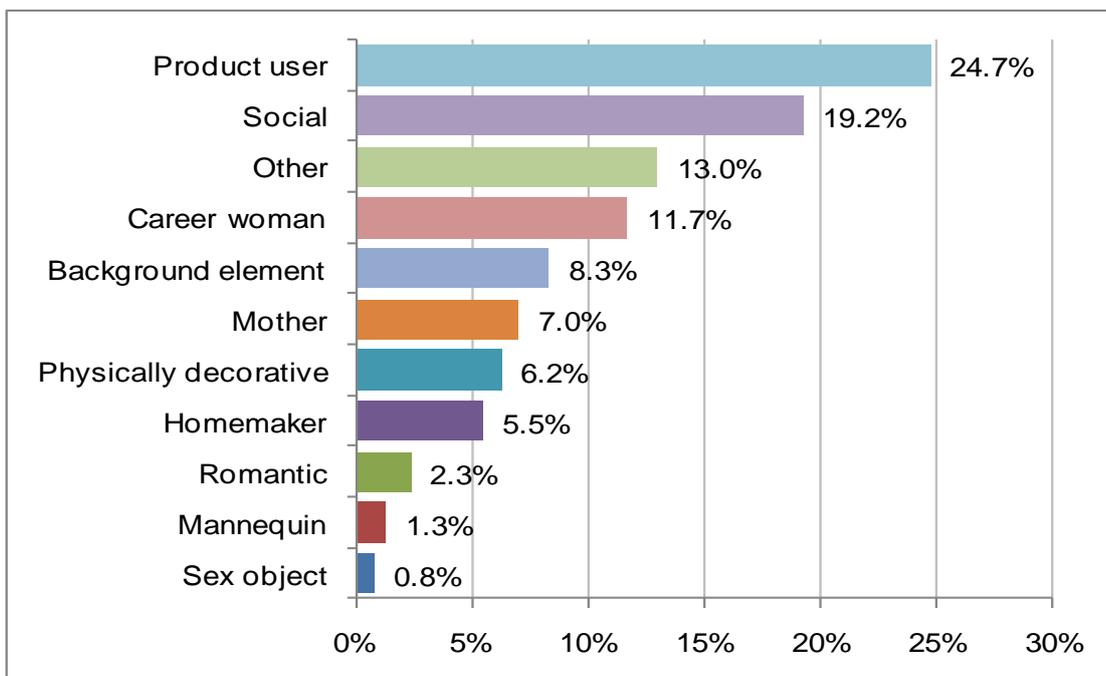

Figure 6.6 shows that the woman in the role of product user is most prevalent (24.7%). The woman as social being is the second most-featured role portrayal (19.2%), followed by "other" (13%). The details on the "other" portrayals are presented in Section 6.4.10. Career women were found in 11.7 per cent, 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
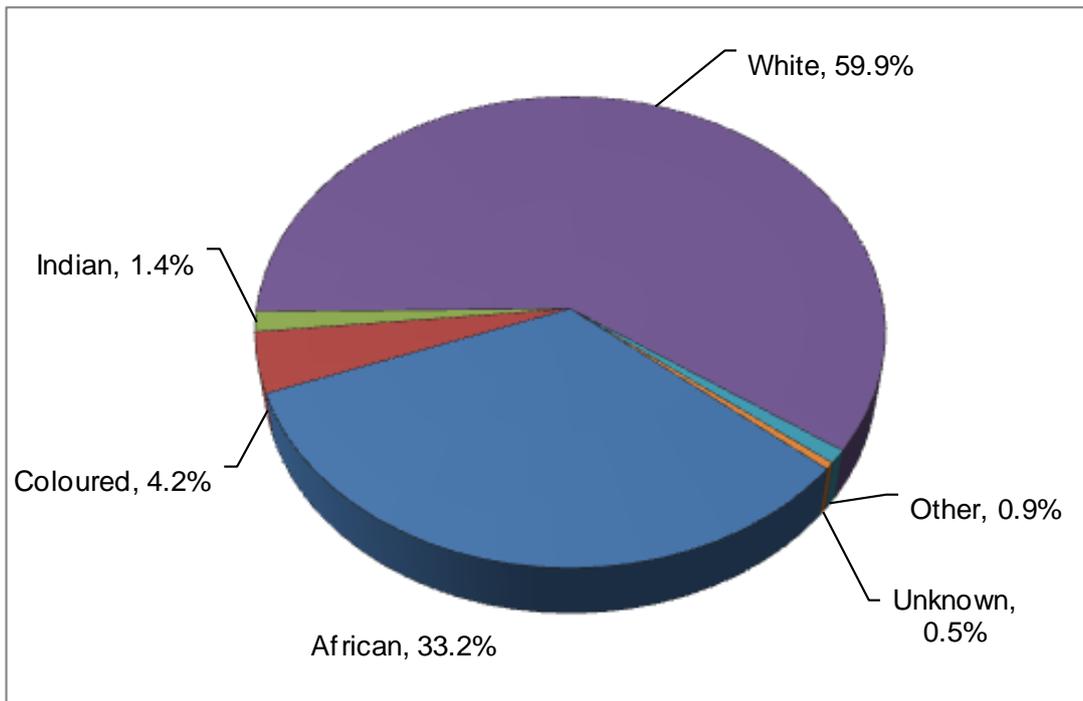
White women were predominant in advertisements (59.9%). Thirty-three per cent of the ethnic depictions were of African women. Coloured and Indian women were not frequently depicted (4.2% and 1.4%, respectively). The incidence of "other" ethnic groups and unknown ethnicity was very low (less than one 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
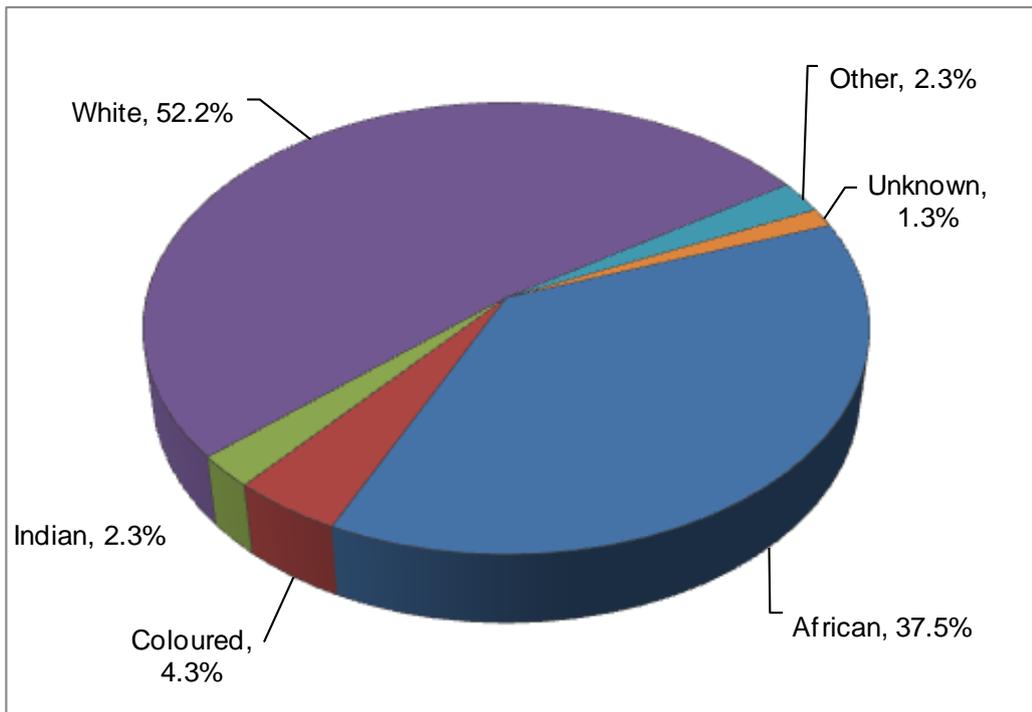
In television commercials, white women were featured most often (52.2%), followed by African women (37.5%). Coloured (4.3%) and Indian (2.3%) women did not feature often. Women of "other" ethnic origins featured in 2.3 per cent; and unknown ethnicity occurred in 1.3 per cent of the portrayals. In terms 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
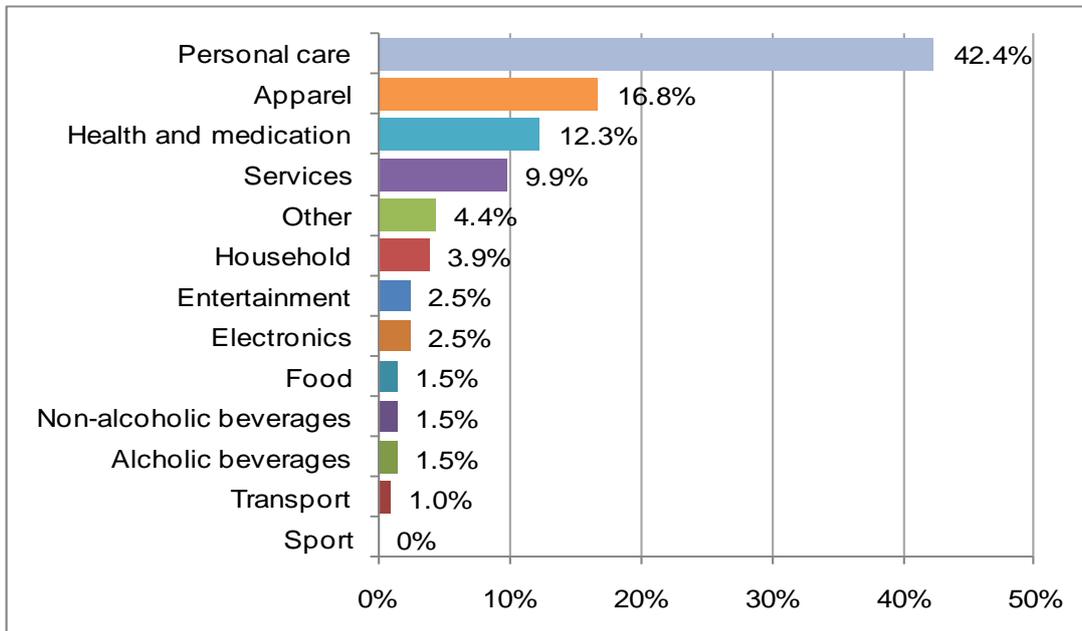
The product category advertised most frequently featuring women comprised personal care products (42.4%). This was followed by apparel (16.8%); and advertisements for health and medication products were the third most prevalent (12.3%). Sport-related products were not found at all in any advertisements 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**
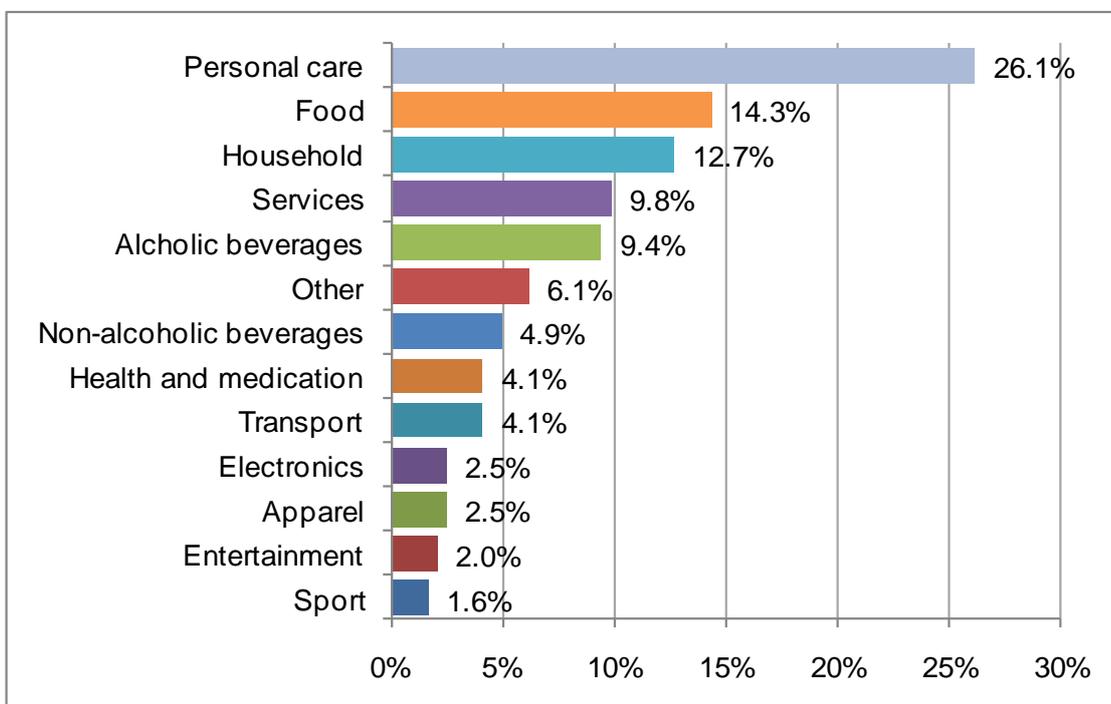

Figure 6.10 clearly shows that personal care products are advertised the most often on television (26.1%). Food products (14.3%) and household products (12.7%) are the second and third most prevalent products. Similar to the findings on magazine

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	*SPAR* advertisement featuring a female netball player.
Client	*Freshpak* event depicting a woman as a client in a beauty salon. She is being given a facial.
Dancer	*Sanlam* advertisement featuring a belly dancer who is performing a dance.
Driver	*Wesbank* advertisement depicting a woman driving a car.
Fantasy figure	*OMO* advertisement portraying a woman dressed in fantasy fairylike clothes.
Gamer/player	*Mecer* advertisement featuring a woman playing computer games.
Holidaymaker	*RCS* advertisement depicting a woman dressed in leisure wear in a tropical environment.
Inferred user	*Shield* 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	*Skip Black* advertisement featuring different women wearing black clothes, indicating the effectiveness of the brand for use with black clothes.
Music listener	*Nedbank* advertisement depicting a woman listening to music through headphones.
Queen	*DStv* advertisement featuring a woman sitting on a throne-like chair.
Relax at home	*Game Decorland* advertisement depicting a relaxed woman sitting in her living room, gazing out the window.
Runner	*Elastoplast* advertisement featuring a woman running. She is dressed in running gear except for her shoes, which are high heels.
Shopper	*Total* convenience store advertisement depicting a pregnant woman with shopping bags filled with convenience store products.
Potential user	*Unique Irri-Col* advertisement portraying a woman clutching her stomach in obvious discomfort.
Spoilt woman	*Orbit* advertisement featuring a well-dressed woman in a luxurious environment being waited upon hand and foot.
Sport fan	*MTN* advertisement depicting a woman as a soccer supporter.
Swimmer	*Fedhealth* advertisement featuring a woman swimming.
Testimonial	*BioOil* advertisement portraying a smiling woman who endorses the brand.
Wild child	*Nike* advertisement depicting a young woman with wild hair and piercings.
Yoga/health	*Mena Clove* 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	*Not applicable*
Inferred user	*Not applicable*
Potential user	*Not applicable*
Testimonial	*Not applicable*

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
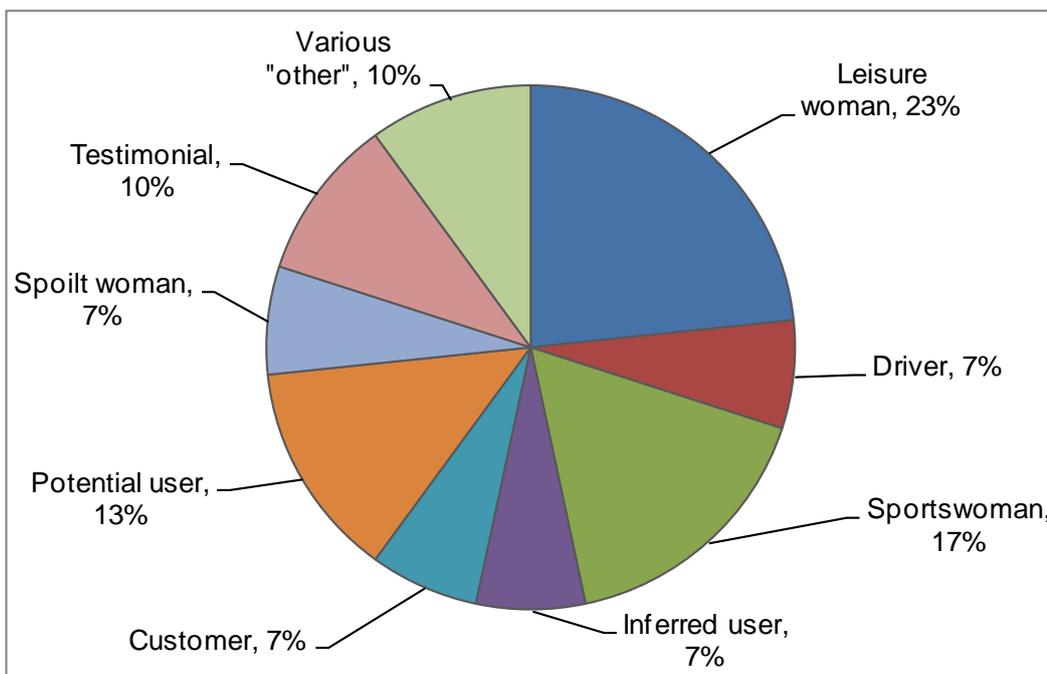
Thirty incidents of "other" portrayals were noted in the magazine advertisements, representing 14.2 per cent of the total roles. As can be seen in Figure 6.11, women depicted engaging in leisure activities were most prevalent (23%), followed by sportswomen (17%). Less prevalent "other" portrayals in 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	*Modul8* commercial that features a female acrobat performing acrobatic tricks.
Client	*REDD'S* commercial depicting a woman being served in a hair salon.
Exerciser	*Supradyn* commercial that features a woman exercising in a gymnasium.
Hygienic	*Ackerman's* commercial that portrays a woman washing her hands.
Independent woman	*Douglas Green* commercial that features a woman who performs chores that are traditionally considered masculine (such as changing a light bulb).
Inferred user	*Dove Deo* commercial that portrays a woman as confident in the effectiveness of her deodorant.
Interviewer	*ZOOT Ola* commercial that features a woman who interviews another about the advertised product.
Onlooker	*Cell C* commercial that depicts a woman as looking at a scene involving other people.
Presenter	*OMO* commercial that portrays a woman that provides a narrative for a scene that involves women washing socks.
Prize winner	*SupaQuick* commercial that depicts a woman as a prize winner at an agricultural show.
Reader	*Lucky Star Pilchards* commercial that features a woman reading a book.
Relaxing at home	*Dateclub* commercial that depicts a woman as relaxing in her lounge.
Shared experience	*Fedhealth* commercial that features a woman sharing her experience with the audience.
Shopper	*Gaviscon* commercial that depicts a woman in a pharmacy looking for medicine.
Spokesperson	*Sun International* that features a woman depicted as enjoying different experiences at a resort.
Spy/thief	*Skelter's* alcoholic drink commercial that features a woman as breaking into a secure facility.
Testimonial	*Avon* commercial that portrays women testifying to their success as *Avon* representatives.
Traveller	*Dettol* 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	*Not applicable*

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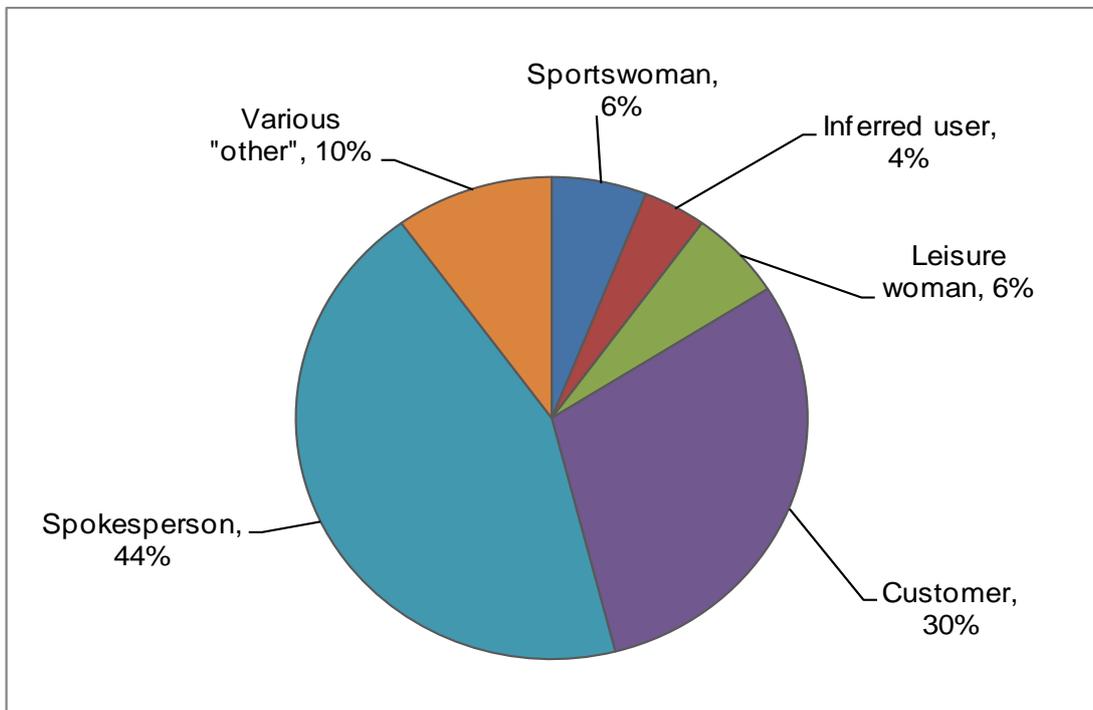
Women depicted in "other" portrayals were found in 50 instances (13% of the total number of roles) in television commercials. The most popular "other" portrayals were identified as: spokesperson (44%) and customer (30%). Additionally, women were depicted as sportswomen (6%), leisure women (6%), as inferred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

CHAPTER 7: CONCLUSIONS, IMPLICATIONS AND RECOMMENDATIONS

7.1   INTRODUCTION

Advertising is an important communication tool for organisations. It facilitates brand recognition, and as such, it assists in brand differentiation. It allows the organisation to set itself apart from its competitors and assists the consumer in identifying the brand. Advertising allows the consumer to associate with the brand and link to its benefits. The visual elements of advertisements and commercials serve various functions, among others to create an image of the typical consumer of the brand.

The visuals include the character that features in the advertisement or commercial. This character should facilitate the link between the brand and the target consumer. Female portrayals in advertising assist the female audience in relating to the advertisement or commercial, and thereby increase the likelihood that the consumer will associate positively with the advertised brand. Women in advertisements and commercials serve as representatives of the brand. As such, it is important that they portray the desired image.

In South Africa, the female market consists of a variety of women of various ethnic origins, including Africans, coloureds, Indians and whites. The ethnic diversity of this market requires marketers to ascertain the unique needs that exist in the diverse market. The correct message then needs to be developed - based on the target audience's needs.

The present study has aimed to investigate the manner in which women are portrayed in South African magazine advertisements and television commercials. The primary objective was to determine the role portrayals of women. Apart from the primary objective, several other objectives were also formulated. The secondary objectives included examining the overall representation of women in all advertisements and commercials, the nature of the visuals, the ethnic representation, advertising appeals, celebrity/non-celebrity status, multiple-role portrayals in one advertisement or commercial, product/service categories featuring women, the product/service categories advertised for the different roles, as well

as identifying new roles. All these objectives were achieved and the findings were reported in Chapter 6.

To reach the study objectives, a content analysis was conducted on samples of magazine advertisements and television commercials. The content analysis research method was suitable to the objectives of the study, as it allows for the analysis of the visuals in advertisements and commercials based the guidelines and prescriptions outlined in the codebook. This method has also been used extensively in analysing gender roles in advertising in previous research studies.

The thesis commenced with an overview of the study in Chapter 1; this was followed in Chapter 2 by an outline of the promotional elements of marketing, as they pertain to the study. Chapter 3 presented a discussion on the development of creative strategies, including the process involved in creating advertising messages. The literature on female portrayals in magazine and television advertising was summarised in Chapter 4, providing a background to the role categories used in the study.

The research method followed was described in the next chapter (Chapter 5), including the process applied in a content analysis, as well as the sampling procedures applicable to the study.

Chapter 6 presented the research findings of the study, including a summary of the pilot study that was conducted before the final study. The results of the final study were described, and a discussion was provided on the findings. Each research objective was discussed, based on the findings of the analysis. The reliability statistics achieved in the study were then described.

Chapter 7 concludes the study and presents a summary of the main research findings on all the variables. This includes conclusions on the main results, as well as the implications of the findings. Thereafter, the limitations of the study are outlined and some suggestions for further research are discussed. The chapter concludes with a summary.

7.2 SUMMARY OF MAIN FINDINGS AND IMPLICATIONS

The study examined different variables (as mentioned previously) in order to reach the set objectives. Conclusions were drawn, based on the respective research findings. The implications thereof will be presented in this section. The discussion to follow is structured according to the research objectives.

7.2.1 Role portrayals

A summary of the roles portrayed by women in advertisements and commercials is presented in Table 7.1.

Table 7.1 Roles portrayed by women in advertisements and commercials

	Magazine advertisements		Television commercials	
Role	n	%	N	%
Career woman	9	4.3%	45	11.7%
Homemaker	2	1.0%	21	5.5%
Mannequin	35	16.6%	5	1.3%
Mother	5	2.4%	27	7.0%
Physically decorative	57	**27.0%**	24	6.2%
Product user	21	10.0%	95	**24.7%**
Romantic	11	5.2%	9	2.3%
Sex object	9	4.3%	3	0.8%
Social	8	3.8%	74	19.2%
Other	30	14.2%	50	13.0%
Background element	24	11.4%	32	8.3%
Total	**211**	**100%**	**385**	**100%**

7.2.1.1 Role portrayals in magazine advertisements

Table 7.1 shows that the woman portrayed as physically decorative was the role most frequently found in magazine advertisements, preceding the mannequin role by a substantial margin (27% versus 16.6%). A typical example of the woman as a physically decorative portrayal is the advertisement for *Dark 'n Lovely* hair products, where the character in the advertisement is depicted with perfectly sleek hair – a desirable result for the consumer. An example of a mannequin is featured in apparel designer *Guess's* advertisements.

The findings indicate that women are likely to be stereotyped in magazine advertising on the grounds of their physical appearance. The results suggest that the woman as a decorative creature remains an important part of South African magazine advertising. Women's physical beauty appears to be an integral part of their portrayed value. Decorative portrayals may also reinforce the social demand on women to be physically "perfect", which holds implications in terms of consumer socialisation (learning of gender roles) as many young women strive toward the physical ideal portrayed in advertising (Napoli & Murgolo-Poore, 2003:60). The question arises on how the prevalence of women "judged" on their physical attractiveness impacts on female consumers.

The *Female Nation Survey*, *Women24* (not dated), reports that 41 per cent of South African urban women would consider having plastic surgery. Plastic surgery is generally associated with dissatisfaction with some physical characteristic; it is possible that the constant portrayals of physically "perfect" females in advertising have had an impact on body dissatisfaction. Baird and Grieve (2006:116) assert that women who are exposed to physical ideals in media negatively compare themselves to the ideal and that leads to dissatisfaction with their own looks.

The findings of the current study are similar to previous international research studies on the decorative nature of women in magazines. It seems that women in advertisements are more likely to be portrayed as physically decorative figures than as skilful individuals or achievers. The career woman, for example, was portrayed in only 4.3 per cent of advertisements in the present study.

The mannequin portrayal was the second most prevalent portrayal in magazines. The mannequin is typically associated with fashion apparel, and as such, features in advertisements for apparel retailers, such as *Edgars* and *Truworths*. The mannequin was frequently found in a previous South African study (Rudansky, 1991:169). Its prevalence is to be expected, as many of the magazines in the sample were women's magazines; these typically contain advertisements for fashion clothes and accessories.

The mannequin character needs to portray a suitable image for the advertised brand, and advertisers of fashion brands should select mannequin characters that express the desired

image. For example, *Guess* features a young, vivacious woman when advertising their jeans, thereby associating the brand successfully with vivacity.

The woman portrayed as a product user was found in 10 per cent of the advertisements. An example of a woman depicted as a product user is an advertisement for *Aquartz* bottled water, where the woman is depicted as drinking the water. Depicting product use allows the audience to identify usage situations and link product use to their own circumstances. The advertisement for *Garnier Pure* skin products depicts a series of photographs indicating a step-by-step process in applying the brand.

The final result is a clean, clear complexion. This advertisement enables the potential buyer of *Garnier Pure* to identify with the character's consumption problem (problem skin), and her eventual problem solution (clear skin). This may create a sense of ownership of the brand, possibly increasing purchase intent, as the consumer can imagine her own use of the brand.

The romantic role, along with the sex object, career woman, social being, homemaker and mother were not frequently depicted. An example of the woman in a romantic role is featured in the advertisement for *Unforgivable Woman* fragrance, where the woman is being embraced by a man. The woman as a social being is depicted effectively in the *Old Mutual* advertisement featuring two laughing women jumping into a swimming pool, clearly enjoying themselves. Advertising that features the woman in a romantic or social role (thereby interacting with other people) generally focuses on the social needs of the consumer.

The social needs of consumers are satisfied through interaction, albeit in a romantic or a social manner. The low levels of portrayal of women in the romantic and social roles indicates that magazine advertisers may perceive the social needs of the female consumer to be secondary to their other needs, or that these needs are better addressed by other portrayals, such as the physically decorative role (which addresses the need to "belong" in terms of an appearance that is socially acceptable).

Marketers need to conduct research in order to determine the most prominent needs of their target consumers. If marketers know these needs, they can offer products aimed at

satisfying the identified needs of the target audience. Furthermore, they can portray the need-satisfying properties of the products in their advertisements.

Women as sex objects were seldom (4%) portrayed. An example of such a portrayal is featured in an advertisement for *Onde* perfume, in which the apparently naked woman is staring seductively at the camera. The low incidence of women as sex objects indicates that advertisers are refraining from featuring over-sexualised images of women. In a study on consumer perceptions of sex appeals in advertising, Sawang (2010:181) reports that women found sexual content in advertising to be less effective and less acceptable than men did.

It may be suggested that advertisers have come to the realisation that female consumers may not view sexualised images in a positive manner, and may therefore respond negatively to advertising that contains such images. It may also be argued that the South African culture is more conservative in nature, and that the modest depictions of women in advertising reflect the culture of the nation. Religious values may also play a role in the images that are deemed acceptable. It is important that advertisers consider the suitability of featuring sexualised images in advertisements, as the target audience may take offence and that may lead to negative brand associations. If an advertiser is considering featuring a sex object in an advertisement, pre-testing before launching is advisable - in order to determine whether the advertisement will convey the desired message.

The career woman was not frequently depicted (only 4%), which is inconsistent with social reality, as women make up half of the work force in South Africa (Van Klaveren, Tijdens, Hughie-Williams & Martin, 2009:5). When the low frequency of the career woman portrayal in the current study is considered in relation to South African employment statistics, the question arises why female characters are not depicted as career women more often.

It appears that magazine advertisers follow international trends in focusing on a woman's physically decorative image rather than on her professional image. This result signifies a rather limited view of the modern working woman; a view that is not truly representative of reality. Sim and Suying (2001:488) studied the perceptions of women toward female portrayals in advertisements, and they report that female respondents believe advertisements do not convey "the true lifestyles" of females.

Marketers need to take into account the reality of today's modern woman. As a career person, much of her time is taken up by work. As such, her career is probably a large part of her world, and if advertisers want to connect with the career woman's circumstances, they will need to portray this important facet. An example of an advertiser linking the busy career woman to their brand is found in the *Eno* antacid advertisement (a product that aims at providing fast relief from indigestion). This advertisement features a woman dressed in a business suit.

The roles that were the least represented in the study were homemakers and mothers. These domestic roles are generally associated with traditional female roles, and were found in advertisements such as *Wellington's* sauces (a woman is depicted as cooking – a homemaker) and *Dark 'n Lovely Kids* hair relaxer. In the latter advertisement the woman is depicted with a child whose hair she appears to be styling - a motherly role.

The low results for the roles of homemaker and mother suggest that advertisers are moving away from depicting women in traditional female roles in magazines. The present findings are in line with those of the *Female Nation Survey* (*Women24*, not dated), which reported that only three per cent of women surveyed classify themselves as homemakers. It appears that marketers should focus on other portrayals of women that are more representative of current social realities.

In a study previously completed on magazine advertising in South Africa, Rudansky (1991:162) found depictions of mothers to be the second most prevalent role portrayal (after the mannequin). Mothers were depicted in few cases in the present study (2.4%). The results of the present study indicate that modern advertising reflects the contemporary way of life, where women are not limited to household and nurturing roles. Nevertheless, 52 per cent of South African mothers are single parents, which mean that they have the sole responsibility for their family's wellbeing, and as such probably make most household decisions (De Wet, 2010). The role of the mother may therefore still be a relevant part of the modern woman's life. Perhaps marketers should consider this, particularly in marketing products for household consumption.

Women in "other" roles - and as background elements - were relatively prevalent in magazine advertisements. "Other" roles were portrayals that were not commonly found in previous research. Some of these may represent new roles, which are discussed in Section 7.2.9.1. The new roles, in particular, represent a contribution to the field of female portrayals in advertising.

Women as background elements (non-functional roles) were frequently featured when considering the many roles in which women can be portrayed. This implies that advertisers often place a woman or women in an advertisement or commercial without the intention of portraying a clearly definable role. This may cause the advertisement or commercial to lose its effectiveness, as people identify better with images to which they can relate, increasing thereby the differentiation of brands and enabling the consumer to form a more clearly defined picture of the brand. This view is supported by Heckler and Childers (1992:479) who assert that relevant information is better recognised and recalled. Therefore a relevant (identifiable) image will be better remembered, leading to increased advertising effectiveness.

Clear associations between brands and specific roles are advisable, as this allows consumers to connect with the brand. Consequently, the use of non-functional portrayals (background elements) indicates a lack of clear differentiation, as the depictions are not definite and do not allow a distinct association between the brands and female roles.

The findings on role portrayals suggest that the stereotyping of women as objects of external beauty is prevalent in the South African magazine sample, as women were likely to be portrayed in roles that symbolise physical attractiveness. Magazines tend to have gender-related target audiences, and this possibly plays a role in the depictions featured. Many of the most popular magazines (which were included in the study) are aimed at female audiences.

Stereotyping of women based on their physical beauty may arguably strengthen consumer learning of limited gender-based stereotypes, particularly as these depictions occur in media aimed at women. Moreover, such stereotypes may negatively impact on women's self-images (Plakoyiannaki & Zotos, 2009:1429).

7.2.1.2 Role portrayals in television commercials

In television commercials the most frequent portrayal was that of a product user, followed by the social being. The results suggest that women are not frequently portrayed in traditional stereotypes in South African television advertising, as these roles are not widely considered to be traditional for women. As stated in Section 7.2.1.1, depicting actual product use enables the target audience to imagine their own application of the product. This may facilitate identification with the advertised brand.

The medium of television allows for clear demonstrations of product use, further enhancing the suggestion that the product will be effective when used by the audience. An example of a woman depicted as a product user is the commercial for *Dove* beauty soap. In the commercial, the woman uses the *Dove* soap to wash one side of her face; another brand being used to wash the other side of her face. The result is that the *Dove* brand visibly achieves better results.

The prominent portrayal of women in social roles indicates the importance of women's social motives, or "belonging" needs. The nature of television as an advertising medium allows richer imaging than printed advertisements, and women enjoying social activities can be vividly portrayed in commercials. This allows advertisers to depict shared enjoyment of the advertised brand, linking thereby to female consumers' social motives. The prevalence of the social being in South African commercials indicates that advertisers perceive a higher importance to depicting social activities and women as socialisers in this medium.

Women portrayed as mothers or homemakers were not dominant in television commercials. This once again indicates a movement away from depicting women in traditional (home-related) female stereotypes. The findings suggest that advertisers take cognisance of the social changes in South Africa, as female roles have changed from the traditional to a more modern outlook. This includes, for example, women in the workplace, which is reflected in the higher prevalence of women depicted in working roles rather than at home performing household tasks. It is also possible that the home-related function of women is perceived as being inherent in the modern woman's portfolio of daily tasks, causing the portrayal of such roles to become less obvious.

Career women were depicted more often in television commercials than in magazine advertisements (12% versus 4%). This was found, for example, in the commercial for *Mediclinic* medical services. This contains images of different career women, such as nurses and a doctor. Even so, the frequency of the career woman portrayal is low when considering that half of the South African work force consists of women. One may argue that the woman as a working person has become so commonplace that depicting the career woman is considered superfluous by advertisers.

It is recommended, however, that South African advertisers should consider featuring women in career portrayals more often, as the working element is an important part of many women's lives and this should be reflected in advertising imagery. The present incidence of females in work-related portrayals is not representative of the current employment situation. Moreover, career women will identify more easily with portrayals that reflect their real-life circumstances. This enables the audience to relate better to the product, enhancing identification with the brand and the brand equity.

The physically decorative role was found far less frequently in television commercials than in magazines (6% versus 27%). A typical example of a commercial that featured this role is the *Lux* soap commercial. It features a woman depicted as possessing silky, soft skin, which represents an ideal that may be achieved by using the advertised brand. Depicting the ideal (the physically decorative woman) allows the consumer to visualise what the product can do for her. This may enhance the probability of purchasing the brand, since most consumers probably want to achieve the physical ideal.

The nature of the television channels on which the television sample is based requires wider audiences than is found in magazines. This means a broader gender focus in advertising on television, dictating thereby more balanced product type advertising. The physically decorative role is almost exclusively associated with personal care items, such as cosmetics that have a largely female target market. The magazines sample included many women's magazines. The lower incidence of this role portrayal in television commercials is therefore to be expected. The incidence between product categories and roles is presented in more detail in Section 7.2.8.

Roles that were relatively infrequent in commercials include the romantic role, the mannequin and the sex object. It is worth noting that the mannequin role was prominent in magazines, but not in television commercials. The difference can probably be explained when it is taken into account that the magazine sample inherently contained many fashion magazines, as these are among the most popular magazines, allowing for many apparel advertisements – hence the mannequin. The mannequin, as "wearer" of the advertised product, is also mostly depicted in a static state - to allow effective presentation of the product. Therefore, the depiction may be more suitable to the magazine medium.

The woman in a romantic role is associated with the social needs of the consumer, which are also related to depictions of women as social beings. In the study, women were far more often portrayed in social roles than in romantic roles (19.2% versus 2.3%). The results appear to indicate that television advertisers place a stronger emphasis on the social need of female consumers in terms of their basic social needs, rather than any romantic interaction. This may possibly be due to the nature of the target audience: social depictions are more widely applicable (therefore, they have a larger audience) than romantic portrayals.

The commercial for *Love Heart* candy (which features a woman in a romantic role) is a relevant example; it depicts a loving couple throughout their lives together - from where they meet as children, to where they are now as an elderly couple. The commercial positions the candy as being suitable for eating when sharing romantic moments with a loved one.

Similar to the findings on magazine advertisements, the woman as a sex object was seldom portrayed in television commercials. An example was found in the *Nestlé Nestea* commercial, which features a buxom woman dressed in a skimpy bikini, walking down the beach. Television channels have broad target audiences that include children. Advertisers that use television as a medium need to consider the negative perceptions that may be associated with featuring the woman as a sex object in commercials; not only for the purpose of brand associations, but also because the audience is likely to include children.

The very low incidence of women as sex objects in the study may indicate that advertisers are aware of the dangers of exposing children to potentially offensive images. Depicting

women as sex objects has been widely condemned; and the learning of negative gender roles (such as sex object) through advertising has been hotly contested - and generally denounced (Coltrane & Adams, 1997:342; Napoli & Murgolo-Poore, 2003:62; Stankiewicz & Rosselli, 2008:587).

It is also possible that the results of the study reflect a movement away from sexually objectifying women, as the South African society generally has a very strong emphasis on women's rights and protecting women against abuse. This emphasis on the protection of women is represented by organisations such as *POWA* (People Opposing Women Abuse) and initiatives such as the annual "*Sisters with Blisters*" walk that encourages women to walk in high heels to stand up for abused women (Sisters with Blisters, 2010).

The "other" role was the third most frequently depicted portrayal. A detailed discussion on the "other" category, as well as new roles, is presented in Section 7.2.9. Background elements featured in around eight per cent of the commercials, and as such were favoured above six specific role depictions (mother, physically decorative, homemaker, romantic role, mannequin and sex object). Considering that there are several roles available that can be portrayed in advertising, the use of non-functional background elements is not the best alternative.

As stated previously, advertisers need to create a suitable fit between the imagery in commercials and the brand. Featuring women in clearly identifiable roles in a commercial will enable the consumer to associate with the commercial and with the brand.

The results on role portrayals imply that advertisers use broader, less traditionally stereotypical depictions of women in television commercials, which has a broader target market. The focus in television commercials appear to be on depicting women as product users and social beings, rather than as decorative creatures, as was the case in magazines. In terms of consumer socialisation, the manner in which women are portrayed in commercials will facilitate the learning of less-traditional roles (such as social beings) than is the case in magazines.

The representation of females in terms of the overall numbers of advertisements or commercials will be discussed next.

7.2.2 <u>Number of female models in relation to overall advertisements or commercials</u>

The findings of the study indicate that female models featured in more than half of the magazine advertisements examined; and in television commercials 39.5 per cent of advertising depictions contained women. The high incidence of women in advertising portrayals is consistent with social reality, where women represent a very large target market and advertisers are tapping into the market by using images to which women can relate. According to Voight (2009), women are the foremost economic influence in the world; and the women's market is a market that is growing.

There has been an increase in the incidence of women appearing in South African magazine advertisements. Rudansky (1991:157) found that women featured in 39 per cent of advertisements, whereas the results of the present study indicate 55 per cent. The increase in the frequency of female portrayals could be an indication of the changing role of the woman in South African society. The buying power of women has grown and it is to be expected that this will be reflected in advertising. According to Morgan (2010), South African women make 87.7 per cent of all buying decisions and constitute the main decision-makers for their families.

The prevalence of female images in magazine advertising is also consistent with the target audience demographics, as the magazines in the sample contained primarily female-oriented publications, as these were among the most popular magazines. The findings imply that advertisers are becoming aware of the growing female market and are responding to consumer demand. According to the *Female Nation Survey* (*Women24*, not dated), 49 per cent of women in South Africa are the breadwinners in their families, and as such are primary decision-makers across a variety of products and services. This holds strategic implications, as marketers need to consider the important role of women in household decision-making, and to address this in new product development and marketing communication.

The nature of the visuals featured most frequently in advertising will be discussed next.

7.2.3 Nature of the visuals

The findings of the study indicate that the vast majority of visuals consist of real-life depictions of women, as photographs (in the case of magazines) and filmed images (in commercials) were consistently preferred over illustrations or animation. Therefore, South African advertisers favour the authenticity of real-life depictions. The findings indicate that South African advertisers hold to the assertions of Burtenshaw *et al.* (2006:120) and Wells *et al.* (2006:390) that photographs (or films) provide realism and enhance the authenticity of the brands they advertise.

The prevalence of real-life visuals in South African advertising is understandable, as the target audience is more likely to relate to photographed depictions that represent real women. The authenticity of the advertised brands is enhanced by real-life depictions. Particularly for products such as personal care items that rely on visuals to portray the effectiveness of the product, the use of real depictions is appropriate.

The findings imply that authentic representations are preferred by the target audience and that advertisers are reacting to this preference by featuring real-life portrayals rather than illustrations or animations. This is an appropriate action that enhances advertising effectiveness.

The ethnic representation of women in advertisements and commercials will be discussed in the next section.

7.2.4 Ethnic representation

White women represented the majority ethnic group in advertisements as well as in commercials, followed by African women. Advertising is expected to reflect the ethnic representation of the target audience. According to Statistics South Africa (2009:4), African women constitute the majority of South African females (79.5%), followed by white and coloured women (9% each). The findings on ethnic representation in the study are in

contrast with the population statistics; and ethnic portrayals in advertisements and commercials should ideally reflect the ethnicity of the market.

However, if the South African population's access to media is considered, white South Africans have greater access to magazines and television (71.5% and 96.4%, respectively), as opposed to African South Africans (at 32.3 per cent and 79.7 per cent respectively (Koenderman, 2009:15). This may provide an explanation as to why the larger part of the population (African women) is not depicted more often in advertisements and commercials. African people have substantially lower access to the media than do white people.

A closer inspection of the results for two magazines that are aimed at different ethnic groups (*Bona* and *You* magazines), revealed that the ethnic representation of women in advertisements in the respective magazines reflects its readership in terms of ethnicity. *Bona* magazine, which aims primarily at an African audience, mainly features African women in its advertisements; whereas *You* magazine features primarily white women. Ninety-one per cent of advertisements in *Bona* magazine feature African women, as opposed to only 4.5 per cent white women.

In *You* magazine, 57 per cent of the female portrayals consist of white women, and 29 per cent feature African women. This implies that South African advertisers are taking heed of the differing demographics of the target audiences of magazines, establishing a suitable fit between the target audience and the ethnic imagery in the advertisements.

The representation of African women in television commercials is low when considered in relation to their access to television. It is suggested that South African advertisers may be overlooking a major segment of the market in ethnic advertising depictions on television. Women of a particular ethnic origin will relate better to similar ethnic depictions in advertising, which means that the impact of visuals on the target audience may be diminished by not using characters with similar ethnicity to that of the target audience. For example, a coloured woman may relate better to a depiction of a coloured female in an advertisement, and as a result respond more favourably towards the advertised brand. Advertisers should consider the ethnic profile of their markets, in order to match better the product benefits with the unique needs of the market.

Advertisers may be neglecting to differentiate the African target audience in television advertising. Care should be taken when choosing advertising characters in terms of ethnicity, as the assumption cannot be made that all ethnic groups will respond in the same manner to an advertising message. Different ethnic groups have specific needs that have to be considered when advertising.

Women of varying ethnic origins in one advertisement or commercial were not frequently depicted in the study. Considering the target audiences of the various media that were included in the study, the low incidence of multiple ethnic portrayals in one advertisement or commercial is to be expected, as many of the magazines differentiate between ethnic groups in segmenting their markets. For example, the *Sarie* magazine primarily targets white people, and as such mostly features white women in its advertising. Advertisers are expected to consider the target audience of the selected media when placing advertisements or commercials.

The advertising appeals that were most frequently featured in the research are discussed next.

7.2.5 <u>Advertising appeals</u>

The findings indicate that the majority of magazine and television advertisements use rational advertising appeals to reach their target audience. This result may indicate that South African advertisers associate women with rational, practical purchase motives. The findings suggest that the common perception of women being impacted more by emotional appeals does not necessarily hold true. South African advertisers in both magazines and on television appeal to the rational, functional motivations of women, rather than to the emotional approach.

It is possible that rational appeals are favoured because women have become more involved in non-traditional consumer decision-making than before, leading to a change in the manner in which females make purchase decisions (Cant *et al.,* 2006:97). Modern women make use of rational, practical thinking to make consumption decisions; and

advertisers seem to be considering this when developing advertisements. The findings suggest that South African advertisers take cognisance of the evolving purchasing habits of women.

Rational appeals were considerably more dominant than emotional, or a combination of appeals in magazines. Rational appeals were also comparatively more prevalent in magazine advertisements than they were in television commercials (56% versus 40%). The difference may be ascribed to the nature of the media. Magazines are high-involved media, thereby involving the more rational sphere of the brain (left brain); whereas television is a low-involved medium that engages the right brain – the emotional sphere. This possibly impacts on television commercials featuring a more balanced spread of the different appeals.

The presence of celebrities in advertising was also examined and this will be presented next.

7.2.6 <u>Celebrities</u>

Celebrities do not feature very often in South African advertising. This is possibly because using celebrities in advertising generally entails extra costs, as the numbers of celebrity endorsement contracts can attest. According to Grau *et al.* (2007:55), *Nike's* endorsement of Serena Williams (tennis player) is reputed to be worth around $40 million, and South African-born actress Charlize Theron's endorsement deal with Raymond Weil watches was reportedly worth $20 million (Stone, 2007). Additionally, marketing budgets were limited (decreased by 71%) due to the global recession during the time of the study (Gullan, 2010).

It is suggested that consumers generally relate better to "ordinary" people rather than to celebrities, as non-celebrities represent attainable goals, whereas celebrity lifestyles can be perceived as being out of the reach of the general population, causing disassociation. Furthermore, ordinary or typical consumers are regarded as superior information sources in comparison to celebrity sources (Seitz *et al.*, 2007:395). Advertisements that feature

non-celebrity spokespeople thus represent a closer fit with the target audience, gaining better acceptance of the message they convey.

Women were portrayed in more than one role in one advertisement or commercial; the findings on this are summarised below.

7.2.7 Multiple roles

Women were not often depicted in multiple roles in magazines. However, in television commercials, women were frequently depicted in multiple roles. An example is the commercial for *Richelieu* brandy. The commercial features women depicted as product users, as well as in romantic and social roles. The reason why the findings on magazine and television advertising differ may be ascribed to the nature of the two media. Television allows for the inclusion of more information, and as it contains movement and audio, allows for more creativity. The broader scope of creativity in commercial development (refer to Chapter 3), lends itself to a wider variety of portrayals - and therefore has more scope for multiple role depictions.

Characters in commercials can consequently be portrayed in various roles or functions. It may be argued that advertisers are acknowledging the multiple facets of the modern South African woman by portraying multiple roles in one commercial. The modern woman can thus relate to the imagery in the advertising, allowing a better match between the brand and the target consumer. Portraying women in more than one role may also be linked to representations of the various lifestyle factors that impact on female consumers. Segmentation should not be limited to one aspect of the target audience; and similarly, the various features of women should be addressed in advertising. This may be accomplished by portraying women in multiple roles in advertising more frequently.

The product/service categories that most frequently featured women in their advertisements or commercials are summarised next.

7.2.8 Product/service category

Table 7.2 summarises the findings on product/service categories for both media. The most prevalent product/service categories are indicated in **bold** in the table.

Table 7.2   Proportion of product/service categories in magazine advertisements and television commercials featuring women

Product/service category	Magazines		Television	
	n	%	n	%
Personal care	86	**42.4%**	64	**26.1%**
Apparel	34	**16.8%**	6	2.5%
Alcoholic beverages	3	1.5%	23	9.4%
Electronics	5	2.5%	6	2.5%
Entertainment	5	2.5%	5	2.0%
Food	3	1.5%	35	**14.3%**
Health and medication	25	**12.3%**	10	4.1%
Household	8	3.9%	31	**12.7%**
Non-alcoholic beverages	3	1.5%	12	4.9%
Other	9	4.4%	15	6.1%
Services	20	9.9%	24	9.8%
Sport	0	0%	4	1.6%
Transport	2	1.0%	10	4.1%
Total	**203**	**100%**	**245**	**100%**

Both magazine and television advertising that contained women primarily advertised personal care products, such as cosmetics and personal hygiene items. This result was expected, as the personal care category includes cosmetics in which the primary target market is women. The findings indicate a perception that physical care and beauty are very important to women; thus, physical grooming is assumed to play a large role in the lives of the female target market. This perception of the primary importance of beauty may exaggerate the prevailing notion that women are mainly objects of beauty, and that their consumption behaviour focuses on the physical rather than on any other aspects of the individual. The findings seem to imply that women are still considered primarily as objects of beauty, and their abilities and skills are only of secondary importance, as these are not often portrayed.

The research findings suggest that South African advertisers (included in the sample) seem to apply basic marketing principles in magazine advertising in terms of matching the product with the applicable target market, such as cosmetics with a female target audience. This results in advertising that is well suited to the audience demographics. The South African market is similar to the international arena in terms of advertising, as personal care product advertising featuring women is also common across a variety of countries (refer to Chapter 6, Section 6.4.8).

The prominent incidence between the physically decorative role and one product category (personal care) raises the question of whether individual advertisers of personal care products are succeeding in breaking through advertising clutter (competing messages) by featuring similar characters in advertising. Consumers apply selective perception to facilitate information processing, and it is possible that the similarity of portrayals across brands negates individual brand equity. If this is the case, brand differentiation will be low; which signifies that the advertising may not be as effective as it could be.

Table 7.2 indicates that the prevalence of personal care advertising was lower in television commercials than in magazine advertisements (26% versus 42%). This may be ascribed to the fact that the sample for popular magazines included many magazines aimed at women. This is consistent with the advertising of products such as cosmetics. The television sample is less differentiated when considered along gender lines.

7.2.8.1 *Product/service categories in magazine advertisements*

Apart from personal care products that were the most dominant product category, magazine advertising often featured women in apparel, as well as health and medication categories. As the magazine sample included many women and fashion magazines (due to their high readership levels), the frequency of apparel advertisements is to be expected. Health and medication products often feature women in their advertising, as women are generally perceived to be concerned about health issues. Additionally, women are often the primary decision-makers for these types of products for the family; therefore, featuring women in these advertisements is appropriate.

Advertising for sport products did not feature women at all in magazines in the present study. This result is not surprising, as sport is an area that is generally associated more with males than with females (Grau *et al.*, 2007:55). Additionally, the magazine sample excluded specialist publications, such as sport magazines, which probably feature women in advertisements. According to *SouthAfrica.info* (2010), the female market for sport (specifically rugby) shows significant growth, as female viewership of the 2010 *Super 14* final grew by 140 per cent from the previous year. This offers an opportunity for marketers to link female characters to sports' consumption.

Women were also seldom portrayed in magazine advertising for products, such as electronics or cars (included in the transport category). These products are generally aimed at the masculine market, and are thus not traditionally associated with women. Modern women, however, make purchase decisions for such products and have a large influence on the purchase thereof for family consumption.

For example, in South Africa 60 per cent of new cars are purchased by females, and they make 66 per cent of personal computer purchases (Morgan, 2010). The low use of females in advertising such products may perpetuate the perception that women are purchasers only of traditionally female products and not of "non-feminine" products. The impact that women have on the choice and/or purchasing of traditionally non-feminine products should be portrayed in advertising.

7.2.8.2 Product/service categories in television commercials

The results for the most dominant product/service categories (after personal care) indicated that women were frequently portrayed in commercials for products that are considered conventionally female (food and household products). According to Morgan (2010), women make the vast majority (94%) of household-related purchasing decisions in South Africa. Therefore, the market for these products is predominantly female, and this represents an opportunity for local marketers.

The findings suggest that although women are not often portrayed in traditional stereotypical *roles* (such as homemakers) they are associated with *product categories* generally seen as the woman's domain. Similarly, the low result for women depicted in

sport product advertising (such as sporting gear) relate to gender domains, as sport is not popularly associated with the female market. There has been some growth in women's interest in sport, as indicated by their increased viewership (Cummins, 2009:381).

The increased viewership of sport by women may indicate an emerging market for sport-related products. South African marketers need to consider this aspect. Particularly with the hosting of major sporting events, such as the Soccer World Cup, South African advertisers need to take into account that women consumers may also be impacted by the hype. This may lead to increased purchases of products (such as team-branded apparel) related to such events.

The most dominant incidences between roles and product/service categories are summarised next.

7.2.8.3 Incidence between role portrayals and product or service category

The most prevalent role category in magazine advertising, the physically decorative role, was used most often in the advertising of personal care items. As the primary benefit of personal care products is to create or enhance physical attractiveness, the featuring of decorative females is appropriate in the context of this specific product category. Associating physically decorative females with personal care products is also advisable from a marketing strategy viewpoint, as the portrayal should suit the advertised product, and personal care products are focused on enhancing physical beauty. They should be advertised, consequently, by someone who is physically attractive.

The prevalence of the mannequin in advertising apparel is similarly appropriate, as the mannequin is primarily defined by her function as the "wearer" of the product. Apparel advertisers should pay attention to selecting a suitable mannequin character for their brand, as the image she portrays should be consistent with the brand image. A relevant example of a suitable mannequin portrayal was found in the advertisement for *Milady's* apparel retailer. The advertisement features a mannequin character that symbolises the company's stylish and classic image.

The background element was mostly used in advertising for health and medication products. An example is the advertisement for the *ReliSlim* weight-loss product, which features a woman pictured from the shoulders up; no attempt is made to link her with the benefit of the product (weight-loss). She serves no clearly definable function, other than filling the top part of the advertisement space.

The health and medication product category may be better advertised by a woman in a specific, identifiable role. Advertisers seem to be placing female models in medication advertisements purely to fill space - and not to convey any specific message or meaning. South African advertisers may need to consider linking health and medication products with specific roles, instead of using non-functional portrayals.

Featuring a specific, identifiable role in the advertising of health and medication products may assist the target audience in identifying with the brand, as they can readily associate with a particular role. This will enhance brand differentiation, as the consumer will be able to link an identifiable role with the brand.

In television commercials, personal care products were most often advertised by depicting a product user in television commercials. Television as a medium lends itself well to depicting product use. In the case of personal care products, the actual application of the product (such as cosmetics) is often portrayed. It is suggested that product use may be portrayed frequently in personal care advertising, as it facilitates the audience in imagining their own application of the product. Additionally, portraying product use aids in creating an idea of "before and after"; showing the character as glamorous and more attractive after applying the product. The physical ideal is thus achieved by using the advertised product.

A relevant example of such a commercial is for *Head & Shoulders* anti-dandruff shampoo. A woman is depicted as struggling to control dandruff, and then she is shown using the advertised brand, after which her hair is dandruff-free – the ideal. This portrayal of product effectiveness enables the target consumer to link the brand promise to its benefits, as the consumer can see the results of product use. This may facilitate brand differentiation for the organisation and ease product selection for the consumer.

The social role that was prominent in television commercials was featured often in advertising personal care products and also alcoholic beverages. Both these product categories are associated with the social needs of consumers. Personal care and grooming is important in attaining social acceptance; and social activities (such as parties) are often associated with the consumption of alcoholic beverages.

Featuring a social image in these commercials is therefore appropriate, as was the case for the commercial for *JC le Roux* sparkling wine. This commercial features women depicted as attending a social gathering (social role), while consuming the brand. Such portrayals can strengthen the image of the brand as being suitable for consumption at social gatherings. It also enables the consumer to know the appropriate application or usage situations for the brand, for example as a celebratory drink.

The background element (a non-functional portrayal that serves as a "space-filler") was used most often in advertising services in television commercials. It is suggested that advertisers do not necessarily identify clear roles in advertising services, indicating a lack of brand differentiation. This may negate brand differentiation, as the image in the commercial can serve as a vehicle for brand identification. As was mentioned previously, the relevancy of the portrayal impacts on the effectiveness of the commercial.

If women cannot identify with the portrayal in the commercial, they may connect less with the brand. Services are used by a variety of women who fulfil many roles in reality; associating a definite female role with the advertised service will enhance the differentiation of the brand and enable the consumer to relate to the brand.

The study identified several "other" portrayals; among these some new roles were identified.

7.2.9 New roles

The study identified several "other" portrayals that could not be categorised under the specified category roles (namely career woman, homemaker, mother, mannequin, physically decorative, product user, romantic role, sex object, social being or background

element). All cases of "other" portrayals were identified by descriptive terms such as "client" or "runner" (refer to Chapter 6, Tables 6.24 and 6.26).

The process that was followed to determine probable new roles commenced with provision of descriptive terms for "other" portrayals, and then the descriptive terms were examined in order to combine those that were similar into categories. Next, the descriptive categories were tested at the hand of the role criteria, and the incidence of the category was considered in order to evaluate its suitability as a role. Finally, based on the role criteria and incidence, new roles were identified.

7.2.9.1 *"Other" categories in magazine advertisements*

The frequencies of "other" categories that were used as a basis for determining new roles are summarised in Table 7.3.

Table 7.3   Frequencies of "other" categories in magazine advertisements featuring women

"Other" categories: magazine advertisements	N	%
Customer	2	7%
Driver	2	7%
Inferred user	2	7%
Leisure woman	7	23%
Potential user	4	13%
Spoilt woman	2	7%
Sportswoman	5	17%
Testimonial	3	10%
Various "other"	3	10%
Total	**30**	**100%**

Table 7.3 shows that the most prevalent portrayals (printed in **bold**) were of women in leisure or relaxed poses (leisure women), followed by women engaging in some form of exercise or sporting activity (sportswomen). The incidence of the categories of customer, driver, inferred user, potential user, spoilt woman, testimonial and various "other" were not frequent.

It is suggested that women depicted in a leisure state symbolise a sense of "stress-free consumption"; the brand aims to communicate that dissatisfaction in the product is

unlikely. The image suggests an association between a worry-free state and the brand. An example is the advertisement for *Game Décorland*, which features a woman sitting in a relaxed pose looking out the window of her sitting room.

Females portrayed as sportswomen reflect the modern perception that exercise is beneficial and rewarding to the individual. The advertised brand is associated with being able to be active and live healthily; for example, an advertisement for health supplements that features a portrayal of a woman performing yoga exercises.

The results suggest that South Africa women live active and healthy lifestyles and that health is an important concern. The results are supported by the rapid growth of health magazine readership, particularly for the relatively new *Women's Health* magazine (*Women's Health*, 2010). The magazine has reported a substantial growth in subscription rates (around 7000 subscribers) since its launch in October 2009. The portrayal of women as active, healthy individuals in advertising may be indicative of a growing trend that should be explored for future product development.

The woman as a customer portrays the action of purchasing something, or she is being served as a client. This may or may not be related to the advertised product. The woman may be depicted as carrying branded shopping bags while exiting the advertised retailer; or she may be depicted as a client who is unrelated to the advertised product – a client in a salon - while the advertisement may actually be for an event.

An example of the former is the advertisement for the *Total Bonjour* convenience store, where a pregnant woman is depicted with a shopping bag from the store. Women are known to enjoy shopping, and as such, it is assumed that most women will be able to identify with the customer role. Additionally, if the customer is depicted as shopping in the advertised retail environment, the benefits of the shopping action become patent and facilitate better brand differentiation.

It is worth noting that in the advertisements featuring women as drivers, the advertised product or service was related to transport, such as an advertisement for a car service company. Although the incidence of such portrayals was very low, it indicates that advertisers for car-related products identify women as decision-makers and purchasers of

such products. When one considers that South African women are buyers of 60 per cent of new cars and influence 80 per cent of all car purchases (Morgan, 2010), advertisers should possibly consider portraying women more frequently as car users (drivers).

Depictions of an inferred user represent women that are not shown as actively using the product; their attitude and manner however suggest that the advertised product has been used, and that they are satisfied with the results. These depictions were mainly featured in personal hygiene advertisements (such as *Shield* deodorant advertisements), and it is suggested that these portrayals are aimed at stimulating identification - with the resulting benefits of the product (such as being free from unpleasant body odour).

An example where a woman is depicted as a potential user is the advertisement for *Unique Irri-Col*, a product that is advertised as providing relief for irritable bowel syndrome. In the advertisement, the woman is depicted in obvious physical discomfort (holding her stomach); the advertised product is intended to solve the depicted problem. The woman should use the product if she requires relief; and she is clearly a potential user. The advertiser hence links the brand to the portrayal as a solution to the problem, enabling the target audience to recognise the benefit, such as relief.

The spoilt woman is portrayed as someone whose every need is catered for: she is depicted in a comfortable pose in luxury surroundings. The spoilt woman is being waited on hand and foot. The presence of this portrayal points to an almost fantasy-like "ideal" situation; the message to the target audience may be that consuming the advertised product will create a sense of utter comfort and indulgence.

This type of portrayal may be very desirable to the target audience; the female consumer may long for such a luxurious life or even for moments of indulgence. As such, advertisers may consider featuring the spoilt woman portrayal in advertising, as women may identify with its fantasy-like image.

The woman in a testimonial situation in magazines is primarily featured as a satisfied product supporter who testifies to the efficacy of the advertised brand. This portrayal is probably aimed at enhancing the credibility of the advertiser's claims of product superiority, and as such, it communicates the value and effectiveness of the product to the target

audience. The testimonial provider converses from a position of authority, and as such indicates that women's opinions on the subject matter under discussion are important.

On further analysis, using the role criteria and incidence, two of the categories were identified as new roles, namely leisure woman and sportswoman. These will be described in more detail in Section 7.2.9.3.

7.2.9.2 "Other" categories in television commercials

The frequencies of "other" categories that were used as a basis to determine new roles are summarised in Table 7.4.

Table 7.4   Frequencies of "other" categories in television commercials featuring women

"Other" categories: television commercials	N	%
Customer	15	30%
Inferred user	2	4%
Leisure woman	3	6%
Spokesperson	22	44%
Sportswoman	3	6%
Various "other"	5	10%
Total	**50**	**100%**

As can be seen in the above table, women in the "other" category were portrayed most frequently as spokespersons and customers in television commercials (indicated in **bold** in Table 7.4). The categories of inferred user, leisure woman, sportswoman, and various "other" were not prevalent.

As a spokesperson, the woman serves as an expert or the facilitator of an expert in the commercial, a product ambassador who commends the product to consumers with similar needs. When she acts as an expert, she relates the product's benefits, and in many cases demonstrates the product. In interviewing, the spokesperson converses with a person that is perceived to be an expert on the advertised product, and the conversation revolves around the advantages of the product.

The spokesperson as presenter is often used in advertising household cleaning products, of which the effectiveness is demonstrated by the spokesperson. Demonstrating the actual

working and effectiveness of the product enables the audience to form a clear association between the product's attributes (for example a particular cleaning agent) and the product's actual benefits (for example brighter washing results). This assists in differentiating the product from the competing products.

It is worth noting that celebrities in advertising are often inherently spokespeople. They act as endorsers of brands. The findings imply that female consumers are also impacted by the opinions of ordinary people who are portrayed as knowledgeable on the brand and its effectiveness. An example of such a spokesperson is the (non-celebrity) woman featured in the *Bio Oil* skin-care product commercial. In this advertisement, she relates how the product has enabled her to gain self-confidence by diminishing the appearance of a scar. Women who face similar circumstances may identify with the woman in the commercial and consequently link the advertised brand with favourable results, as testified to by the spokesperson.

The woman as customer is depicted as a client or as engaging in a shopping activity. In television commercials that feature movement, the woman can easily be portrayed in a variety of shopping scenarios or situations where she is served, such as in a beauty salon. An example is of the woman in the *Telkom Direct* commercials, where a woman carrying shopping bags from other stores is depicted entering the *Telkom Direct* shop.

As an inferred user, the woman in the commercial is depicted as enjoying the benefits of having used the product, although she is not depicted as actually using the product. Product use is therefore inferred from her manner and attitude. For example, the inferred user of a *Dove* deodorant product is portrayed as being free to enjoy her day, knowing that her deodorant will protect her from body odour (hence preventing a problem from developing).

Portraying an inferred user showcases the product's benefits without depicting actual product use. Advertisers may feature the inferred user as a more subtle alternative to depicting actual product use, especially with products where the use is not complex or high-tech, such as deodorants.

Women portrayed in leisure poses may be indicative of women's need for relaxation. It is suggested that portraying leisure women presents the "worry-free" aspects of the advertised product, or possibly an ideal state of relaxation that may be achieved by consuming the product. The female audience may perceive the portrayed pose to be desirable, possibly stimulating thereby a positive response to the advertised brand.

As was the case for magazine advertisements, the presence of sportswomen indicates that the target audience is placing a high value on physical activity and health. This is in line with the findings of the *Female National Survey* (*Women24*, not dated), which indicated that 44 per cent of surveyed South African women enjoy participating in sport. This represents a substantial market that merits the attention of advertisers, as well as manufacturers of sports gear and/or organisers of women's sport.

On further analysis based on the role criteria and incidence of the categories, two new roles were identified, namely those of customer and spokesperson. It should be noted that some studies (for example those of Valls-Fernández & Martínez-Vicente, 2007:692) examined women as spokespersons, but this role was not defined as a distinct role. The new roles will now be described in more detail in Section 7.2.9.3.

7.2.9.3 Summary of new roles identified in the study

In summary, the new roles that were identified in magazine advertisements were those of leisure woman and sportswoman; and in television commercials, the customer and the spokesperson.

The woman featured in a **leisure** role reflects the consumer's need for recreation. Marketers of leisure-oriented products may depict women in leisure roles in order to portray the recreational, fun aspects of the brand. Such products are aimed at providing entertainment or relaxation; and portraying a woman in a leisure pose enables the consumer to identify with the situation and link the brand to the benefits of recreation.
The presence of female characters in leisure roles indicates that modern women need to unwind, and there are various ways in which this can be achieved. Results of the *Female National Survey* (*Women24*, not dated) indicate that women enjoy a range of leisure activities, such as reading, watching television and meditating.

The incidence of the **sportswoman** role suggests that a healthy and active lifestyle is portrayed as a desirable outcome of consuming the advertised product. As mentioned previously, health concerns are important to modern women and South African women enjoy participating in sport. This trend should be monitored by marketers, and even advertisers of products not related to sport may consider featuring the sportswoman in advertising, as women will relate to the role. Modern women live multifaceted lives and the sporting interests of the target audience may be depicted in advertising images. Featuring the sportswoman in an advertisement for a product not directly related to sport may differentiate the brand from competitors, as the image may be distinct in the eyes of the target market.

The **customer** implies the portrayal of a woman as a decision-maker, often depicted in buying environments. This role portrayal may be useful in expanding the purchasing role of the woman by depicting her in a wide variety of purchasing situations - not only in purchases of traditionally female products. For example, the woman may be portrayed in a shopping centre where she visits a variety of stores, including those that sell products not traditionally associated with women (such as electronic stores). Such a portrayal will reflect the differentiated and important roles a woman plays in household decision-making situations across a range of product categories.

A surprising result was that women have not been identified as portraying customers in any previous research studies. Although this portrayal was often related (in the study) to a retail environment, there were instances of women as clients or customers in other environments, such as in a beauty salon. The customer in a retail environment aids the advertising of retailers, as this enables the advertiser to depict the variety of products available in the shop. Additionally, depictions of shopping scenarios enable the consumer to visualise the environment within which the product may be purchased.

The **spokesperson** represents women as authoritative voices in advertising. As the spokesperson, she shares her knowledge, since she is depicted as an expert and a facilitator of product information. She often acts as a narrator for a consumption activity that is being depicted, such as a family enjoying breakfast in the *Bokomo* (breakfast

cereal) commercial. The spokesperson then communicates brand information relating to the depicted scenario.

The spokesperson is inherently an opinion leader who links the mass audience to comprehensive information on the product. This assists other consumers in decision-making, as well as in the differentiation between competing brands.

Opinion leaders play a crucial role in initiating WOM communication; and such portrayals in advertising may stimulate positive conversation about the brand. WOM is aimed at assisting other consumers in decision-making and providing advice. *Marketingweb* (2010) reports that the concept of "*ubuntu*" facilitates WOM communication in South Africa. *Ubuntu* refers to the definition of the self through one's relationship with others, or with society. Depicting spokespersons as trusted opinion leaders links to stimulating WOM thereby spreading product knowledge and assisting consumers by distributing information.

The new roles identified in the study emphasise four aspects of the modern South African woman: her need for a stress-free or recreational environment (leisure), the importance of an active lifestyle (sportswoman), her voice of authority (spokesperson) and her important function as actual purchaser of a variety of products (customer).

The limitations of the study will be outlined next.

7.3   LIMITATIONS OF THE STUDY

The study operated under certain limitations that should be noted. It is not an international study, since it is limited to the South African context, and the results are therefore not representative of international advertising practices. The sampling method utilised in the present study is non-probability sampling, which implies that the results may not be generalised. Therefore the roles identified in the present study are not generalisable to a larger context, not even in South Africa.

The present study was not longitudinal in nature and direct comparisons of changes over time cannot be made. The data for the present study were only gathered over a limited

time period (one month for television commercials, and two months for magazines); data gathered over longer periods of time could have yielded different results and possibly have uncovered other roles. The present study analysed only the media of magazines and television – additional role portrayals may be found if other media (such as the Internet) are included.

The magazine sample consisted of only the most popular magazines and excluded specialist publications. As such, the sample contained many magazines aimed at women, thereby limiting the scope in terms of the audience, and thus possibly other portrayals. Moreover, the inclusion of specialist magazines and magazines with low circulation may have provided additional role portrayals or new insights into evolving roles.

The television sample consisted only of free-to-air channels that are supported by a large, possibly less-affluent audience. The exclusion of the subscriber channels may possibly omit advertising that contains portrayals that provide a differing viewpoint. It is also possible that role portrayals may exist in commercials featured on pay channels that do not occur on the free-to-air channels. Additionally, only commercials aired in prime time were analysed; variations in portrayals may occur in other time slots.

A larger sample size may provide superior results as a larger selection of advertisements and commercials may increase the likelihood of uncovering new roles. The specific relation between magazine and television advertising was not examined, nor were the associations between magazine type and different female portrayals. Examining the relation between the different media may provide additional understanding of advertising practice for academia, particularly in terms of integration of marketing communications. The perceptions of females toward the specific portrayals in the study were not examined. Studying consumer perceptions toward the role portrayals in advertising could provide valuable insight to advertising practitioners in terms of relevancy of current role portrayals.

A larger sample of media types may increase the likelihood of identifying new roles that do not occur in magazine advertisements and television commercials. Additionally, examining more media types may indicate that some portrayals are more prevalent than those found in the current study. For example, the sex object (which did not occur often in the present study) may be more prevalent in other media such as outdoor media.

Reliability in content analysis is a contentious and widely argued issue and several challenges were faced in finding a suitable reliability measure. No clear guidelines for measuring reliability across multiple responses (for multiple coders) were found in literature. Consequently, alternative methods had to be used to determine the reliability for variables with multiple responses (refer to Chapter 6, Section 6.3.3).

Recommendations for future research are presented next.

7.4   RECOMMENDATIONS FOR FUTURE RESEARCH

The limitations of the present study can be addressed in future research by including all South African television broadcasters, as well as a sample of magazines that focus on wider audiences. Moreover, female role portrayals in other types of magazines, such as specialist magazines may provide valuable insights and additional roles may be uncovered.

A survey can be conducted to determine the perceptions of the target audience regarding the portrayal of women in advertisements and commercials. This will enable practitioners to evaluate the effectiveness of the portrayals they feature in their advertising. The impact of female portrayals on attitudes and purchase intent of consumers could also be examined by using a survey. Such research could add value to the field of consumer behaviour, particularly in explaining the consumer decision-making patterns of female consumers.

The impact of the role portrayals (particularly the physically decorative portrayal) and the significance that the target audience attach to them could be examined. The possibility exists that women's self-images may be negatively impacted by portrayals of near-perfect ideals; therefore the social and cultural implications of female role portrayals, in particular the physically decorative role, should be investigated.

Qualitative research featuring depth interviews or focus groups could be conducted to reveal how women are impacted by advertising portrayals, and also how role imagery

impacts on the perception of the brand. This may enable organisations to refine their branding and to determine if their brand advertising is conveying the intended brand image.

Interviews could be conducted with advertising agencies to determine the reasoning behind the selection of specific portrayals in advertising. This will enhance the knowledge base of academia in applying advertising theory to practice. Practitioners could utilise copy research to test the effectiveness of the female characters in communicating the desired brand image. Such research could also assist in determining whether the roles portrayals featured in the organisation's advertisements are effective in connecting with the target female.

A comparative study could be conducted between different countries in order to broaden the context of the research and to allow comparisons of advertising portrayals across different cultures. Such research can provide insights into advertising portrayals in cultures that are similar (such as African countries) and those that are different (for example South Africa and Germany). Comparative studies between male and female portrayals can also be conducted to examine gender role evolution, which will supplement the current body of research in this area. Also, a comparison can be made between the genders in terms of stereotyping and product categories associated with males and females.

The portrayal of women in media, other than magazines and television, could be investigated: for example, women in outdoor advertising and on the Internet -specifically on social networks. Social networking is a growing trend and advertising featured on this medium could add valuable insight into contemporary advertising practice. The integration of the various communication tools in terms of female portrayals should also be investigated, as consistency in advertising creativity is key to advertising effectiveness.

Future researchers could also consider using the remote conveyor model to determine advertisement effectiveness. The remote conveyor model integrates two important elements, namely a key benefit claim and a creative idea to create effective and relevant advertisements (Rossiter, 2008:140). The visuals in an advertisement serve to attract attention; as such the character featured forms part of the creative idea and effective use of a character can therefore enhance the effectiveness of the advertisement.

7.5 SUMMARY

The research study aimed to determine the roles portrayed by women in South African advertisements and commercials. As the primary and secondary objectives of the study were achieved, the research has contributed to the body of knowledge of the marketing discipline, particularly in the field of role portrayals in advertising.

The contributions of the study to the field of marketing are apparent in many ways. Firstly, there is the identification of current female roles in South African magazine and television advertising. Various roles were identified and the frequency with which women are portrayed in more than one role in an advertisement or commercial was reported. Furthermore, a number of new role portrayals were also identified and described.

The ethnic representation of the women featured in advertisements and commercials was also examined and the findings indicate that African women are under-represented, since they have ample access to media that feature advertising.

The research findings revealed that in terms of advertising appeals, the preferred appeal was rational, and non-celebrities were favoured over depictions of female celebrities. The results showed that there exist distinct linkages between particular role portrayals and product and/or service categories.

Lastly, the study provided a basis for future research into female role portrayals and the manner in which women are depicted in advertisements and commercials. Specific recommendations for future research in the field have been made.

The study indicated that the fit between a suitable character and the advertised product or service is important. The target consumer is better able to identify with a portrayal that reflects her own circumstances or a situation that is desirable to her. South African advertisers need to consider carefully the suitability of the female portrayal featured in their advertising - in order to be sure they convey the desired message. The visuals used in an

advertisement or commercial communicate particular meanings and need to adequately reflect the image of the advertised brand.

When a product or service is advertised by featuring a suitable and distinct female portrayal, the organisation will then be better able to differentiate itself from competing brands. Portraying definite, identifiable roles facilitates the communication of the product benefits to the target consumer. The advantage to the consumer lies therein that consumer decision-making is simplified due to clear brand differentiation. Distinct role portrayals enable the female consumer to relate the advertising message, and the brand, to her own circumstances.

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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.

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

Ⓟ 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.

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

13. <u>Other</u>: 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.

<u>Character</u>: 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.

<u>Props</u> (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.

<u>Setting</u>: 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.

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.

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.

APPENDIX C: PILOT CODING FORM FOR MAGAZINE ADVERTISEMENTS

Coder ID:		Total number of items coded:					

Item #	Item (description of ad)	Nature of visuals	Ethnicity	Advertising appeal	Celebrity	Product category	Role categories	Specify #10 (Other role)
		1=Illustration 2=Photograph	1=African 2=Coloured 3=Indian 4=White 5=Other 6=Unknown	1=Rational 2=Emotional 3=Combination	1=Yes 2=No 3=Uncertain	1=Apparel 2=Alcoholic beverages 3=Non-alcoholic beverages 4=Transport 5=Electronics 6=Entertainment 7=Food 8=Health and medication 9=Household 10=Personal care 11=Services 12=Sport 13=Other	1=Career woman 2=Homemaker 3=Mother 4=Mannequin 5=Physically decorative 6=Product user 7=Romantic role 8=Sex object 9=Social being 10=Other role	

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APPENDIX D: PILOT CODING FORM FOR TELEVISION COMMERCIALS

Coder ID:		Total number of items coded:					

Item #	Item (description of commercial)	Nature of visuals 1=Animation 2=Film	Ethnicity 1=African 2=Coloured 3=Indian 4=White 5=Other 6=Unknown	Advertising appeal 1=Rational 2=Emotional 3=Combination	Celebrity 1=Yes 2=No 3=Uncertain	Product category 1=Apparel 2=Alcoholic beverages 3=Non-alcoholic beverages 4=Transport 5=Electronics 6=Entertainment 7=Food 8=Health and medication 9=Household 10=Personal care 11=Services 12=Sport 13=Other	Role categories 1=Career woman 2=Homemaker 3=Mother 4=Mannequin 5=Physically decorative 6=Product user 7=Romantic role 8=Sex object 9=Social being 10=Other role	Specify #10 (Other role)

APPENDIX E: FINAL CODING FORM FOR MAGAZINE ADVERTISEMENTS

Coder ID:						Total number of items coded:		

Item #	Item (description of ad)	Nature of visuals	Ethnicity	Advertising appeal	Celebrity	Product category	Role categories	
		1=Illustration 2=Photograph	1=African 2=Coloured 3=Indian 4=White 5=Other 6=Unknown	1=Rational 2=Emotional 3=Combination	1=Yes 2=No 3=Uncertain	1=Apparel 2=Alcoholic beverages 3=Non-alcoholic beverages 4=Transport 5=Electronics 6=Entertainment 7=Food 8=Health and medication 9=Household 10=Personal care 11=Services 12=Sport 13=Other	1=Career woman 2=Homemaker 3=Mother 4=Mannequin 5=Physically decorative 6=Product user 7=Romantic role 8=Sex object 9=Social being 10=Other role 11=Background element	*Specify #10 (Other role)*

APPENDIX F: FINAL CODING FORM FOR TELEVISION COMMERCIALS

Coder ID:		Total number of items coded:	

Item #	Item (description of commercial)	Nature of visuals 1=Animation 2=Film	Ethnicity 1=African 2=Coloured 3=Indian 4=White 5=Other 6=Unknown	Advertising appeal 1=Rational 2=Emotional 3=Combination	Celebrity 1=Yes 2=No 3=Uncertain	Product category 1=Apparel 2=Alcoholic beverages 3=Non-alcoholic beverages 4=Transport 5=Electronics 6=Entertainment 7=Food 8=Health and medication 9=Household 10=Personal care 11=Services 12=Sport 13=Other	Role categories 1=Career woman 2=Homemaker 3=Mother 4=Mannequin 5=Physically decorative 6=Product user 7=Romantic role 8=Sex object 9=Social being 10=Other role 11=Background element	Specify #10 (Other role)