

**FEMALE ROLE PORTRAYAL IN SOUTH AFRICAN MAGAZINE
ADVERTISEMENTS**

BY

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DEDICATION

This dissertation is dedicated to my confidant and husband, Jürgen.

“... Wie die Alpen hoch sind. Für immer!”

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ABSTRACT

FEMALE ROLE PORTRAYAL IN SOUTH AFRICAN MAGAZINE ADVERTISEMENTS

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Advertisements reflect the reality in society. Or so they should. As a minimum, advertisements should resonate with the intended target audience. Advertisements targeting female consumers have been accused of continually depicting women in traditionally stereotypical roles, such as the housewife and the sex object. This is contrary to the many important roles women fulfil in reality; business-woman, mother, romantic partner, and socialite, to name but a few.

The purpose of this study was to identify the roles that female models portrayed in South African consumer magazine advertisements, and the extent to which these models appeared in these roles. The numerous secondary objectives included, but were not limited to, an investigation into the ethnic representation of female models in South African magazine advertisements, the product and/or service categories advertised using female models, and the illustrative technique and advertising appeals most commonly used.

Content analysis was used to analyse and capture data from magazine advertisements featuring one or more female models. Content analysis was seen to be the most

appropriate research method for this study based on its applicability as a mass communication research method. A total of 258 full-page and double-page magazine advertisements were sampled from nine consumer magazines published in South Africa in November 2009 and February 2010.

The research found that female models were predominantly portrayed as the decorative focal point (32%) in magazine advertisements for personal care products, apparel and accessories. Just over two-thirds of the models used were Caucasian (68%), albeit the magazines sampled targeted African, Caucasian, and to a slightly lesser degree Coloured and Indian readers. In addition, marketers seemed inclined to favour advertisements with photographs of female models (98%), rather than drawings or computer-generated images. Rational advertising appeals were used most often (46%) in the magazine advertisements analysed, followed by combination appeals (27%). Forty-four advertisements (17%) were considered not to have a distinctive appeal. These advertisements would simply illustrate the product or service together with a female model, without evoking feelings or providing any further information about the product or service, other than the brand or company name.

Academically, this study adds to the limited knowledge on female role portrayal in South African magazine advertisements. Only two such studies have been completed in South Africa in the past, one in 1991 and the other in 2010. This study makes a unique contribution by investigating the roles in which female models from different ethnic groups are portrayed in South African magazine advertisements. From a practical perspective, the findings illustrate to South African advertisers the limited roles in which they portray women, which is contrary to the numerous roles women fulfil in reality. Female consumers are an important target market to any organisation, thus advertisers need to adapt advertisements to reflect the important and changing roles of women in the South African society.

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CHAPTER 1: OVERVIEW OF THE STUDY

1.1 INTRODUCTION

South Africa is a country rich in cultural and social diversity, and has a history of intense struggles. The country has seen many changes since its first democratic elections in 1994, and the media has not been immune to these changes. In the new South Africa, the media was to play a pivotal role in defining and moving towards either a race-free society or a society where race remains but without the racism (Berger, 2001:70). However, a few years after the dawn of this new era, an investigation by Media Monitoring Africa (1999:57) into racial stereotyping in the media found that stereotypical representations of race were still common and urged the media to be aware of their power and responsibility.

Marketing communications depend largely on visual elements to create meaning, brand images, and associations in the minds of consumers. The visual elements in advertisements are largely made up of images of people; whether they are models, spokespersons, everyday consumers, or employees (Borgerson & Schroeder, 2002:570-571). This study specifically deals with the images of women as part of the visual element in magazine advertisements.

The changing role of women in society, coupled with an intensive feminist movement over the past three decades, has sparked an acute interest in the roles female models portray in the mass media (Frith, Cheng & Shaw, 2004:53; Oberholzer, Puth & Myburgh, 1982:29). Advertisers have, in the past, been accused of portraying women in narrow, out of date, unfavourable roles, such as the housewife and the sex object, whereas the career-oriented woman has been under-represented (Leigh, Rethans & Whitney, 1987:54). In addition, the role of women as decorative focal points used to show off the advertised product has been widely used in advertisements from across the globe (Holtzhausen, 2010:217; Plakoyiannaki & Zotos, 2009:1423; Razzouk, Seitz & Vacharante, 2003:124; Wiles, Wiles & Tjernlund, 1995:44). These images certainly do not reflect the diverse and progressive

responsibilities held by the modern day woman in today's society (Zhang, Srisupandit & Cartwright, 2009:684).

In 2010, advertisements placed in South African consumer magazines amounted to R2 112 million (Nielsen Media Research's Multimedia in Koenderman, 2011:16). Rudansky (1991:1) asserts that the model can be regarded as the most important illustrative component of a print advertisement and is thus responsible for the effectiveness of the advertised message. Pollay and Lysonski (1993:39) echo this sentiment by stating that "a lack of identification with the roles portrayed may reduce the attention, credibility, retention and subsequent recall of any advertisement". Given the large amount of money spent on magazine advertising, and the importance of the model as a component of a print advertisement, it is essential for advertisers to portray the model in a role that positively resonates with and attracts the attention of the targeted audience to ensure that this money is well spent.

Failure on behalf of advertisers to reflect women in the roles they fulfil in society may have negative consequences for an organisation. Inconsistency between female role portrayals in advertisements and the orientation of the target audience influences the effectiveness of and consumers' attitude towards advertisements. These attitudes may influence purchase behaviour towards the advertised product or service (Leigh *et al.*, 1987:59). In addition, negative images of women may adversely affect the image of the advertising organisation (Plakoyiannaki & Zotos, 2009:1429). Thus, it makes business sense to discard stereotypical representations of women (Cohan, 2001:323).

This study uses content analysis to analyse female role portrayal in South African magazine advertisements. Only two such studies have been conducted in South Africa in the past, one in 1991 and the other in 2010 (Holtzhausen, 2010; Rudansky, 1991). The study by Holtzhausen (2010:4) included an analysis on female role portrayals in television commercials and magazine advertisements. The limited research in this field conducted on South African magazine advertisements therefore serves as an impetus for this study.

Academically, this study adds to the limited knowledge on female role portrayal in South African magazine advertisements. The extent to which female models from different ethnic

groups are represented in South African magazine advertisements is determined. A unique contribution is made by investigating the roles in which female models from different ethnic groups are portrayed in magazine advertisements. Peterson (2007:200) states that the representation of models from different ethnic groups in advertisements can influence the efficacy of an organisation's promotional endeavours and also carries with it social responsibility implications.

From a practical perspective, the findings illustrate the roles in which women are portrayed by South African advertisers and highlight the importance of female role portrayals that coincide with South African women's beliefs about the roles they fulfil in society. Should advertisers portray women in traditionally stereotypical roles, they run the risk of alienating female consumers and hurting sales (Pollay & Lysonski, 1993:39). Female consumers are an important target market to any organisation, thus advertisers need to ensure that advertisements reflect the important and changing roles of women in the South African society.

1.2 PURPOSE STATEMENT AND RESEARCH OBJECTIVES

The main purpose of this study is to identify the roles that female models portray in South African consumer magazine advertisements, and the extent to which these models appear in these roles.

The secondary objectives of this study are:

- To determine the occurrence of magazine advertisements with adult female models as a percentage of the total number of full-page and double-page advertisements in the sampled magazines.
- To determine the extent to which individual magazine advertisements feature female models in multiple roles.
- To identify the number of adult female models in each advertisement, and thereby determine the number of female models frequently used in individual magazine advertisements.

- To identify the illustrative technique (i.e. photographs, drawings, or computer-generated) most often used to depict female models in magazine advertisements.
- To identify the advertising appeals most often used in magazine advertisements featuring female models.
- To investigate the ethnic representation of female models in magazine advertisements.
- To determine the extent to which individual advertisements feature multi-ethnic female models.
- To identify in which roles the various ethnic groups are portrayed.
- To identify the product and/or service categories advertised using female models.
- To identify the product and/or service categories advertised against each role.
- To identify possible new roles female models portray in magazine advertisements.

1.3 DELIMITATIONS AND ASSUMPTIONS

The study is limited to the identification of roles portrayed by female models in South African consumer magazine advertisements. Consumer magazines are purchased by the general consumer either for information and/or entertainment purposes (Belch & Belch, 2009:392). The consumer magazines sampled for the study have circulation figures exceeding 60 000. These figures are supplied by the Audit Bureau of Circulations of South Africa (2009:1-8; 2010b:1-9).

The study is cross-sectional (i.e. carried out once) and as such only advertisements from the sampled consumer magazines published in the months of November 2009 and February 2010 are content analysed. The advertisements content analysed are limited to full-page and double-page advertisements that contain at least one female model.

The study is based on the following assumptions:

- South African magazine advertisements portray female models in various roles.
- The various roles portrayed by female models in South African magazine advertisements are clearly identifiable and distinguishable.

- South African magazine advertisements contain female models from different ethnic backgrounds.
- Content analysis is the research method best suited to identify female role portrayal in South African magazine advertisements.

1.4 DEFINITION OF KEY TERMS

Below is a list of concepts, with their definitions, that are key to the study.

Advertising is “any paid form of nonpersonal presentation and promotion of ideas, goods, or services by an identified sponsor ...” (Kotler & Keller, 2012:500).

Advertising appeals attract the reader’s attention and presents the reason for purchasing a product or service (McDaniel, Lamb & Hair, 2008:474).

Consumer magazines are purchased by the everyday consumer as a source of information and/or entertainment (Belch & Belch, 2009:392).

Content analysis, as defined by Berelson (1952:18), one of the earliest researchers in content analysis, is “a research technique for the objective, systematic, and quantitative description of the manifest content of communication”.

Ethnic group refers to a group of people who originate from the same national or cultural convention (Oxford Dictionaries, 2011). For the purpose of this study, the different ethnic groups refer to Africans, Asians, Caucasians, Coloureds, and Indians.

Marketing, as defined in this study by the American Marketing Association (in Kerin, Hartley, Berkowitz & Rudelius, 2006:8), is “an organizational function and a set of processes for creating, communicating, and delivering value to customers and for managing customer relationships in ways that benefit the organization and its stakeholders”.

Marketing strategy is defined as “the activities of selecting and describing one or more target markets and developing and maintaining a marketing mix that will produce mutually satisfying exchanges with target markets” (McDaniel *et al.*, 2008:46).

Model refers to a person(s) employed to display items of clothing by wearing them or a person(s) who poses for an artist (Oxford Dictionary, 2006:578). For the purpose of this study, model refers to the female women in the magazine advertisements.

Photograph refers to a “picture made with a camera” (Oxford Dictionary, 2006:669).

Promotion is defined as “communication by marketers that informs, persuades, and reminds potential buyers of a product in order to influence an opinion or elicit a response” (McDaniel *et al.*, 2008:440).

Role is defined as a person’s purpose in a particular situation (Oxford Dictionary, 2006:778).

Role portrayal, for the purpose of this study, refers to the depiction of female models in magazine advertisements, relative to their setting, the product being advertised and other models in the advertisement (Leigh *et al.*, 1987:56).

Role orientation refers to “women’s personal beliefs concerning women and their lifestyles and roles in society” (Leigh *et al.*, 1987:56).

Stereotypes are “an over-simplified idea of the typical characteristics of a person or thing” (Oxford Dictionary, 2006:891).

The abbreviations, together with their respective meanings, used in this document are stipulated in Table 1.1 below.

Table 1.1: Abbreviations used in this document

ABBREVIATION	MEANING
ABC	Audit Bureau of Circulations of South Africa
AMPS	All Media and Products Survey
DPS	Double-page Spread
IBP	Integrated Brand Promotion
IMC	Integrated Marketing Communication
LSM	Living Standards Measurement
MMS	Multimedia Message Service
PLC	Product Life-cycle
SAARF	South African Advertising Research Foundation
SMS	Short Message Service

1.5 LITERATURE REVIEW

This study deals with female role portrayal in magazine advertisements. As such it is necessary to place the research project in context. A brief overview of the literature is presented in the next sections.

1.5.1 Promotion

The American Marketing Association (in Kerin *et al.*, 2006:8) defines marketing as “an organizational function and a set of processes for creating, communicating, and delivering value to customers and for managing customer relationships in ways that benefit the organization and its stakeholders”. Managing these value processes requires great skill and the development of marketing strategies. Marketing strategy is defined as “the activities of selecting and describing one or more target markets and developing and maintaining a marketing mix that will produce mutually satisfying exchanges with target markets” (McDaniel *et al.*, 2008:46). The marketing mix refers to the four major marketing elements at the marketing manager’s disposal; namely product, price, place (distribution), and promotion (Integrated Marketing Communication or IMC). Each marketing mix element needs to be co-ordinated in order to function as a whole, which implies that marketing managers need to have sufficient knowledge about the issues and options

involved in each of the four Ps. The current study places its emphasis on the promotional element, and more specifically on advertising, an instrument of promotion.

No matter how well developed, distributed, or priced a product or service may be, few will survive in the marketplace if they are not promoted effectively. Promotion is in essence communication about an organisation's products and/or services directed at potential buyers to induce some form of consumer behaviour (McDaniel *et al.*, 2008:440).

The promotional element consists of several communication instruments, which collectively are referred to as the promotional mix or marketing communications mix (Kotler & Armstrong, 2010:426). The traditional promotional mix elements include advertising, public relations and publicity, sales promotion, and personal selling. Belch and Belch (2009:18) add two more instruments; namely direct marketing and interactive or Internet marketing. O'Guinn, Allen and Semenik (2009:11) also incorporate event sponsorships. The promotional mix element of concern in this study is advertising.

1.5.2 Advertising

Advertising is the most visual expression of an organisation's marketing communications programme (Bothma, 2003a:30-31). Kotler and Keller (2012:500) define advertising as the paid, non-personal presentation of an organisation's ideas, products or services. Every day, consumers are bombarded with advertising messages from numerous advertising media, such as broadcast media (television and radio), out-of-home media (billboards for example), interactive media (such as an e-mail), and print media (newspapers and magazines).

Advertisers should give considerable thought as to how the recipient of the advertised message, female consumers in this case, will interpret and respond to the communication before it is sent (Belch & Belch, 2009:18). Media, such as magazine advertisements, are designed to influence brand awareness and recall (Brassington & Pettitt, 2007:72), change attitudes, contribute towards knowledge and understanding (Ehrenberg in Blythe, 2008:427), and assist consumers in making purchase decisions

(Dahlen, Lange & Smith, 2010:9). Ultimately, marketing communication's, and thus advertising's, challenge is to influence consumer behaviour (Shimp, 2010:50).

Magazine advertisements, a form of print media and the data collection units of this study, are discussed in the following section.

1.5.3 Advertising in magazines

This study deals specifically with magazines as a communication medium. There are numerous types of magazines available; namely agricultural publications, business publications, and consumer publications (Belch & Belch, 2009:392-393). Magazines that are chosen for this study fall into the latter category, consumer publications.

Consumer magazines are purchased by the everyday consumer as a source of information and/or entertainment, and can be further sub-divided into general-interest and special-interest magazines. **General-interest magazines** contain a variety of articles and columns, regular features such as fashion and recipes, fiction, crosswords, and so on. An example of a popular South African general-interest consumer magazine is *You* magazine. **Special-interest magazines** are targeted towards consumers who have similar interests and lifestyles, and are therefore topic driven. An example includes *Fair Lady*, a magazine targeting a mature female audience with its feminine editorial content including features on fashion, beauty, health, and food (Media24, 2011a:6-8).

Magazines have several characteristics that make them an attractive advertising medium (Belch & Belch, 2009:394,396-400; Lamb, Hair, McDaniel, Boshoff, Terblanche, Elliott & Klopper, 2010:376; Ouwersloot & Duncan, 2008:212; Rix, 2006:406). In brief, they have a longer life span than other advertising media and a high pass-along rate. They are able to reach very specific target markets and are seen as being authorities in their particular subject areas. In addition, magazines are visually appealing and offer advertisers superior reproduction quality and creative flexibility in the creation of advertisements.

In order to maintain a competitive advantage, marketing managers need to look at the creative aspects of their communications (Romaniuk, 2003:74). As such, the next section highlights the creation of advertisements with specific reference to print advertisements as the focus of this study.

1.5.4 The creation of a print advertisement

The process of creating a print advertisement requires advertisers to make decisions on the type of advertisement that will be used to communicate the marketing objective, as well as the advertising appeal and execution style that should be used as a basis for the message. Depending on the organisation's marketing communication objectives, there are two basic types of advertisements; namely institutional advertisements, which promote and enhance the image of the organisation, and product advertisements, which boost the sales of a specific product or service (Lamb *et al.*, 2010:342).

An advertising appeal attracts the reader's attention and presents the reason for purchasing a product or service (McDaniel *et al.*, 2008:474). Advertising appeals generally fall into two categories; namely rational (or informational) and emotional appeals. Once the advertising appeal has been determined, the advertiser must then decide on the execution style. The execution style refers to the way in which the advertising appeal and message is presented (Belch & Belch, 2009:283,290).

Once decisions pertaining to the type of advertisement, advertising appeal, and execution style have been finalised, attention turns to the creation of the actual advertisement (Belch & Belch, 2009:299). The fundamental building blocks of a print advertisement are the headline, body copy, and illustration. The illustration is of importance in the current study.

Almost every print advertisement contains one or more illustrations. Most readers first look at the picture in an advertisement, then read the headline, and then read the body copy (Arens, Weigold & Arens, 2008:410,448). Marketing communication depends largely on visual elements to create meaning, brand images, and associations in the minds of

consumers (Borgerson & Schroeder, 2002:570) and are principally responsible for the overall success and effectiveness of the advertisement (Belch & Belch, 2009:301).

As mentioned in section 1.1, the visual elements in advertisements are largely made up of images of people (Borgerson & Schroeder, 2002:570-571). This study's main focus is on women as visual elements in magazine advertisements and how they are depicted. Previous studies on this topic are discussed in the next section.

1.5.5 Female role portrayals in magazine advertisements

One of the earliest published evaluations of the portrayal of women in magazine advertisements was in the early 1970s (Courtney & Lockeretz, 1971). The past 40 years have seen a steady contribution of published research in this field from all across the world. However, only two such studies have been completed on South African magazine advertisements (Holtzhausen, 2010; Rudansky, 1991).

The previous studies reveal numerous roles in which women have been, and still are, portrayed in magazine advertisements. A summary of the roles identified by previous researchers is provided in Table 1.2 below.

Table 1.2: Summary of roles identified by previous researchers

ROLE	RESEARCHERS
Decorative / Physical attractiveness	Belkaoui & Belkaoui (1976:171); Courtney & Lockeretz (1971:94); Holtzhausen (2010:217); Khairullah & Khairullah (2009:65); Plakoyiannaki & Zotos (2009:1423); Razzouk <i>et al.</i> (2003:123-124); Rudansky (1991:162); Sexton & Haberman (1974:44-45); Sullivan & O'Connor (1988:184); Wagner & Banos (1973:214); Wiles <i>et al.</i> (1995:44); Zhang <i>et al.</i> (2009:693).
Dependent	Belkaoui & Belkaoui (1976:170); Courtney & Lockeretz (1971:94-95); Mager & Helgeson (2011:248); Plakoyiannaki & Zotos (2009:1423); Razzouk <i>et al.</i> (2003:123-124); Sullivan & O'Connor (1988:187-188); Wagner & Banos (1973:213).
Housewife	Holtzhausen (2010:217); Khairullah & Khairullah (2009:64); Plakoyiannaki & Zotos (2009:1423); Razzouk <i>et al.</i> (2003:123-124); Rudansky (1991:162); Sexton & Haberman (1974:44-45).

ROLE	RESEARCHERS
Mother	Belkaoui & Belkaoui (1976:171); Courtney & Lockeretz (1971:94); Holtzhausen (2010:217); Khairullah & Khairullah (2009:64); Rudansky (1991:162); Sullivan & O'Connor (1988:184); Wagner & Banos (1973:214); Wiles <i>et al.</i> (1995:44); Zhang <i>et al.</i> (2009:693).
Non-traditional activities	Plakoyiannaki & Zotos (2009:1423); Razzouk <i>et al.</i> (2003:123-124); Sexton & Haberman (1974:44-45).
Product user	Holtzhausen (2010:217,242); Zhang <i>et al.</i> (2009:694).
Recreational	Belkaoui & Belkaoui (1976:171); Courtney & Lockeretz (1971:94); Holtzhausen (2010:242); Khairullah & Khairullah (2009:65); Sullivan & O'Connor (1988:184); Wagner & Banos (1973:214); Wiles <i>et al.</i> (1995:44); Zhang <i>et al.</i> (2009:693).
Romantic	Holtzhausen (2010:217); Khairullah & Khairullah (2009:64); Rudansky (1991:162); Sexton & Haberman (1974:44-45).
Sex object	Holtzhausen (2010:217); Khairullah & Khairullah (2009:65); Mager & Helgeson (2011:245); Plakoyiannaki & Zotos (2009:1423); Razzouk <i>et al.</i> (2003:123-124); Rudansky (1991:162); Sexton & Haberman (1974:44-45).
Social	Holtzhausen (2010:217); Rudansky (1991:162); Sexton & Haberman (1974:44).
Spokesperson	Holtzhausen (2010:242); Khairullah & Khairullah (2009:64).
Voice of authority	Plakoyiannaki & Zotos (2009:1423); Zhang <i>et al.</i> (2009:694).
Working	Belkaoui & Belkaoui (1976:170); Courtney & Lockeretz (1971:93); Holtzhausen (2010:217); Khairullah & Khairullah (2009:64); Plakoyiannaki & Zotos (2009:1423); Razzouk <i>et al.</i> (2003:123-124); Rudansky (1991:162); Sexton & Haberman (1974:44-45); Sullivan & O'Connor (1988:184); Wagner & Banos (1973:214); Wiles <i>et al.</i> (1995:43); Zhang <i>et al.</i> (2009:692-693).
Neutral / Background	Holtzhausen (2010:217); Plakoyiannaki & Zotos (2009:1423); Razzouk <i>et al.</i> (2003:123-124).

Women have multi-faceted role orientations, and the above list of roles would seem to portray her as such. However, several researchers conclude that female models are portrayed in stereotypical roles, contrary to the numerous and changing roles that women fulfil in reality (Plakoyiannaki & Zotos, 2009:1429; Razzouk *et al.*, 2003:124; Rudansky, 1991:225).

As only two South African studies on female role portrayal in magazine advertisements have been conducted, the current study adds to the limited extant research. The best

suited research method to analyse this phenomenon is content analysis. This form of methodology is discussed next.

1.6 RESEARCH DESIGN AND METHODOLOGY

Primary data is collected to solve the specific research problem with which one is faced (McDaniel & Gates, 2010:72). The current study conducts empirical, basic, non-experimental research on a cross-sectional basis. Furthermore, the study is descriptive through the collection and summary of primary data; more specifically textual data. Textual data refers to not only written text but all other message types, including images (Neuendorf, 2002:5,15). This study focuses on female models as images in full-page and double-page magazine advertisements, and the method employed to analyse the roles in which these models are portrayed is content analysis.

1.6.1 Content analysis defined

Content analysis is a research method designed to systematically analyse documents and texts with the aim of quantifying content against a set of predetermined categories (Bryman & Bell, 2007:302). Berelson (1952:18) defines content analysis as “a research technique for the objective, systematic, and quantitative description of the manifest content of communication”. A somewhat similar definition is provided by Kassirjian (1977:10): “Content analysis is a scientific, objective, systematic, quantitative, and generalizable description of communications content.” These definitions highlight three distinct requirements for content analysis; namely objectivity, systemisation, and quantification (Berelson, 1952:16-18; Kassirjian, 1977:9-10):

1. **Objectivity** refers to the process of clearly and precisely defining the predetermined categories used in the capturing and analysing of data.
2. **Systematisation** refers to the requirement that specific rules be in place when analysing categories and consistently applied.

3. **Quantification** refers to the assignment of numerical values or quantitative words (such as increases, often or always) to the extent to which each category appears.

The current study is able to adhere to the above requirements through the development of a coding form and coding manual, as well as the statistical analysis of each category of the advertisements analysed (refer to section 1.6.3 below).

1.6.2 Sampling

The sample consists of adult female models (**units of analysis**) that appear in full-page and double-page advertisements published in November 2009 and February 2010 issues of selected South African consumer magazines that have an Audit Bureau of Circulations of South Africa (ABC) figure of 60 000 or more (**sampling units**). The sample is drawn through non-probability purposive and convenience sampling methods. The resultant sample consists of the following nine consumer magazines: *Bona*, *Cosmopolitan*, *Fair Lady*, *Glamour*, *Rooi Rose*, *Sarie*, *True Love*, *Woman and Home*, and *You*.

The sampled magazines target a female audience and have a high probability of containing advertisements with adult female models. Magazines such as *Car* and *Tech-Smart Magazine*, which also have circulation figures above 60 000, are not included in the sample as they target niche markets and have a low propensity to carry the advertisements necessary to achieve this study's objectives.

1.6.3 Data collection and analysis

Coding is a crucial stage of content analysis. It involves assigning numbers or other symbols to responses to be grouped into limited categories (Cooper & Schindler, 2003:456). It requires two main elements; namely the development of a coding form and the development of a coding manual (Bryman & Bell, 2007:311) which correspond with one another (Neuendorf, 2002:132). The coding form stipulates the elements of the

advertisements that need to be analysed. The coding manual serves as a guideline that enables coders to code all elements in the advertisements consistently.

This study employs two independent coders, in addition to the researcher, to code the data and enable inter-coder reliability tests (refer to section 1.6.4 below). The coding manual and coder training limit the amount of personal inference when capturing data.

The current study uses a nominal level of measurement. Nominal data allows for univariate and bivariate analyses. Univariate analyses allow for the tabulation of frequencies of each variable. Where possible, pie charts and bar graphs are used to report univariate frequencies (Neuendorf, 2002:172). Cross-tabulations, or contingency tables, are the by-products of bivariate analyses using nominal data (Bryman & Bell, 2007:357,360,369) and are provided where applicable.

1.6.4 Reliability and validity

Content analyses must be valid and reliable in order to be considered a good measurement tool. Reliability is “the extent to which a measuring procedure yields the same results on repeated trials” (Neuendorf, 2002:112). This study makes use of two additional coders and thus reports an **inter-coder reliability** score, which refers to the level of agreement between coders analysing the same material (Kassarjian, 1977:14). Krippendorff’s *alpha* and percent agreement are reported. The acceptable level of inter-coder reliability is debatable. Kassarjian (1977:14) is satisfied with coefficients of reliability above 0.85. Krippendorff (2004:241) suggests relying only on variables with reliability scores higher than 0.8.

Validity is “the extent to which a measuring procedure represents the intended, and only the intended, concept” (Neuendorf, 2002:112). Kassarjian (1977:15) states that the best that can be expected is that a research instrument shows face validity and content validity; both of which are achieved in the current study. **Face validity** refers to the extent to which the measure, in this case the coding sheet and coding manual, reflects that which is the focus of the research (Bryman & Bell, 2007:165). **Content validity** is the extent to which

the research instrument provides sufficient coverage of the research objectives guiding the study (Cooper & Schindler, 2003:231-232).

1.7 STRUCTURE OF THE DISSERTATION

This dissertation consists of the following seven chapters:

Chapter 1 introduces the reader to the study by discussing the problem statement, research objectives, a summary of the literature to be discussed, and briefly the methodology employed.

Chapter 2 discusses the four elements of the marketing mix; namely product, price, place, and promotion. Advertising, an element of promotion, is discussed in more detail as it forms the basis of this study and, therefore, makes up the bulk of the chapter. Various advertising media are summarised, with emphasis on magazines as a communication medium.

Chapter 3 begins with an overview of the role of advertising in consumer behaviour. Thereafter; this chapter provides an outline on the process of creating a print advertisement. The types of advertisements at the advertiser's disposal are discussed, as well as advertising appeals and execution styles. The main elements of a print advertisement; namely the headline, body copy, and illustration are presented, with emphasis on the illustration.

Previous research on the topic of female role portrayal in magazine advertisements is summarised in Chapter 4. The roles identified in past studies are highlighted and defined, and the results presented.

The research method, namely content analysis, is discussed in detail in Chapter 5. This chapter also includes an explanation on the sampling method and data collection procedure employed in this study. The chapter ends with a discussion on the data analysis

and the statistical techniques used in the current study, including reliability and validity of the research process.

Chapter 6 commences with a discussion on the final realised sample for this study. The inter-coder reliability coefficients for each variable are reported, followed by a discussion on the findings pertaining to the primary objective of this study, as well as each secondary objective.

Chapter 7 concludes the dissertation with a summary of the main findings of this study. The limitations are discussed, and reference is made to the managerial implications of this study. Recommendations to future researchers are presented.

CHAPTER 2: THE ROLE OF ADVERTISING IN INTEGRATED MARKETING COMMUNICATION

2.1 INTRODUCTION

The American Marketing Association (in Kerin *et al.*, 2006:8) defines marketing as “an organizational function and a set of processes for creating, communicating, and delivering value to customers and for managing customer relationships in ways that benefit the organization and its stakeholders”. Managing these value processes requires great skill. In describing the nature of marketing, Kotler and Keller (2012:27) emphasise that marketing management is “the art and science of choosing target markets and getting, keeping, and growing customers through creating, delivering, and communicating superior customer value”.

However, as a result of value creation, modern day consumers are exposed to hundreds of advertising messages broadcast through various forms of media by organisations who are vying for the attention of the prospective consumers of their products and/or services. Fierce competition compels marketing managers to design marketing strategies that break through the clutter, effectively communicate with these potential consumers, influence their buying behaviour, and ultimately build long-term relationships.

One segment of the market that marketing managers target, due to their being primary purchasers of many products, is adult women, and one way that organisations communicate with these female consumers is through advertising. Advertisements targeted to women usually contain a female model with whom the target market can identify. However, as most marketing communication efforts, such as advertising, have a very short time in which to make a distinct impact on the consumer, the ultimate message that is communicated to the public is an important factor in enhancing the effectiveness of the marketing communication strategy (Romaniuk, 2003:73). Thus, it is essential for advertisers to portray the model in a role that positively resonates with and attracts the attention of the targeted audience.

This chapter discusses the four elements of the marketing mix; namely product, price, place, and promotion. Advertising, an element of promotion, is discussed in more detail as it forms the basis of this study and, therefore, makes up the bulk of the chapter.

2.2 MARKETING STRATEGY

Marketing management has four major marketing elements at its disposal, which are collectively referred to as the **marketing mix** (or the four Ps). The marketing mix elements can be controlled by the marketing manager (Kerin *et al.*, 2006:14) and are used in order to create mutually beneficial exchanges with a chosen target market(s) (Lamb *et al.*, 2010:462). The four marketing mix elements consist of:

- **Product**, which could be a tangible good, intangible service, or idea.
- **Price** refers to the price of the product (i.e. what is being exchanged for the product).
- **Place (Distribution)**, which refers to decisions concerned with ensuring that the product is available when and where the consumer needs it.
- **Promotion (Integrated Marketing Communication or IMC)** includes *inter alia* advertising, personal selling, sales promotion, and public relations and publicity.

Each marketing mix element needs to be co-ordinated in order to function as a whole, which implies that marketing managers need to have sufficient knowledge about the issues and options involved in each of the four Ps. The marketing manager is able to manipulate the marketing mix elements so as to perfect the organisation's offering (i.e. the product) in an effort to realise the organisation's objectives and achieve success in the marketplace, while simultaneously delivering value to customers. This is achieved through the creation and implementation of a marketing strategy (Belch & Belch, 2009:10). Marketing strategy is defined as "the activities of selecting and describing one or more target markets and **developing and maintaining a marketing mix** (own emphasis) that will produce mutually satisfying exchanges with target markets" (McDaniel *et al.*, 2008:46). Figure 2.1 below illustrates the marketing mix elements that are at the disposal of the marketing manager when developing a marketing strategy. Figure 2.1 also highlights the place of advertising, an instrument of promotion, in marketing.

Figure 2.1: The marketing strategy



Source: Adapted from Belch & Belch (2009:18); Kotler & Keller (2012:500); Lamb *et al.* (2010:443); O'Guinn *et al.* (2009:11).

The focus of this study is on advertising, specifically the portrayal of women in magazine advertising. The remainder of this chapter briefly discusses the other marketing mix elements (product, price, and place), while more emphasis is given to promotion, and more specifically to the instrument of advertising.

2.3 THE MARKETING MIX

2.3.1 Product

The product offering is the starting point (heart) in the development of an organisation's marketing strategy, as well as the foundation on which all other strategy decisions with regards to price, distribution, and promotion are based (McDaniel *et al.*, 2008:284). A product can be defined as anything that is offered to a market in order to satisfy an identifiable want or need (Kotler & Keller, 2012:347) and is received in exchange for some unit of value, for example money (Kerin, Hartley & Rudelius, 2007:212). Although many people regard a product as a tangible good, a product can also be a service, place,

person, idea, experience, event, property, organisation, or information (Kotler & Keller, 2012:347).

Products differ greatly with regard to the way in which they are marketed (McDaniel *et al.*, 2008:284). In order to design a successful marketing strategy, organisations need to determine what kinds of products they are offering to their target market(s). For this reason, it is necessary to classify products into categories (Rix, 2006:201). Depending on the buyer's intended use of the product, products can be classified into consumer or industrial products (McDaniel *et al.*, 2008:284). Consumer products are products that are intended for the final consumer, for example groceries that a woman purchases for her family, and are not used for business purposes (Rix, 2006:201). Industrial products, on the other hand, are products that are used in the production of other products, facilitate an organisation's operations, and are resold to other consumers (Jooste, 2010:3). A wide range of consumer products and very few, if any, industrial products are advertised in consumer magazines (see section 2.6.2), and therefore only consumer products are discussed further.

Consumer products can be divided into convenience products, shopping products, and speciality products (Jooste, 2010:6). This classification is based on the consumer's behaviour when purchasing the product and it is important to note that not all consumers will behave in the same way when purchasing a particular product. One consumer may view a television as a shopping product, whereas another consumer could view the same product as a speciality product (Kerin *et al.*, 2006:264).

- **Convenience products** are products that are “relatively inexpensive, frequently purchased items for which buyers exert only minimal purchasing effort” (Jooste, 2010:6). Examples of convenience products include newspapers, soft drinks, bread, and soaps. Convenience products can be further divided into the following groups (Jooste, 2010:6; Kotler & Keller, 2012:349):
 - **Staples** are everyday consumer products which are purchased on a regular basis without much thought or consideration. Examples include milk, toothpaste, and bread.

- **Impulse products** are bought on the spur of the moment and, thus, without any thought or planning. These products are bought as a result of seeing the product and feeling a strong urge or compelling need to purchase the product. Examples of impulse products include chocolates, ice-cream, and sometimes magazines.
- **Emergency products** are bought as soon as there is an urgent need for the product, for example medicine, candles, and umbrellas.
- **Shopping products** are usually more expensive than convenience products (McDaniel *et al.*, 2008:285). The decision to purchase a shopping product is not made on the spur of the moment. Before purchasing a shopping product, consumers will generally search for additional information and compare several different brands or stores with respect to price, quality, value, and/or style (Jooste, 2010:7). Thus, consumers are willing to invest a considerable amount of time and effort into ensuring that the right product is bought (McDaniel *et al.*, 2008:285). Examples of shopping products include cosmetics, furniture, clothing, perfume, and used cars, most of which make use of female models when advertising in magazines. A study by Rudansky (1991:259) on the role portrayal of females in South African magazine advertisements found that 20% of advertisements in which female models appeared advertised cosmetics and toiletries, seven percent advertised clothing and shoes, and four percent advertised furniture and linen.
- **Speciality products** are products “for which consumers have strong brand preference” (Rix, 2006:204). Consumers will spend much time and effort in searching for the desired brand and are very reluctant to accept more accessible substitutes (Jooste, 2010:7; McDaniel *et al.*, 2008:285). Examples include Rolex watches, Rolls Royce motor vehicles, and Armani suits.

Jooste (2010:4) also classifies consumer products according to their tangibility and divides products into tangible goods (such as the ones mentioned above) and intangible services. Kerin *et al.* (2006:316) define services as “intangible activities or benefits that an organization provides to consumers ... in exchange for money or something else of value”. Examples of services include financial and legal advice, telecommunication and banking services, airline transport, and educational services. Consumers, both men and women,

purchase these types of services on a daily basis. Women are also used to advertise services in magazine advertisements. Rudansky (1991:159) found that in advertisements that featured female models, four percent advertised educational services and two percent advertised financial services.

One of the objectives of this study is to determine what types of products and services are advertised using female models. For this, a list of products and services is necessary. Rudansky (1991:152) used the following classification of products:

- Clothes and shoes
- Food
- Baby products
- Slimming and health products
- Beverages: alcoholic and non-alcoholic
- Medicine
- Cosmetics and toiletries
- Cigarettes
- Jewellery
- Household appliances
- Financial services
- Furniture
- Education services
- Other

The above list of products and services serves as a starting point for this study, with the exception of cigarettes which are no longer allowed to be advertised according to section 3(1)(a) of the Tobacco Products Control Amendment Act (12/1999). The completion of a pilot study may reveal further changes to the above list. Refer to Chapter 5 (section 5.4.3) for more information on the pilot study.

2.3.1.1 Other product-related decisions

In addition to classifying products into categories in order to design an effective marketing strategy, marketers also need to make other important product-related decisions; namely decisions about the product's branding, packaging, and labelling.

Branding

"The success of any business or consumer product depends in part on the target market's ability to distinguish one product from another" (McDaniel *et al.*, 2008:290). The tool that marketers use in order to help consumers distinguish their products from their competitor's products is **branding**. A brand is "a name, term, symbol, design or combination thereof that identifies a seller's products and differentiates them from competitors' products" (Lamb *et al.*, 2010:250). Managers add to this definition of branding. They define a brand in terms of creating awareness, reputation, and prominence in the market (Keller, 2002:152). Similarly, Peter and Olson (2005:73) state that most marketing strategies aim to create brand awareness, teach consumers about the brand, and influence consumers to purchase the brand.

Organisations spend huge sums of money on establishing, reinforcing and/or changing the perceptions the market has about their brands (Romaniuk, 2003:73). A brand, therefore, exists in the mind of the customer. Keller (2002:151) emphasises that an organisation's brand is one of its most valuable assets, and, as such, it is imperative that organisations apply branding principles at every stage of the customer decision-making process.

Davies and Elliot (2006:1115-1116) report that during the post-war period women began to experience the symbolic importance of branded goods. This resulted in a new form of lifestyle and social stratification. Women evaluated others by the brands they could afford and would themselves seek to purchase those particular brands that would enable group inclusion. Radio advertisements, window displays, and particularly magazines helped women understand the symbolic meaning of brands.

Packaging and labelling

Packaging and labelling are both very important and expensive aspects of marketing strategy as they are, to a large extent, the customer's first contact with a product (Kerin *et al.*, 2006:307). Packaging encompasses all the activities associated with "designing and producing the container or wrapper for a product" (Rix, 2006:247).

The primary function of packaging is to provide a container in which to hold and protect the product. Nowadays, packaging must fulfil many more functions, including (Kotler & Armstrong, 2010:255-256; McDaniel *et al.*, 2008:295-296):

- Promoting and differentiating products from competitors' products, thereby fulfilling a sales task.
- Facilitating wholesalers, retailers, and consumers with easy storage, use, and convenience.
- Facilitating recycling and reducing damage to the environment.

A label is an essential part of packaging (Kerin *et al.*, 2006:307). The label is the printed material that appears on the outermost layer of a product's packaging (Klopper, 2010:57). A label also fulfils several functions (Klopper, 2010:60; Kotler & Armstrong, 2010:256):

- It identifies the product or the brand.
- It provides information on who made the product, where and when it was made, how to use the product, and safety instructions.
- It provides information on the ingredients as well as nutritional information.
- It promotes the product by using eye-catching graphics.
- The label might also include the weight and grade of the product, the bar-code, and the product's environmental friendliness.

For some products, for example groceries and medicine, the information presented on a label can strongly influence purchase behaviour (Peter & Olson, 2005:412). A mother doing grocery shopping for her family might turn to the label on a box of cereal to determine the nutritional value of the cereal.

2.3.2 Price

In simple terms, price refers to that which is exchanged, usually money, in order to purchase a good or service (McDaniel *et al.*, 2008:538). Alternatively, price can be defined as “the sum of all the values that customers give up in order to gain the benefits of having or using a product or service” (Kotler & Armstrong, 2010:314). Despite these definitions, price has different meanings for the consumer and the seller. To the consumer, price is the cost associated with purchasing something and is an indicator of value; whereas to the seller, price reflects revenue and, thus, profits (Kerin *et al.*, 2006:338; McDaniel *et al.*, 2008:538).

Price is one of the most flexible marketing mix elements as the price of a product or service can be changed fairly quickly (Kotler & Armstrong, 2010:314). However, setting prices, moreover setting the **right** price, is a difficult and stressful task for the marketing manager (McDaniel *et al.*, 2008:538). There are various pricing objectives that need to be set and numerous internal and external factors that need to be considered when an organisation sets its base price (Kotler & Armstrong, 2010:315; Rix, 2006:294). As is evident, pricing is a complicated strategy and further discussion is not necessary in this study.

2.3.3 Place (Distribution)

The role of the third P of the marketing mix, place, is to distribute the product from the producer to the final consumer. This is achieved through a marketing channel, or channels, and is also referred to as a channel of distribution (McDaniel *et al.*, 2008:362). A marketing channel encompasses all the people and organisations involved in executing the distribution function; including the producer of the product, the final consumer, and intermediaries such as wholesalers and retailers (Rix, 2006:329). The marketing channel aims to ensure that the right product is delivered to the right place at the right time (McDaniel *et al.*, 2008:362). When designing the channel, one needs to take a number of factors into consideration, the most important of which includes the type of product being

distributed as well as the target market (Rix, 2006:336). A more detailed explanation on the distribution marketing mix element is not necessary for this study.

No matter how well developed, distributed or priced a product or service may be, few will survive in the marketplace if they are not promoted effectively. Promotion, an important element of the current study, is discussed in detail in the section that follows.

2.4 PROMOTION

Promotion (also referred to as marketing communications) is an essential part of the marketing strategy, and helps to ensure that the target market is reached. Promotion is defined as “communication by marketers that informs, persuades, and reminds potential buyers of a product in order to influence an opinion or elicit a response” (McDaniel *et al.*, 2008:440).

The promotional element consists of several communication instruments, which collectively are referred to as the promotional mix or marketing communications mix (Kotler & Armstrong, 2010:426). The traditional promotional mix elements include advertising, public relations and publicity, sales promotion, and personal selling. Belch and Belch (2009:18) add two more instruments; namely direct marketing and interactive or Internet marketing. O’Guinn *et al.* (2009:11) also incorporate event sponsorships, as indicated in Figure 2.1, section 2.2.

The above marketing communication mix elements provide marketers with a way in which to communicate with consumers. In the past, there was no one person or department that was responsible for co-ordinating the promotional mix in order to ensure that each instrument communicated a consistent message to the target market (Kotler & Armstrong, 2010:429). Discrepancies would occur between personal selling, for example, communicating one message, while the other instruments communicated something totally different. As a result of this, many organisations have now adopted the concept of **Integrated Marketing Communication (IMC)**. McDaniel *et al.* (2008:458) define IMC as “the careful coordination of all promotional messages for a product or a service to assure

the consistency of messages at every contact point where a company meets the consumer”. By adopting the IMC approach, organisations are able to develop effective and efficient marketing communication programmes that avoid duplication and synergistically utilise the promotional elements (Belch & Belch, 2009:13) to better communicate with their intended target markets (Madhavaram, Badrinarayanan & McDonald, 2005:71).

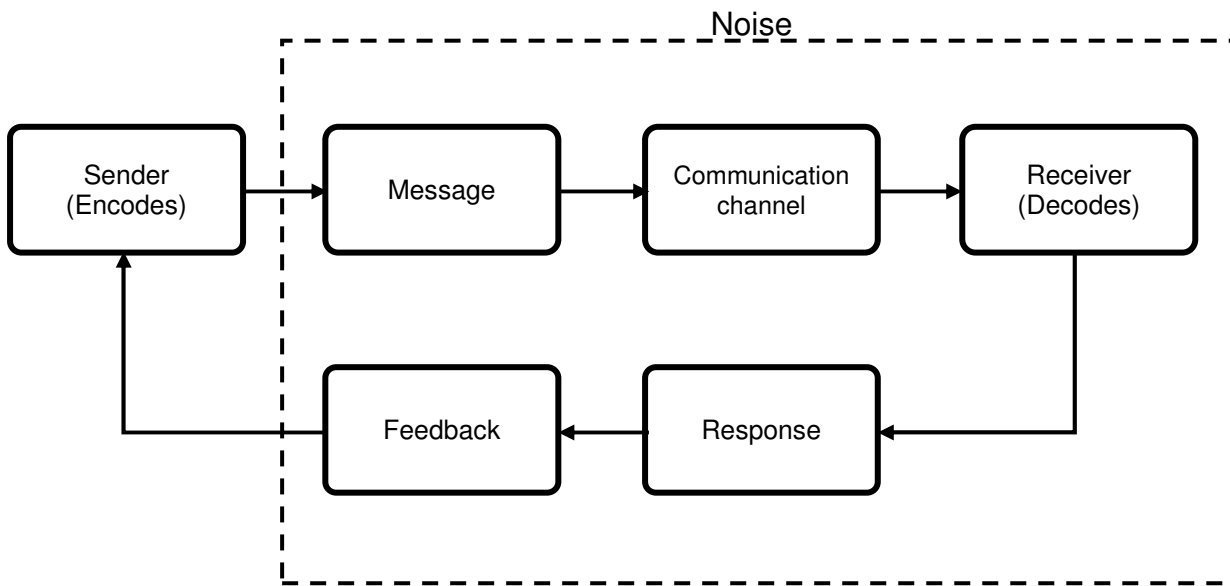
O’Guinn *et al.* (2009:11,36) take IMC one step further towards **Integrated Brand Promotion (IBP)**. IBP is a process aimed at creating widespread brand awareness, identity, and preference through synergistically utilising a wide range of promotional elements. Whereas IMC places its emphasis on communication and co-ordinated messages, IBP maintains the importance of synergy of communication but shifts the emphasis onto the brand. IBP thus focuses on co-ordinated promotional mix messages that have communication effects, but more importantly, brand-building effects.

The debate between IMC and IBP is beyond the scope of this study. Importantly, both concepts make use of various promotional mix elements. Each of the promotional mix instruments are discussed; however, more emphasis is placed on advertising as the focus of this study. Before continuing with this discussion, it is important that one understands the definition, process, and elements of effective communication.

2.4.1 The communication process

Communication is defined as “the process by which we exchange or share meanings through a common set of symbols” (McDaniel *et al.*, 2008:445). Kerin *et al.* (2006:470) provide a simpler definition. They state that communication is the process of passing on a message to others. Figure 2.2 illustrates this process.

Figure 2.2: Traditional communication process



Source: Adapted from Kotler & Armstrong (2010:432); Ouwersloot & Duncan (2008:70).

The communication process requires nine elements; namely a sender, a message, a communication channel, a receiver, the process of encoding and decoding performed by the sender and receiver respectively, response, feedback, and noise (Kotler & Armstrong, 2010:432-433). Definitions of these elements follow and are applied to a L'Oréal advertisement in *Fair Lady* magazine (Duncan, 2002:125-126; Kerin *et al.*, 2006:470-472; Kotler & Armstrong, 2010:432-433; McDaniel *et al.*, 2008:446):

- **Sender:** The party, which may be a person or organisation, who sends a message to another party.
 - L'Oréal.
- **Encoding:** The process of converting the sender's thoughts and ideas into a message, which usually takes the form of words, signs, pictures, and/or sounds.
 - L'Oréal, or the advertising agency employed by L'Oréal, brings together words and illustrations to communicate the intended message.
- **Message:** The information that is transmitted by the sender.
 - The final print advertisement containing a heading, body copy, and a female model.
- **Communication channel:** The media through which the message is conveyed.
 - Print media, specifically *Fair Lady* magazine.

- **Receiver:** The party, most probably the consumer, who hears, reads, or sees the message.
 - The female consumer who sees the L'Oréal advertisement in the *Fair Lady* magazine.
- **Decoding:** The process whereby the receiver converts the message back to a thought or an idea by assigning meaning to the words, signs, pictures, and/or sounds used in the message.
 - The female consumer interprets the words and illustrations she sees in the L'Oréal advertisement.
- **Response:** The message's impact on the receiver's attitudes, behaviours and knowledge; or simply how the receiver responds after receiving the message.
 - The consumer can decide to purchase the advertised L'Oréal product immediately or perhaps at the end of the month, or the consumer does nothing.
- **Feedback:** The receiver's response to the message, which is an indication to the sender on whether or not the message was correctly interpreted.
 - An increase in sales of the advertised L'Oréal product provides positive feedback to L'Oréal. Alternatively, consumers can contact L'Oréal directly with queries, compliments, or complaints about the advertised product.
- **Noise:** All external factors that prevent the receiver from interpreting the sender's message correctly and thus interfere with effective communication.
 - L'Oréal's competitors could place a competing advertisement for the same product category in the same issue of *Fair Lady*. Alternatively, L'Oréal could have portrayed the female model in the advertisement in a role that the consumer does not identify with and thus the consumer skips over the advertisement.

Having an understanding of the communication process can provide an explanation as to why some promotions work, and other do not (Rix, 2006:380). Important to note is that this communication process, as depicted in Figure 2.2, represents two-way communication. It is a loop that starts with a message sent by the sender and ends with the receiver sending feedback back to the sender (Duncan, 2002:127).

Following is a discussion on each of the promotional mix instruments. As previously mentioned, the emphasis of this study is on advertising in magazines, and as such only a summary of the other promotional elements as depicted in Figure 2.1 is provided.

2.4.2 Public relations and publicity

Public relations is the marketing communication function responsible for building good relationships with the organisation's various publics (Kotler & Armstrong, 2010:472). A public is any group that has an interest in or the means to impact on an organisation's ability to achieve its objectives (Kotler & Keller, 2012:549), for example customers, suppliers, government, shareholders, employees, and the community in which the organisation operates (Lamb *et al.*, 2010:345).

A well-planned public relations strategy can result in favourable publicity (Lamb *et al.*, 2010:345). Publicity is communication about an organisation and/or its goods and services that is presented by the media for which the organisation does not pay (Kerin *et al.*, 2006:474; Rix, 2006:411). It can take the form of a news story, editorial, or announcement. The advantage of publicity over advertising is its level of credibility. As publicity may take the form of a news story, one might be more likely to believe a favourable story about an organisation's product rather than an advertisement produced by the organisation about the same product.

Marketers make use of public relations and publicity to build and maintain a favourable image, to inform the public about the organisation's goals and objectives, to introduce new goods and services to the market, and to provide support to the sales team (Lamb *et al.*, 2010:345).

2.4.3 Sales promotion

Sales promotions are those short term incentive tools that are used to stimulate quicker or greater demand for a particular good or service (Kotler & Keller, 2012:541).

The ultimate goal of sales promotion is immediate purchase or, at the very least, trial (Lamb *et al.*, 2010:387).

Marketers use sales promotions to support an organisation's advertising and personal selling (Kerin *et al.*, 2006:514). "Whereas advertising offers a *reason* to buy, sales promotion offers an *incentive* [to buy]" (Kotler & Keller, 2012:541). The incentive is the most important element in a promotional strategy (Belch & Belch, 2009:509) as this is what motivates customers to purchase now (Duncan, 2002:569). Incentives take many forms including coupons, deals, premiums, contests, samples, loyalty programs, point-of-purchase displays, rebates, and product placements (Kerin *et al.*, 2006:515). Sales promotions are aimed at the end consumer, a company's employees, and wholesalers and retailers (McDaniel *et al.*, 2008:442).

2.4.4 Personal selling

Personal selling is an exchange situation (McDaniel *et al.*, 2008:443) involving direct communication between a sales representative and a potential buyer(s) during which the sales representative will try to persuade the buyer(s) to purchase (Lamb *et al.*, 2010:390). Personal selling is often a face-to-face encounter; however, as a result of the developments in the telecommunications industry, personal selling can now also be conducted via the telephone, video teleconferencing, and Internet-enabled links between buyers and sellers (Kerin *et al.*, 2006:528).

Personal selling has several advantages. In contrast to advertising and sales promotions, personal selling allows the sales representative to provide detailed explanations and/or demonstrations of the product or service. Sales representatives are also able to change their sales pitch according to the needs of the potential buyer, as well as immediately answer any questions or objections the potential buyer might have (Lamb *et al.*, 2010:390).

Personal selling is now also focussed on the relationships that develop between sales representatives and buyers. Rather than trying to achieve a quick sale, relationship selling

endeavours to create long-term, mutually beneficial relationships (McDaniel *et al.*, 2008:444). Organisations are more likely to increase sales and profits if they concentrate on building relationships, and thus trust, with customers rather than simply “talking at” customers and potential buyers (Ouwensloot & Duncan, 2008:3-4).

2.4.5 Direct marketing

Direct marketing is one of the fastest growing promotional instruments (Belch & Belch, 2009:458). Scovotti and Spiller (n.d.:3) propose the following definition of direct marketing, based on a synthesis of both academic and practitioner perspectives: “Direct marketing is a database-driven process of directly communicating with targeted customers or prospects using any medium to obtain a measurable response or transaction via one or multiple channels.” Thus, when an organisation wants to communicate directly with specific customers, on a one-to-one, interactive basis, without the use of marketing middlemen, it uses direct marketing. This is done through the use of detailed databases which assist marketers in producing personalised messages that are customised to suit the individual customer’s needs. Today, marketers make use of direct marketing in order to, amongst other benefits, build long-term relationships with their customers (Kotler & Armstrong, 2010:514; Kotler & Keller, 2012:558).

The definition above alludes to two characteristics of direct marketing (Roberts & Berger in Franck, 2010:323): any direct marketing campaign can be measured and direct marketing always elicits a response. Belch and Belch (2009:476) add that the response is often instant and always accurate. In addition, the definition above also notes that direct marketing can be sent through many different mediums. Direct marketing can take the form of direct mail, catalogues, telemarketing, direct response media, kiosk marketing, as well as new digital technologies and online marketing. New digital direct marketing technologies include mobile phone marketing, podcasts and vodcasts, and interactive television (Kotler & Armstrong, 2010:525-527). Online marketing is discussed in section 2.4.7.

2.4.6 Event sponsorship

Events and sponsorships are marketing communication tools that are intended to get customers involved with the organisation. Although events and sponsorships differ, there is overlapping between the two as many events are sponsored (Duncan, 2002:635).

Duncan (2002:635) states that events are “a significant situation or promotional happening that has a central focus and captures the attention and involvement of the target audience”. Besides personal selling, events have a much greater impact on the targeted audience in comparison to any other marketing communication instrument. This is because events, as the definition highlights, are involving – those who attend the event participate in and become part of the event. Using events as a marketing communication instrument can help to strengthen the organisation’s relationship with its target market (Kotler & Keller, 2012:546).

A sponsorship entails the provision of resources, usually in the form of financial support, equipment, and/or people, by an organisation (the sponsor) in exchange for certain sponsorship rights, such as being able to display a brand name at an event, which are set out in a sponsorship agreement (O’Guinn *et al.*, 2009:601; van Heerden, 2010:276). Today it is almost impossible to attend any large event that is not sponsored by one or more organisations (Duncan, 2002:640). In order to develop a successful sponsored event one must choose the most appropriate event to sponsor, develop the best possible sponsorship programme, and measure the effectiveness of the sponsorship (Kotler & Keller, 2012:547).

2.4.7 Interactive (Internet) marketing

In this dynamic and revolutionary era in which marketing finds itself, marketers need to look beyond traditional media to effectively communicate with their target markets. Technological advances have enabled marketers to reach their target markets through new, interactive media (Belch & Belch, 2009:v,22). Interactive media assist organisations

in **reaching** the customer more **frequently** whilst creating a greater **impact** (Bothma, 2003b:339).

There are many terms used for this new promotional mix element, including digital marketing (Cook & Muir, 2010:371-372; Jobber, 2010:665; Koekemoer, 2011:212), online marketing (Kotler & Armstrong, 2010:528), and interactive (Internet) marketing (Belch & Belch, 2009:22; Kotler & Keller, 2012:562; Ouwersloot & Duncan, 2008:225). The latter term is used in this study.

Communication via interactive media has an advantage of not being restricted by geographic or time boundaries (Cook & Muir, 2010:377). Consumers can now be reached whenever and wherever, provided that the consumer gives the sender permission to send him/her commercial messages (Koekemoer, 2011:223). Interactive media include (Koekemoer, 2011:213-230):

- Websites.
- Search engine marketing (ensuring that an organisation's website can easily be found via a search engine such as Google).
- E-mail marketing.
- Blogs, vlogs, moblogs, wikis, and podcasts.
- Viral marketing (such as competitions or games on a website).
- Affiliate marketing (a type of referral or network marketing that creates links into a website from another website).
- Mobile marketing (cellular technology including Short Message Service (SMS), Multimedia Message Service (MMS), and mobile applications).
- Social media marketing (via websites such as Facebook, Twitter, and YouTube).
- Online advertising (to be discussed in section 2.5.2.3).

Noticeably, the interactive medium that has the greatest impact on marketing is the Internet. Organisations have developed and designed websites that provide customers with information about their businesses, as well as promote and sell their goods and services. Most importantly, the Internet is an advertising instrument that enables marketers to advertise on the websites of other organisations. In actual fact, the Internet can be used

to perform the functions of all the promotional elements previously discussed (Belch & Belch, 2009:22-23).

The eighth and final promotional instrument, advertising, will now be discussed. As advertising is the focus of this study, it receives the most attention.

2.5 ADVERTISING

Advertising is the most visual expression of an organisation's marketing communications programme (Bothma, 2003a:30-31). Advertising influences many purchases and affects consumers' everyday lives. Every day, consumers are bombarded with advertising messages from numerous advertising media, including billboards, radio, television, magazines, and websites.

Kotler and Keller (2012:500) define advertising as "any paid form of nonpersonal presentation and promotion of ideas, goods, or services by an identified sponsor ...". The **paid** element of this definition means that the space (in a newspaper or magazine advertisement) or time (in the case of television and radio advertising) must be bought (Belch & Belch, 2009:18). By paying for the space and/or time an organisation is in control of what their advertising message says, when the message is sent, and to whom the message is sent (Kerin *et al.*, 2006:473).

The **non-personal** element is synonymous with mass communication. Bothma (2003a:31) adds that advertising is a form of mass communication as it makes use of mass media (discussed in section 2.5.2) such as magazines, newspapers, radio, and television that can transmit a message to thousands, if not millions of people, often at the same time. Moreover, the non-personal element of advertising means that there is generally no opportunity to receive immediate feedback from the recipient of the advertised message; with the exception of direct-response and online advertising. Thus, it is important that, before the message is sent, the advertiser give considerable thought as to how the recipient of the advertised message, female consumers in this case, will interpret and

respond to it (Belch & Belch, 2009:18). Advertisers need to ensure that the female model used in the advertisement portrays a role that resonates with their female target audience.

Having defined the term advertising, what then are the specific roles or functions that marketers expect advertising to fulfil? This is explored in the next section.

2.5.1 Functions of advertising

Organisations have much faith in advertising due to the value advertising holds in fulfilling certain functions (Shimp, 2010:188). Bothma (2003a:46) and Shimp (2010:188-190) state that advertising performs the following five communication functions:

- **Inform:** Advertising creates awareness for new and existing products and brands, highlights a product's features and benefits, and educates audiences on new uses for existing products.
- **Influence:** Advertising attempts to persuade consumers to try the advertised product or service.
- **Remind and increase salience:** Advertising keeps organisations' products and brands top-of-mind, thereby increasing a brand's salience and chances of being purchased.
- **Add value:** Advertising adds value by positively influencing consumers' perceptions about an organisation's products and brands.
- **Assist other marketing efforts:** Advertising facilitates and enhances the effectiveness of the other promotional mix elements.

Overarching somewhat with those function identified by Bothma (2003a:46) and Shimp (2010:188-190) above, Koekemoer (2011:110-113) provides the following specific tasks of advertising:

- Build awareness
- Inform the target audience
- Overcome misconceptions
- Generate interest
- Create preference
- Generate leads
- Position the product
- Build credibility
- Build image
- Reassure purchasers and create trust
- Remind consumers

In an article on measuring the effects of advertising, Hall (2004:182) states that when a consumer is exposed to an advertisement its function is to “frame perception” and has the following effects:

- Advertisements create consumer **expectations** for the brand. For example, an advertisement for Sanlam Liquid in *Sarie* magazine might get the female reader speculating if it is a safe place for her to invest her savings.
- Advertisements create **anticipation** for what the brand can do for the consumer on an emotional level. For example, the consumer will determine whether or not the Sanlam Liquid account will make her feel financially secure.
- Advertisements provide a logical **interpretation** for the anticipation it creates by presenting objective reasons for purchasing the product, such as product features or benefits. For example, the Sanlam Liquid advertisement highlights that the account offers high interest rates.

It is important to remember that no matter what functions advertisers wish their advertisements to fulfil, they cannot be viewed in isolation. Advertising is only one element of an organisation’s promotional mix, which in itself is a small part of a bigger picture. That bigger picture is the marketing strategy (Koekemoer, 2011:109-110). All elements of the

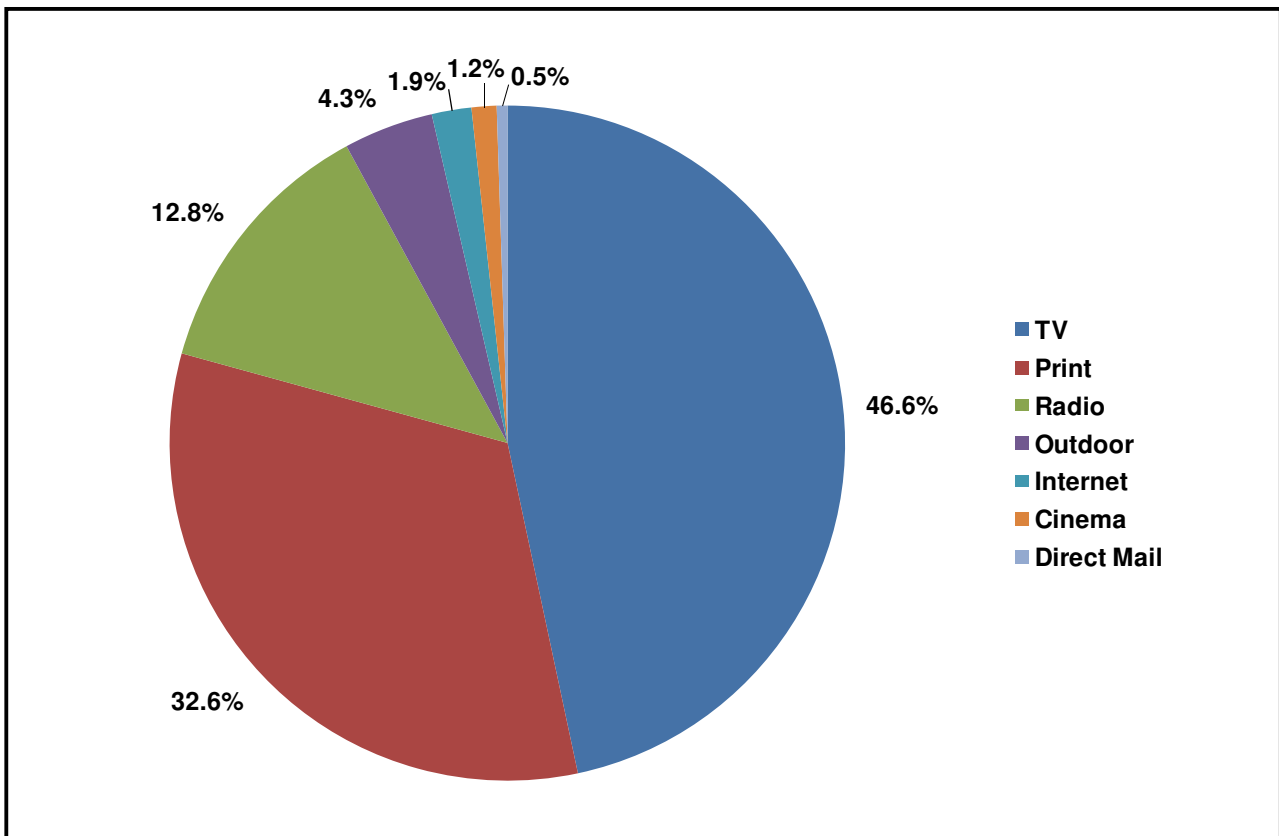
marketing strategy should speak the same language and contribute towards the same common goal.

Having explored the functions of advertising, the next section focuses on the different types of advertising media at the marketer's disposal.

2.5.2 Advertising media

Advertising media are the channels used to communicate a message to the target market (Kerin *et al.*, 2006:503). The decision on which advertising media to utilise, let alone the broadcaster or publisher, is a difficult one. South African advertisers have to choose between 1 300 magazine titles, 425 newspapers, 120 radio stations, and 74 television channels (Lamb *et al.*, 2010:375). The decision on media selection is based on several factors, including the target market's media consumption, the type of product or service being advertised, the nature of the message being communicated, the marketing communication objectives, the available budget, and the cost of the different advertising media (Kerin *et al.*, 2006:503). Bothma (2003a:56) advises marketers to select their advertising media by applying the following principle: "Go where your target audience will have the highest likelihood of seeing or hearing it." Figure 2.3 below shows the distribution of advertising spend in 2010 among the various media options.

Figure 2.3: South Africa's distribution of advertising spend in 2010



Source: Adapted from Nielsen Media Research's Multimedia in Koenderman (2011:16).

It is essential that marketers decide on the advertising media before creating the advertisement as the components of the advertisements (discussed in Chapter 3, section 3.3.4) are directly guided by the type of media chosen (Bothma, 2003a:56). Following is a discussion on the major advertising media used in South Africa.

2.5.2.1 Broadcast media

Broadcast media include television and radio. One of the greatest advantages of television is its ability to vividly present the advertising message (Belch & Belch, 2009:351). Television communicates with sight, sound, and motion (Kerin *et al.*, 2006:505), thus allowing the target market to see and hear the model used in the advertisement. Television advertisements can create a particular mood or image for an organisation and its brand(s) (Belch & Belch, 2009:351), and this mood or image may well be created by the particular model used.

A disadvantage of television, as well as radio, is that it is fleeting, meaning that once an advertising message appears, it is gone until the advertisement is run again (Duncan, 2002:288). Television advertising is also intrusive in that commercials appear while viewers are watching their favourite television programmes (Belch & Belch, 2009:352). However, advances in technology are making it easier for television viewers to avoid advertisements. Personal Video Record (PVR), for example, allows viewers to record up to 80 hours of their favourite television programmes and fast forward through the commercials (DStv, 2008); a definite trend that advertisers will need to take into consideration.

Ouwersloot and Duncan (2008:213) refer to radio as the “theatre of the mind” as listeners use their imagination to develop mental images from the sounds, music, and words that they hear. However, these mental images will only be created when what the listeners hear grabs their attention. The model’s voice in the advertisement, especially if it is a well-known talent, may assist in grabbing listeners’ attention. Some advertisers do not air pre-recorded advertisements; instead they provide the on-air personality, usually a well-known DJ (disk jockey), with a written script about the organisation’s products or services which the DJ will read on air or discuss in his/her own words (Duncan, 2002:392). The DJ in this case is seen as the model. As with television, radio is also intrusive and many listeners condition themselves to ignore the advertising messages (Ouwersloot & Duncan, 2008:214).

2.5.2.2 Out-of-home media

Out-of-home media refers to “communication vehicles that the target audience sees or uses away from home” (Duncan, 2002:401). Out-of-home media is a very flexible advertising medium that consists of many different advertising forms, including, but not limited to:

- Billboards and posters.
- Public spaces, such as airports, sports grounds, and bus stop shelters.
- Product placements, which refer to a brand’s exposure in a movie or on television.

- Point-of-purchase media, which include advertisements on shopping trolleys, in-store demonstrations, live sampling, interactive kiosks, and in-store radio stations (e.g. Radio Pick n Pay).
- Transit advertising, which refers to advertising on busses, taxis, and cars, as well as advertisements that appear at train stations and airport terminals.
- Living advertising where people wear an organisation's brand and walk around specified areas.
- Aerial advertising, which includes aeroplanes pulling banners, skywriting, and blimps.
- In-flight advertising, such as free in-flight magazines and catalogues, and advertisements in in-flight videos and on in-flight radio stations.
- Spectacular boards, which are permanent, lighted, animated, and can broadcast live television (e.g. Times Square in New York City).
- Cinema and video, which run advertisements before the movie begins.

(Belch & Belch, 2009:427-445; Duncan, 2002:402,404; Kerin *et al.*, 2006:510; Kotler & Keller, 2012:534-536; McDaniel *et al.*, 2008:481).

Marketers make use of out-of-home media as they believe they have a better chance of reaching their target market(s) in environments where they work, play, and shop. Out-of-home media is often very creative and, as a result of technological innovation, helps to grab the consumer's attention (Kotler & Keller, 2012:534). In addition, it is very effective in reminding consumers about the goods and services which are already well-known to them, which they might have seen advertised on television or in magazines (Kerin *et al.*, 2006:510). The same models used in other advertising media can also be used in out-of-home media. Out-of-home media, therefore, reinforces the advertising message.

2.5.2.3 Interactive media

In order to cut through the clutter of traditional advertising media, marketers are now turning towards exciting interactive media. As previously mentioned in section 2.4.7, interactive media aids organisations in communicating directly with individuals from their target market, anywhere and at any time of the day (Lamb *et al.*, 2010:377-378).

As a result, organisations are able to build brand relationships with their customers (du Plessis, 2010:113).

Two of the most powerful tools of interactive media are the Internet and mobile marketing (m-marketing) (du Plessis, 2010:113). The Internet enables online advertising as well as social media marketing. Online advertising, much like advertising on television, has visual, audio, and video capabilities (Kerin *et al.*, 2006:508). There are various forms of online advertising such as banners (horizontal and vertical), pop-ups, and rich media (which use audio and/or visual elements in the advertisement) to name but a few (Koekemoer, 2011:220-221). The various types of online advertisements are beyond the scope of this study, but importantly marketers can place the same model that appears on a television advertisement on the organisation's personal website or on the websites of other organisations using alternative online advertising techniques. However, a disadvantage of online advertising is that Internet users (called surfers) often have to find the marketer (i.e. search for a website), whereas with traditional media the target market is able to passively consume advertising while, for example, watching television (Lamb *et al.*, 2010:379).

Online social media and networking websites are virtual communities where people can connect with others who have similar interests and share opinions, photos, news, and so on. Organisations that have embraced this communication vehicle are creating their own social network profiles on networking websites such Facebook and MySpace, thereby building brand awareness and loyalty (Koekemoer, 2011:230; Wallace, Walker, Lopez & Jones, 2009:101-103).

Mobile marketing refers to advertising and other forms of communication sent to consumers via a mobile device, such as a cell phone (Koekemoer, 2011:228). As cell phone technology improves, so do the advertisements. Initially cell phone advertisements were only simple text messages via an SMS, now marketers can send an MMS with a video clip attached (McDaniel *et al.*, 2008:467). This video clip can contain the same model as used in other media, thereby further reinforcing the advertising message.

Cell phone technology, more specifically Bluetooth technology – “a short-range wireless system that enables text, sound, and video to be sent to the phone” – has also enabled

location-based advertising (McDaniel *et al.*, 2008:467). Location-based advertising makes use of transmitters that are placed in strategic locations, for example shopping malls. The transmitters are able to detect consumers who have a Bluetooth-enabled cell phone. When a consumer walks past a transmitter, the transmitter sends a message to the individual asking if he/she would like to receive an advertising message. In addition, further technological advances have produced mobile phones (smartphones such as BlackBerries) that are able to access the Internet, send and receive e-mail (Ouwersloot & Duncan, 2008:230), and download applications such as Facebook. Mobile phones are being called the “third screen” after televisions and computers (Shimp, 2010:407), as they now have screens large enough to properly display websites and thus advertisements as well.

2.5.2.4 Print media

Print media includes magazines, newspapers, direct mail, brochures, directories (Yellow Pages), packaging, as well as any other advertising messages that are printed on paper or other types of materials, for example T-shirts, caps, pens, and balloons (Ouwersloot & Duncan, 2008:208). For the purpose of this study, however, only magazines, newspapers, direct mail, and directories are discussed.

In comparison to broadcast media which is fleeting, print media is relatively permanent. Printed advertisements can be kept (removed from a magazine, for example, and filed away), thus allowing readers to read and reread an advertisement when and where they prefer (Ouwersloot & Duncan, 2008:208,211). Print media also allows advertisers to present detailed information about their goods and services that can be processed at the reader's own pace and is, therefore, also not as intrusive as broadcast media (Belch & Belch, 2009:391).

As newspapers, direct mail, and directories are not the focus of this study, they are only briefly discussed in the sections below, while magazine advertising is discussed in more detail in section 2.6.

Newspapers

Newspapers can be classified according to frequency and geographic location. A newspaper is either a daily (*The Star*) or a weekly (*Mail & Guardian*), and/or a local (*Rustenburg Herald*) or national paper (*Sunday Times*) (Ouwensloot & Duncan, 2008:208). Belch and Belch (2009:411) identify yet another type of newspaper, namely the special-audience newspaper. Special-audience newspapers are published for particular groups, industries for example, as they contain specialised editorial content. *Soccer Laduma* is an example of a special-audience newspaper.

Newspapers offer numerous advantages to advertisers including their extensive penetration of local markets and geographic selectivity (Belch & Belch, 2009:413). National advertisers are able to extensively target specific areas that they would otherwise not have been able to reach with other media types by using local newspapers. Local newspapers are also able to attract smaller, local advertisers (retailers for example) and can tailor their news, features, editorial content, and advertisements to the wants and needs of people living within a particular region.

Publishers of local newspapers which might be read by a particular cultural or ethnic group, however, must ensure that their content and the models used in advertisements are not offensive to that particular target market. Having said this, local newspapers are not the best medium for reaching specific demographic groups or purchasers of speciality products, such as tropical fish (McDaniel *et al.*, 2008:479).

Direct mail

Direct mail involves sending out a personalised advertising message, be it a letter, flyer, brochure, or catalogue, directly to a specific person. It can be sent via the Post Office, e-mail, fax mail, or voicemail. Direct mail is very useful in informing, educating, and reminding customers of offers, as well as strengthening customer relationships (Kotler & Keller, 2012:560). It can be integrated with magazine and television advertisements as a support medium to reinforce the same message, using the same model(s), thereby

strengthening the advertising message. Unfortunately, direct mail has a poor image as consumers often view it as junk mail (Kerin *et al.*, 2006:50).

Directory

The most well-known and popular directory is the Yellow Pages (Duncan, 2002:387-388). Most organisations that have a telephone number are listed in the Yellow Pages. Organisations are also able to purchase display advertisements in the Yellow Pages. These display advertisements repeat the organisation's telephone number and address, and may also include a description about the business, the goods and services it sells, and trading hours. However, the Yellow Pages is only printed once a year, so any changes to contact information, trading hours, and so on cannot be made until the following edition is published. In order to combat this weakness, the Yellow Pages is now also available online (referred to as e-directories), thereby allowing organisations to continuously update their information as well as provide links to their own websites. The Yellow Pages is also referred to as a **directional** medium because it "help[s] consumers know where purchases can be made after other media have created awareness and demand" (Kerin *et al.*, 2006:508).

As this study's primary focus is magazine advertisements, magazines as an advertising medium are discussed in the next section.

2.6 ADVERTISING IN MAGAZINES

The magazine industry has seen a tremendous growth over the past several decades (Belch & Belch, 2009:391). In a Bizcommunity.com article, corporate marketing analyst Chris Moerdyk (2008) asserts: "For the past few years, new magazine titles have been hitting the shelves at a frenetic rate – sometimes as often as one a week." The reason for the growth is because magazines are able to reach very specific target markets; there is a magazine designed to appeal to virtually every type of consumer (Belch & Belch, 2009:391).

2.6.1 Advantages and disadvantages of magazines

Magazines have several characteristics that make them an attractive advertising medium (Belch & Belch, 2009:394,396-400; Lamb *et al.*, 2010:376; Ouwersloot & Duncan, 2008:212; Rix, 2006:406):

- As previously stated, magazines are able to reach very specific target markets. With the exception of direct mail, they are the most selective of all advertising media. Magazines are subject-specific. They are published for specific industries (*SA Computer Magazine* and *Farmer's Weekly*) as well as for consumers who have specific interest and participate in various activities (*SA4x4* and *Monthly Golfer*). Magazines also provide advertisers with demographic selectivity, which is the ability of magazines to reach specific demographic markets. *Woman and Home*, for example, tailors their editorial content to African and Caucasian women who are 35+ years old and in LSM (Living Standards Measurement) 7 – 10 (Tulsi, 2011a). South African publishers are now also providing advertisers with geographic selectivity, which allows advertisers to place their advertisements in magazines that target certain cities or areas. An example of such a magazine is *Sandton*. The selectivity of magazines enables advertisers to advertise to narrowly defined market segments who actually buy their products. For example, *Woman and Home* magazine provides an apt environment for an organisation such as Olay to advertise their Regenerist Treatment Cream. This cream is claimed to provide “firmer skin in just 4 days”, which is a feature that the mature woman might want in a moisturiser.
- In contrast to newspapers, magazines offer superior reproduction quality and are certainly more visually appealing. Most magazines are printed on high-quality paper and in colour. Magazines are a visual advertising medium and the use of colour enhances the image. Colour has become a necessity when advertising most products.
- Magazines also offer advertisers considerable creative flexibility with their advertisements. Creative advertisements help to grab consumers' attention and increase readership. Some creative options include gatefolds and bleed pages.

Gatefolds make a double-page spread (DPS) even bigger by using a third page that folds out. Bleed pages do not use any white space around the advertisement, but rather extend the advertisement to every corner of the page, thus giving the impression that the advertisement is larger. Other creative techniques include advertising on consecutive pages, inserts and samples, scented advertisements, and pop-ups. Another very creative technique is pre-printed advertisements. Usually printed on heavier-stock paper than that used in the magazine, pre-printed advertisements are bound into the magazine and grab the attention of readers who are simply thumbing through. This technique was very effectively used by Prudential Portfolio Managers in the October 2006 issue of *SA Country Life*. They creatively used cardboard to print their advertisement in Braille.

- Magazines have a longer life span than other advertising media, thereby offering a degree of permanence. Consumers keep magazines in their homes longer than any other advertising media, often for future reference. This provides advertisers with the opportunity to deliver their messages every time a magazine is re-opened. The longer life span of magazines also allows readers to peruse magazines at leisure, thereby giving readers an opportunity to review advertisements in more detail. This feature also allows advertisers the option of having lengthy descriptions of their products and services.
- An advertiser's products and services may gain an image of prestige when advertising in a prestigious magazine.
- As most magazines are subject-specific, they are seen as being authorities and experts in their particular subject areas. Consumers turn to magazines more than any other medium for information on a variety of products and services, as well as for usable ideas; thereby implying that people tend to believe the information that magazines publish. Advertisers are, therefore, able to benefit from this "expertise halo". This is especially true if the model used in an advertisement is a connoisseur in his/her field or well-known.

- Magazine publishers also offer a variety of services to advertisers. One such service is market research carried out on consumers. An example of such a study was *Vital Statistics* conducted by Caxton Magazines in 2006. Caxton Magazines researched the values, instincts, trends, attitudes, and lifestyles of women in LSM 7 – 10 and made the information available to advertisers.
- Another advantage of magazines is its high pass-along rate – “the number of people who read the magazine in addition to subscribers or buyers” (Duncan, 2002:386). One magazine, and therefore also its advertisements, may be read by all members of the household. Often women pass their magazines onto their friends to read as well.
- Consumers also become highly involved in magazines, as they will go out of their way to select and purchase specific magazines that they are interested in, thus indicating that they will spend time reading the magazine. Some consumers become loyal to certain magazines and will subscribe to these magazines for a minimum six or 12 month period. The ABC indicates the number of subscriptions sold per magazine in their quarterly reports. Women’s general-interest magazines are the most popular category, with 125 012 individual subscriptions sold during January to March 2011 (Audit Bureau of Circulations of South Africa, 2011:8). For the advertiser, this ensures that they have frequent contact with the same target market.

As is evident, magazines offer advertisers a great number of advantages. However, they also have certain disadvantages. The cost of advertising in magazines is a disadvantage. It is more expensive to produce a magazine advertisement than a newspaper advertisement, but still considerably less expensive than a television commercial (Duncan, 2002:387). Another disadvantage is their infrequency. Whereas some newspapers appear on a daily basis, magazines are, at best, published weekly or monthly, and sometimes even less frequently (Kerin *et al.*, 2006:507). A third disadvantage of magazines is the long lead time required to place an advertisement. Most publications plan their layouts one to three months in advance of the publication date. Thus, advertisers must purchase space and prepare their advertisements well in advance. A final disadvantage is the problem of clutter. The more successful and popular a magazine becomes, the more advertising pages they sell, which leads to more clutter. Clutter makes it difficult for advertisers to grab

readers' attention. However, clutter is not as serious a problem for magazines as it is for radio and television. Magazine readers are able to control their exposure to advertisements, so should they not want to read an advertisement they can simply turn the page (Belch & Belch, 2009:402).

Despite these disadvantages, magazines still remain a popular advertising medium with which to enhance an advertiser's message. The next section investigates how magazines are classified.

2.6.2 Classification of magazines

Ouwersloot and Duncan (2008:211) classify magazines according to frequency and distribution. According to **frequency**, magazines are published weekly (*People*), monthly (*Cleo*), bimonthly (*Your Pregnancy*), or quarterly (*National Geographic Traveller*). With regards to **distribution**, magazines that sell subscriptions are called **paid-circulation publications**. Magazines that are distributed free of charge to people working in specific fields or affiliated to a specific organisation are called **controlled-circulation publications**. Controlled-circulation publications are generally trade, industrial, and organisational magazines (to be discussed below). The broadest classification, however, is based on the audience to which the magazine is directed. This classification divides magazines into three categories; namely agricultural, business, and consumer publications (Belch & Belch, 2009:392-393).

Agricultural publications

Agricultural publications include all those magazines that target farmers and their families and/or organisations that manufacture or sell agricultural equipment and supplies. Some agricultural publications contain editorial content that is not tailored specifically to one type of farming or agricultural interest, such as the well-known *Farmer's Weekly*, which has information ranging from livestock to game to horses. Others are devoted to specialised agricultural areas such as *The Dairy Mail*, *Wineland* and *Agricultural Machinery Dealer's Guide*.

Business publications

Business publications are magazines or trade journals that are designed to appeal to specific industries or businesses, or occupations. They can be further classified into the following broad categories:

- Magazines for professionals such as architects (*Leading Architect & Design*).
- Magazines for specific industries such as advertising (*The Media*).
- Trade magazines aimed at wholesalers, retailers, distributors, and dealers (*Supermarket and Retailer*).
- Health care magazines (*International Dentistry South Africa*).
- General business magazines which are targeted towards executives in any type of business (*CEO Magazine* and *Leadership*).

(Note: The ABC also classifies general business magazines under consumer publication; discussed next).

Consumer publications

Magazines chosen for this study fall into this category. Consumer magazines are purchased by the everyday consumer as a source of information and/or entertainment. Within this category, above-the-line advertising spend amounted to R 973.5 million in 2000 and accelerated to R 2 112 million in 2010 (Nielsen Media Research's Multimedia in Koenderman, 2011:16), thereby indicating the attractiveness of consumer magazines as a viable advertising medium. Depending on the target market at whom they are directed, consumer magazines can be divided into numerous sub-groups. However, for the purpose of this study, consumer magazines are classified into general-interest and special-interest magazines.

- **General-interest magazines** contain a variety of articles and columns, regular features such as fashion and recipes, fiction, crosswords, and so on. General-interest magazines can be read by all members of the family, and therefore readers are both

male and female of any age group. An example of a general-interest consumer magazine is the ever popular *You* magazine.

- **Special-interest magazines** are targeted towards consumers who have similar interests and lifestyles. They are generally topic driven, for example *Cosmopolitan* contains all things feminine. *Living and Loving* is an example of a magazine tailored to pregnant women and mothers. Yet another example of a special-interest magazine is *Teenzone* directed towards South Africa's youth. Special-interest magazines provide advertisers with an efficient way of reaching specific market segments. The editorial content of these magazines lends itself to an environment conducive for advertising relevant products and services. For example, *Fair Lady* could provide helpful tips on obtaining younger looking skin; an environment appropriate for Nivea Visage to advertise their DNAge Cell Renewal cream.

The magazines that form part of this study include two general-interest magazines, *You* and *Bona*, and seven special-interest magazines targeted at women; namely *Cosmopolitan*, *Fair Lady*, *Glamour*, *Rooi Rose*, *Sarie*, *True Love*, and *Woman and Home*. Refer to Chapter 5 (section 5.3) for a discussion on sampling.

Yet another type of magazine that is becoming increasingly popular is the **in-house magazine** (Altstiel & Grow, 2006:198-199). These magazines are published by retail outlets in order to build goodwill with customers. In-house magazines are generally only made available to consumers who have opened up an account with a specific retail outlet. Examples include *Edgars Club Magazine* and *Clicks Club Card*. Most of these magazines allow advertisements from other organisations. The advantage to these other organisations is that they can run targeted advertisements because the target market of an in-house magazine is very specialised.

As a result of the growth in the technology industry, Lee and Johnson (2005:235-236) add two more magazine categories; namely **computer/Internet magazines** and **online magazines**. The number of magazines targeting computer and Internet users has increased considerably since the mid-1990s. Examples of South African information and computer technology magazines include *Brainstorm*, *Quantum*, and *iWeek*.

Online magazines are online versions of a publisher's tangible magazine. Although some publishers are afraid that the online version will cannibalise the magazines printed version, other publishers are not so hesitant. In June 2008, Associated Magazines launched www.cosmopolitan.co.za. *Cosmopolitan's* online producer, Janie Smit, stated: "Taking the trusted *Cosmopolitan* brand online is a logical step, and while the site will always feel, without a doubt, like *Cosmo*, it will be unique and complementary to the magazine. It won't simply be a replica of the magazine, online." (Bizcommunity.com, 2008).

2.7 SUMMARY

This chapter identified and discussed the marketing mix elements at the marketing manager's disposal when developing a marketing strategy; namely product, price, place (distribution), and promotion. Promotion, or Integrated Marketing Communication, was discussed at length commencing with the communication process. The promotional mix consists of various instruments used to inform, persuade, and remind consumers of an organisation's offerings. These instruments, which include advertising, public relations, publicity, sales promotion, personal selling, direct marketing, event sponsorship, and interactive (Internet) marketing, were examined. However, advertising, as the focus of this study, was dealt with in greater detail.

The discussion on advertising started with its definition and then an exploration of the functions of advertising. Within advertising there are different media, or communication channels available and it is important that one use the advertising media most likely consumed by one's target audience. Broadcast, out-of-home, and interactive media were briefly examined, with more emphasis being placed on print media. Print media consists of, amongst others, newspapers, direct mail, directories, and magazines. As this study analyses female models in magazine advertisements, a more lengthy discussion on magazines was necessary. The advantages and disadvantages of magazines were explored at length, and the chapter ended with a discussion on the types of magazines available.

Chapter three will focus on creative advertising strategy and the role of advertising in consumer behaviour. The types of advertisements, as well as the appeals used in advertisements, will be discussed. More emphasis will be placed on the various components of a magazine advertisement, which include the headline, body copy, and most importantly for this study, the illustration.

CHAPTER 3: CREATIVE ADVERTISING STRATEGY

3.1 INTRODUCTION

The increasingly competitive environment in which businesses operate today has placed enormous pressure on marketers to contribute effectively to the organisation's objectives. As a result, an understanding on how promotional elements, such as advertising, influence consumers' behaviour is of vital importance (Knipe, 2007:91). One of the questions that an effective marketing communication strategy needs to answer is, "What combination of words, pictures, and symbols will capture the target audience's attention and produce the desired outcome?" (Hawkins & Mothersbaugh, 2010:20). Knowledge on consumer dynamics provides much needed information to those marketers producing marketing communications and, in turn, well executed marketing communications can assist consumers in making purchase decisions (Dahlen *et al.*, 2010:9).

Marketing managers, in order to maintain a competitive advantage, need to look at the creative aspects of their communications (Romaniuk, 2003:74). The fundamental building blocks of a print advertisement are the headline, body copy, and illustration. Over the past four decades the stylistic arrangements of these basic elements has changed (McQuarrie & Phillips, 2008:95). McQuarrie and Phillips (2008:95,99,103) content analysed magazine advertisements that appeared in *Which Ad Pulled Best?* between 1969 to 2002 in order to examine how the style of magazine advertisements had changed over that period. It was found that especially after 1990, advertisers placed increasing emphasis on pictures and less emphasis on words. The style of magazine advertisement had changed from a vertical representation of a picture, then headline, then substantial body copy, ending with a stand-alone brand name, to one where the advertisement is a picture that integrates brand elements with minimal body copy. Albeit that the emphasis of the advertisements had changed, the basic elements remained consistent throughout the decades analysed.

In view of the fact that the role and function of IMC, and specifically advertising, is to inform customers about the brand or brands of an organisation, and thereby influence

consumer behaviour (Ouwensloot & Duncan, 2008:10,108), it is necessary to provide some perspectives on consumer behaviour. In the sections that follow, the role of advertising in consumer behaviour is highlighted. The creation of a print advertisement is discussed and the three components of a print advertisement are examined. As the focus of this study is to investigate the portrayal of women in magazine advertisements, special attention is given to the illustration as an element of advertisements.

3.2 CONSUMER BEHAVIOUR

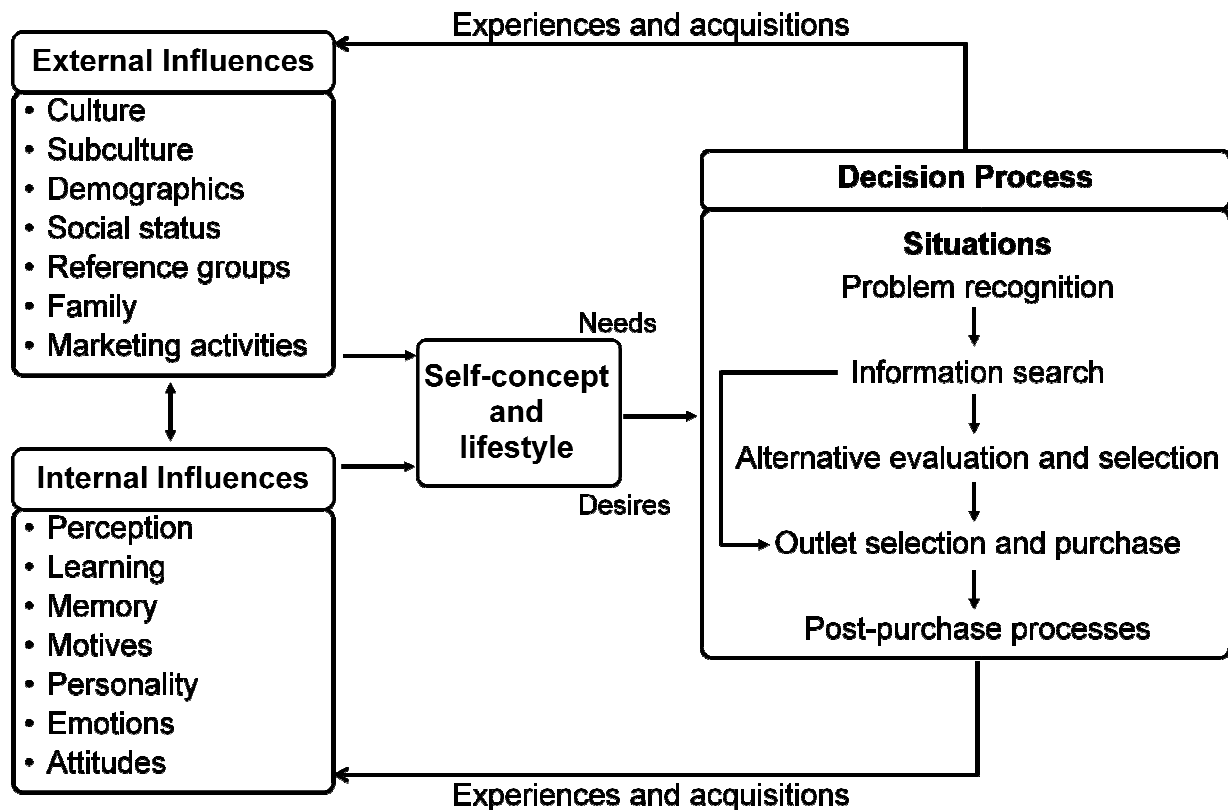
An organisation's success, or failure, is determined by how consumers react to the implemented marketing strategy. Thus, an understanding of consumer behaviour is essential when formulating a marketing strategy that will provide customers with superior value (Hawkins & Mothersbaugh, 2010:11,19).

3.2.1 Definition and model of consumer behaviour

Hawkins and Mothersbaugh (2010:6) define consumer behaviour as "the study of individuals, groups, or organizations and the processes they use to select, secure, use, and dispose of products, services, experiences, or ideas to satisfy needs and the impacts that these processes have on the consumer and society".

Inherent in this definition, and depicted in Figure 3.1 below, is the consumer decision-making process which takes place after the marketing strategy has been implemented and before any outcomes, such as need satisfaction on the consumers part and sales and profit on the organisations part, are realised. This essentially means that the outcomes of an organisation's marketing strategy are mediated by the consumer decision-making process (Hawkins & Mothersbaugh, 2010:23), which is discussed in section 3.2.2.3.

Figure 3.1: A conceptual model of consumer behaviour



Source: Hawkins & Mothersbaugh (2010:27).

Figure 3.1 above is a conceptual model of consumer behaviour. Hawkins and Mothersbaugh (2010:26) explain that individuals develop self-concepts and lifestyles based on a range of internal and external influences. Self-concepts and lifestyles generate needs and desires which are satisfied through the consumption of products and services. As a result, the consumer decision-making process, which occurs in the context of specific situations, is activated. Self-concept refers to the ideas and feelings that people have about themselves, and as such, people purchase products and services that contribute to their self-concepts (Blythe, 2008:81). This process produces various experiences and purchases, which affect the consumer's internal and external characteristics, and in turn ultimately influence the consumer's self-concept and lifestyle (Hawkins & Mothersbaugh, 2010:26). As is evident, this model is cyclical in nature.

3.2.2 The role of advertising in consumer behaviour

Knowledge on consumers and how they behave is built into virtually every component of a successful marketing strategy (Solomon, Bamossy, Askegaard & Hogg, 2006:8). Zhang *et al.* (2009:683) state that “advertising has to provide images and language that are relevant to its intended audience and keep pace with specific cultural, economic and social changes”. The internal and external influences, as well as the consumer decision-making process, and advertising’s role within these elements, are discussed below.

3.2.2.1 Internal influences

Perception

Perception is the process by which consumers select, organise, and interpret stimuli. The perceptual process consists of three stages, the first of which is *exposure* to a stimulus, such as an advertisement in a magazine. It is the hope of the marketer that this advertisement will capture the consumer’s *attention*, the second stage of the perceptual process. As consumers are exposed to so many advertising stimuli, marketers are becoming creative in their attempt to combat advertising clutter. Finally, consumers who read the advertisement will *interpret* its meaning (Solomon *et al.*, 2006:36,48,50). Lamb *et al.* (2010:88) state that marketing managers must identify which attributes are of importance to consumers and subsequently communicate these attributes.

Learning and memory

Learning results in a change in consumer behaviour due to information processing and experience (Hawkins & Mothersbaugh, 2010:318; Lamb *et al.*, 2010). For example, a female consumer can be exposed to a print advertisement for L’Oréal’s Telescopic Explosion mascara and decide to purchase it the next day. Should the mascara fan out and lengthen lashes, as the advertisement suggests, then the consumer might continue purchasing that product. This is referred to as experiential learning (Lamb *et al.*, 2010:91).

Cognitive learning, however, involves learning by making connections between two or more ideas or learning through observing others' behaviours (Kerin *et al.*, 2006:130).

Hawkins and Mothersbaugh (2010:319) refer to memory as the "total accumulation of prior learning experiences". Marketers rely on consumers' memories about products and services, hoping that this information will be remembered and applied when faced with a purchase situation (Solomon *et al.*, 2006:72).

Motives, personality, and emotion

Motivation is the inner force that impels individuals into action (Rousseau, 2007a:167). It is the reason for behaviour and why an individual does something (Hawkins & Mothersbaugh, 2010:360). This inner force is awaked when an unfulfilled need or want is recognised; which can be triggered by advertisements targeting consumers' perceived needs thus ensuring that the advertised product or service will be noticed by prospective consumers (Rousseau, 2007a:167).

Whilst motivation is the force that creates purposeful consumer behaviour, personality guides and directs consumer behaviour. Personality refers to an individual's typical, habitual response to similar situations (Hawkins & Mothersbaugh, 2010:373; Kerin *et al.*, 2006:127). Personality factors enable segmented advertising. Some products and services have their own distinctive personalities or images. Consumers purchase these products and services as a way of expressing their own personalities as they associate themselves with these images (Hawkins & Mothersbaugh, 2010:376; Rousseau, 2007a:166).

Emotions are referred to as feelings, strong and somewhat uncontrolled, that affect behaviour. Emotional appeals, discussed in section 3.3.3, are often used in advertisements (Hawkins & Mothersbaugh, 2010:378,381). However, advertisers should be aware of what feelings are activated by advertisements as they have the potential to affect the attitudes that are formed about the advertised product or service (Blackwell, Miniard & Engel, 2006:388).

Attitudes

Attitude is a learned predisposition to consistently respond in an either favourable or unfavourable manner towards an object, a product for example (Hawkins & Mothersbaugh, 2010:392). Since attitudes influence consumers' purchase behaviour, organisations often research consumers' attitudes towards their products and services (Blackwell *et al.*, 2006:392). Cohan (2001:325) asserts that advertisements are able to change a collective majority's set of values and influence people to alter their attitudes towards things.

3.2.2.2 External influences

Culture and subculture

Blythe (2008:191) defines culture as the set of beliefs, attitudes, and behaviours shared by a large and distinctive group of people. Culture influences how and why people purchase and consume certain products. In turn, ethnicity, race, religion, and national or regional identity influence culture. Thus, as society changes, so too does culture (Blackwell *et al.*, 2006:426,432). Marketing and advertising shape and reflect cultural values (Borgerson & Schroeder, 2002:572). Advertisers must, therefore, understand current and emerging cultures.

Douglas and Dubois (1977:107-108) maintain that of all the marketing mix elements, the impact of culture is most ardently felt in the promotional element. Culture affects advertising in four ways:

- The choice of advertising theme (appeal and execution style) and copy (discussed in sections 3.3.3 and 3.3.4, respectively).
- The meaning, ideas, and feelings associated with words and symbols.
- How illustrative conventions are interpreted.
- Media selection.

Cultures can be divided into homogeneous groups of people who retain elements of the larger culture but also contain their own unique cultural elements. These homogeneous groups are referred to as subcultures. Subcultures can be created based on demographics, geographic location, political and religious beliefs, and so on (Lamb *et al.*, 2010:99). These subcultures present marketers with an opportunity to develop marketing strategies tailored to the unique needs of these groups (Hawkins & Mothersbaugh, 2010:184-185). However, an organisation has little chance of selling products or services to cultures of which it has little knowledge (Lamb *et al.*, 2010:97). Advertisers need to ensure that their advertisements, and thereby the roles that models in the advertisements portray, are suitable and not offensive to the specific cultural group they are targeted at. One of the objectives of this study is to identify the roles in which the various ethnic groups are portrayed in South African magazines advertisements.

Demographics and social status

Demographics refers to the profile of a population in terms of age, occupation, income, education, and so on (Blythe, 2008:368). The demographics of a population, like cultures, do not remain static; for example, the number of working women in society has increased. In addition, numerous demographic variables serve as dimensions of social status. Social status refers to one's position in society relative to others based on specific demographic dimensions, such as income, educational qualification, and occupation, which are valued by society. Marketers frequently segment and define their markets based on demographics and use that information to effectively communicate with their market segments. Marketers need to consider media selection, message content, and message structure when developing communication strategies (Hawkins & Mothersbaugh, 2010:116,125,135,146). Each demographically segmented market will expect a different combination of these aforementioned elements.

Reference groups and family

Reference groups are groups of people whose views and values are being used by individuals as a basis for their current behaviour (Hawkins & Mothersbaugh, 2010:227). They could be family members, friends, colleagues, a sports team, or a religious group.

These are referred to as primary and secondary membership groups. Consumers are also influenced by references groups to which they aspire to belong, called aspirational reference groups (Lamb *et al.*, 2010:102). Individuals frequently purchase products thought to be used by a desired group. As models in advertisements exert informational influence (Hawkins & Mothersbaugh, 2010:234,238), organisations could create print advertisements that portray models, unknown or celebrities, in roles that consumers believe reflects who they are, or who they aspire to be. Thus, if advertisements depict models purchasing or using a particular brand and consumers believe themselves to be like the model, or aspire to be like the model, then they too might purchase that brand. A female model in a print advertisement by Standard Bank is described as having a dream of becoming a supermodel. There might be many consumers who aspire to do the same thing and will consider opening a Standard Bank Achiever account in order to realise this dream.

The reference group exerting the most power in influencing consumer behaviour is the family (Blythe, 2008:233). Many consumer products are purchased by families, thus a thorough understanding of the family decision-making process is required (Blackwell *et al.*, 2006:482; Hawkins & Mothersbaugh, 2010:213). More than one family member is involved in the process and family members also play various roles, such as information seeker, influencer, decision-maker, purchaser, and consumer (Rousseau, 2007c:72). This complicates the communication strategy somewhat, as the same advertisement might need to be tailored to capture mom's attention as well as her teenage daughter's.

Marketing activities

Each market segment requires its own marketing strategy, thus implying that the marketing mix elements, as discussed in Chapter 2 (sections 2.3 and 2.4), need to be examined and adjusted if necessary (Hawkins & Mothersbaugh, 2010:19).

3.2.2.3 **The consumer decision-making process**

Consumers respond and conduct themselves differently depending on the situation in which they find themselves, thus it is important to first consider these various situational influences and then examine the consumer decision-making process, as indicated in Figure 3.1 (Hawkins & Mothersbaugh, 2010:27,470).

Situations

Belk (1975:159) provides five situational influences that impact on the consumer decision-making process:

- **Physical surroundings** include features such as the location, décor, sounds, aromas, lighting, crowding (Kerin *et al.*, 2006:125), weather, and other aspects that surround the stimulus object. Collectively these features are referred to as the store atmosphere (Hawkins & Mothersbaugh, 2010:475).
- **Social surroundings** refer to the other persons present during the particular situation.
- **Temporal perspectives** include units such as the time of day, the season, and time relative to a past or future event. In addition, Hawkins and Mothersbaugh (2010:480) state that the time available for a purchase also has an impact on a consumer's decision-making process.
- **Task definition** refers to the reason for the consumption activity, be it purchasing a gift for someone else or purchasing a product for oneself (Hawkins & Mothersbaugh, 2010:481).
- **Antecedent states** refer to momentary moods, such as excitement, or momentary conditions, such as the amount of cash on hand.

Identifying the current situations in which their products and services are being used, or identifying possible new situations, assists marketers in developing appropriate advertising strategies (Hawkins & Mothersbaugh, 2010:486).

The stages in the consumer decision-making process are discussed below.

Stage 1: Problem recognition

Lamb *et al.* (2010:77) state that problem recognition occurs when there is a discrepancy between consumers' actual and desired state of affairs. This discrepancy is triggered by either an internal or an external stimulus. Hunger is an internal stimulus. An advertisement in a magazine for Johnson's Pure Tissue Oil is an external stimulus.

Stage 2: Information search

Once problem recognition occurs, consumers begin searching for information and choosing information that is not only relevant to their specific needs but also conforms to their beliefs and attitudes (Rousseau, 2007b:267). Consumers frequently recognise problems, and as such, consumers continually search for internal and external information to solve these problem situations (Hawkins & Mothersbaugh, 2010:518). Internal information searches involve retrieving relevant information from one's long-term memory. Should one's long-term memory not provide a solution to the problem, the search process then focuses on external information. External information can be gathered from independent and personal sources, as well as from information provided by marketers, such as advertisements. As consumers are exposed to a stream of advertising messages, marketers can grab attention through creating advertisements with engaging photographs, of a model for example, that appeal to the target market's aspirations (Blackwell *et al.*, 2006:79). Once again, it is important that the role portrayed by the model in the advertisement not offend but rather engage the targeted audience.

Stage 3: Alternative evaluation and selection

Stage three of the consumer decision-making process involves assessing the alternative options identified during stage two. To do this, consumers employ a set of evaluative criteria. These criteria refer to the standards and specifications consumers use to evaluate and compare products and brands with one another (Blackwell *et al.*, 2006:80); typically product features. Consumers are interested in product features in relation to the benefits provided by specific features and costs incurred. As such, marketers should advertise the product's features together with the benefits that these features provide to consumers. Then again, some products and services are purchased for emotional reasons. In such cases, the product's features are replaced as evaluative criteria with anticipated feelings associated with a purchase and the reactions of others. Products and services purchased for emotional reasons require different advertising strategies. Marketers must have knowledge on the evaluative criteria used by their target market(s), develop products that do extremely well on the required features, and create marketing communication strategies that say as much (Hawkins & Mothersbaugh, 2010:556-557,563).

Stage 4: Outlet selection and purchase

Once a consumer has selected an option, he/she must then select a retail outlet. The retail outlet can be a conventional brick-and-mortar store or an online retailer. Some manufacturers, such as Anne et Valentin who produce exclusive eyewear, provide a list of stockists in their advertisements to ease this process. Once this information is known, the evaluative criteria used by consumers when selecting an outlet include the retail outlet's image, location and size, store brands, and consumer characteristics such as perceived risk and shopping orientation. Retailers use advertising to communicate their store attributes. Online retailers also advertise in order to build an image and attract consumers to their sites (Hawkins & Mothersbaugh, 2010:584,596-597,611).

In South Africa, most outlets are located in large shopping centres. Women are frequent visitors to these shopping centres. In a study by Prinsloo (2008:8) on Menlyn Park Shopping Centre, it was found that the demographic profile of the shopping centre's patrons comprised mainly women (58%).

Stage 5: Post-purchase processes

The last stage of the consumer decision-making process is post-purchase behaviour. Relative to their expectations, consumers must now evaluate their level of satisfaction or dissatisfaction with the purchase decision (Lamb *et al.*, 2010:82). Such evaluations are important as they become stored in the consumer's memory for future purchase decisions (Blackwell *et al.*, 2006:84). For the organisation, satisfied customers can result in loyal customers, repeat purchases, or increased use of the product. Conversely, dissatisfied customers can lead to complaint behaviour, brand switching, and discontinued use (Hawkins & Mothersbaugh, 2010:622).

For the marketing manager, the phenomenon of cognitive dissonance is an important element of post-purchase evaluation. Cognitive dissonance is the term given to the lingering doubts consumers may have over the purchase decision that was made due to inconsistencies between one's values and behaviour. Advertising can help reduce cognitive dissonance by displaying the product's superiority as a way to reassure consumers that they have made the right decision (Lamb *et al.*, 2010:83). For example, a magazine advertisement by TLC Facial Skin Care declares that their products are "used by international models, actors and professional make-up artists". The advertisement features two former Miss South Africa's, Tansey Coetzee and Claudia Henkel, stating that they entrust their skin to TLC.

Wells, Moriarty and Burnett (in Holtzhausen, 2010:90) provide an apt summary of advertising's role in four of the stages of the consumer decision-making process, as illustrated in Table 3.1 below.

Table 3.1: The role of advertising in the consumer decision-making process

CONSUMER DECISION-MAKING PROCESS	ADVERTISING'S ROLE
Problem recognition	Arouse or stimulate the need
Information search	Provide information
Alternative evaluation and selection	Distinguish between alternatives' features
Post-purchase processes	Reduce cognitive dissonance

Source: Adapted from Wells *et al.* (in Holtzhausen, 2010:90).

The above section discussed advertising's role in consumer behaviour. Daily, consumers are exposed to a wide range of media, such as magazine advertisements, designed to influence brand awareness and recall (Brassington & Pettitt, 2007:72), change attitudes, contribute towards knowledge and understanding (Ehrenberg in Blythe, 2008:427), and assist consumers in making purchase decisions (Dahlen *et al.*, 2010:9). Ultimately, the challenge for marketing communication, and thus advertising, is to influence consumer behaviour (Shimp, 2010:50). The next section highlights the creation of advertisements. Specific reference is made to print advertisements as the focus of this study.

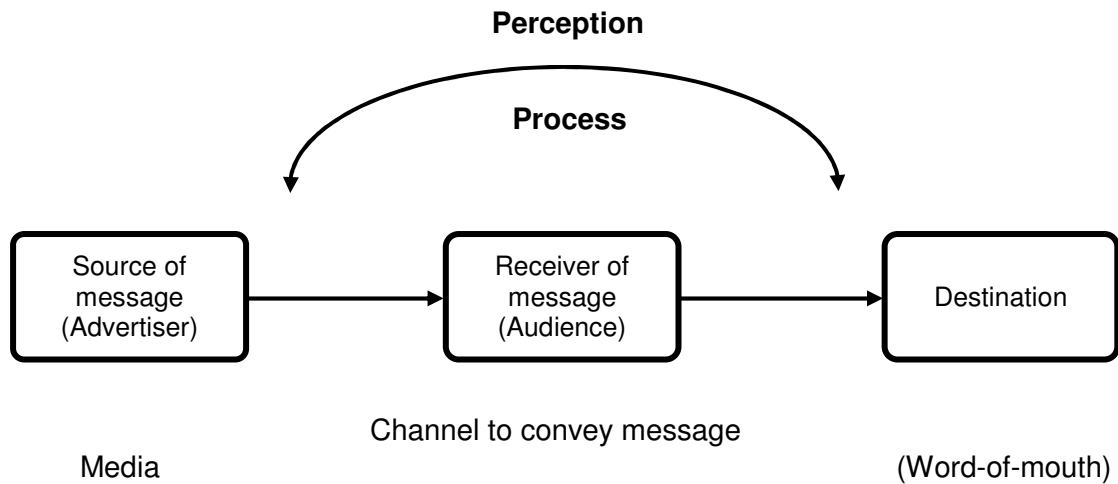
3.3 THE CREATION OF A PRINT ADVERTISEMENT

The process of creating a print advertisement requires advertisers to make decisions on the type of advertisement that will be used to communicate the marketing objective, the advertising appeal and execution style that should be used as a basis for the message, as well as decisions regarding the design and creation of the actual advertisement. The latter entails creating an effective advertisement by combining copy and illustration. These elements are discussed below. Before continuing with this discussion one should understand the advertising communication process.

3.3.1 The advertising communication process

Advertising involves the communication of verbal and non-verbal symbols, thus a message, to a target market via a mass media communication channel (Koekemoer, 2011:100). The advertising communication process is depicted in Figure 3.2 below.

Figure 3.2: The advertising communication process



Source: Adapted from Aaker (in Koekemoer, 2011:100).

The advertising communication process is somewhat similar to the traditional communication process discussed in Chapter 2 (section 2.4.1); however, there are slight distinctions. Koekemoer (2011:100-101) explains that the message that is to be communicated originates from a source. The source in this case is the advertiser. The advertiser can be the manufacturer of a product, a retailer, a service organisation, or a governmental department. The message refers to the advertisement, including its content and execution style.

Advertisements are transmitted via a channel, or advertising medium. There are various advertising media at the advertiser's disposal; such as television, the Internet, radio, billboards, and newspapers (refer to Chapter 2, section 2.5.2). Of particular interest to the current study is advertising via magazines. Once the advertisement is received, via *Glamour* magazine for example, the audience decodes the message and makes certain perceptions. Advertisers should aim to create positive perceptions. However, this depends on the audience's attitudes, values, and experiences. The audience refers to the advertiser's target market. In the case of this study, the audience of interest is adult female consumers.

The advertising communication process does not end with the receiver, but allows for the receiver to transmit the message via word-of-mouth to another receiver; the end

destination. As in the traditional communication process, noise occurs which can distort the intended meaning of the sender's message. An example of noise in a magazine advertisement is inappropriate illustrations (Engel in Koekemoer, 2011:101). An inappropriate illustration can refer to a woman portrayed in a negative or stereotypical role, such as a sex object. Such role depictions might be negatively perceived by female readers and ultimately influence the advertisement's effectiveness. Advertisers need to ensure that the female model used in the advertisement portrays a role that resonates with their female target audience.

The process and elements involved in creating a print advertisement are discussed below.

3.3.2 Types of advertisements

Advertisements are created for different purposes. Depending on the organisation's marketing communication objectives, there are two basic types of advertisements; namely institutional advertisements and product advertisements (Lamb *et al.*, 2010:342).

Institutional advertisements

If the marketing communication objective is to promote and enhance the image of the organisation as a whole, an institutional advertisement may be created. Institutional advertisements do not promote a specific product or service, but rather "establish, change or maintain the firm's identity" (Lamb *et al.*, 2010:342). For example, a Daniel Hechter advertisement in *Fair Lady* magazine portrays a male and a female model on the edge of a yacht, with the slogan, "Speak French without saying a word". The advertisement is aimed at enhancing the prestigious image of the Daniel Hechter brand (Lamb *et al.*, 2010:342). One may use this type of advertisement to support the organisation's public relations and publicity strategy (Kerin *et al.*, 2006:497).

Product advertisements

A product advertisement is created if the marketing communication objective is to boost the sales of a specific product or service (Lamb *et al.*, 2010:342). This study deals mainly with product advertisements. There are four different types of product advertisements (Kerin *et al.*, 2006:497; Lamb *et al.*, 2010:343-344):

- **Pioneering advertisements** are primarily used in the introductory phase of the product life-cycle (PLC). The purpose of a pioneering advertisement is to inform the target market of a new product and thereby stimulate primary demand for the new product. This type of advertisement will typically tell the target market about the new product, its uses and benefits, and where it can be purchased. Inversion Femme effectively created a pioneering advertisement to introduce the “first total anti-aging dietary supplement for women”.
- **Competitive advertisements** are used to persuade the target market to purchase the organisation’s product instead of their competitors’ products. This type of advertisement is usually created and used in the growth phase of the PLC as a result of the increase in competition during this phase. Competitive advertisements highlight the subtle differences between brands and appeal to the emotions of the target market.
- **Comparative advertisements** directly or indirectly compare one brand’s strengths to that of a competitor’s brand. As comparative advertising is very controversial, organisations who employ this type of advertising must conduct market research in order to support their claims. Comparative advertising is not permitted in South Africa.
- **Reminder advertisements** remind the target market about what they already know about the product. This type of advertisement is well suited for products in the maturity stage of the PLC as these products are well known amongst the target market. An advertisement by Sterns jewellers placed in a magazine before Christmas or Valentine’s Day could serve as a reminder to consumers about the association between their products and special events.

3.3.3 Advertising appeals and execution styles

An advertising appeal attracts the reader's attention and presents the reason for purchasing a product or service (McDaniel *et al.*, 2008:474). There are many different advertising appeals that can be used as the basis for the message. The appeals generally fall into two categories; namely rational appeals and emotional appeals. Rational, or informational, appeals focus on providing information about products and services, such as features and benefits, and speak to the reader's practical and functional needs. There are several advertising appeals that fall under this category; among them favourable price, feature, news, product popularity, and competitive advantage appeals (Belch & Belch, 2009:283-284). Olay uses a rational appeal to advertise its Total Effects Day Moisturiser. This particular advertisement, placed in *Cosmopolitan* magazine, states that the product fights the seven signs of ageing and has "75% more anti-ageing power", thus highlighting the features and benefits of the product.

Conversely, emotional appeals speak to the reader's social and/or psychological needs for buying a product or service. Said to be more successful than rational appeals, emotional appeals try to evoke feelings of safety, love or romance, happiness, excitement, sorrow, pride, acceptance, and so on (Belch & Belch, 2009:285). Other appeals that arouse emotion include humour, sex, and fear appeals (Lee & Johnson, 2005:175). Sanlam's advertisements for a financially secure future can evoke feelings such as fear and ambition.

In many situations, advertisers do not choose between an emotional and a rational appeal, but rather combine the two. Combination appeals are useful because many consumer purchase decisions are based on emotional as well as rational motives (Lee & Johnson, 2005:179). One of the objectives of this study is to identify the advertising appeal (i.e. rational, emotional, or combination) most often used in magazine advertisements featuring female models.

Additional advertising appeals include reminder advertising, used to build brand awareness, and teaser advertising, used to build curiosity especially for upcoming advertising campaigns (Belch & Belch, 2009:289-290).

Once the advertising appeal has been determined, the advertiser must then decide on the execution style. As execution styles will not be researched in this study, a lengthy discussion on the various execution styles is not necessary. The execution style refers to the way in which the advertising appeal and message is presented (Belch & Belch, 2009:290). The advertising message in a print advertisement can be executed in the following ways (Belch & Belch, 2009:291; Lee & Johnson, 2005:182; McDaniel *et al.*, 2008:475):

- Straight sell or factual message
- Scientific evidence
- Demonstration
- Testimonial or spokesperson
- Comparison
- Slice of life (depicts people in everyday settings, such as at the dinner table)
- Animation
- Personality symbol (for example, Mr. Min household polish uses a character or personality symbol to deliver the advertising message)
- Fantasy
- Dramatisation
- Humour
- Lifestyle
- Mood or image
- Problem-solution

Many of the above execution styles are used in print advertisements that feature female models. Bio Oil advertisements feature ordinary, satisfied female consumers recommending the product to readers based on their personal experiences with Bio Oil, thus making use of the testimonial or spokesperson execution style. Russel Hobbs effectively used slice of life to advertise their cutlery and crockery through the portrayal of

a male and female model having dinner together. In addition, many personal care products use scientific evidence to support their advertising claims. Personal care products that state that their products are recommended or endorsed by dermatologists, for example, fall within this category.

3.3.4 Elements of a print advertisement

Once decisions pertaining to the type of appeal and execution style have been finalised, attention turns to the creation of the actual advertisement (Belch & Belch, 2009:299). As previously mentioned, the major components of a print advertisement include the headline, the body copy, and the illustration. It is important that advertisers, in order to develop a unified communication message, build linkages between these elements (Stafford, Spears & Hsu, 2003:15). Other elements of a print advertisement include the layout and design, slogans, seals, logos, and signatures; however, for the purposes of this study a discussion on these other elements is not necessary. As the illustration, more specifically the model, in an advertisement is the focus of this study, it will receive more detailed attention, whereas the headline and body copy are only briefly discussed.

3.3.4.1 The headline

The headline refers to the words that are in the leading position of the advertisement; the words that are positioned to draw attention and are, therefore, read first (Belch & Belch, 2009:300). As a result, headlines are set in larger, darker typeface, and usually set apart from other text to give it prominence. In addition to attracting readers' attention, the headline must explain the illustration, as well as stimulate enough interest in the readers to ensure that they will go on to read the copy portion of the advertisement. In order to achieve sufficient interest, the headline must convey the advertisement's theme and advertising appeal and, ideally, the complete selling idea (Duncan, 2002:353).

In contrast, Kotler and Keller (2012:530) state that the illustration, for example the model, must be strong enough to grab attention. This highlights the importance of model

selection. They further state that the headline must strengthen and reinforce the illustration and lead the reader to read the rest of the advertisement.

Belch and Belch (2009:300) identify two types of headlines. The first type, **direct headlines**, is straightforward and informative about the product or service it is presenting, leaving little doubt as to what the advertisement is about and to whom it is directed. USN made use of a direct headline in an advertisement place in *Cosmopolitan* magazine: “You can get the figure you want this summer.”

Indirect headlines, on the other hand, are not straightforward but are more effective at grabbing readers’ attention as they provoke curiosity and intrigue. An indirect headline may be a question, challenge, provocation, or how-to statement. An example of such a headline is: “What if ... You could do it all over again?” This attention-grabbing headline was used by DStv to advertise their Hallmark Channel (now Universal Channel) in *You* magazine. An intriguing indirect headline should motivate readers to read the advertisement’s copy. Advertisers can pair indirect headings with an appealing illustration to ensure that the message is read.

Arens *et al.* (2008:418-419) classify headlines based on their content. This classification includes five groups; namely benefit, news/information, provocative, question, and command headlines:

- **Benefit headlines** focus on the benefit of using the product or service. They carry a promise to the reader that if they use the advertised product or service they will be rewarded.
- **News/information headlines** announce, as the name suggests, news or information about the advertised product or service. One prerequisite when using news/information headlines is that the information must be believable.
- **Provocative headlines** provoke the reader’s curiosity and are usually accompanied by an illustration that helps clarify the message.

- **Question headlines** ask questions and expect the reader to find the answer in the body copy.
- **Command headlines** order the reader to do something.

Although many advertisements only use one headline, advertisers may also use **subheads** (Belch & Belch, 2009:301). Subheads, or secondary headlines, enhance the readability of an advertisement that has lots of copy and are, therefore, larger than the body copy but still smaller than the main headline. Subheads are also helpful in highlighting key sales points and should always reinforce the headline.

No matter what type of headline used, Burtenshaw, Mahon and Barfoot (2006:106) state that the best headline is one that complements the illustration – “rather than just describe what is happening in the picture, they add meaning to it.”

3.3.4.2 The body copy

The body copy (hereafter referred to as copy) is the main text section of the advertisement (Belch & Belch, 2009:301). It is set in a smaller typeface than the headline and completes the advertising “story” (Duncan, 2002:353). Copy logically flows from the main points made in the headline (Belch & Belch, 2009:301) and presents the advertising message in words that grab attention, persuade and inspire, and linger in the memory of the reader (Ouwensloot & Duncan, 2008:184). In order to achieve this, the copy should “speak to the target audience’s interests” (Duncan, 2002:353).

The copy explains the usefulness of the advertised product or service, its features and benefits, as well as the sales pitch and the call to action (Duncan, 2002:353). However, the specific content of the copy will depend on the advertising appeal and/or execution style used (refer to section 3.3.3) (Belch & Belch, 2001:291). Most commonly used in print advertisements is the straight sell execution style which is often combined with a rational appeal. The copy in this type of print advertisement would present information about the advertised product or service’s features and benefits (Belch & Belch, 2009:291,301).

Bosch Service made use of such an advertisement to highlight all the systems their technicians are able to service and repair.

Simplicity, order, credibility, and clarity are the foundation to good copy (Arens *et al.*, 2008:421). However, readability is the most crucial requirement of any copy. The copy should be written in everyday language and in a tone and style of language that the target audience is familiar with (Burtenshaw *et al.*, 2006:112). The copy must also be consistent with the headline and the illustration, thereby presenting a cohesive message. Rossiter and Percy (1980:16) state that “strong visuals can complement good copy and produce synergistically effective advertisements”.

Related to both the headline and body copy is the belief among designers that the typeface (i.e. font) used for messages communicates its own meaning, independent of the verbal content. For example, typefaces that are simpler, more natural, and have serifs are perceived as being attractive, warm, and liked. Similarly, typefaces that are less natural, have pronounced serifs, and thick rather than thin lines create impressions of being strong and masculine (Henderson, Giese & Cote, 2003:175).

Following is a detailed discussion on the illustration, in particular the model, as one of the elements of a print advertisement, and the focus of this study.

3.4 THE ILLUSTRATION

The illustration, or visual element, is the third major element of a print advertisement. Almost every print advertisement contains one or more illustrations (Arens *et al.*, 2008:448). According to Arens *et al.* (2008:410), most readers first look at the picture in an advertisement, then read the headline, and then read the body copy. In addition, Rayner, Miller and Rotello (2008:706) state that the goal of the viewer of a print advertisement influences the viewer’s eye movement when looking at the advertisement. In the study by Rayner *et al.* (2008:698), half of their participants were asked to judge how much they liked the advertisements being viewed and the other half were asked to evaluate how effective they thought each advertisement was. In both cases, participants looked at the

picture first and then moved on to the text part of the advertisement. This confirms the importance of the illustration. The following sections highlight the purpose of the illustration, the various illustrative techniques available, as well as the focus of the illustration.

3.4.1 Purpose of the illustration

Wiechers (in Hingorani, 2008:80) suggests that consumers tend to turn their attention to the visuals in an advertisement to a greater extent than the text or verbal components. As such, visuals are used to attract attention, create impact, and stimulate interest (Moriarty, 1987:550). Marketing communication depends largely on visual elements to create meaning, brand images, and associations in the minds of consumers (Borgerson & Schroeder, 2002:570). As the illustration is often the dominant part of a print advertisement, it is largely responsible for the success and effectiveness of the advertisement (Belch & Belch, 2009:301). Pracejus (2003:174) posits that the visual elements of an advertisement “are fully capable of conveying persuasive information in and of themselves”. Hence the age old saying: “A picture is worth a thousand words.”

The visual portion of the advertisement must capture the reader’s attention and work synergistically with the headline and body copy to produce a cohesive and effective advertising message (Arens *et al.*, 2008:410; Belch & Belch, 2009:301). In addition to this, the illustration should also fulfil one, or preferably more, of the following functions (Arens *et al.*, 2008:410):

- Clarify claims made by the body copy and assist the reader in believing the claims made by the body copy.
- Identify the subject of the advertisement.
- Show the product or service being used and accentuate the product or service’s unique features and benefits.
- Create a favourable impression of the advertised product or service and/or the advertiser.

- Stop readers who are legitimate prospects and arouse enough interest in the reader to read the headline.
- Provide campaign continuity through the use of the same illustration and illustrative technique in each advertisement.

Hingorani (2008:75,77) conducted an exploratory study to identify the functions of skincare advertising visuals. Although these functions are specifically attributed to skincare advertising visuals, it can be assumed that most illustrations perform one or more of the following functions:

- Communicate the product's attributes.
- Depict the product's benefits.
- Convey information about how the product should be used.
- Communicate an image (of quality for example).
- Suggest a feeling or an experience that the product may evoke in the user.

An advertisement by L'Oréal for its Revitalift cream featuring Andie MacDowell fulfils many of the above functions. Andie MacDowell captures readers' attention as she is a celebrity. In addition, the use of a celebrity creates a favourable impression and image for L'Oréal and the advertised product. Andie MacDowell is a mature woman attempting to reclaim her youthful look, thus it is assumed that she would attract the attention of readers in the same age group with the same purpose in mind. The fact that she has beautiful skin, and one can assume she does make use of the advertised product, should also clarify the claims made by the copy in the advertisement and depict the product's benefits. In addition, Andie MacDowell endorses other L'Oréal products, such as Revitalift Rejuvenating Cleansers and Excellence Crème, thus providing continuity to L'Oréal's advertising campaigns.

3.4.2 Illustrative techniques

Blakeman (2007:84) identifies five possible illustrative techniques that can be used in a print advertisement; namely photography, line art, drawings, clip or stock art, and graphic design.

Photography

Most of the illustrations in magazines are photographs. In the study by Rudansky (1991:161), 97% of print advertisements analysed used photographs. Similarly, Moriarty (1987:552) found that of the 222 print advertisements analysed, 207 (93%) used photographs. A good photograph contributes to an advertisement in several ways (Blakeman, 2007:84-85; Bovée & Arens, 1989:294):

- Photographs provide realism to an advertisement. A good colour photograph of a model using a product or service gives an advertisement an exciting and realistic look in comparison to a drawing. Readers are able to see patterns, textures and colours, and determine the product's quality.
- Photographs give credibility to advertised products and services. The models in the photograph help to achieve this credibility. Advertisers must ensure that the models used are dressed appropriately, are the right age and gender, and, most importantly, are people who are likely to use the product or service.
- Photographs carry a tremendous amount of emotion. The best way to create a mood or invoke an emotion is with photographs, especially those with models in them. A photograph can create sensuality, bring about a feeling of warmth and happiness, or even shock and disgust.
- Photographs are less time consuming than drawings. Hundreds, if not thousands of photographs can be taken in the time it takes to complete one drawing.
- Photographs offer a degree of flexibility. With the aid of specialised computer software, photographs can be cropped to any size or shape and retouched to improve the image. Often models, especially those used in cosmetic and fashion advertisements, are retouched to give them a flawless complexion or the perfect body size.

In addition to full-colour photographs, advertisers also have the option of using black-and-white photographs or spot colour photographs (Blakeman, 2007:85).

Black-and-white photographs stand out against the colour used in the rest of the magazine and are, therefore, good at attracting readers' attention. They are also less expensive to produce than colour photographs. Spot colour photographs refer to black-and-white photographs that feature one element in colour. Highlighting only the advertised product in colour draws the reader's eye directly to the product.

Line-art

Line-art consists of black-and-white line drawings that have no tonal qualities (Blakeman, 2007:85). Line-art is particularly effective when advertising products with small details. A line art artist can make use of techniques such as contrast, highlighting, detail, shadows, and varying textures. Because line art is black-and-white it is also very effective at grabbing readers' attention.

Drawings (Hand-rendered illustrations)

In contrast to line-art, drawings have tonal qualities making them more like photographs (Blakeman, 2007:86). A drawing can be a chart, graph, or imaginative character such as Vodacom's Mo the Mongoose. A drawing can illustrate a future event or recapture one that has already taken place (Bovée & Arens, 1989:295). Depending on the style and colours used, drawings are also able to create moods and conjure up emotions (Blakeman, 2007:86). At times a drawing is more impactful than a photograph because drawings are able to create dramatic effects. The illustrator, or artist, is able to exaggerate a product feature, enhance a benefit, or make a problem look bigger than it really is (Altstiel & Grow, 2006:125). The greatest advantage of drawings is that the artist is limited only by his/her own skill. Whereas a photographer needs to find the right model, the right setting and lighting, the artist can create whatever impression and effect is required for the advertisement (Bovée & Arens, 1989:295).

Clip or stock art

If a marketer's advertising budget is limited, then clip or stock art is a good option (Blakeman, 2007:86). Clip or stock art are existing line-art drawings and photographs.

Advertisers are able to purchase and use these drawings and photographs. The biggest disadvantage with clip and stock art is that it might have already been used by another advertiser. Creatively using clip and stock art is essential.

Graphic design (Computer-generated image)

For a more youthful, upbeat, and modern approach to advertising, graphic design is a great option (Blakeman, 2007:86). Bright colours are combined with geometric and organic shapes to create modern and bold designs. Colours are often chosen because of their emotional connotations. Table 3.2 below lists the connotations of various colours.

Table 3.2: Connotation of various colours

Red	Passion, lust, heat, blood, fire, revolution, action, reaction
Orange	Autumn harvest, fire, heat from the sun, energy, inspiration, depth, volume
Yellow	Welcoming, open, vivacious, warm, comforting, laughter
Green	Relaxing, nature, cleanliness, good health, money
Blue	Relaxing, refreshing, youthful, intelligence, sadness
Black	Sadness, isolation, death, elegance, honour, dignity

Source: Adapted from Blakeman (2007:87-88).

One of the objectives of this study is to identify the illustrative technique most often used to depict female models in magazine advertisements.

3.4.3 Determining the focus of illustrations

Selecting the most appropriate illustrative focus for an advertisement is a difficult task due to the infinite number of photographs or drawings that can be used to illustrate the features and benefits of a product or service. However, the visual focus chosen will depend on who the advertisement is trying to target. Illustrations must first and foremost grab the attention and interest of the target audience (Blakeman, 2007:63).

The most common types of print advertisement illustrations, most of which make use of models, include the following (Arens *et al.*, 2008:411,415):

- **The product's packaging:** A model in this case can appear on the packaging itself. This is commonly used in advertisements for hair dye. McQuarrie and Phillips (2008:104) state that a visual reproduction of a product's packaging with accompanying brand will induce recognition of the specific product at the point of purchase.
- **The product itself:** A model can be displayed holding the product or standing next to the product. The Mazda2 became World Car of the Year in 2008. In an advertisement placed in *Glamour* magazine, the Mazda2 was placed next to a model with the headline, "Mazda2 hotter than a supermodel".
- **The product's features and attributes:** Samsung's new dual LCD camera features a male and female model taking a perfectly framed picture of themselves without the use of a camera stand, thereby illustrating the innovative feature (an LCD screen on the front and the back of the camera) of the product.
- **Comparing the features of competitive products:** An advertisement for a skincare product could, for example, feature two models, one who has used the advertised product and the other who has used a product other than the advertised product, to highlight the advantages of the advertised product. As mentioned previously, advertisements directly comparing two or more brands are prohibited in South Africa.
- **The product being used:** This study will analyse the frequency with which models are portrayed actually using the advertised product or service. Advertisements for apparel, accessories, and in some instances cosmetics, frequently portray models actually using the product.
- **How to use the product:** An advertisement for Nola mayonnaise provides a recipe on how one can make crushed potato salad using the mayonnaise. In the background two models are portrayed eating the potato salad.
- **How the product will benefit the user:** An advertisement for RoC Anti-cellulite Intensive cream, said to slim one down in three bodily areas, portrays a female model

with a slim figure in a tight fitting dress, thereby highlighting the benefits of using the product.

- **Humorous illustrations:** Bournville chocolate humorously portrays a computer-generated image of a female model on her wedding day imagining herself controlling her husband with stings, as if he were a puppet, while taking a bite of the chocolate.
- **Testimonials:** Numerous advertisers portray South African celebrities using their products. For example, Kiwi depicts Sonia Sedibe, an actress on *Generations*, happily using the organisation's new Smiling Feet products.
- **Negative appeals:** This refers to illustrations that show what could happen if consumers do not use the advertised product. Models can be used to illustrate this appeal.

The models used to illustrate the above can be celebrities, ordinary consumers, or consumers who are specialists in their fields, for example doctors. This being said, it should be noted that this study will not analyse whether the model in the advertisement is a celebrity, specialist, or ordinary consumer.

Rudansky (1991:74) notes that models in illustrations can appear in different ways, either alone, in a group, or highlighting only part of the model, such as the hands or legs. Advertisements in which only a part of the model, other than the face, is shown are not included in this study. However, the number of female models appearing in each advertisement analysed will be reported.

Whatever illustration is chosen to advertise a product or service, it must bring all the advertising elements together to form a complete communication package and mirror the target audience's image as well as the advertised product or service's image (Blakeman, 2007:83). For this reason, selecting the most appropriate focus and role for illustrations, such as female models, is of paramount importance when designing advertisements (Zhang *et al.*, 2009:696-697).

3.5 SUMMARY

To experience sustained success, advertisers need to understand consumers (O'Guinn *et al.*, 2009:152). Thus, an understanding of consumer behaviour is essential. This chapter provided a definition and model for consumer behaviour. The consumer decision-making process and consumers' internal and external characteristics that influence this process were discussed. Importantly, advertising's role within each of these elements was highlighted.

Advertisements need to be created with the aim of influencing consumer behaviour. This chapter provided a lengthy discussion on the creation of a print advertisement. Included in this discussion were the types of advertisements, advertising appeals, and execution styles at the advertiser's disposal. The major components of a print advertisement include the headline, body copy, and illustration. Each of these elements was discussed, with more emphasis placed on the illustration as the focus of this study.

The purpose of the illustration, the different illustrative techniques available, as well as the focus of the illustration in a print advertisement was explored. It was highlighted that the female model in print advertisements is a common visual that is often used for varying purposes. Female models are portrayed in varying roles, such as mothers or career-driven women, to name but a few. Chapter four provides a literature review on the topic of female role portrayal. Previous research findings will be summarised whilst highlighting the roles identified in past studies.

CHAPTER 4: FEMALE ROLE PORTRAYALS IN MAGAZINE ADVERTISEMENTS

4.1 INTRODUCTION

Since 1964, the year that saw the establishment of organised women's movements and increased concern over the depiction of women, investigations into the changing roles of women in mass media have been prevalent (Hung & Li, 2006:9). This is a complex and perplexing subject, especially when it comes to female models as women seem to be more aware of stereotypical roles than their male counterparts (Whipple & Courtney, 1985:4.6). The Oxford Dictionary (2006:891) defines a stereotype as "an over-simplified idea of the typical characteristics of a person or thing".

Advertisers have, in the past, been accused of portraying women in narrow, out of date, and unfavourable roles (Leigh *et al.*, 1987:54). In spite of the fact that women all over the world are increasing their buying power by joining the work force, advertisers still seem to feel that a woman's sole interests are her home, beauty, and clothing (Wiles *et al.*, 1995:45). In South Africa alone, 3.4 million women are full-time workers, of which 66% are African, 20% are Caucasian, 10% are Coloured, and 4% are Indian¹ (South African Advertising Research Foundation, n.d.), yet the media does not reflect this reality.

This chapter provides a literature review on the roles portrayed by women in magazine advertisements, as identified by previous studies published from 1971 to 2011, from various countries and cultures. Notably, two South African studies (Holtzhausen, 2010; Rudansky, 1991) are discussed. Where available, the products and services advertised using various roles are highlighted.

¹ This information is based on the following database: All Media and Products Survey (AMPS) 2010 Individual (July 2009 – June 2010).

4.2 OVERVIEW OF STUDIES ON FEMALE ROLE PORTRAYAL

One of the earliest published evaluations of the portrayal of women in magazine advertisements was in the early 1970s (Courtney & Lockeretz, 1971). The past 40 years has seen a steady contribution of published research in this field from all across the world. The sections below provide an overview of the studies that have used content analysis to identify female roles in magazine advertisements specifically, and as such are relevant to the current study. Information pertaining to each study's purpose, sample, and the country in which each study was conducted, is provided. Section 4.3 provides the results of these studies structured according to each role identified in previous research. Where studies provided results on the roles portrayed by male and female models, only the results from the female models in the advertisements are reported.

4.2.1 Study by Courtney and Lockeretz, 1971

Following criticism by a few members of the American female liberation movement regarding the very limited and negative stereotypes that women in advertisements were depicted in, Courtney and Lockeretz (1971:92) conducted an exploratory study to determine the credibility of this statement. This study analysed eight American general-audience magazines targeting both male and female readers. These eight magazines were published in April 1970. The researchers focused their attention on identifying and comparing the occupational and non-working roles of men and women as portrayed in the 312 advertisements sampled. Within the sample there were 278 incidences of female models (Courtney & Lockeretz, 1971:92-93).

4.2.2 Study by Wagner and Banos, 1973

Wagner and Banos (1973:213-214) content analysed advertisements appearing in eight general-audience magazines published in America in January 1972. The purpose of this study was to identify the occupational and non-working roles, as classified by Courtney

and Lockeretz (1971:93), of women in advertisements. The researchers' findings were compared to Courtney and Lockeretz's (1971:92-95) findings.

4.2.3 Study by Sexton and Haberman, 1974

The objective of Sexton and Haberman's (1974:41-42) study was to determine the extent to which stereotypical roles in American magazine advertisements were present over time. Five magazines, appealing to different target markets, were examined. Only advertisements for cigarettes, beverages, automobiles, home appliances, office equipment, and airlines were analysed. The time periods that were studied, and consequently compared, were July 1950 to June 1951, July 1960 to June 1961, and July 1970 to June 1971. The total sample consisted of 1 827 advertisements, of which 893 (49%) included one or more female models.

4.2.4 Study by Belkaoui and Belkaoui, 1976

Belkaoui and Belkaoui (1976:168) reported on the results of a content analysis focusing on the portrayal of women in advertisements from eight general-interest magazines published in America in 1958. Magazine advertisements from 1958 were chosen as this was a full decade before women's rights groups started voicing their concerns that the mass media did not accurately reflect women's varying roles in society. The sample consisted of 268 advertisements with 138 incidences of female models. The results of this 1958 analysis were compared to the results of similar research studies on advertisements published in 1970 (Courtney & Lockeretz, 1971:92-95) and 1972 (Wagner & Banos, 1973:213-214), in order to:

1. Determine the extent to which stereotyped portrayals of women in print advertisements had been maintained and reinforced.
2. Determine the degree to which women's roles in society had changed, as mirrored in advertising messages.

4.2.5 Study by Sullivan and O'Connor, 1988

The study by Sullivan and O'Connor (1988:181) involved a content analysis to determine to what extent the roles that women portrayed in print advertisement had changed from 1958 to 1983. This study analysed 364 advertisements, containing 240 occurrences of female models, from eight general-interest magazines which were published in America in November 1983 (Sullivan & O'Connor, 1988:183). The 1983 results were then compared to the results of magazines published in 1958 (Belkaoui & Belkaoui, 1976:168-172) and 1970 (Courtney & Lockeretz, 1971:92-95).

It should be noted that the studies by Wagner and Banos (1973:213-214), Belkaoui and Belkaoui (1976:168-172), and Sullivan and O'Connor (1988:181-188) were based on the research conducted by Courtney and Lockeretz (1971:92-95). As such, the findings and comparisons from these four studies are presented together under the relevant roles in section 4.3.

4.2.6 Study by Rudansky, 1991

Rudansky's (1991:4,131-132) study involved a content analysis to identify the roles portrayed by women in South African magazine advertisements. This study's sample consisted of advertisements appearing in the March 1990 and April 1990 editions of the following 11 consumer magazines:

- Bona
- Cosmopolitan
- Drum
- Fair Lady
- Femina
- Living and Loving
- Pace
- Scope
- Woman's Value

- You
- Your Family

As previous researchers of this topic had not indicated how they drew their sample of magazines, Rudansky (1991:131) randomly decided to use magazines with a circulation figure of at least 100 000. These magazines were listed and then further scrutinised to eliminate those magazines that would not prove helpful to the study. For example, *Car* magazine was excluded because its advertisements consisted mainly of vehicles and vehicle accessories. A total of 789 full-page advertisements from the 22 editions were analysed. Of this total, 306 (39%) advertisements contained female models (Rudansky, 1991:157).

4.2.7 Study by Wiles, Wiles and Tjernlund, 1995

From researching previous studies on the topic of female role portrayal, it was noted that the concern of researchers had shifted to the standardisation of advertisements across cultures. Due to the enormous costs associated with creating and customising advertisements for each overseas market, many multinational organisations were, and perhaps still are, discouraged from tailoring their advertising strategies to accommodate different cultures (Sengupta, 1992:145). However, advertisers should take into consideration this compelling statement by Sengupta (1992:145): "... because women's roles in society are changing constantly albeit at different rates in different parts of the world, it is plausible that role portrayals of women in ads that are perceived as appropriate (based on existing beliefs) in one culture may seem inappropriate in another."

Against the backdrop of cross-cultural advertising, Wiles *et al.* (1995:38) assessed the male and female roles portrayed in magazine advertisements from the United States of America (USA), Sweden, and The Netherlands. The researchers chose these three countries for their unique cultures as well as for their rapid development of women in multiple areas of their lives, some of which include the workplace and the political arena. The researchers thought that an examination of advertisements from the three nations would provide insight into each country's current cultural trends as well as the variety of

gender roles used by the respective country's advertisers (Wiles *et al.*, 1995:38,47). Understanding a country's current cultural trends, as well as the roles models portray in advertising, could possibly give multinational advertisers more knowledge into whether or not a standardised advertising campaign would be a success.

Wiles *et al.* (1995:41) content analysed advertisements in magazines from five different categories; namely news and general-interest, sports, entertainment, business, and women's magazines. A total of eight magazines from the USA and Sweden were sampled and six from The Netherlands; all published in the early 1990s. The researchers used the classification scheme from Courtney and Lockeretz (1971:92-95). The classification scheme produced a total of 1 722 adult roles, of which 835 (48%) consisted of female roles. Table 4.1 below highlights the division of this sample into male versus female roles from the three countries.

Table 4.1: Number of male and female roles appearing in advertisements from the USA, Sweden, and The Netherlands

	USA	SWEDEN	THE NETHERLANDS
Men	165 (43%)	131 (46.5%)	591 (56%)
Women	222 (57%)	151 (53.5%)	462 (44%)
TOTAL	387	282	1 053

Source: Adapted from Wiles *et al.* (1995:42).

Table 4.1 shows that just more than half of the adult roles identified in advertisements in the USA and Sweden were female roles. The opposite is true for advertisements from The Netherlands.

4.2.8 Study by Razzouk, Seitz and Vacharante, 2003

Razzouk *et al.* (2003:118,121) conducted a content analysis of 100 randomly selected advertisements from 16 women's magazines published in Thailand from 1997 through 1998. The purpose of this study was to assess the extent and type of information content contained in Thai magazine advertisements, determine whether the advertisement was

localised for the Thai audience and/or remained a globalised advertisement, as well as to identify the roles portrayed by female models in the advertisements. The findings for the latter purpose are discussed in section 4.3.

4.2.9 Study by Khairullah and Khairullah, 2009

Khairullah and Khairullah (2009:59,62,66-67) examined and compared the gender roles portrayed in Indian and American magazine advertisements. Only advertisements for airlines, cars, cigarettes, computers, and hotels were selected as these products were frequently advertised in both countries and are consumed by both men and women. It is unclear in which year these magazine advertisements were published. The total number of human characters in the Indian advertisements was 349, and the total number of human characters in the USA advertisements was 280. The gender division of these advertisements is included in Table 4.2 below.

Table 4.2: Number of men and women appearing in advertisements from India and the USA

	INDIA	USA
Men	230 (66%)	146 (52%)
Women	119 (34%)	134 (48%)
TOTAL	349	280

Source: Adapted from Khairullah & Khairullah (2009:66-67).

The classification scheme used by Khairullah and Khairullah (2009:63) to code the roles portrayed in the advertisements was adapted from Courtney and Lockeretz (1971:92-95).

4.2.10 Study by Plakoyiannaki and Zotos, 2009

Plakoyiannaki and Zotos (2009:1413,1420-1421) content analysed 3 830 print advertisements containing female models from 10 magazines published in 2004 to 2005 in the United Kingdom (UK). This study had three core objectives; namely:

1. To identify the frequency with which specific female roles appeared in UK magazine advertisements and to compare the results with previously undertaken research.
2. To compare the female role stereotypes that appeared in female-oriented, male-oriented, and general-audience magazines.
3. To investigate the relationship between the female roles portrayed and the product categories advertised.

4.2.11 Study by Zhang, Srisupandit and Cartwright, 2009

The purpose of the study by Zhang *et al.* (2009:683-684,688-689) was to “determine to what extent differences and similarities in socio-political, cultural and economic backgrounds are reflected in gender role portrayals in magazine advertisements in the USA, China and Thailand”.

The researchers content analysed advertisements in magazines from the same five categories employed by Wiles *et al.* (1995:41); namely news and general-interest, sports, entertainment, business, and women’s magazines. The sampled magazines, published in 2007, were selected on the basis of the size of their circulation figures. A total of nine magazines from the USA were sampled, 16 from Thailand, and 20 from China. The researchers found the USA magazines to contain more advertisements than the other two countries, thus, in order to obtain a similar number of advertisements from each country, it was necessary to sample more Chinese and Thai magazines.

Similar to previously mentioned studies, the researchers also used the classification scheme from Courtney and Lockeretz (1971:92-95). The classification scheme produced a total of 819 adult roles of which 557 (68%) consisted of female roles (Zhang *et al.*, 2009:690). Table 4.3 below highlights the division of this sample into male versus female roles from the three countries.

Table 4.3: Number of male and female roles appearing in advertisements from Thailand, China, and the USA

	THAILAND	CHINA	USA
Men	87 (25%)	81 (39%)	94 (36%)
Women	264 (75%)	125 (61%)	168 (64%)
TOTAL	351	206	262

Source: Adapted from Zhang *et al.* (2009:690).

4.2.12 Study by Holtzhausen, 2010

The primary objective of the study by Holtzhausen (2010:4) was to identify the roles portrayed by women in South African magazine advertisements and television commercials. Only the results from the analysis of the magazine advertisements are reported on in section 4.3. The following magazines, published in March and April 2009, were sampled (Holtzhausen, 2010:173,208):

- Bona
- Cosmopolitan
- Fair Lady
- FHM
- O' The Oprah Magazine
- Rooi Rose
- Sarie
- True Love
- You

The above sample included general-interest magazines, as well as those targeting male and female readers, with readership figures of 500 000 or more. The final sample comprised 203 magazine advertisements for analysis (Holtzhausen, 2010:172,207).

4.2.13 Study by Mager and Helgeson, 2011

The study by Mager and Helgeson (2011:238,243,245) is one of the latest published studies on the topic of role portrayal and represents the continuing interest in this topic. Content analysis was used to assess the portrayals of men and women in magazine advertisements published in seven magazines in the USA over a 50 year period (1950 to 2000). The gendered and general-interest magazines sampled were published without interruption and had high circulation figures in their respective categories over the 50 year period. The analysis yielded 7 912 models, of which 50% were female.

It should be noted that Mager and Helgeson (2011:244) employed the code scheme developed by Goffman in their study. A discussion on Goffman's coding scheme is not necessary as it is not employed in the current study; however, suffice to say Goffman conducted an analysis of visual images in nearly 400 advertisements (Kang, 1997:982-983). Using semiotic content analysis, Goffman identified subtle indications of cultural position, sexuality, and sexism (Shield in Mager & Helgeson, 2011:241). Albeit Mager and Helgeson (2011:244) employed a different coding scheme to the other studies previously mentioned, their study does yield some results of interest to the current study. Where applicable these results are discussed in section 4.3.

It is clear from the above summaries that the coding scheme developed by Courtney and Lockeretz (1971:92-95) has provided a sound foundation for many studies over the past 40 years. The results from the above studies are discussed below, structured according to each role identified in previous research.

4.3 OVERVIEW OF THE ROLES PORTRAYED BY FEMALES MODELS IN MAGAZINE ADVERTISEMENTS

4.3.1 The decorative / physical attractiveness role

One of the most prevalent roles, as identified by previous researchers, is the decorative role. A decorative role, as defined by Belkaoui and Belkaoui (1976:171), would portray the model as non-active in the advertisement, used primarily for aesthetic purposes, and to display the product and/or service. Rudansky (1991:149) and Holtzhausen (2010:323) labelled this role the model or mannequin role. A female model portrayed in this role would be responsible for displaying, demonstrating, or endorsing the advertised product. Closely related to the decorative/mannequin role is the role of physical attractiveness as identified by Razzouk *et al.* (2003:123) and Plakoyiannaki and Zotos (2009:1417). The latter researchers describe this role as “women in pursuit of beauty and physical attractiveness” in an attempt to maintain or reclaim their youthfulness. Holtzhausen (2010:324) refers to this role as physically decorative and explains that “this portrayal is glamorous and appealing, and serves as a decorative focal point in the advertising message”. It is, therefore, assumed that female models portrayed in the physical attractiveness and physically decorative roles would be displaying the use of the advertised product and/or service.

The decorative/physical attractiveness role was identified by the researchers highlighted in Table 4.4 below. The table also shows the year(s) in which the advertisements analysed were published, as well as the country in which the advertisements were published.

Table 4.4: Summary of previous researchers who identified the decorative/physical attractiveness role

RESEARCHERS	PERIOD ANALYSED	COUNTRY ANALYSED
Courtney & Lockeretz (1971:94)	1970	USA
Wagner & Banos (1973:214)	1970, 1972	USA

RESEARCHERS	PERIOD ANALYSED	COUNTRY ANALYSED
Sexton & Haberman (1974:44-45)	1950 – 1951 1960 – 1961 1970 – 1971	USA
Belkaoui & Belkaoui (1976:171)	1958, 1970, 1972	USA
Sullivan & O'Connor (1988:184)	1958, 1970, 1983	USA
Rudansky (1991:162)	1990	South Africa
Wiles <i>et al.</i> (1995:44)	Early 1990s	USA, Sweden, The Netherlands
Razzouk <i>et al.</i> (2003:123-124)	1997 – 1998	Thailand
Khairullah & Khairullah (2009:65)	Unclear	India, USA
Plakoyiannaki & Zotos (2009:1423)	2004 – 2005	UK
Zhang <i>et al.</i> (2009:693)	2007	USA, China, Thailand
Holtzhausen (2010:217)	2009	South Africa

The findings from Courtney and Lockeretz (1971:94), Wagner and Banos (1973:214), Belkaoui and Belkaoui (1976:171), and Sullivan and O'Connor (1988:184), in respect of the decorative role in American magazine advertisements, are presented in Table 4.5 below.

Table 4.5: Comparison of the decorative role as found in advertisements in 1958, 1970, 1972, and 1983 in America

Belkaoui and Belkaoui	Courtney and Lockeretz	Wagner and Banos	Sullivan and O'Connor
1958	1970	1972	1983
48%	31%	56%	60%

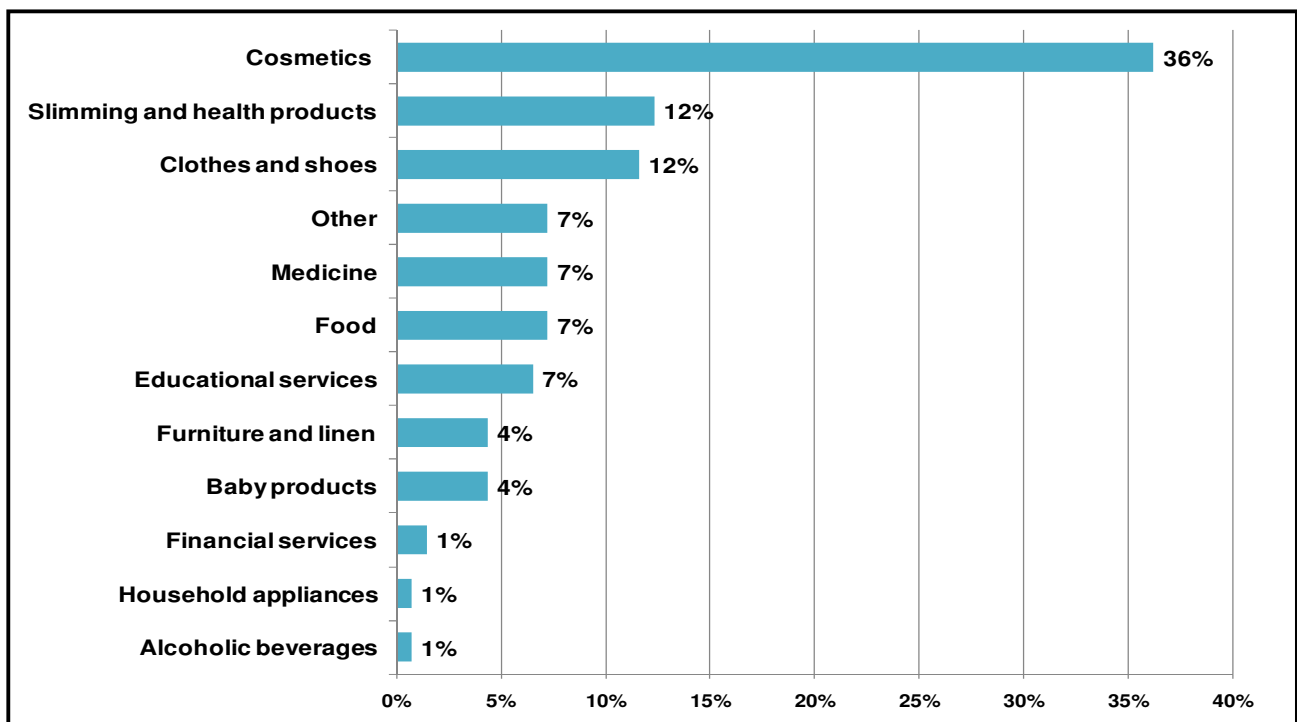
Source: Adapted from Belkaoui & Belkaoui (1976:171); Courtney & Lockeretz (1971:94); Sullivan & O'Connor (1988:184); Wagner & Banos (1973:214).

As can be seen in Table 4.5 above, from 1970 to 1983 there was a large increase in the portrayal of women in purely decorative roles in American advertisements. In addition, the study by Sexton and Haberman (1974:44-45) found that, over the time periods analysed,

women were more frequently portrayed as decorative in American advertisements for cigarettes and automobiles. With regards to advertisements for home appliances there were very few incidences of women in decorative roles, one occurrence in a beverage advertisement, and no decorative role portrayals for women in office equipment advertisements.

Rudansky's (1991:162,178) found that 45% of the South African advertisements analysed depicted women in the model (mannequin) role. Figure 4.1 below shows that female models portrayed in this role were predominantly used to advertise cosmetics (36%), slimming and health products (12%), and clothes and shoes (12%). Rudansky (1991:178) states that the use of the model (mannequin) role to advertise these products is significant as these are all products through which the model can highlight the results of using or wearing such products (i.e. how attractive one can look using these products). Furthermore, the researcher adds that this role is "rather meaningless and perhaps indicates that women are now regarded by marketers (or society) as empty-headed or self-involved" (Rudansky, 1991:216).

Figure 4.1: Products and services advertised using the model (mannequin) role in South African advertisements published in 1990



Source: Adapted from Rudansky (1991:178).

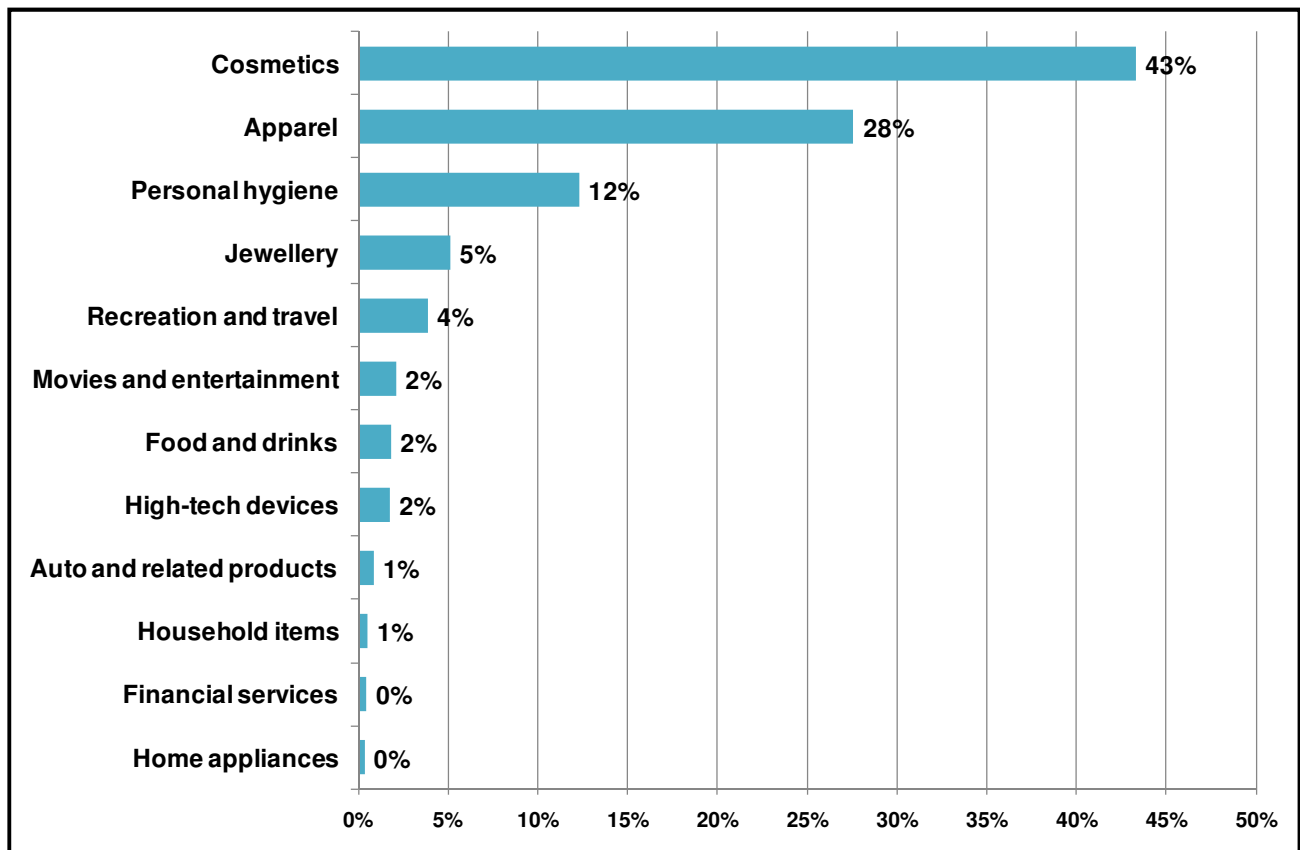
In the sampled magazines published in South Africa in March and April 2009, it was found that 27% of advertisements portrayed women as physically decorative and 17% as a mannequin. Thus, a total of 44% of South African advertisements analysed portrayed women as decorative (Holtzhausen, 2010:217). Similarly to Rudansky's (1991:178) findings, this role was predominantly used to advertise personal care products (29%) and apparel (19%). It should be noted that the product category labelled personal care included cosmetics, fragrances, skincare, and personal hygiene products (Holtzhausen, 2010:232,320).

Wiles *et al.* (1995:44) found that advertisements published in the early 1990s in America predominantly portrayed women in the decorative role (82%), followed by Dutch advertisements (57%). Swedish advertisers portrayed women less often in this role (31%). In Thai magazines published in 1997 and 1998, the physical attractiveness role was the second most popular role identified with 26%, and was mostly used to advertise medicine (43%), personal care products (32%), and clothing (26%) (Razzouk *et al.*, 2003:123-124).

Khairullah and Khairullah (2009:64-65) examined and compared the gender roles portrayed in Indian and American magazine advertisements. The results showed that slightly more female American models were portrayed in a decorative role (17%) than female Indian models (10%).

Plakoyiannaki and Zotos (2009:1423) found the frequency of appearance of the physical attractiveness role to far exceed any other role. Almost half (46%) of the UK advertisements analysed by the researchers portrayed this role. The products advertised using this role were fairly similar to those reported on by Rudansky (1991:178), Razzouk *et al.* (2003:123-124), and Holtzhausen (2010:232). Figure 4.2 below draws attention to this distribution.

Figure 4.2: Products and services advertised using the physical attractiveness role in UK advertisements published in 2004 to 2005



Source: Adapted from Plakoyiannaki & Zotos (2009:1427).

Figure 4.2 shows that cosmetics (43%), apparel (28%), and personal hygiene (12%) advertisers widely used the physical attractiveness role to advertise their specific brands. It is not surprising that advertisers would use this role to showcase these products as they can all be associated with pursuing physical attractiveness and beauty.

With regards to magazine advertisements published in Thailand, China, and the USA in 2007, Zhang *et al.* (2009:693) found that two-thirds of women in China were portrayed as decorative. In Thailand and the USA, 61% and 40% of female models were portrayed in decorative roles, respectively.

From the above, it is clear that the decorative/physical attractiveness role was widely evident in most countries on which previous researchers based their studies. American advertisers increasingly used the decorative role over time until the early 1990s. Almost half of South African and British magazine advertisements portrayed this role.

Thailand had also seen an increase in the use of the decorative role over time. Also of importance is that Thai, South African, and UK advertisers similarly used the decorative role to advertise products such as personal care items and apparel. The mere prevalence of this role in magazine advertisements from different parts of the world highlights its importance, and will, thus, be included in the current study.

4.3.2 The dependent role

Plakoyiannaki and Zotos (2009:1417) describe the dependency role as firstly a traditional role, and secondly as a female model being dependent on a man's protection, requiring reassurance, and making unimportant decisions. The dependent role was identified by the researchers highlighted in Table 4.6 below.

Table 4.6: Summary of previous researchers who identified the dependent role

RESEARCHERS	PERIOD ANALYSED	COUNTRY ANALYSED
Courtney & Lockeretz (1971:94-95)	1970	USA
Wagner & Banos (1973:213)	1970, 1972	USA
Belkaoui & Belkaoui (1976:170)	1958, 1970, 1972	USA
Sullivan & O'Connor (1988:187-188)	1958, 1970, 1983	USA
Razzouk <i>et al.</i> (2003:123-124)	1997 – 1998	Thailand
Plakoyiannaki & Zotos (2009:1423)	2004 – 2005	UK
Mager & Helgeson (2011:248)	1950 – 2000	USA

Belkaoui and Belkaoui (1976:170) state that in advertisements in 1958 women were portrayed as having limited purchasing power. Women were depicted as responsible for food, clothing, and beauty product purchases; the so-called small-ticket items. Important buying decisions, for items such as vehicles for example, were the man's responsibility. This was perhaps a realistic situation in 1958.

With regards to the dependent role, Courtney and Lockeretz (1971:94-95) found the following:

- **“Women do not make important decisions or do important things”**. Women appeared to operate independently when it came to inexpensive purchases such as food, cosmetics, and cleaning products. On the other hand, men appeared with women in the advertisements that depicted more expensive household products.
- **“Women are dependent and need men’s protection”**. The advertisements analysed suggested that it was inappropriate for women to perform certain business and social activities without a man present.

Wagner and Banos (1973:213) report that there were no significant changes with regard to the above observations. In contrast, Sullivan and O’Connor (1988:187-188) found that in the 1983 study there were many images of independent women. The latter researchers add that there was a tendency to portray male and female models as equals. Interestingly, after a 50 year review, Mager and Helgeson (2011:248) concluded that Courtney and Lockeretz’s (1971:94) first point above (“women do not make important decisions or do important things”) was no longer true. However, the researchers indicated that women were still portrayed as dependent on men.

The dependent role was evident in eight percent of advertisements analysed by Razzouk *et al.* (2003:122-124). The dependent role advertised products such as food and beverages (13%), household products (11%), and home appliances (11%). This role was also not very prominent in British advertisements (Plakoyiannaki & Zotos, 2009:1423,1427). Only five percent of the advertisements portrayed female models as dependent. The dependent female advertised apparel (36%) and cosmetics (23%).

As this role was not prominent in past research, it is not expected that there will be frequent occurrences of the dependent role in the current study.

4.3.3 The housewife role

The housewife role, as defined by Rudansky (1991:143), will illustrate a female model engaged in a domestic activity, such as ironing, cooking, cleaning, or shown with a household product or appliance. Plakoyiannaki and Zotos (2009:1417) add that the housewife role will showcase a woman as concerned about household tasks, whose primary responsibility is to be a good wife, and whose place is at home. The housewife role was identified by the researchers stated in Table 4.7 below.

Table 4.7: Summary of previous researchers who identified the housewife role

RESEARCHERS	PERIOD ANALYSED	COUNTRY ANALYSED
Sexton & Haberman (1974:44-45)	1950 – 1951 1960 – 1961 1970 – 1971	USA
Rudansky (1991:162)	1990	South Africa
Razzouk <i>et al.</i> (2003:123-124)	1997 – 1998	Thailand
Khairullah & Khairullah (2009:64)	Unclear	India, USA
Plakoyiannaki & Zotos (2009:1423)	2004 – 2005	UK
Holtzhausen (2010:217)	2009	South Africa

Sexton and Haberman (1974:44-45) grouped the housewife and mother role together. The researchers observed a decrease, over each successive period, in the tendency of advertisements for cigarettes, beverages, and home appliances to portray female models as housewives and mothers.

Rudansky's (1991:162,170) research identified only one percent of advertisements that depicted the housewife role. These advertisements identified used the housewife role to advertise household appliances. The researcher expected to find a higher percentage of advertisements depicting this role, but concluded that women resented this stereotypical role (Bartos in Rudansky, 1991:218) and that perhaps South African advertisers had realised this. Nineteen years later, Holtzhausen (2010:217) observed the same trend.

Only one percent of advertisements published in South Africa in 2009 portrayed female models as, what Holtzhausen (2010:322) termed, the homemaker.

Somewhat similar results were found in Thai magazine advertisements in 1997 to 1998, Indian advertisements, and British advertisements. Razzouk *et al.* (2003:123-124) identified the housewife role in only 10% of the Thai advertisements. This role was used to promote home appliances (33%) and household products (22%). Khairullah and Khairullah (2009:64) found that not one American model was placed in a housewife role compared to three percent of the Indian models. Furthermore, in British advertisements, Plakoyiannaki and Zotos (2009:1423) identified the housewife role in only six percent of the advertisements content analysed. The researchers further stated that of the 63 advertisements advertising household products and 59 advertising home appliances, the housewife role was the most popular choice amongst advertisers; 33% and 24%, respectively. However, when looking at the total housewife roles identified, 22% advertised food and beverages, 18% advertised personal hygiene products, and 14% advertised clothing (Plakoyiannaki & Zotos, 2009:1427).

From the studies summarised, it seems fair to conclude that the housewife role was not a predominant role; it will nevertheless be included in the current study.

4.3.4 The mother / family role

Courtney and Lockeretz (1971:93) termed this role the family role. Wiles *et al.* (1995:42) state that the family role is identifiable through the presence of children or other family members in a family environment, such as the home. The mother/family role was identified by the researchers stated in Table 4.8 below.

Table 4.8: Summary of previous researchers who identified the mother/family role

RESEARCHERS	PERIOD ANALYSED	COUNTRY ANALYSED
Courtney & Lockeretz (1971:94)	1970	USA
Wagner & Banos (1973:214)	1970, 1972	USA
Belkaoui & Belkaoui (1976:171)	1958, 1970, 1972	USA
Sullivan & O'Connor (1988:184)	1958, 1970, 1983	USA
Rudansky (1991:162)	1990	South Africa
Wiles <i>et al.</i> (1995:44)	Early 1990s	USA, Sweden, The Netherlands
Khairullah & Khairullah (2009:64)	Unclear	India, USA
Zhang <i>et al.</i> (2009:693)	2007	USA, China, Thailand
Holtzhausen (2010:217)	2009	South Africa

The findings from Courtney and Lockeretz (1971:94), Wagner and Banos (1973:214), Belkaoui and Belkaoui (1976:171), and Sullivan and O'Connor (1988:184), in respect of the mother/family role in American magazine advertisements, are presented in Table 4.9 below.

Table 4.9: Comparison of the mother/family role as found in advertisements in 1958, 1970, 1972, and 1983 in America

Belkaoui and Belkaoui	Courtney and Lockeretz	Wagner and Banos	Sullivan and O'Connor
1958	1970	1972	1983
24%	23%	8%	9%

Source: Adapted from Belkaoui & Belkaoui (1976:171); Courtney & Lockeretz (1971:94); Sullivan & O'Connor (1988:184); Wagner & Banos (1973:214).

As can be seen in Table 4.9 above, there was a marked decrease in the portrayal of female models in a family setting in American advertisements.

This role was the second most popular role (20%) identified by Rudansky (1991:162,171), and was used to advertise baby products (36%), food (30%), and medicine (12%).

The choice on the part of the advertisers to use the mother role to advertise the aforementioned products is understandable; however, Rudansky (1991:217) states that this is, nonetheless, a stereotypical role. In contrast, the mother role was the second least popular role (2%) as identified by Holtzhausen (2010:217). Thus, it can be concluded that there is a decreasing tendency in South Africa to portray models as mothers.

In advertisements published in the early 1990s in America (5%), Sweden (18%), and The Netherlands (2%), the family role was the least frequently portrayed non-working role in all three countries (Wiles *et al.*, 1995:44). In Khairullah and Khairullah's (2009:64) study, very few mother roles were identified. Indian and American models depicted as mothers appeared in three percent and four percent of the advertisements, respectively. There seemed to be a slight increase in the number of family roles in American advertisements in 2007, with 24 occurrences (17%); however, this was still the least prevalent role (Zhang *et al.*, 2009:693). In China, the family role was also the least popular (15%), whereas in Thailand, one-third of all advertisements analysed portrayed women in a family setting.

The mother/family role will be included in the current study.

4.3.5 The non-traditional activities role

This role was identified by three previous researchers, as stated in Table 4.10 below. However, no formal and precise definition is provided for this role.

Table 4.10: Summary of previous researchers who identified the non-traditional activities role

RESEARCHERS	PERIOD ANALYSED	COUNTRY ANALYSED
Sexton & Haberman (1974:44-45)	1950 – 1951 1960 – 1961 1970 – 1971	USA
Razzouk <i>et al.</i> (2003:123-124)	1997 – 1998	Thailand
Plakoyiannaki & Zotos (2009:1423)	2004 – 2005	UK

Sexton and Haberman (1974:44-45) identified an increase over time in advertisements for cigarettes (about 15% in the 1970 to 1971 period), beverages, and airlines that portrayed women in non-traditional roles. With regards to the non-traditional role in advertisements for home appliances and office equipment, the researchers reported five incidences and one incident, respectively. Advertisements for automobiles portraying the non-traditional role were consistently low throughout the periods analysed (0 to 10%).

Razzouk *et al.* (2003:123-124) included the non-traditional activities role in their research. This role appeared in six percent of the advertisements analysed. Plakoyiannaki and Zotos (2009:1417) also included this role and described it as women “engaged in activities outside the home (e.g. golf, football)”. It appeared in four percent of the advertisements. However, the description provided by the researchers would be better suited under the recreational or social role theme (refer to sections 4.3.7 and 4.3.10).

As it is not clear what the non-traditional activities role entails, it will not form part of the current study.

4.3.6 The product / service user role

The product user role will identify female models in the process of using or consuming the advertised product and/or service. Zhang *et al.* (2009:689) provide the following description for this role: the “central figure [is] portrayed as primarily a user of the product being advertised”. The product user role was identified by two researchers, as identified in Table 4.11 below.

Table 4.11: Summary of previous researchers who identified the product/service user role

RESEARCHERS	PERIOD ANALYSED	COUNTRY ANALYSED
Zhang <i>et al.</i> (2009:694)	2007	USA, China, Thailand
Holtzhausen (2010:217,242)	2009	South Africa

Zhang *et al.* (2009:694) found that women in American advertisements were more frequently portrayed as product users (64%) than women in Thai advertisements (39%) and Chinese advertisements (40%).

Holtzhausen (2010:217,232) identified the product user role in 10% of South African advertisements analysed. This role primarily advertised personal care products (6%). Holtzhausen further (2010:242,244-245) identified incidences of women portrayed as an “inferred user” (7%) and “potential user” (13%) in the “other” category (non-categorised roles). The researcher explains that a model is coded as an “inferred user” when the model is thought to be enjoying the benefits of the use of the product. In regards to the “potential user”, the model is portrayed as being in need of the advertised product.

The product/service user role will be included in the current study.

4.3.7 The recreational role

Wiles *et al.* (1995:42) define the recreational role as portrayals of models in activities of leisure (such as reading or watching television) or engaged in a sporting activity, jogging for example. This role was identified by eight researchers, as highlighted in Table 4.12 below.

Table 4.12: Summary of previous researchers who identified the recreational role

RESEARCHERS	PERIOD ANALYSED	COUNTRY ANALYSED
Courtney & Lockeretz (1971:94)	1970	USA
Wagner & Banos (1973:214)	1970, 1972	USA
Belkaoui & Belkaoui (1976:171)	1958, 1970, 1972	USA
Sullivan & O'Connor (1988:184)	1958, 1970, 1983	USA
Wiles <i>et al.</i> (1995:44)	Early 1990s	USA, Sweden, The Netherlands
Khairullah & Khairullah (2009:65)	Unclear	India, USA

RESEARCHERS	PERIOD ANALYSED	COUNTRY ANALYSED
Zhang <i>et al.</i> (2009:693)	2007	USA, China, Thailand
Holtzhausen (2010:242)	2009	South Africa

The findings from American studies by Courtney and Lockeretz (1971:94), Wagner and Banos (1973:214), Belkaoui and Belkaoui (1976:171), and Sullivan and O'Connor (1988:184), in respect of the recreational role, are presented in Table 4.13 below.

Table 4.13: Comparison of the recreational role as found in advertisements in 1958, 1970, 1972, and 1983 in America

Belkaoui and Belkaoui	Courtney and Lockeretz	Wagner and Banos	Sullivan and O'Connor
1958	1970	1972	1983
28%	46%	36%	31%

Source: Adapted from Belkaoui & Belkaoui (1976:171); Courtney & Lockeretz (1971:94); Sullivan & O'Connor (1988:184); Wagner & Banos (1973:214).

As is evident in Table 4.13 above, the recreational role was a somewhat common role in which to portray women throughout the above periods under comparison. In the early 1990s, Wiles *et al.* (1995:44) identified female models in recreational roles in only 13% of American advertisements analysed. Just over half (52%) of the Swedish advertisements analysed portrayed women in recreational roles. In the Dutch advertisements, 40% portrayed women in this role.

This role was also identified by Khairullah and Khairullah (2009:65). Female models in both Indian and American advertisements were mostly depicted in this role, 63% and 79% respectively. A reason for the difference could be attributed to the nature of the products advertised as only advertisements that advertised airlines, cars, cigarettes, computers, and hotels were selected for this study (Khairullah & Khairullah, 2009:70). In America these products are associated with recreational activities; however, in India these products convey social status to Indian consumers who are wealthy enough to purchase them. Furthermore, Khairullah and Khairullah (2009:65) identified a greater percentage of female

models in American advertisements (25%) engaged in a physical (sport) activity in comparison to female models in Indian advertisements (13%).

Similar to the findings of Khairullah and Khairullah (2009:65) above, Zhang *et al.* (2009:693) identified more female models in American advertisements (43%) engaged in recreational activities, then models in Thai advertisements (6%), and Chinese advertisements (19%). The researchers concluded that American advertisers seemed to shift their preferences slightly from decorative role portrayals of female models to recreational roles (Zhang *et al.*, 2009:695).

Holtzhausen's (2010:217,242-243) final analysis revealed an "other" category which contained roles that were not categorised. Further examination of this "other" category revealed incidences of models portrayed as "sportswoman" (17%) and "leisure woman" (23%). The "sportswoman" category depicted models engaged in some form of exercise (it is assumed for non-professional reasons), and the "leisure woman" category portrayed models in a recreational activity, such as dancing, or relaxing, at home for example. The definition of the recreational role, as provided by Wiles *et al.* (1995:42), makes provision for models engaged in sports activities. Thus, the "sportswoman" and "leisure woman" are combined to show existence of the recreational role in South African magazine advertisements. For this reason, the recreational role will be examined in the current study.

4.3.8 The romantic role

According to Rudansky (1991:145), the romantic role is illustrated in an advertisement through the presence and close contact of a male and female model appearing to be in love or in a romantic setting. Sexton and Haberman (1974:43) refer to this role as the "social companion or date". No definition or explanation is provided by the researchers, thus it is assumed that models portrayed in the "social companion or date" role could be romantically involved. The romantic role was identified by the researchers stated in Table 4.14 below.

Table 4.14: Summary of previous researchers who identified the romantic role

RESEARCHERS	PERIOD ANALYSED	COUNTRY ANALYSED
Sexton & Haberman (1974:44-45)	1950 – 1951 1960 – 1961 1970 – 1971	USA
Rudansky (1991:162)	1990	South Africa
Khairullah & Khairullah (2009:64)	2007	India, USA
Holtzhausen (2010:217)	2009	South Africa

Sexton and Haberman (1974:44-45) report that a large percentage of advertisements for cigarettes, beverages, and automobiles, across the two decades analysed, portrayed women as social companions. It was only in advertisements for airlines that a decrease in this role was evident.

The romantic role appeared in 12% of the advertisements analysed in Rudansky's (1991:162,173-174) study. The products advertised using this role included alcoholic beverages (32%), cosmetics (19%), food (16%), and furniture and linen (16%). The advertisements using the romantic role endeavoured to illustrate how romance could be created by purchasing the right products. With regards to the latest South African study, Holtzhausen (2010:217,232) identified the romantic role in five percent of the advertisements analysed. Furthermore, in six incidences (3%) the romantic role was used to advertise personal care products.

Khairullah and Khairullah (2009:64) coded the Indian and American magazine advertisements to identify if the models were in a spouse/boyfriend/girlfriend relationship. The researchers did not state that if they were portrayed in such a way that it would indicate a romantic role. It is assumed that an element of romance might be present in illustrations depicting a spouse/boyfriend/girlfriend relationship. Fifty percent of the Indian female models appeared in a relationship of some sort, whereas only 38% of American models were depicted in a relationship setting.

The romantic role will be included in the current study.

4.3.9 The sex object role

The sex object role renders the model in a provocative position. The model in this role is either wearing revealing clothing, no clothing at all, or is wearing clothing that is inappropriate for the product being advertised (Rudansky, 1991:147). Baker (2005:18) adds that women as sexual objects have a sensual or alluring gaze or facial expression, and are portrayed as the object of another person's desires. Female models portrayed as sex objects were identified by the researchers stated in Table 4.15 below.

Table 4.15: Summary of previous researchers who identified the sex object role

RESEARCHERS	PERIOD ANALYSED	COUNTRY ANALYSED
Sexton & Haberman (1974:44-45)	1950 – 1951 1960 – 1961 1970 – 1971	USA
Rudansky (1991:162)	1990	South Africa
Razzouk <i>et al.</i> (2003:123-124)	1997 – 1998	Thailand
Khairullah & Khairullah (2009:65)	Unclear	India, USA
Plakoyiannaki & Zotos (2009:1423)	2004 – 2005	UK
Holtzhausen (2010:217)	2009	South Africa
Mager & Helgeson (2011:245)	1950 – 2000	USA

Sexton and Haberman (1974:44-45) analysed whether the appearance of female models in advertisements was “obviously alluring”. The researchers reported an increase in this role in advertisements for cigarettes and beverages. The percentage of airline advertisements with women coded as “obviously alluring” was comparable to cigarettes and beverages during 1960 to 1961 and 1970 to 1971; approximately 30%. For home appliances and office equipment, there were very few incidences of “obviously alluring” women.

Khairullah and Khairullah (2009:62,65) coded the Indian and American advertisements according to the style of dress (either seductive or demure) and the level of sexism

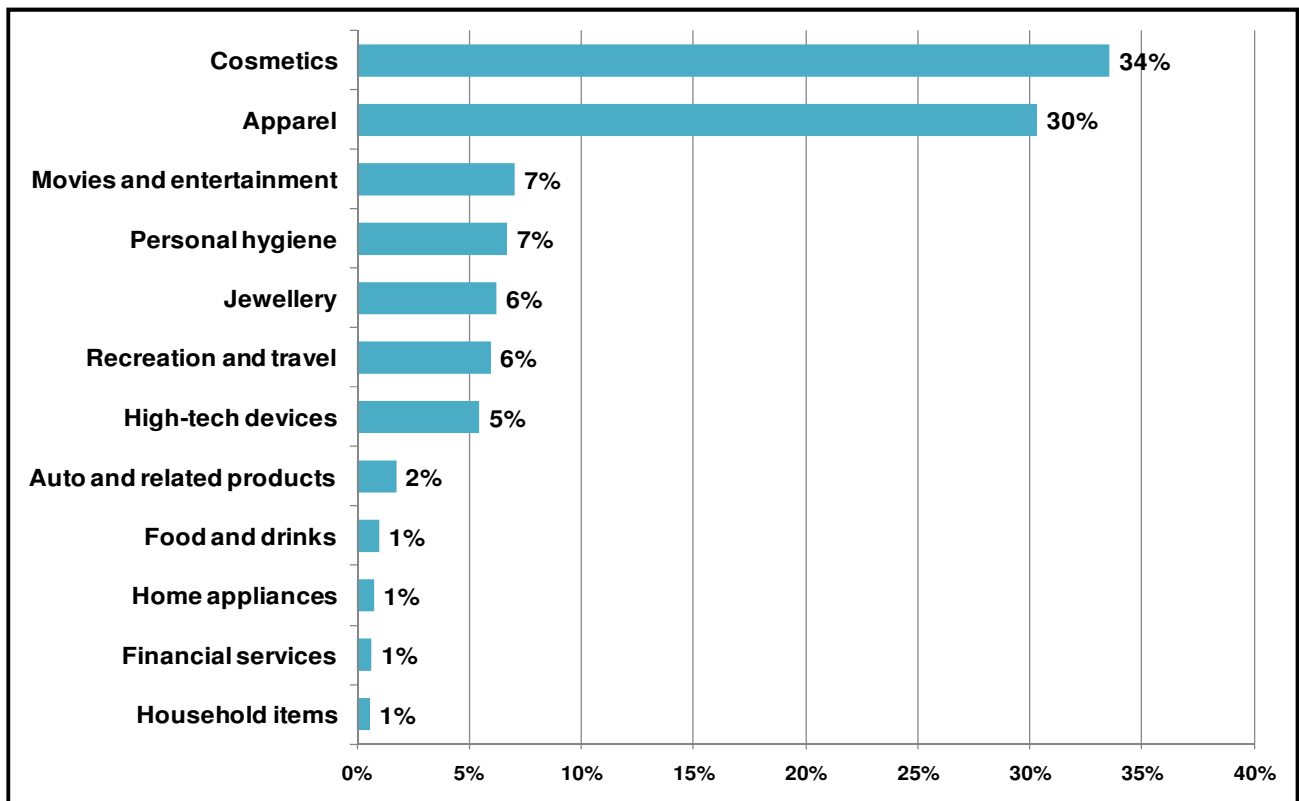
portrayed (either provocative or non-provocative). The results indicated that no Indian model was portrayed in seductive dress or provocative positions. This is in keeping with the norms of Indian culture in that women must be shown in modest clothing. The results from the American advertisements showed 29% of female models in seductive dress and 33% in provocative positions. The researchers state that these percentages are relatively small as most American models were portrayed in non-provocative roles (67%) and demure dress styles (71%) (Khairullah & Khairullah, 2009:65,68).

Rudansky (1991:162,176) identified the sex object role in only three percent of the South African advertisements coded. Products advertised using the sex object role included clothes and shoes (38%), food (25%), and alcoholic beverages (25%). Similarly, in the advertisements coded by Holtzhausen (2010:217), four percent portrayed women as sexual objects. The sex object role was identified in advertisements for six personal care products, two advertisements for services, and one for electronics.

The results reported by Razzouk *et al.* (2003:123-124) were the opposite of Rudansky's and Holtzhausen's mentioned above. The role identified in most of the Thai advertisements was the sex object (32%). The models portrayed as sex objects were used to advertise a range of products including food and beverages (35%), personal care (34%), household products (33%), medicine (29%), durable products (29%), and clothing (26%). Razzouk *et al.* (2003:122) state that this role portrays women as sexy relative to the product or service advertised whilst providing "sexual overtones".

The sex object was the second most identified role in the study conducted by Plakoyiannaki and Zotos (2009:1423) with 32% and was therefore used to advertise a wide range of products and services. Figure 4.3 below highlights this distribution.

Figure 4.3: Products and services advertised using the sex object role in UK advertisements published in 2004 to 2005



Source: Adapted from Plakoyiannaki & Zotos (2009:1427).

Figure 4.3 shows that the sex object role was predominantly used to advertise cosmetics (34%) and apparel (30%). The results of the apparel category seem to be in line with the studies conducted by Rudansky (1991:176) and Razzouk *et al.* (2003:123-124), as stated above.

The research by Mager and Helgeson (2011:245,249) reports that of the 382 models portrayed in a suggestive pose, 88% were female. The researchers concluded that “women, more often than men, are depicted in subtle, sexist ways, with no decrease of such depictions over time and even a modest increase”.

Although this role appeared in advertisements across the world, and perhaps always will, it is evident that in some countries advertisers relied more on the sex object role than others (i.e. UK, USA, and Thailand). The sex object role will be examined in the current study.

4.3.10 The social role

Closely related to the recreational role is the social role. This role illustrates a group of models engaged in a social activity; for instance at a party, talking, playing sport, eating, or entertaining (Rudansky, 1991:146). The social role was identified by the researchers stated in Table 4.16 below.

Table 4.16: Summary of previous researchers who identified the social role

RESEARCHERS	PERIOD ANALYSED	COUNTRY ANALYSED
Sexton & Haberman (1974:44)	1950 – 1951 1960 – 1961 1970 – 1971	USA
Rudansky (1991:162)	1990	South Africa
Holtzhausen (2010:217)	2009	South Africa

Sexton and Haberman (1974:44) increasingly identified women in social roles in cigarette advertisements in the latter years of their analysis. With regards to automobile advertisements, the prevalence of women in social roles remained relatively unchanged over the two decade period of analysis, about 60% to 70%.

Rudansky's (1991:162) findings indicated that 17% of the South African advertisements published in 1991 portrayed female models in this role. The products advertised using the social role were very apt. Thirty-four percent of the social roles identified advertised cigarettes, 32% advertised food, and 15% advertised alcoholic beverages. In contrast, only four percent of South African advertisements published in 2009 portrayed female models in the social role. Thus, there is a decreasing tendency in South Africa to portray female models as social beings.

The social role will be included in the current study. Due to the close nature of the recreational and social roles, however, it is suggested that the recreational role be termed the leisure role. The leisure role accounts for incidences where a single model is portrayed relaxing or engaged in a sports activity or some other leisure activity, such as listening to

music. With regards to the sports activity, the model should not be portrayed as a professional sportswoman, but rather a woman engaged in a sports activity as a leisurely past time. Where an advertisement illustrates a group of models engaged in a social activity, Rudansky's definition of the social role remains.

4.3.11 The spokesperson role

The spokesperson role was identified by two researchers, as identified in Table 4.17 below.

Table 4.17: Summary of previous researchers who identified the spokesperson role

RESEARCHERS	PERIOD ANALYSED	COUNTRY ANALYSED
Khairullah & Khairullah (2009:64)	Unclear	India, USA
Holtzhausen (2010:242)	2009	South Africa

Khairullah and Khairullah (2009:64) found only a few incidences of female models in the Indian advertisements appearing as spokespersons (13%). In contrast, no female models in the American advertisements were portrayed as spokespersons. In South African advertisements, Holtzhausen's (2010:242-243) "other" category identified incidences of female models in a "testimonial" role (10%). The researcher further explains that testimonials can be seen as an endorsement for the advertised products. Thus, there is strong similarity between the spokesperson role and the testimonial role. The spokesperson role will be included in the current study.

4.3.12 The voice of authority role

Plakoyiannaki and Zotos (2009:1417) describe this role quite simply as "the expert". Zhang *et al.* (2009:689) termed this role the "product authority" role and state that the model in this role is portrayed as a source of information with reference to the product. The voice of authority role was identified by two researchers, as identified in Table 4.18 below.

Table 4.18: Summary of previous researchers who identified the voice of authority role

RESEARCHERS	PERIOD ANALYSED	COUNTRY ANALYSED
Plakoyiannaki & Zotos (2009:1423)	2004, 2005	UK
Zhang <i>et al.</i> (2009:694)	2007	USA, China, Thailand

The voice of authority role was identified in only three percent of the advertisements analysed by Plakoyiannaki and Zotos (2009:1423). Similarly, Zhang *et al.* (2009:694) found no obvious preference for the product authority role. In American, Chinese, and Thai advertisements, women were portrayed as product authority in four percent, two percent, and a further two percent, respectively.

As this role was not prominent in past research it will not form part of the current study.

4.3.13 The working role

The working role is identifiable through the setting in which the model is placed (e.g. office, hospital, or classroom) as well as the attire worn (e.g. business suit or doctors coat). The working role was identified by most researchers, as identified in Table 4.19 below.

Table 4.19: Summary of previous researchers who identified the working role

RESEARCHERS	PERIOD ANALYSED	COUNTRY ANALYSED
Courtney & Lockeretz (1971:93)	1970	USA
Wagner & Banos (1973:214)	1970, 1972	USA
Sexton & Haberman (1974:44-45)	1950 – 1951 1960 – 1961 1970 – 1971	USA
Belkaoui & Belkaoui (1976:170)	1958, 1970, 1972	USA
Sullivan & O'Connor (1988:184)	1958, 1970, 1983	USA
Rudansky (1991:162)	1990	South Africa

RESEARCHERS	PERIOD ANALYSED	COUNTRY ANALYSED
Wiles <i>et al.</i> (1995:43)	Early 1990s	USA, Sweden, The Netherlands
Razzouk <i>et al.</i> (2003:123-124)	1997 – 1998	Thailand
Khairullah & Khairullah (2009:64)	Unclear	India, USA
Plakoyiannaki & Zotos (2009:1423)	2004 – 2005	UK
Zhang <i>et al.</i> (2009:692-693)	2007	USA, China, Thailand
Holtzhausen (2010:217)	2009	South Africa

The findings from Courtney and Lockeretz (1971:94), Wagner and Banos (1973:214), Belkaoui and Belkaoui (1976:171), and Sullivan and O'Connor (1988:184), in respect of the working role in American magazine advertisements, are presented in Table 4.20 below.

Table 4.20: Comparison of the working role as found in advertisements in 1958, 1970, 1972, and 1983 in America

Belkaoui and Belkaoui	Courtney and Lockeretz	Wagner and Banos	Sullivan and O'Connor
1958	1970	1972	1983
13%	9%	21%	23%

Source: Adapted from Belkaoui & Belkaoui (1976:171); Courtney & Lockeretz (1971:94); Sullivan & O'Connor (1988:184); Wagner & Banos (1973:214).

Table 4.20 above depicts a slight increase over the years analysed in the percentage of women portrayed as employed. A breakdown of the working roles for each year is presented in Table 4.21 below.

Table 4.21: Breakdown and comparison of the different occupational roles as found in advertisements published in 1958, 1970, 1972, and 1983 in America

	1958	1970	1972	1983
High-level business executive	0%	0%	0%	5%
Professional	0%	0%	4%	15%
Entertainment, professional sports	11%	58%	23%	33%
Sales, mid-level business, semi-professional	6%	8%	15%	33%
Non-professional white collar	74%	17%	46%	4%
Blue collar	9%	17%	12%	7%
Grey collar	0%	0%	0%	4%

Source: Adapted from Belkaoui & Belkaoui (1976:170); Courtney & Lockeretz (1971:93); Sullivan & O'Connor (1988:184); Wagner & Banos (1973:214).

Table 4.21 indicates an increase over time in the percentage of women portrayed in business executive (0% to 5%), professional (0% to 15%), and mid-level positions (6% to 33%) of employment in advertisements. These increases led to a decrease in portrayals of white collar employment (74% to 4%) and to a lesser degree entertainment and sports (58% in 1970 to 33% in 1983). Based on these results, Sullivan and O'Connor (1988:187) dismissed the stereotype that "women do not make important decisions or do important things", as identified by Courtney and Lockeretz (1971:94) in advertisements published in 1970 in America.

The cigarette advertisements analysed by Sexton and Haberman (1974:44) portrayed female models less frequently as employees in the periods 1960 to 1961 and 1970 to 1971. In contrast, airline advertisements increasingly portrayed women as employees. In addition, in 60% of advertisements for office equipment, women were portrayed in working roles (Sexton & Haberman, 1974:45).

At the time Rudansky's (1991:168) study was conducted, almost half of all women aged between 16 and 65 were active participants of the South African labour force. The research showed that only one advertisement portrayed a female model in a working role. The woman was seen working as a nurse. Rudansky (1991:168) states that this is a traditional role in which women are portrayed and argues that marketers are not, through the absence of other working roles, reflecting the conditions in society.

The situation did not seem to improve much nineteen years on. Holtzhausen (2010:217) identified the career woman in a mere four percent of advertisements analysed.

American, Swedish, and Dutch women were portrayed in working roles in only seven percent, nine percent, and eight percent of all advertisements analysed, respectively (Wiles *et al.*, 1995:43). Wiles *et al.* (1995:43-44) analysed the working roles of American, Swedish, and Dutch advertisements according to the same categories stipulated in Table 4.21 above. The results indicate that Swedish and Dutch advertisers portrayed women in more high-level executive positions (14% and 15%, respectively) than American advertisers (0%). However, in American advertisements, women were portrayed as professionals in 24% of the advertisements. The dominant working roles for American and Swedish advertisements were the non-professional white collar (47% and 57%, respectively). For Dutch advertisements, the combined group of sales, mid-level business, and semi-professional was the most dominant with 33%.

Razzouk *et al.* (2003:120,122-123) state that approximately 63% of Thai women worked outside the home in pursuing careers such as advertising executives, business owners, managers, or labourers. The research showed that only 12% of the advertisements depicted women in work-related roles. These career-orientated models were used mainly to advertise food and beverages (17%) and medicine (14%).

With regards to the working role, Khairullah and Khairullah (2009:64) classified the Indian and American advertisements according to employment and occupation. Table 4.22 below highlights the results.

Table 4.22: Employment and occupational characteristics of female models in Indian and USA advertisements

CHARACTERISTICS	INDIA	USA
1. Employment		
Shown in work situation	7%	54%
Non-work situation but appears employed	67%	13%
Appears unemployed	27%	33%

CHARACTERISTICS	INDIA	USA
2. Occupation		
Professional/high-level executive	7%	0%
Entertainer/professional athlete	0%	8%
Semi-professional/mid-level business	53%	33%
Non-professional/white collar	7%	0%
Other	33%	58%

Source: Adapted from Khairullah & Khairullah (2009:64).

As is evident from Table 4.22, more American models were depicted as working (54%), whereas Indian women appeared to be working but not in a work setting (67%). Of noteworthy importance is that seven percent of Indian models were placed in professional/high level executive positions, whereas American advertisers kept female models out of this role. This is in keeping with the results reported by Wiles *et al.* (1995:43).

Plakoyiannaki and Zotos' (2009:1423,1427) research found that very few advertisements (66 incidences or 2%) depicted female models as career-oriented women. In fact, this was the role that appeared least frequently. Although the career-oriented role was used to advertise a wide variety of product categories, the results were not significant.

Zhang *et al.* (2009:691-693) reported low incidences of working women in Thai (1%), Chinese (11%), and American (18%) advertisements. The working categories are again the same as those stipulated in Table 4.21 above. The results indicated that no females were portrayed as high-level executives in Thailand or in China. However, in comparison to previous results reported above, there was an increase in the percentage of American women portrayed in high-level executive roles (0% to 10%). The dominant working roles for each country were as follows:

- Thailand: Entertainment, professional sports (2 incidences or 67%).
- China: Professionals (8 incidences or 57%).
- USA: Sales, mid-level business, semi-professional (12 incidences or 40%).

Overall, the above summary indicates that the prevalence of the working role in advertisements across the world is somewhat low. Nonetheless, the working role will be included in the current study.

4.3.14 The neutral / background role

Razzouk *et al.* (2003:124) found that what the researchers labelled the neutral role was used in six percent of advertisements. This neutral role was primarily used to advertise clothing (16%) and durable products (12%). It is assumed that the neutral role fulfils a “none of the above” category.

Plakoyiannaki and Zotos (2009:1417,1423) describe the neutral role as including portrayals where women are shown as equal to men as well as portrayals that do not fit into any other role (i.e. “none of the above” category). It indicates the existence of a non-stereotypical role portrayal. Three percent of the analysed advertisements were included under this role.

Holtzhausen (2010:217,327) reports on a role labelled the “background element”. The researcher defines women portrayed in this role as non-functional characters used primarily as “space fillers”. This role was identified in 11% of all analysed advertisements.

The neutral/background element will be included in the current study.

4.3.15 Conclusion

The preceding discussion provided a summary of the roles identified in previous research studies available on the subject of female role portrayal in magazine advertising. The researchers mentioned above provide their own conclusions but yet have an underlying theme common in all of them. Advertisers have in the past and continue to, although at times at a decreasing rate, portray female models in stereotypical roles; roles that do not mirror the numerous and changing roles that women fulfil in the society in which they live,

work, and play (Plakoyiannaki & Zotos, 2009:1429; Razzouk *et al.*, 2203:124; Rudansky, 1991:225).

Whipple and Courtney (1985:8) provide a fitting conclusion to all advertisers using female models. In order to effectively portray females in advertisements, the advertiser should take the following recommendations into consideration:

- There should be a suitable match between the gender of the model and the gender image of the product/service being advertised.
- The role setting the model is portrayed in should be appropriate to the environment in which the product is used as well as the product's benefits.
- Whichever role setting is chosen, modern and liberated role portrayals are in general more effective than traditional ones.
- No matter what the role and depiction, it is important to be realistic and natural instead of false and stereotypical.

4.4 SUMMARY

There is a rich body of literature on the visual representation of women in print advertising available. The results presented in this chapter provide evidence that advertisers throughout the years have displayed women in traditional, stereotypical roles. Pollay and Lysonski (1993:39) warn advertisers of the following: "A lack of identification with the roles portrayed may reduce the attention, credibility, retention and subsequent recall of any advertisement."

The purpose of the present study is to identify the role portrayal of females in South African magazine advertisements. The best suited research method to achieve this is content analysis. This form of methodology will be discussed in detail in chapter 5.

CHAPTER 5: RESEARCH DESIGN AND METHODOLOGY

5.1 INTRODUCTION

Krippendorff (2004:xiii) asserts that content analysis is possibly one of the most important research methods in the social sciences. Content analysis is a well-accepted method with which to study advertisements (Kassarjian, 1977:16), as evident in Chapter 4. It has been well represented in Master's level research, dissertations, theses, and with increasing use, in journal articles (Riffe & Freitag, 1997:873).

This chapter conceptually defines content analysis. The definitions of content analysis highlight three distinct requirements of the research method; namely objectivity, systemisation, and quantification. The above paragraph is expanded on in a discussion on the numerous uses and applications of content analysis. The sampling process is extensively discussed in terms of the target population, sample frame, sampling units, data collection units, units of analysis, and the subsequent sampling methods employed in this study. This chapter also discusses the data collection method and instruments; namely the coding form and coding manual. The chapter concludes with a discussion on data analysis.

5.2 DESCRIPTION OF THE RESEARCH DESIGN: CONTENT ANALYSIS

Research, as defined by Leedy and Ormrod (2005:2), is a “systematic process of collecting, analyzing, and interpreting information (data) in order to increase our understanding of the phenomenon about which we are interested or concerned”. The research method that will be used in order to collect, analyse, and interpret the roles that women portray in magazine advertisements is **content analysis**.

5.2.1 The nature and requirements of content analysis

Content analysis is a research method designed to systematically analyse documents and texts with the aim of quantifying content against a set of predetermined categories (Bryman & Bell, 2007:302). One of the earliest researchers in content analysis, Bernard Berelson (1952:18), defines content analysis as “a research technique for the objective, systematic, and quantitative description of the manifest content of communication”. A somewhat similar definition is provided by Kassirjian (1977:10): “Content analysis is a scientific, objective, systematic, quantitative, and generalizable description of communications content.” Berelson (1952:13) explains that communication content refers to the meaning behind the symbols which make up the communication message. The symbols can be, amongst other things, verbal or pictorial (illustrative). In the current study, the female models in magazine advertisements are the symbols or illustrations that communicate a certain message to the readers.

The above definitions of content analysis highlight three distinct requirements for content analysis (Berelson, 1952:16-18; Bryman & Bell, 2007:303; Kassirjian, 1977:9-10):

1. **Objectivity:** The requirement of objectivity states that the categories used for the analysis have to be clearly and precisely defined. The definitions of each category should assist various analysts in coming to the same conclusions when applied to the same content. Furthermore, objectivity stipulates that there is transparency in the data capturing procedure to the end that the analyst’s personal biases are minimised. It implies that the content analysis process is carried out according to stringent rules and procedures. This condition provides scientific standing to content analysis and is met in this study through the development of a coding manual in which each step of the coding procedure, in other words the data capturing procedure, and each category coded (analysed) is detailed.
2. **Systematic:** This requirement states that specific rules need to be in place when analysing categories and consistently applied with the intention that bias is again suppressed. Systemisation also requires that the analysis must be designed in a way

that it secures data relevant to the specific research problem. This requirement is adhered to through the development of a detailed coding manual and structured coding form (refer to section 5.4.1), as well as through the provision of strict guidelines and training to the coders.

3. **Quantification:** Content analysis is firmly rooted in the quantification of judgements. This requirement refers to the assignment of numerical values or quantitative words (such as increases, often, or always) to the extent to which each category appears in the content. In this study, statistical analyses on each category, such as frequencies, are reported in Chapter 6 (section 6.3).

As this study complies with the above requirements, it seems fit to conclude that content analysis is an appropriate research method to analyse the roles that female models portray in magazine advertisements.

5.2.2 The application of content analysis

A somewhat similar definition of content analysis, in comparison with the above definitions, is provided by Holsti (1969:14): “Content analysis is any technique for making inferences by objectively and systematically identifying specified characteristics of messages.” The difference between this definition and the definitions by Berelson (1952:18) and Kassirjian (1977:10) is the reference to “communication”. Berelson (1952:13) specifically focussed on communications of various kinds, whilst Holsti (1969:14) refers more generally to “messages”. This, in essence, implies the wide applicability of content analysis. Content analysis can be applied to mass media, interview transcripts, qualitative case studies, annual reports, videos, and so forth. However, content analysis has primarily been used to examine mass media items (Bryman & Bell, 2007:303). This study content analyses magazine advertisements; a form of mass media.

Moreover, the establishment of content analysis as a research method began in the 1950s in the field of mass communication (White & Marsh, 2006:22). Since then, content analysis has been used in many disciplines such as anthropology, library and information studies,

management, political science, journalism, sociology, psychology, and business (Neuendorf, 2002:27; White & Marsh, 2006:23).

The current study falls within the discipline of mass communication. Content analysis is being used with increasing frequency in studies conducting mass communication research. Riffe and Freitag (1997:515,518) examined the trends in the use of content analysis in articles published in *Journalism and Mass Communication Quarterly* during 1971 to 1995. The researchers found that of all the articles published during this period, 25% employed content analysis. The use of content analysis increased from six percent in 1971 to 35% of all articles published in 1995. In addition, West (2007:543,549) content analysed the articles published in the *International Journal of Advertising* during 1992 to 2006 and reported that content analysis was consistently the second most utilised research method.

Thus, content analysis is seen to be the most appropriate research method for the current study based on the applicability of content analysis as a mass communication research method, as well as the number of studies mentioned in Chapter 4 that utilised content analysis to evaluate female role portrayal in magazine advertisements.

5.2.3 Ethical implications of content analysis

One advantage of content analysing communication content such as advertisements is that it is unobtrusive (Webb *et al.* in Bryman & Bell, 2007:319). No human participants or respondents are used in this study and, therefore, there are no ethical implications.

Kassarjian (1977:11) states that the content analysis process commences with the selection of a reasonable sample size from the target population. Step two involves determining the units of analysis. Step three involves coder training and data capturing. The final step requires the statistical analysis of the captured data. These steps are discussed, and expanded on, in detail in the sections that follow under the following headings: sampling, data collection, and data analysis.

5.3 SAMPLING

Sampling makes research possible. At times it is impossible to examine everyone and everything. Essentially, sampling is the process of selecting a segment of the population that is to be investigated in order to draw conclusions about said population (Neuendorf, 2002:83; Zikmund & Babin, 2010:301). Zikmund and Babin (2010:304) explain that researchers must make a number of decisions before taking a sample. These decisions include defining the target population, selecting a sample frame and sample units, and determining the sampling method. These decisions are discussed below.

5.3.1 Target population

The first decision that needs to be made with regards to sampling is to define the target population. A population is the “total collection of elements about which we wish to make some inferences” (Cooper & Schindler, 2003:179). With regards to the current study, the population is all the magazines published in South Africa. Magazines contain high quality, lasting images. In addition, magazine advertisements contain “strong visual impression[s]” of models (Wiles *et al.*, 1995:41), and are thus suitable for this study.

5.3.2 Sample frame

The sample frame is, ideally, a complete and correct list of the population elements (magazines) from which the sample is drawn (Cooper & Schindler, 2003:188). The sample frame for the current study is available from the Audit Bureau of Circulations of South Africa (ABC) whose primary responsibility is the “certification and provision of accurate and comparable circulation figures” (Audit Bureau of Circulations of South Africa, 2010a). The ABC compiles quarterly reports on the circulation figures of magazines published in South Africa. It should be noted that only those magazine titles that are members of the ABC are included in these reports. Circulation figures correspond to the number of consumers who either subscribe to or purchase a specific magazine (Belch & Belch, 2009:403). The list titled “Index to Magazine Reports” contains an alphabetical directory of all the member

magazines (Audit Bureau of Circulations of South Africa, 2010c:1-8). However, this study only deals with consumer magazines (refer to Chapter 2, section 2.6.2). The ABC provides a separate list of all consumer magazines with their corresponding circulation figures for a given quarter. The lists from which the sample is drawn include the “Consumer – Average Net Sales – Combined” reports for quarter four of 2009 and quarter one of 2010 (Audit Bureau of Circulations of South Africa, 2009:1-8; Audit Bureau of Circulations of South Africa, 2010b:1-9).

5.3.3 Sampling units, data collection units and units of analysis

White and Marsh (2006:29) state that data for the study need to be broken into sampling units, data collection units, and units of analysis:

- **Sampling units** are the single or group of elements that qualify for inclusion in the sample (Zikmund & Babin, 2010:307). The sampling units for the current study are the consumer magazines published in South Africa that are members of the ABC.
- **Data collection units** are the elements on which each variable are measured (Neuendorf, 2002:13). The full-page and double-page advertisements in the consumer magazines are the data collection units in this study.
- **Units of analysis** are the elements on which data are analysed and reported on (Neuendorf, 2002:13). The units of analysis are the individual female models in the advertisements. Other elements of the advertisements that are analysed and reported on include, but are not limited to, the ethnicity of the female model and the advertised product and/or service.

5.3.4 Sampling method

There are two major alternative sampling methods in research; namely probability sampling methods and non-probability sampling methods (McDaniel & Gates, 2010).

Probability sampling is based on the notion of random selection, in which each population element has a known and equal chance of selection. In contrast, **non-probability sampling** is non-random, in that each element of the population does not have a known and equal chance of being included in the sample (Cooper & Schindler, 2003:183). The current study is better suited to non-probability sampling. Should probability sampling be employed, every consumer magazine has a known non-zero chance of being selected for the sample. Thus, magazines such as *Auto Trader* and *Farmer's Weekly*, which are unsuitable for the current study as they do not contain very many (if any) advertisements with adult female models, could be selected for inclusion in the study.

The types of non-probability sampling methods include convenience, snowball, self-selection, quota, and purposive (judgement):

- **Convenience sampling** enables researchers to choose elements of the population that are available and accessible. It is an easy and cost-effective sampling method; however, it is also the least reliable design. One is not able to generalise the findings of a study using convenience sampling as it cannot be determined if the sample is representative of the population (Bryman & Bell, 2007:197-198; Cooper & Schindler, 2003:200).
- **Snowball sampling** requires the researcher to make contact with a small group of respondents who are relevant to the research being undertaken, and use these respondents to grow the sample on the basis of referrals. The process is repeated until the sample is large enough or until no new referrals are provided. Once again, the problem with this type of sampling is that it is unlikely that the final sample will be representative of the population (Bryman & Bell, 2007:200; Saunders, Lewis & Thornhill, 2007:232).
- **Self-selection** sampling occurs when the researcher allows sampling units, usually individuals, to identify their willingness to take part in the research. The researcher either advertises the need for respondents or asks respondents to take part, perhaps via e-mail (Saunders *et al.*, 2007:233).

- **Quota sampling** is used to improve representativeness of a population (Cooper & Schindler, 2003:201). This is achieved through the selection of a sample that reflects the proportions of people in the target population on the basis of different criteria, such as gender, ethnicity, age, and so forth. Once the criteria and the number of people to be interviewed in each criterion (quota) have been established, the interviewers have to then select people who fulfil the necessary criteria and the necessary quotas (Bryman & Bell, 2007:201). As this is a non-probability sampling technique, the selection of respondents is non-random (Barnett in Saunders *et al.*, 2007:227).
- **Purposive (judgement) sampling** enables the researcher to use his or her judgement to select sample units on the basis that the sample units fulfil appropriate characteristics necessary to answer research objectives (Saunders *et al.*, 2007:230; Zikmund & Babin, 2010:312). Researchers proceed by following a conceptual hierarchy in order to lower the number of sample units and actually examine the sample units to be analysed, albeit superficially. Once the sample size is manageable the researcher can then apply other sampling methods (Krippendorff, 2004:119). Krippendorff (2004:119) adds that “the resulting units of text [sample units] are not meant to be representative of a population of texts; rather, they are the population of relevant texts, excluding the textual units that do not possess relevant information”.

The use of non-probability sampling in content analysis is prevalent. Kolbe and Burnett (1991:244) conducted a study on articles published in marketing, advertising, and communication journals between 1978 and mid-1989 that used content analysis as a research method. The researchers found that 81% of these articles used convenience sampling. In addition, Riffe and Freitag (1997:519) established that of all the articles published in *Journalism and Mass Communication Quarterly* during 1971 to 1995 that employed content analysis as a research methodology, 68% used purposive sampling and 10% used convenience sampling.

The current study employed **purposive sampling**, followed by **convenience sampling**. With regards to purposive sampling, magazines included in the sample were required to fulfil the following two criteria:

1. Have circulation figures of 60 000 or more.
2. Have a high probability of containing advertisements with adult female models.

Circulation figures are the basis on which magazine publishers set their advertising rates and one of the key considerations on the part of the advertiser (or media planner) when selecting a publication in which to advertise. Thus, audited and reliable circulation figures are useful in evaluating the worth of the media vehicle; in this case magazines (Belch & Belch, 2009:403). It can, therefore, be assumed that magazines with high circulation figures are popular advertising vehicles. In addition, this method of selecting magazines with high circulation figures has been used by previous researchers; for example Mager and Helgeson (2011:243), Plakoyiannaki and Zotos (2009:1420), and Zhang *et al.* (2009:688). However, it should be noted that the cut-off circulation figure of 60 000 or more was arbitrarily decided upon as previous researchers did not state an exact circulation figure, only that the circulation of selected magazines were high or among the highest.

As this study explores the roles in which female models are portrayed in magazine advertisements, magazines that have a high probability of containing advertisements with adult female models were selected. As previously mentioned, magazines such as *Auto Trader* have a low propensity to carry such advertisements and thus were excluded from the sample. Once the sample frame had been “cleaned”, convenience sampling was employed to select magazines that appeal to a variety of cultural and ethnic audiences, and to decrease the sample to a manageable size.

With regards to sample size, Neuendorf (2002:88) states that there is no universally accepted set of criteria available to assist in the selection of an appropriate sample size for a content analysis. However, common practice is to base the sample size on those of previous studies in order to check for consistency. With reference to the two previous South African studies, Holtzhausen (2010:207) achieved a final sample size of 203 magazine advertisements and Rudansky (1991:157) a total of 306.

5.3.5 Sample of magazines

Table 5.1 below provides the “cleaned” up list of consumer magazines that had circulation figures of 60 000 or more in October to December 2009 and January to March 2010. These time periods were arbitrarily selected.

Table 5.1: Purposive sample of consumer magazines with circulation figures exceeding 60 000

PUBLICATION NAME	CATEGORY	OCTOBER – DECEMBER 2009	JANUARY – MARCH 2010
		TOTAL CIRCULATION	TOTAL CIRCULATION
Huisgenoot	Family interest	320 862	323 917
You	Family interest	190 859	195 821
Sarie	Women's general	122 105	114 856
Move!	Women's general	119 559	140 436
Drum	Family interest	118 636	126 081
Rooi Rose	Women's general	105 298	115 988
Cosmopolitan	Women's general	97 892	102 138
Woman and Home	Women's general	97 524	87 836
Finesse	Women's general	92 999	94 812
Glamour	Women's general	89 989	84 941
Bona	Family interest	82 710	115 726
True Love	Women's general	81 770	86 583
Ideas/Idees	Women's general	77 979	91 902
Vroukeur	Women's general	77 481	82 805
Fair Lady	Women's general	75 322	67 535
Women's Health	Women's general	65 818	65 818
Your Family	Women's general	63 799	64 527
Taalgenoot	Family interest	62 464	62 464

Source: Adapted from Audit Bureau of Circulations of South Africa (2009:1-8); Audit Bureau of Circulations of South Africa (2010b:1-9).

Magazines that were deleted from the sample frame, as a result of the low propensity to contain advertisements with adult female models, were published in the following categories: youth, entertainment, travel, celebrity, motoring, male, and home.

The magazines listed in Table 5.1 were then further scrutinised. It was noted that *Move!* and *Vrouekeur* did not contain very many advertisements with female models, thus they were also deleted from the above table. The resultant sample is reflected in Table 5.2 below.

Table 5.2: Convenience sample of consumer magazines with circulation figures exceeding 60 000

PUBLICATION NAME	CATEGORY	FREQUENCY
Bona	Family interest	Monthly
Cosmopolitan	Women's general	Monthly
Fair Lady	Women's general	Monthly
Glamour	Women's general	Monthly
Rooi Rose	Women's general	Monthly
Sarie	Women's general	Monthly
True Love	Women's general	Monthly
Woman and Home	Women's general	Monthly
You	Family interest	Weekly

Source: Adapted from Audit Bureau of Circulations of South Africa (2009:1-8); Audit Bureau of Circulations of South Africa (2010b:1-9).

As one of the objectives of this study is to investigate the ethnic representation of female models in magazine advertisements, it was necessary to include magazines that target different ethnic audiences:

- *Bona*: Targets a 100% African audience aged 15 and older.
- *Cosmopolitan*: Targets an audience of 18 to 35 years of age of which 50% are African, 32% are Caucasian, and 18% are Coloured and Indian.
- *Fair Lady*: Targets an audience of 30 years of age and older of which 57% are African, 25% are Caucasian, and 18% are Coloured and Indian.
- *Glamour*: Targets an audience of 18 to 35 years of age of which 54% are African, 22% are Caucasian, and 23% are Coloured and Indian.
- *Rooi Rose*: Targets an audience of 35 years of age and older of which 18% are African, 55% are Caucasian, and 27% are Coloured and Indian.
- *Sarie*: Targets an audience of 35 years of age and older of which 11% are African, 63% are Caucasian, and 25% are Coloured and Indian.

- *True Love*: Targets an audience of 16 to 34 years of age of which 96% are African, 1% are Caucasian, and 3% are Coloured and Indian.
- *Woman and Home*: Targets an audience of 35 years of age and older of which 41% are African, 42% are Caucasian, and 16% are Coloured and Indian.
- *You*: Targets an audience of 25 to 49 years of age of which 49% are African, 28% are Caucasian, and 23% are Coloured and Indian.

(Associated Magazines, 2011:1; Media24, 2011a:8,13; Media24, 2011b:9,11; Media24, 2011c:1; Tulsi, 2011a, Tulsi, 2011b).

Thus, nine magazines targeting African, Caucasian, and to a slightly lesser degree, Coloured and Indian readers were sampled. This is in line with the number of magazines sampled by Holtzhausen (2010:208) and Rudansky (1991:132), nine and 11, respectively. It should also be noted that Holtzhausen's (2010:208) sample included seven of the above magazines; namely *You*, *Sarie*, *Rooi Rose*, *Cosmopolitan*, *Bona*, *True Love*, and *Fair Lady*.

Two issues of each of the above magazines were used for analysis; the November 2009 issue and the February 2010 issue. For the weekly magazine (*You*), the first issue of each month was included. This again is in line with the two previous South African studies (Holtzhausen, 2010:173; Rudansky, 1991:131).

5.4 DATA COLLECTION: CODING

Content analysis is more sophisticated than simply counting items. It is a methodology that requires systematic analysis in order to secure relevant data (Zikmund & Babin, 2010:196). To start the systematic process, the sampled magazines were purchased. As issues published in November 2009 and February 2010 (back-dated copies) were required, the publishing houses of the sampled magazines were contacted and copies requested.

All full-page and double-page advertisements (excluding inserts, advertorials, and competitions) were torn out of the magazines and kept in plastic sleeves labelled with the

magazine's name and issue month. All advertisements that featured at least one female model were paper clipped together in the relevant plastic sleeve. Advertisements that featured a woman's body but not her face were not included in the analysis. At this point, all the advertisements with female models were scanned and saved electronically in folders labelled with the magazine's name and specific issue month, and given a unique number. It was evident that there were numerous duplicate advertisements. Duplicate advertisements were noted but not included in the final sample of advertisements. This is in keeping with previous researchers (Holtzhausen, 2010:208; Stafford *et al.*, 2003:16; Zhang *et al.*, 2009:689). Refer to Chapter 6 (section 6.2) for the final realised sample size.

Coding is a crucial stage of content analysis. It involves assigning numbers or other symbols to responses to be grouped into limited categories (Cooper & Schindler, 2003:456). It requires two main elements; namely the development of a coding form and the development of a coding manual (Bryman & Bell, 2007:311). The coding form and coding manual correspond to one another (Neuendorf, 2002:132). These two elements are discussed next.

5.4.1 Coding form and coding book

In content analysis the elements of the messages, in this case advertisements, which will be analysed, need to be delineated. These elements are governed by research objectives. The research objectives for this study are stated in Chapter 1, section 1.2. This process in turn creates the coding form on which the required elements (data) present in the advertisements are captured (Bryman & Bell, 2007:311). See Appendix A (pg 197) for a copy of this study's coding form.

Rudansky (1991:142) stressed that it was at times difficult to decide which role a particular model fell into and that specific guidelines facilitating this decision-making became a necessity. Kassarian (1977:12) adds that content analyses require the categorisation of the elements to be analysed and stresses that content analysis "is no better than its categories". Thus, the development of a coding manual is essential.

Bryman and Bell (2007:312) comprehensively define a coding manual as a “statement of instructions to coders that specifies the categories that will be used to classify the text based on a set of written rules that define how the text will be classified”. The coding manual thus serves as a guideline that enables coders to code all elements in the advertisements consistently. Neuendorf (2002:132) states that the goal in creating coding manuals (and coding forms) is to make them as complete and unambiguous as possible to ensure that individual differences amongst coders are almost eliminated. Bryman and Bell (2007:315-316) and Cooper and Schindler (2003:456-457) reiterate this in the following advice:

- Each category must be appropriate to the research problem and purpose at hand.
- Each category must be mutually exclusive and exhaustive.
- Clear instructions and criteria must guide the coder on how to interpret each category so as to limit the amount of personal inference.

Rudansky (1991:142) adds that the availability of set guidelines facilitates the replication of the study. Thus, previous studies that define specific roles of female models have been used as a basis in creating the coding manual. In addition to the role, the other elements, or variables, that are defined in the coding manual include the nature of the illustration, advertising appeal, number of female models, ethnicity of female models, and the advertised product and/or service. See Appendix B (pg 199) for a copy of this study’s coding manual.

5.4.2 Coders and coder training

A coder is a person employed by the researcher to record observations, perceptions, and readings of texts. Coders must have the cognitive ability to understand the rules, as outlined in the coding manual, and apply these rules consistently throughout the analysis (Krippendorff, 2004:126-127). In addition, Peter and Lauf (in Krippendorff, 2004:128) state that coders from the same cultural, educational, or professional backgrounds can ensure high reliability of coding. In this study, two independent coders, in addition to the researcher, were employed to test for inter-coder reliability (refer to section 5.5.2).

The two coders were female postgraduate students specialising in Marketing Management. Kolbe and Burnett (1991:245) emphasise that the use of coders, other than the researcher(s), is a key, quantifiable component of objectivity; one of the requirements of content analysis. Moreover, Kolbe and Burnett (1991:246) found that content analysis articles published between 1978 and mid-1989 mostly made use of two coders (35%) and three or more coders (30%). Thus, the present study is in line with previous content analysis researchers.

Although coders should ideally understand the written instructions in the coding manual, coder training is a common trait in content analyses (Krippendorff, 2004:129). Kolbe and Burnett (1991:245) further add that coder training is important to objectivity as it increases coders' familiarity with the instructions and definitions in the coding manual, thereby improving inter-coder reliability. Training may overcome aspects of coder bias (Harwood & Garry, 2003:485). Many researchers agree that the training process provides opportunities to pre-test, revise, and refine the categories, as identified and defined in the coding form and coding manual (Harwood & Garry, 2003:486; Krippendorff, 2004:129; Neuendorf, 2002:133). Despite this evidence of the importance of coder training, Kolbe and Burnett (1991:245) report that coder training was reported in only 41% of content analysis articles.

Krippendorff (2004:131) provides the following information on coder training: coders need to learn to use the coding manual as their sole source of guidance and coders should not communicate with one another during coding as this challenges the autonomy of individual coders.

The two independent coders used in the current study were provided with the coding form and coding manual in advance of the coder training. Thus, the coders had read through the two documents before the coder training session so as to familiarise themselves with the information. During the three hour training session the coders were briefed about the nature of the study and each category in the coding manual was explained. A practice run was held which required the coders to code a few advertisements, after which a discussion was held on their captured data to identify if the coders understood the coding process and the definitions of each category. Situations that caused confusion were discussed and clarified, and the coding manual was updated. Thereafter the pilot study commenced.

5.4.3 Pilot study

Saunders *et al.* (2007:386) state that a preliminary analysis of the data collection instrument, in this case the coding form and coding manual, will ensure that the subsequent data that is collected is able to answer one's research questions. The authors suggest that an expert(s) be asked to comment on the instruments representativeness and suitability, thereby establishing content validity and enabling the researcher to make necessary changes to the instrument prior to pilot testing. It should be noted that after sampling and the development of the first drafts of the coding form and coding manual, and prior to the commencement of coder training and the pilot study, the researcher sat together with a researcher knowledgeable in the field of content analysis to test the draft coding form and coding manual for face and content validity (refer to section 5.5.1 for a discussion on validity). During this process the coding form and the coding manual were updated. In particular, the following three categories were updated:

- **Nature of the illustration:** Originally, the manual asked coders to code the illustration in each advertisement as a photograph, drawing (including line-art), or a computer-generated image (clip or stock art were not included as one is not always able to establish if an illustration is from clip or stock art). It was at times difficult to determine whether a drawing had been hand-rendered or computer-generated, and for this reason these two elements were combined to form one group. It should be noted that the same difficulty was experienced by Kassarian (in Kassarian, 1977:14) with drawings and cartoons. These two categories were also combined.
- **Advertising appeal:** It was found that some advertisements used neither a rational nor an emotional appeal. It was decided to include a variable labelled 'No distinctive appeal' under this category to account for such incidences.
- **Product user** (under 'Role portrayed by female model(s)'): This role was divided into 'Actual user' and 'Implied user'. These changes were made on the basis of findings by Holtzhausen (2010:242,244-245) (refer to Chapter 4, section 4.3.6).

After coder training the actual pilot study commenced. Pilot testing is conducted to identify weaknesses in the coding manual and coding form (Cooper & Schindler, 2003:86). Pilot testing can provide information as to the reliability and overall feasibility of the coding process and provides the opportunity to make necessary revisions before final coding commences (Neuendorf, 2002:133). Pilot testing thus enhances the quality of the coding process (Bryman & Bell, 2007:316). To this end, the three coders independently piloted the coding form and the coding manual on a set of pre-selected full-page and double-page advertisements published in the September 2009 editions of the sampled magazines. After the coders had coded the advertisements and recorded the data on the coding form, a discussion was held on the ostensibly correct data units per advertisement. The comparison of collected data provided feedback on each coder's performance as well as feedback on the coding form and coding manual. This process is comparable to the self-teaching programme employed by Krippendorff (2004:131). The pilot study revealed the need for re-training on two variables; namely 'Advertising appeal' and 'Role portrayed by female model(s)'. The coding form and coding manual were revised based on the feedback provided by the coders. The final coding manual appeared to be categorically reliable.

5.4.4 Final coding

Once the coding form and coding manual were updated, final coding commenced over a one month period. The coders were supplied with a CD containing a PDF version of the final coding manual, an Excel version of the final coding form, and electronic copies of the advertisements to be coded. The coders were instructed to independently capture the data on the Excel coding form. This decision was taken so as to save time from transferring data from hard copy coding forms to the electronic coding form. In addition, this minimises the risk of incorrect data capturing.

The researcher for the current study coded all the sampled advertisements. The two independent coders coded 20% of the final sample of advertisements in order to test for inter-coder reliability. Wimmer and Dominick (in Neuendorf, 2002:158) recommend a reliability subsample size of 10% to 20% of the total sample.

Potter and Levine-Donnerstein (1999:275) identified reliability subsample sizes ranging from 10% to 100%. In order to obtain 20% of the final sample of advertisements, a form of systematic sampling was used (Zikmund & Babin, 2010:315). The total sample of advertisements ($n = 258$, refer to Chapter 6, section 6.2) was divided by 20%. This gave the amount of advertisements the two independent coders would code ($n = 52$). The total sample was then divided by 52 to obtain the interval at which advertisements would be selected to form the reliability subsample. The result was that every fifth advertisement was to be included. This then satisfies the requirement by Hayes and Krippendorff (2007:79) that the units (advertisements) used to test for reliability should be obtained through a random sample.

5.5 DATA ANALYSIS

Content analyses must be valid and reliable in order to be considered a good measurement tool. This section discusses these two important issues. In addition, the method of data analysis and the statistical techniques used in the current study are discussed.

5.5.1 Validity

Validity is “the extent to which a measuring procedure represents the intended, and only the intended, concept” (Neuendorf, 2002:112). In other words, the measurement instrument measures what it claims to measure. Kassirjian (1977:15) states that the best that can be expected is that a research instrument shows face validity and content validity:

- **Face validity** refers to the extent to which the measure, in this case the coding sheet and coding manual, reflects that which is the focus of the research (Bryman & Bell, 2007:165). This has been achieved in the current study by asking a researcher, knowledgeable in the field of content analysis, to judge the coding sheet and coding manual (refer to section 5.4.3).

- **Content validity** is the extent to which the research instrument provides sufficient coverage of the research objectives guiding the study (Cooper & Schindler, 2003:231-232). An extensive literature review guided the development of the coding form and coding manual in order to achieve content validity. In addition, the session with the researcher assisted in obtaining content validity through ensuring that all the important information was covered.

In addition to face and content validity, Neuendorf (2002:115-117) identifies external, criterion, and construct validity.

- **External validity** refers to whether the results of the study can be generalised. This study employed purposive and convenience sampling, and thus, the sample may not be representative of the population. External validity also refers to the ability to replicate the study on the basis of a full report of the content analysis procedure, together with a complete coding manual. It is hoped that the information provided in this study will enable other researchers to replicate such a study. Replication of the current study would validate the coding manual's external validity (Neuendorf, 2002:115).
- **Criterion validity** is the extent to which the measurement instrument correlates with or estimates something external to the instrument (Krippendorff, 2004:315). This is not applicable in the current study.
- **Construct validity** refers to the extent to which the measure reliably and truthfully measures and represents an abstract concept (Zikmund & Babin, 2010:251).

Following is a discussion on the importance of reliability, without which a research instrument cannot be considered valid (Neuendorf, 2002:141).

5.5.2 Reliability

When conducting content analysis it is important to reduce the coder's subjectivity (bias) to ensure that data capturing is objective and systematic. Thus, the issue of reliability in content analyses is paramount (Kassarjian, 1977:13). Reliability is "the extent to which a measuring procedure yields the same results on repeated trials" (Neuendorf, 2002:112).

For content analysis, reliability includes categorical reliability (Kolbe & Burnett, 1991:248). **Categorical reliability** is dependent upon the researcher's ability to define categories stipulated in the coding manual in a way that guides individual coders to agree on which units of analysis (female models) belong to which category (female role portrayal for example) (Kassarjian, 1977:14). Categorical reliability was tested during the pilot study.

According to Krippendorff (2004:214-216) there are three other types of reliability; namely stability, reproducibility, and accuracy:

- **Stability** refers to the extent to which a process does not change over time and yields the same results when repeated. This form of reliability is used under *test-retest* conditions, meaning that the same coder would code the same data at different points in time. Stability is able to detect intra-coder inconsistencies and is the weakest form of reliability in content analysis.
- **Reproducibility**, or inter-coder reliability, is the extent to which a process can be replicated by different coders. Reproducibility is established when two or more coders, working independently, use the same process to code the same data, thus resulting in reliability data obtained under *test-test* conditions. This is a stronger form of reliability when compared to stability.
- **Accuracy** is the strongest form of reliability. Accuracy is established when the performance of one coding process or method is compared to the performance of another method that is considered to be correct, thus obtaining data under *test-standard* conditions.

The present study made use of reproducibility, or **inter-coder reliability**. It is the level of agreement between coders analysing the same material (Kassarjian, 1977:14). Neuendorf (2002:142) states that an acceptable level of inter-coder reliability shows that the coding scheme is valid (see section 5.5.1) and that multiple coders can be used. The practical method of obtaining an inter-coder reliability score is to have two or more coders analyse specific units, in this case advertisements, and then calculate a numerical index (inter-coder reliability coefficient) of the degree of agreement among the coders (Lombard, Snyder-Duch & Bracken, 2002:590).

There are many inter-coder reliability coefficients available; namely Scott's *pi*, Cohen's *kappa*, Krippendorff's *alpha*, Spearman *rho*, and Pearson *r* (Neuendorf, 2002:148). However, in the study conducted by Kolbe and Burnett (1991:248), it was found that the coefficient of agreement ("the total number of agreements divided by the total number of coding decisions") was the most frequently used reliability index (32%), followed by Krippendorff's *alpha* (7%).

Krippendorff's *alpha* and percent agreement were used in the current study. Krippendorff's *alpha* is proposed as the standard reliability coefficient for content analyses (Hayes & Krippendorff, 2007:81) as it allows for more than two coders, takes chance agreements into consideration, and can be used for variables at a nominal, ordinal, interval, or ratio level of measurement (Lombard *et al.*, 2002:592; Neuendorf, 2002:148,151). Krippendorff's *alpha* was used to determine a reliability score on the 'Nature of the illustration' and 'Advertising appeal'. Percent agreements were used on 'Ethnicity of the female model(s)', 'Role portrayed by female model(s)', and 'Advertised product and/or service category'. Krippendorff's *alpha* could not be used on the latter three categories as each of these categories could have more than one response per advertisement.

The acceptable level of inter-coder reliability is debatable. Kassarjian (1977:14) is satisfied with coefficients of reliability above 0.85. Krippendorff (2004:241) suggests relying only on variables with reliability scores higher than 0.8. Neuendorf (2002:143) reviewed "rules of thumb" by various researchers and concludes that reliability coefficients of 0.90 or more are acceptable to all reviewed researchers and reliability coefficients of 0.80 or more are

acceptable to most researchers. Reliability scores for the current study are provided in Chapter 6.

5.5.3 Method of data analysis and statistical techniques

The current study uses a nominal level of measurement. Although nominal scales are the most basic level of measurement, they are commonly used in marketing research and can be extremely useful (Zikmund & Babin, 2010:241). Nominal scales assign a value, such as a number, to a category that is mutually exclusive and collectively exhaustive. The numbers themselves have no true value; they are used simply for identification purposes (McDaniel & Gates, 2010:246; Zikmund & Babin, 2010:241).

Nominal data allows for univariate and bivariate analyses. Univariate analyses, the analysis of one variable at a time, allow for the tabulation of frequencies of each variable (Bryman & Bell, 2007:357). Neuendorf (2002:172) states that one is also able to use pie charts and bar graphs for reporting univariate frequencies. Bivariate analyses analyse two variables at a time to determine if the two variables are related, which allows for chi-square tests of significance. Cross-tabulations, or contingency tables, are the by-products of bivariate analyses using nominal data (Bryman & Bell, 2007:360,369). Cross-tabulations are simple to understand, yet can be powerful, analytical tools. They are essentially the examination of one variable, 'Role portrayed by female model(s)' for example, relative to another variable, such as 'Advertised product and/or service category'.

5.6 SUMMARY

The study of the content of mass communication is much more sophisticated than simply counting the frequency with which certain variables occur. It is required to be systematic, objective, and quantitative in order to secure valid and reliable data (Kassarjian, 1977:16; Zikmund & Babin, 2010:196). Berelson (1952:198) emphasises the importance of starting a content analysis "in the right way". This chapter was dedicated to delineating the process that was followed in the realisation of this study.

This chapter provided a description of content analysis, with specific reference to the requirements of this research design. The sampling methods used in the study; namely purposive and convenience, were discussed and the final sample of magazines presented. Thereafter, followed a section on data collection, detailing the development of the coding form and coding manual (available in Appendix A and Appendix B, respectively), coder training, the pilot study, and the final coding procedure.

The final section of this chapter elucidated the paramount importance of validity and reliability, and how the current study conforms to these requirements. In addition, the statistical methods used to analyse the data were presented. In Chapter 6, the findings of the current study will be reported using frequencies and cross-tabulations.

CHAPTER 6: FINDINGS OF THE STUDY

6.1 INTRODUCTION

The main purpose of this study was to identify the roles that female models portrayed in South African consumer magazine advertisements, and the extent to which these models appeared in these roles. This chapter provides the findings to this purpose, as well as the findings to the following secondary objectives:

- To determine the occurrence of magazine advertisements with adult female models as a percentage of the total number of full-page and double-page advertisements in the sampled magazines.
- To determine the extent to which individual magazine advertisements feature female models in multiple roles.
- To identify the number of adult female models in each advertisement, and thereby determine the number of female models frequently used in individual magazine advertisements.
- To identify the illustrative technique (i.e. photographs, drawings, or computer-generated) most often used to depict female models in magazine advertisements.
- To identify the advertising appeals most often used in magazine advertisements featuring female models.
- To investigate the ethnic representation of female models in magazine advertisements.
- To determine the extent to which individual advertisements feature multi-ethnic female models.
- To identify in which roles the various ethnic groups are portrayed.
- To identify the product and/or service categories advertised using female models.
- To identify the product and/or service categories advertised against each role.
- To identify possible new roles female models portray in magazine advertisements.

This chapter commences with a discussion on the final realised sample for this study. The inter-coder reliability coefficients for each variable will be reported, followed by a discussion on the findings pertaining to each objective of this study.

6.2 FINAL SAMPLE

The final sample of magazines can be seen in Table 6.1 below. The magazines were drawn using purposive and convenience sampling methods (refer to Chapter 5, section 5.3.4). Two issues of each of the below magazines were analysed; the November 2009 issue and the February 2010 issue. For the weekly magazine, namely *You*, the first issue of each month was included. All full-page and double-page advertisements, excluding inserts, advertorials, and competitions, were documented.

Table 6.1: Number of pages and total full-page and double-page advertisements in each sampled magazine

		TOTAL FULL-PAGE AND DOUBLE-PAGE ADVERTISEMENTS			
MAGAZINE & ISSUE MONTH	NO. OF PAGES	TOTAL		WITH ADULT FEMALE MODEL(S)	
	n	n	%	n	%
Bona_November	112	23	20.5	14	60.9
Bona_February	104	19	18.3	11	57.9
Cosmopolitan_November	234	77	32.9	59	76.6
Cosmopolitan_February	156	29	18.6	17	58.6
Fair Lady_November	208	76	36.5	44	57.9
Fair Lady_February	180	31	17.2	15	48.4
Glamour_November	200	68	34.0	46	67.6
Glamour_February	176	27	15.3	19	70.4
Rooi Rose_November	196	50	25.5	28	56.0
Rooi Rose_February	180	29	16.1	15	51.7
Sarie_November	208	74	35.6	40	54.1
Sarie_February	180	33	18.3	21	63.6
True Love_November	208	65	31.3	44	67.7
True Love_February	168	34	20.2	15	44.1

		TOTAL FULL-PAGE AND DOUBLE-PAGE ADVERTISEMENTS			
MAGAZINE & ISSUE MONTH	NO. OF PAGES	TOTAL		WITH ADULT FEMALE MODEL(S)	
	n	n	%	n	%
Woman and Home_November	180	36	20.0	19	52.8
Woman and Home_February	168	27	16.1	11	40.7
You_November	148	24	16.2	7	29.2
You_February	132	16	12.1	7	43.8
TOTAL	3 138	738	23.5	432	58.5

Table 6.1 shows that the sampled magazines had a total of 3 138 pages. Of this amount, full-page and double-page advertisements accounted for 738 pages (23.5%). Similar results were identified in South African magazines published in 1990. The magazines sampled by Rudansky (1991:156) yielded 3 005 pages, of which 789 (26%) were full-page advertisements.

Of the 738 full-page and double-page advertisements, 432 (58.5%) contained adult female models. The amount of full-page advertisements featuring women had increased somewhat from 38.8% (n = 306) in 1990 (Rudansky, 1991:157). Holtzhausen (2010:222) reported similar results of the use of female models in full-page and double-page advertisements to that of the current study (n = 342, 54.7%).

Advertisements that featured a woman's body but not her face were included in the tally of full-page and double-page advertisements, but were excluded from the total advertisements containing adult female models. The final sample therefore lay within the 432 advertisements that contained female models whose faces were discernible. From this total, duplicate advertisements (n = 174, 40.3% of the total advertisements containing female models) were removed. Thus, the final sample size achieved and the subsequent advertisements that were analysed was 258. Rudansky's (1991:134,157) final sample size remained 306 as duplicate advertisements were included in the analysis. Holtzhausen's (2010:207) final sample size was 203. Thus, the current study's sample size lies in between the two previous South African studies and is considered adequate.

Unfortunately, this study's final sample size is not easily comparable to international studies as most studies reported on the total incidences of female models (thus total female models) or the total number of adult female roles (Belkaoui & Belkaoui, 1976:169; Courtney & Lockeretz, 1971:93; Khairullah & Khairullah, 2009:66-67; Mager & Helgeson, 2011:244; Sullivan & O'Connor, 1988:183; Wiles *et al.*, 1995:42; Zhang *et al.*, 2009:69). However, Sexton and Haberman (1974:42) reported using 893 advertisements which included one or more female models; Razzouk *et al.* (2003:121) content analysed 100 randomly selected advertisements (it is assumed they contained women in order to meet the objectives of the study); and Plakoyiannaki and Zotos (2009:1421) analysed 3 830 print advertisements containing women.

6.3 FINDINGS

The inter-coder reliability coefficients and findings relating to the main purpose of the study as well as the secondary objectives are discussed in the following sections.

6.3.1 Roles portrayed by female models

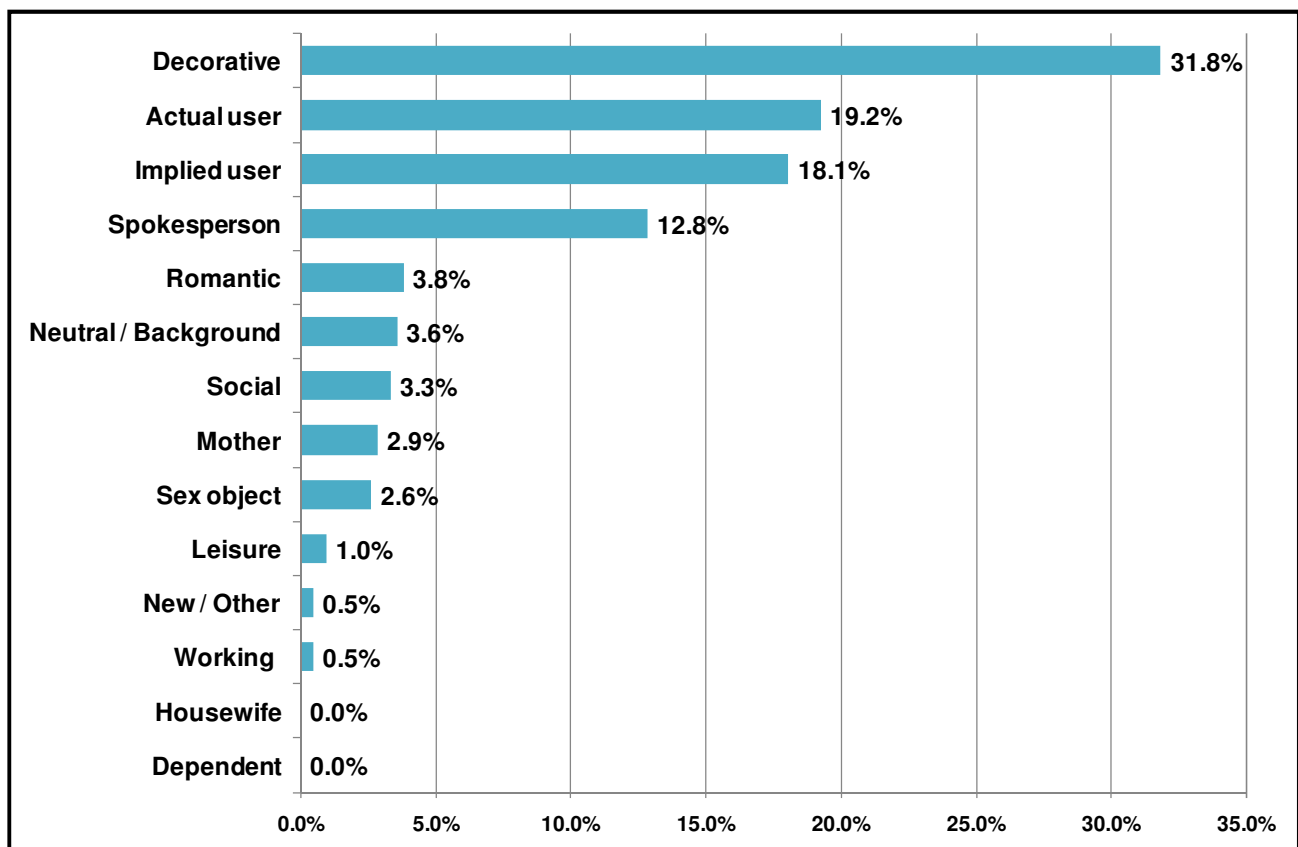
As stated in Chapter 5 (section 5.4.3), the pilot study revealed the need for re-training on this variable. The percent agreement score achieved for this variable in the final study was 1.0 or 100.0%. This variable contained multiple responses per advertisement, and as such Krippendorff's *alpha* could not be used.

This study's primary intent was to identify the roles that female models portrayed in South African consumer magazine advertisements, and the extent to which these models appeared in these roles. In addition, as a secondary objective, the study aimed to determine the extent to which individual magazine advertisements featured female models in multiple roles.

6.3.1.1 Female role portrayal

Figure 6.1 below identifies the various roles in which female models were portrayed, as well as the extent to which they were portrayed in these roles. Female models were portrayed mostly in a decorative role ($n = 134$, 31.8%), thus non-active and used primarily for aesthetic purposes in order to display the advertised product and/or service (Belkaoui & Belkaoui, 1976:171). The second and third most prevalent roles were the product or service user roles. Female models were portrayed as actually using or consuming the advertised product or service in 19.2% ($n = 81$) of depictions and the implied user in 18.1% ($n = 76$). The spokesperson role was also somewhat common at 12.8% ($n = 54$). The remaining roles were portrayed less frequently. Notably, the housewife and the dependent roles did not feature in the 258 advertisements analysed.

Figure 6.1: Roles portrayed by female models in magazine advertisements



The decorative (or physical attractiveness) role was widely evident in previous research. Within South Africa, almost half of the female models in advertisements published in 1990 (45.0%) and 2009 (43.6%) were portrayed in this role, resulting in the decorative role being the most prevalent in each year (Holtzhausen, 2010:217; Rudansky, 1991:162). Similar results were reported by Plakoyiannaki and Zotos (2009:1423) on female models in UK advertisements (45.9%). In Thai magazines in 1997 and 1998, the physical attractiveness role was the second most popular (Razzouk *et al.*, 2003:124), and became the most popular in Thai advertisements published in 2007 (Zhang *et al.*, 2009:693). The prevalence of the decorative role in the current study does little to ease Rudansky's (1991:216) concerns that marketers, and perhaps even society, regard women as "empty-headed or self-involved".

The combined actual and implied user roles account for 37.3% ($n = 157$) of female role portrayals in the current study. The product or service user role was only identified by two previous researchers. Zhang *et al.* (2009:694) found that women in American advertisements were more frequently portrayed as product users (63.7%) than women in Thai advertisements (38.6%) and Chinese advertisements (40.0%). Holtzhausen (2010:217,242) identified the product user role in 10.0% of portrayals, and identified incidences of women portrayed as an "inferred user" (7%) and "potential user" (13%) in the "other" category.

With reference to the fourth most prevalent role in the current study, the spokesperson role was identified by Khairullah and Khairullah in 13.3% of female models in Indian advertisements, thus corresponding to the current study's 12.8%. In South Africa, Holtzhausen's (2010:242) "other" category identified incidences of female models in a "testimonial" role (10%).

In the current study, the romantic, neutral/background, social, mother, sex object, and leisure roles were not depictions in which female models in South African advertisements were commonly portrayed. One might expect that women would typically be portrayed as mothers and sex objects; however, these stereotypical roles were identified in only 12 (2.9%) and 11 (2.6%) advertisements, respectively. In the study by Rudansky (1991:16), the mother role was the second most prominent role (19.6%). Holtzhausen (2010:217)

reported similar results to that of the current study; only 2.4% of advertisements portrayed women as mothers, thereby indicating a decreasing tendency of South African advertisers to portray women as mothers. Low incidences of the mother role have also been reported by international researchers (Khairullah & Khairullah, 2009:64; Wiles *et al.*, 1995:44). With regards to the sex object, previous South African studies similarly indicate a low prevalence of this role; 2.6% of advertisements analysed in 1990 and 4.3% of advertisements analysed in 2009 (Holtzhausen, 2010:217; Rudansky, 1991:162). However, international researchers report high incidences of the sex object role (Khairullah & Khairullah, 2009:65; Mager & Helgeson, 2011:245; Razzouk *et al.*, 2003:123-124).

The 'new/other' category contains two incidences (0.5%); one in which a female model was portrayed as a grandmother and the second of performers at the Cape Town carnival. These two incidences could, if the definitions of the role categories allow for such in future research, be included in the mother role and decorative role, respectively. With regards to the performers, the advertisement gave no indication that the female models were the actual performers in the carnival. If it had, then the female performers could have been coded as spokespersons for the carnival. The result of the 'new/other' category therefore indicates two important facts. Firstly, this suggests that the categories in the coding manual were exhaustive, and secondly that no new roles of noteworthy importance were identified in the current study.

The working role continues to be under-represented in South Africa; only two (0.5%) working role portrayals were identified in advertisements analysed in the current study. Rudansky (1991:162) only found one woman portrayed in a working role which was that of a nurse. Holtzhausen (2010:217) identified the career woman in 4.3% of portrayals. Rudansky (1991:168) declares that advertisements should mirror conditions in society. As stated in the introduction of Chapter 4, 3.4 million women in South Africa work full-time (South African Advertising Research Foundation, n.d.). One would not say as much based on the findings of this study. International studies identified similar results. Wiles *et al.* (1995:43) reported low incidences of working roles in American (7.7%), Swedish (9.3%), and Dutch (8.4%) advertisements. In UK advertisements, only two percent depicted female models as career-oriented women (Plakoyiannaki & Zotos, 2009:1423). In Thai advertisements, only one percent contained the working role (Zhang *et al.*, 2009:692).

The two roles that did not feature in the current study were the housewife role and the dependent role. It was not expected that there would be frequent occurrences of the dependent role as it was not very prominent in previous research (Plakoyiannaki & Zotos, 2009:1423; Sullivan & O'Connor, 1988:187-188). Mager and Helgeson (2011:248), however, indicated that women were still portrayed as dependent on men. The housewife role was also not a predominant role in previous research, but it was included in the current study so as to compare the results with the two previous South African studies. Rudansky (1991:162) and Holtzhausen (2010:217) identified the housewife role in 1.0% of the female models in the advertisements analysed. The results of the current study then indicate a continuing decrease of women portrayed in what Rudansky (1991:164) terms a “menial” role.

6.3.1.2 Female models in multiple roles in individual magazine advertisements

This objective aimed to determine if individual magazine advertisements featured female models in multiple roles, and if so, the extent to which this occurred. The research found that there were many cases of individual advertisements depicting more than one female role. The frequency of this occurrence is presented in Table 6.2 below.

Table 6.2: Individual magazine advertisements containing female models portraying multiple roles

NUMBER OF ROLES PORTRAYED IN INDIVIDUAL ADVERTISEMENTS	n	%
1	98	38.0
2	157	60.9
3	3	1.1
TOTAL	258	100.0

Over half of the advertisements (n = 160, 62.0%) contained more than one role. This was largely due to the actual user and implied user roles. As stated in the coding manual (Appendix B pg 199), models that fulfil the product or service user roles can portray other roles simultaneously. The actual user was paired with the decorative role in 55 (21.3%)

advertisements; the implied user was paired with the decorative role in 35 (13.6%) advertisements and with the spokesperson role in 31 (12.0%) advertisements.

In comparison, Holtzhausen (2010:217,228) reported that the majority of advertisements (n = 195, 96.1%) portrayed only one role. The researcher's study also contained the product user role. It is unclear why there is such a discrepancy between Holtzhausen's (2010:228) results and the current study's results with regards to this objective.

6.3.2 Number of adult female models

As would be expected, the number of adult female models variable achieved a percent agreement score of 1.0 (100.0%). The advertisements analysed yielded 330 adult female models. This amount is comparable to previous researchers, if not better. Courtney and Lockeretz's (1971:93) sample had 278 incidences of female models, Sullivan and O'Connor (1988:183) reported 240 female models, and Khairullah and Khairullah (2009:66) had a total of 253 female models (119 from Indian advertisements and 134 from USA advertisements). The two previous South African studies do not report on the total number of female models in the analysed advertisements.

The number of female models used in **individual magazine advertisements** is presented in Table 6.3 below.

Table 6.3: Individual magazine advertisements containing more than one female model

NUMBER OF FEMALE MODELS IN INDIVIDUAL ADVERTISEMENTS	n	%
1	222	86.1
2	19	7.4
3	5	1.9
4	5	1.9
5	7	2.7
TOTAL	258	100.0

From the above table it is evident that of the advertisements analysed, the majority contained one female model ($n = 222$, 86.1%). These results are not comparable to past research as other researchers have not reported on such an analysis.

6.3.3 Nature of the illustration

The inter-coder reliability coefficient score, Krippendorff *alpha*, for the nature of the illustration variable was 1.0, thereby indicating 100% agreement between the individual coders.

The illustrative technique used in the magazine advertisements were coded as either a photograph or a drawing/computer-generated image. This objective aimed to identify the illustrative technique most often used to depict female models in magazine advertisements. The results are presented in Table 6.4 below.

Table 6.4: Illustrative technique used in magazine advertisements

ILLUSTRATIVE TECHNIQUE	n	%
Photograph	252	97.7
Drawing / Computer-generated	6	2.3
TOTAL	258	100.0

The over-whelming majority ($n = 252$, 97.7%) of advertisements made use of photographs. Rudansky (1991:161) and Holtzhausen (2010:223) report parallel findings, 97.0% and 98.5%, respectively. The predominant use of photographs is not surprising when taking into consideration the contributions that photographs make to advertisements, as mentioned in section 3.4.2 of Chapter 3 (Blakeman, 2007:84-85; Bovée & Arens, 1989:294). In summary, photographs provide realism to advertisements, and credibility to the advertised products and services. They convey emotion, are less time consuming to produce when compared to drawings, and are flexible illustrations in that they can easily be photo-shopped.

6.3.4 Advertising appeal

As stated in Chapter 5 (section 5.4.3), the pilot study revealed the need for re-training on this variable. It should be noted that advertising appeals are a somewhat subjective and personal element of advertisements; what one coder considers an emotional appeal in an advertisement, another may not. Nevertheless, the inter-coder reliability coefficient score, Krippendorff *alpha*, achieved for the advertising appeal variable in the final study was 0.91, thereby indicating 91% agreement between the individual coders. This is considered an acceptable agreement level. As stated in Chapter 5 (section 5.5.2), an inter-coder reliability coefficient of 0.8 plus is deemed acceptable (Kassarjian, 1977:14; Krippendorff, 2004:241; Neuendorf, 2002:143).

This objective aimed to identify the advertising appeals most often used in magazine advertisements featuring female models. The advertising appeals variable contained four options, as evident in Table 6.5 below.

Table 6.5: Advertising appeals used in magazine advertisements

ADVERTISING APPEAL	n	%
Rational	119	46.1
Emotional	26	10.1
Combination	69	26.7
No distinctive appeal	44	17.1
TOTAL	258	100.0

Rational appeals were used most often ($n = 119$, 46.1%) in the magazine advertisements analysed, followed by combination appeals ($n = 69$, 26.7%). Forty-four (17.1%) advertisements were considered not to have a distinctive appeal. These advertisements would simply illustrate the product or service together with a female model, without evoking feelings or providing any further information about the product or service, other than the brand or company name. No distinctive appeals were mostly used in *Glamour* magazine (52.9% of *Glamour* advertisements analysed). The emotional appeal was the least prevalent at 10.1%.

Holtzhausen (2010:226) also analysed advertising appeals (but did not include 'No distinctive appeal'). Rational appeals were most frequently used (56.2%), followed by emotional appeals (28.1%), and then combination appeals (15.8%).

6.3.5 Ethnicity of female models

The percent agreement score achieved for the ethnicity of female models variable in the final study was 1.0 (100.0%). This variable contained multiple responses per advertisement, and as such Krippendorff's *alpha* could not be used.

This study contained three objectives pertaining to the ethnicity of the female models in the magazine advertisements; namely:

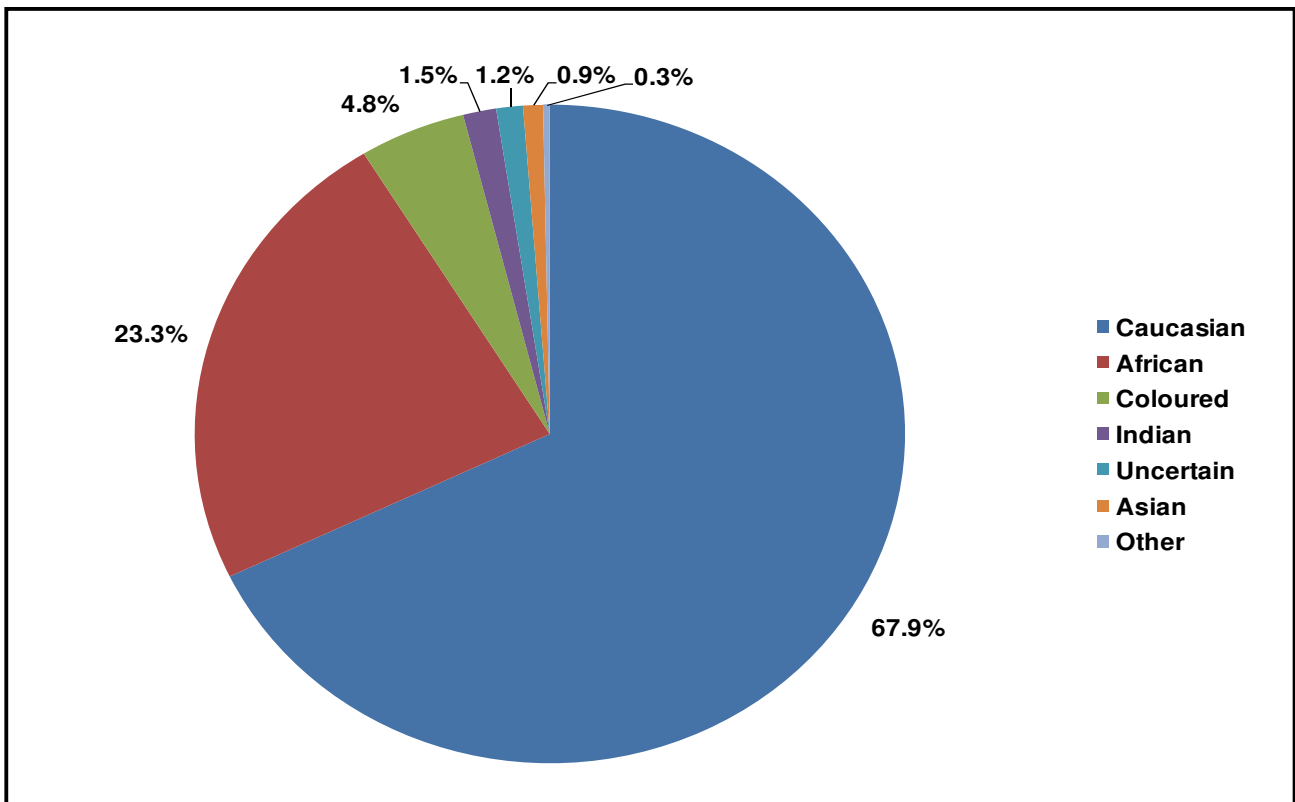
- To investigate the ethnic representation of female models in magazine advertisements.
- To determine the extent to which individual advertisements feature multi-ethnic female models.
- To identify in which roles the various ethnic groups are portrayed.

The results of these objectives are discussed below.

6.3.5.1 Ethnic representation of female models

The ethnic representation of the female models in the magazine advertisements analysed is depicted in Figure 6.2 below.

Figure 6.2: Ethnic representation of female models in magazine advertisements



The advertisements analysed yielded 330 adult female models. Of this amount, just over two-thirds were Caucasian models ($n = 224$, 67.9%). The African race was represented by 23.3% ($n = 77$) of the models. Coloured ($n = 16$, 4.8%), Indian ($n = 5$; 1.5%), and Asian ($n = 3$, 0.9%) models featured to a much lesser degree. The ethnicity of four models (1.2%) was difficult to determine, and only one 'other' (0.3%) race was discernable, that being a drawing of an Arabic woman. It would seem fair to conclude that women from ethnicities, other than Caucasian, are under-represented in advertisements, albeit the magazines sampled included a large African audience (refer to Chapter 5, section 5.3.5).

Rudansky (1991) did not analyse ethnic representation of women in magazine advertisements. Holtzhausen (2010:224) reported somewhat similar results to the current study. Sixty percent of female models were Caucasian, 33.2% were African, 4.2% were Coloured, and 1.4% were Indian.

The studies, and subsequent roles identified, by previous researchers summarised in sections 4.2 and 4.3 of Chapter 4 did not report on the ethnic representation of female

models in the magazine advertisements analysed. However, there are previous studies that identify the ethnic depictions of models in magazine advertisements. One such study conducted a content analysis of 10 American consumer magazines published in 1994 and 2004 in order to identify, among other objectives, the frequency of portrayals of White, African, Asian, and Hispanic American models in the advertisements in relation to the population figures of the various ethnic groups (Peterson, 2007:200,202-204). White American models were featured in the majority of the advertisements in 1994 and 2004, although this figure decreased from 68% in 1994 to 59% in 2004. Moreover, the proportion of White models is less than the proportion of Whites in the USA population over both years. In comparison, the depiction of African, Hispanic, and Asian American models in advertisements increased from 1994 to 2004 (African: 16% to 19%, Hispanic: 11% to 15%, and Asian: 5% to 7%) as did their respective population figures over both years (Peterson, 2007:206). Peterson (2007:200) states that the representation of models from different ethnic groups in advertisements can influence the efficacy of an organisation's promotional endeavours and also carries with it social responsibility implications.

6.3.5.2 Multi-ethnic female models in individual magazine advertisements

This objective aimed to determine if **individual magazine advertisements** featured female models from multiple ethnicities, and if so, the extent to which this occurred. The frequency of this occurrence is presented in Table 6.6 below.

Table 6.6: Individual magazine advertisements containing multi-ethnic female models

NUMBER OF MULTI-ETHNIC FEMALE MODELS IN INDIVIDUAL ADVERTISEMENTS	n	%
1	239	92.6
2	15	5.8
3	2	0.8
4	2	0.8
TOTAL	258	100.0

The above table highlights that 92.6% ($n = 239$) of advertisements analysed contained models from one type of ethnicity. This is mostly attributed to the fact that the majority of advertisements ($n = 222$, 86.0%) contained only one female model (refer to Table 6.3 of section 6.3.2). Thus, $17 (239 - 222 = 17)$ advertisements contained more than one female model from the same ethnic group. Consequently, only 19 advertisements featured multi-ethnic female models (models from different ethnic groups). Similarly, Holtzhausen's (2010:225) results reported that 13 South African advertisements analysed contained multi-ethnic female models.

6.3.5.3 Roles portrayed by ethnic groups

The final objective with regards to the ethnicity of female models aimed to identify in which roles each ethnic group was portrayed in the magazine advertisements analysed. It should be noted that the data was collapsed in order to make cross-tabulations possible. For example, one advertisement for Motorola contained five female models of different ethnicities portraying three different roles. It was necessary to identify which female models portrayed which roles and insert the number '1' into each relevant column of the coding form in separate rows. For the cross-tabulation of 'Ethnicity of the female model(s)' and 'Role portrayed by female model(s)' there were 71 such incidences. For the cross-tabulation of 'Role portrayed by female model(s)' and 'Advertised product and/or service category' (to be discussed in section 6.3.6.2) there were only 22 such incidences.

The predominant roles in which each ethnic group was portrayed is summarised in Table 6.7 below.

Table 6.7: Roles portrayed by ethnic groups in magazine advertisements

RACE	ROLE	n	%
African	Decorative	42	35.3
	Implied user	31	26.1
	Spokesperson	18	15.1
	Actual user	12	10.1
Asian	Mother	1	33.3
	Romantic	1	33.3
	Social	1	33.3
Caucasian	Decorative	103	28.5
	Actual user	84	23.2
	Implied user	51	14.1
	Spokesperson	38	10.5
Coloured	Implied user	6	22.2
	Actual user	5	18.5
	Decorative	4	14.8
	Spokesperson	4	14.8
Indian	Spokesperson	3	37.5
	Implied user	2	25.0
	Mother	1	12.5
	Actual user	1	12.5
	New / Other	1	12.5

As the four most prominent roles in which female models were portrayed were the decorative, actual user, implied user, and spokesperson roles, it is not surprising that most ethnic groups were portrayed as such. African and Caucasian models were used significantly more than other ethnicities, and as such, attention will be drawn to the results pertaining to these two ethnic groups. African and Caucasian models were repeatedly portrayed as decorative focal points in the advertisements at 35.3% (n = 42) and 28.5% (n = 103), respectively. The combined actual and implied user roles imply that African models were portrayed as a product or service user on 43 (36.2%) occasions of their appearance in advertisements, and Caucasian women on 135 (37.3%) occasions. In addition, both ethnicities were portrayed as spokespersons.

Previous researchers provided no such cross-tabulation and therefore comparisons on these results cannot be made.

6.3.6 Advertised product and/or service category

The percent agreement score achieved for the advertised product and/or service category variable in the final study was 1.0 (100.0%). This variable contained multiple responses per advertisement, and as such Krippendorff's *alpha* could not be used.

The objectives concerning this variable were two-fold:

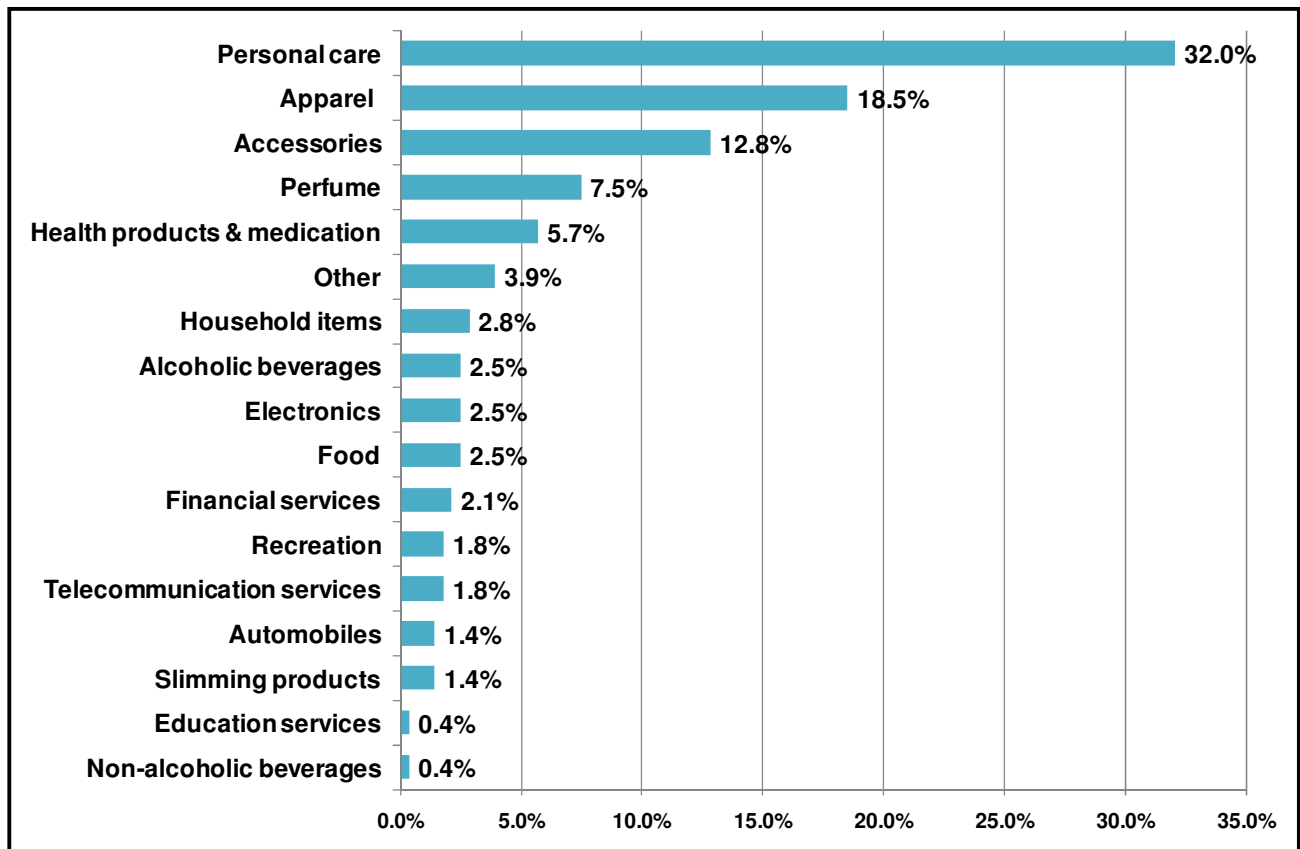
- To identify the product and/or service categories advertised using female models.
- To identify the product and/or service categories advertised against each role.

6.3.6.1 Product and/or service categories advertised using female models

Figure 6.3 below identifies the various product and/or service categories advertised using female models, as well as the extent to which these products were advertised.

As is evident in Figure 6.3 below, female models advertise an extensive variety of products and services. Personal care products, which include cosmetics and toiletries, were advertised in 32.0% ($n = 90$) of advertisements featuring women. Together, apparel and accessories account for 31.3% ($n = 88$) of the advertised products or services. Perfume was the fourth most advertised product category ($n = 21$, 7.5%), followed by health products and medication ($n = 16$, 5.7%). One may conclude from the results that advertisers appeal to women to take care of their outward beauty, hence the predominant use of the decorative role.

Figure 6.3: Product and/or service categories advertised using female models



The current study's results show similar findings to that of previous researchers. Holtzhausen (2010:229) identified personal care products to be the most frequently advertised product category (42.4%), followed by apparel (16.8%). Similarly, Rudansky's (1991:159) research shows that women were predominantly used to advertise cosmetics and toiletries (20.3%). Also consistent with the current study's findings are the results reported by Plakoyiannaki and Zotos (2009:1427) on female models in UK advertisements advertising principally cosmetics (33.7%) and apparel (26.9%). Furthermore, personal care advertisements were the most frequently advertised products (33.0%) in Thai advertisements. Clothing was advertised in 12.0% of Thai advertisements (Razzouk *et al.*, 2003:121). To conclude: South African, British, and Thai magazine advertisements that contained female models mostly advertised personal care products and apparel.

6.3.6.2 **Product and/or service categories advertised against each role**

This objective aimed to identify the product and/or service categories advertised against each role portrayed by female models in magazine advertisements. The data was collapsed in order to make this cross-tabulation possible (refer to section 6.3.5.3). The predominant product and/or service categories advertised against each role portrayed is summarised in Table 6.8 below.

Table 6.8: Female role portrayals against product and/or service categories

ROLE	PRODUCT / SERVICE CATEGORY	n	%
Decorative	Personal care	46	30.7%
	Apparel	39	26.0%
	Accessories	27	18.0%
Actual user	Apparel	51	50.0%
	Accessories	34	33.3%
	Personal care	6	5.9%
Implied user	Personal care	64	83.1%
	Slimming products	4	5.2%
	Food	2	2.6%
	Health products & medication	2	2.6%
Spokesperson	Personal care	34	60.7%
	Perfume	6	10.7%
	Accessories	4	7.1%
Romantic	Apparel	4	22.2%
	Personal care	4	22.2%
	Accessories	3	16.7%
	Perfume	3	16.7%
Neutral / Background	Health products & medication	4	26.7%
	Automobiles	2	13.3%
	Household items	2	13.3%
	Other	2	13.3%

ROLE	PRODUCT / SERVICE CATEGORY	n	%
Social	Alcoholic beverages	3	21.4%
	Apparel	2	14.3%
	Electronics	2	14.3%
	Financial services	2	14.3%
	Health products & medication	2	14.3%
Mother	Other	4	33.3%
	Electronics	2	16.7%
	Financial services	2	16.7%
	Health products & medication	2	16.7%
Sex object	Apparel	5	33.3%
	Accessories	5	33.3%
	Perfume	2	13.3%
	Personal care	2	13.3%
Leisure	Automobiles	1	20.0%
	Electronics	1	20.0%
	Food	1	20.0%
	Personal care	1	20.0%
	Telecommunication services	1	20.0%
Working	Apparel	1	50.0%
	Health products & medication	1	50.0%

The four most prominent roles in which female models were portrayed were the decorative, actual user, implied user, and spokesperson roles. Thus, the products or services most frequently advertised using these roles will be discussed and compared to findings from previous researchers. Due to the low incidence of the remaining roles, the results, when compared to the products and/or services advertised, are not significant.

The decorative role was used mainly in advertisements for personal care products (n = 46, 30.7%) and apparel (n = 39, 26.0%), followed by accessories (n = 27, 18.0%). Personal care items include cosmetics and toiletries, apparel refers to clothes and shoes, and accessories include jewellery, sunglasses, watches, and handbags. It seems apt to use

this role to advertise such products, as the results of using the products (i.e. attractiveness, youthfulness) can be highlighted in the advertisements.

Similar results are identified in previous South African studies. Rudansky's (1991:178) analysis shows that female models portrayed in this role were predominantly used to advertise cosmetics (36.2%), and to a lesser extent, apparel (11.6%). Holtzhausen reports the use of this role in personal care products (28.7%) and apparel (18.8%). In international studies, the decorative role was mostly used to advertise medicinal products in Thai advertisements, although this was closely followed by personal care products (32.4%) and clothing (26.3%), thus yielding very similar results to that of the current study (Razzouk *et al.*, 2003:123-124). In UK advertisements, cosmetics and personal hygiene products accounted for 43.3% and 12.3% of the decorative role occurrence, respectively. Apparel accounted for 27.6% (Plakoyiannaki & Zotos, 2009:1427). Thus, the results from the current study are in agreement with those from previous researchers, emphasising that advertisers in various countries across the world make use of the decorative role to advertise personal care products and apparel.

The actual user was appropriately used to advertise apparel (n = 51, 50.0%) and accessories (n = 34, 33.3%), thereby showing readers what one could look like if the products are purchased. The implied user was largely used in personal care advertisements (n = 64, 83.1%). This is also an appropriate combination as the implied user role highlights the effects of a model having used the advertised product or service, such as having beautiful skin. The product user role was only identified by two previous researchers. Zhang *et al.* (2009:689,694) did not indicate which products or services were advertised using this role. Holtzhausen (2010:217,232) identified the product user role in 10.0% of South African advertisements analysed. Similarly, this role primarily advertised personal care products. Once again, it is unclear why there is such a discrepancy between Holtzhausen's (2010:217) results and the current study's results with regards to the occurrence of the product user role. However, Holtzhausen (2010:241-242) further identified incidences of women portrayed as an "inferred user" (7.0%) in the "other" category. It is not clear what products or services were predominantly advertised using this role; however, Holtzhausen (2010:241,243) does mention that it was used in a Shield

advertisement and a Nivea advertisement. These organisations both produce personal care products.

In the current study, the spokesperson role was prevalent in personal care advertisements ($n = 34$, 60.7%). It was noted that many of the spokesperson roles were fulfilled by South African and international celebrities. It is common knowledge that companies such as L'Oréal, Garnier, and Elizabeth Arden make use of celebrities to endorse their cosmetics, therefore it seems fitting that the spokesperson role would be paired with such products. The spokesperson role was identified by two previous researchers. Khairullah and Khairullah (2009:59,62) examined and compared the gender roles portrayed in Indian and American magazine advertisements. Only advertisements for airlines, cars, cigarettes, computers, and hotels were selected as these products were frequently advertised in both countries and are consumed by both men and women. These advertised products and services were not cross-tabulated against the female roles identified. In South African advertisements, Holtzhausen's (2010:242-243) "other" category identified incidences of female models in a "testimonial" role (10.0%). Once again, it is not clear what products or services were predominantly advertised using this role; however, Holtzhausen (2010:241,243) mentioned that it was used in a Bio Oil advertisement, which is a personal care product.

6.4 SUMMARY

Chapter 6 presented the results to the practical execution of this research study. This chapter commenced with a discussion on the final realised sample, which included 258 full-page and double-page magazine advertisements featuring one or more female models. This was followed by a discussion on the findings pertaining to this study's main purpose; to identify the roles portrayed by female models in South Africa advertisements and the frequency with which these roles were utilised. The findings to the numerous secondary objectives were then presented.

This study found that female models are predominantly portrayed as the decorative focal point in magazine advertisements for personal care, apparel, and accessory product

categories. In addition, advertisers tend to feature one adult female model, generally Caucasian or African, portraying two roles in one advertisement. Marketers seem inclined to favour advertisements with photographs of female models and rational advertising appeals.

Chapter 7 concludes this study with a summary of the main findings and a discussion on its limitations. Managerial implications and recommendations for future research are put forward.

CHAPTER 7: CONCLUSIONS AND RECOMMENDATIONS

7.1 INTRODUCTION

Advertisements are designed to attract consumers' attention, change their attitudes and dictate their behaviour (Koekemoer, 2011:107,114; Pollay, 1986:18). Inherent in the design of advertisements is the decision about the visual element and, as stated previously, images of people make up a large portion of the visual element in advertisement (Borgerson & Schroeder, 2002:570-571). This study was primarily concerned with women as the visual elements in advertisements and specifically the roles that these women portrayed.

The previous chapters presented in this study provided the framework within which female role portrayal in magazine advertisements was analysed and interpreted. Chapter 1 introduced the study and presented the main purpose of the study together with the numerous secondary objectives. This was followed by a brief overview of the literature that was to be discussed and the methodology employed.

Chapter 2 presented and discussed the marketing mix elements; namely product, price, place, and promotion. Promotion was discussed at length, beginning with the communication process and a summary of each of the promotional mix elements. However, advertising and specifically advertising in magazines, the focus of this study, was discussed in greater detail.

As IMC attempts to influence consumer's behaviour in some way, Chapter 3 commenced with a discussion on consumer behaviour. The role of advertising in consumer behaviour was explored. The remainder of Chapter 3 was dedicated to a discussion on the creation of a print advertisement. The types of advertisements, advertising appeals, and execution styles at the marketer's disposal were delineated. The three elements of a print advertisement were discussed; namely the headline, body copy, and illustration. More emphasis was placed on the latter element.

This study's main focus was on how women are depicted in magazine advertisements. As such, previous studies and their findings on this topic were reviewed in Chapter 4. Reference was made to the two previous South African studies. Numerous roles in which women are portrayed were summarised. These included *inter alia* the decorative, mother, leisure, and product user roles. These studies guided the development of the coding form and coding manual; necessary elements of the methodology employed in this study.

The research method employed by previous researchers and judged to be the best suited for this study, namely content analysis, was described in Chapter 5. In addition sampling, data collection, and data analysis, including the reliability and validity of the research process, were discussed in detail.

Chapter 6 discussed the findings to each of the set objectives. In addition, the final realised sample and the inter-coder reliability coefficients for the variables of the advertisements analysed were presented.

This final chapter summarises this study's main findings. Managerial implications are discussed and the limitations are outlined together with suggestions for future research.

7.2 SUMMARY OF MAIN FINDINGS

The main purpose of this study was to identify the roles that female models portrayed in South African consumer magazine advertisements. This study adds to the limited available literature on female role portrayal in South African magazine advertisements and makes a unique contribution by investigating the roles in which female models from different ethnic groups are portrayed. Practically, this study's findings illustrate to South African advertisers the roles in which they portray women, and draws attention to the importance of role portrayals that accurately coincide with South African women's role orientations in society.

Following is a summary of the main findings of the study based on the objectives outlined in section 1.2 of Chapter 1.

Of the 738 full-page and double-page advertisements identified in the sampled magazines, **432 (58.5%) contained adult female models**. The amount of full-page South African advertisements featuring women had increased somewhat from 38.8% in 1990 (Rudansky, 1991:157). Holtzhausen (2010:222) reported similar results on the use of female models in full-page and double-page advertisements to that of the current study (54.7%).

The findings of the current study identified that **women were predominantly portrayed as decorative (31.8%)** in magazine advertisements. Similar results were identified in the two previous South African studies (Holtzhausen, 2010:217; Rudansky, 1991:162) as well as by international researchers (Plakoyiannaki & Zotos, 2009:1423; Zhang *et al.*, 2009:693). Belch and Belch (2009:190) state that it is common practice for advertisers to use attractive persons portrayed as decorative models as a method of attracting attention to their advertisements. Such advertising practice has positive and negative consequences. Previous research suggests that decorative models produce favourable evaluations of the overall advertisements as well as the advertised product (Joseph in Belch & Belch, 2009:190). However, this implies that women's faces and bodies are exploited in advertisements in order to achieve recognition (Zhang *et al.*, 2009:696). Decorative models may attract attention but they do not encourage reading of the advertisements copy nor message recall (Reid & Soley in Belch & Belch, 2009:190). In addition, frequently portraying women in the decorative role has been criticised as a result of its negative effects on women's self-esteem (Posavac in Zhang *et al.*, 2009:695). Some women compare themselves to physically attractive models, resulting in negative feelings and decreased advertising effectiveness (Bower in Belch & Belch, 2009:190).

As previously mentioned, the South African woman has a multi-faceted role orientation. Elements of a woman's life that are important to her include her career, her children, her partner, her friends, and time to herself. It, therefore, seems inept of advertisers to have **under-represented women in the following roles** in the current study: working (0.5%), mother (2.9%), romantic (3.8%), social (3.3%), and leisure (1.0%). Holtzhausen (2010:217) similarly identified the low prevalence of these roles. However, Rudansky (1991:162) identified the mother role in 19.6% of advertisements, the social role in 17.3%, the romantic in 12.0%, and only one incidence of a working role. The working role continues to be under-represented in South African advertisements, and it seems current

day advertisers have moved away from the portrayal of a multi-faceted woman to a more limited approach.

This study analysed the occurrence of **female models portraying multiple roles in individual magazine advertisements**. Sixty-two percent of advertisements contained more than one role. This was largely due to the **actual user and implied user roles**, which accounted for the second and third most prevalent roles in the current study, respectively. As stated in the coding manual (Appendix B pg 199), models that fulfil the product or service user roles can portray other roles simultaneously. The occurrence of women portrayed as an actual user or an implied user, in combination with being decorative or a spokesperson, resulted in multiple role portrayals in individual advertisements.

With regards to the **product and/or service categories advertised using female models**, in the current study, personal care advertisements appeared in 32.0% of analysed advertisements, followed by apparel (18.5%) and accessories (12.8%). South African, British, and Thai magazine advertisements that contained female models mostly advertised personal care products and apparel (Holtzhausen, 2010:229; Plakoyiannaki & Zotos, 2009:1427; Razzouk *et al.*, 2003:121). Holtzhausen (2010:271) posits the notion that women are seen as objects of beauty concerned about their physical aspects and outwardly appearance, rather than their inner skills and abilities. This being said, Holtzhausen (2010:272) adds that basic marketing principles of matching the advertised product and target market are applied in this fashion.

This study also aimed to identify the **product and/or service categories advertised against each role portrayed**. As the emphasis of a decorative model is her face and body, it seems apt that the decorative role was used to advertise personal care products, such as cosmetics and toiletries (30.7%), clothes and shoes (26.0%), and accessories (18.0%). These products accentuate the models attractiveness and her pursuit for beauty. The decorative role was also used to advertise personal care products and apparel in previous South African studies (Holtzhausen, 2010:232; Rudansky, 1991:178), as well as studies based on UK advertisements (Plakoyiannaki & Zotos, 2009:1427) and Thai advertisements (Razzouk *et al.*, 2003:123-124). In addition, in the current study, the actual

user was appropriately used to advertise apparel (50%) and accessories (33.3%), and the implied user was largely used in personal care advertisements (83.1%). Once again, it is safe to conclude that in female-oriented magazines the idea is to encourage women to obtain beauty (Baker, 2005:25).

The advertisements analysed in this study yielded 330 female models. An analysis of the **ethnic representation** of these models revealed that the majority were Caucasian (67.9%) followed by Africans (23.3%). Coloureds, Indians and Asians accounted for 7.2% of the models identified. Holtzhausen (2010:224) identified a similar ethnic distribution. Sixty percent of female models were Caucasian, 33.2% were African, and 5.6% were Coloured and Indian. The results are unexpected when one considers the South African adult population profile and the analysis of advertisements in magazines that targeted a large African audience (see Chapter 5, section 5.3.5). The South African adult population is majority African (75.3%), Caucasians account for 13.3%, and Coloureds and Indians for 11.3% (Koenderman, 2011:13). However, the findings may be explained by the extent to which different ethnic South African groups have access to media. Seventy-eight percent of South Africa's Caucasian adult population can be reached by any AMPS magazine, as opposed to only 44.2% of South Africa's African adult population (Koenderman, 2011:15). Notably, Coloureds and Indians have greater access to magazines when compared to Africans (59.8% and 61.2%, respectively) and are severely under-represented in advertisements in the magazines sampled. This can be attributed to the low Coloured and Indian readership in the magazines sampled.

In the current study, **no distinction is made between the roles portrayed by African and Caucasian women**. African and Caucasian models were portrayed mostly as decorative focal points in the advertisements analysed (35.3% and 28.5%, respectively). In addition, both ethnicities were portrayed as product users and spokespersons.

Furthermore, this study determined if **individual magazine advertisements featured female models from multiple ethnicities**. Only 19 advertisements featured multi-ethnic female models. This is similar to the 13 multi-ethnic advertisements identified by Holtzhausen (2010:225). The reason for this low occurrence is not that South African advertisers disagree with multi-ethnic advertisements; it is merely an implication of the

nature of the construction of South African advertisements. In this study, **most advertisers created advertisements which only featured one model** (86.1%), hence the low occurrence of multi-ethnic advertisements. With regards to the other creative elements of the advertisements analysed, the **illustrative technique most often used was photography** (97.7%) and advertisers opted more often for **rational advertising appeals** (46.1%). It was identified that some advertisers did not make use of a distinctive advertising appeal (17.1%) and simply illustrated the model together with the advertised product or service, without providing information other than the brand or company name and without evoking emotions. It is suggested that future researchers also analyse the occurrence of advertisements with no distinctive appeal as this study was the first to do so. Emotional and combination appeals accounted for 10.1% and 26.7% of advertisements analysed, respectively.

Finally, no **new roles** were identified in the current study. This would seem to indicate that the categories in the coding manual were exhaustive.

The managerial implications of this study are presented in the following section.

7.3 MANAGERIAL IMPLICATIONS

The results of this study indicated that South African advertisers have not portrayed women in the wide variety of roles they actually fulfil in South African society; rather a very limited portrayal was used. South African women have economic and social status and it is recommended that advertisers portray them as such. Therefore, the results of this study primarily identify the limited roles in which South African advertisers portray women in advertisements. It is hoped that this study will draw advertisers' attention to the importance of accurate role portrayals and enable advertisers to better target female consumers through better developed advertising campaigns.

The organisational benefits of accurate role portrayal are numerous. Rudansky (1991:216) states that well thought-out role portrayals ensure that the marketing message is effectively communicated. As explained by Belch and Belch (2009:183), the receivers of a

message are more likely to pay attention to and identify with people whom they associate as similar to themselves. Thus, it is imperative that advertisers understand their target markets, in this case female consumers, and portray models in a similar light to their audiences. Consistency between female role portrayals and women's role orientations has the benefit of enhanced advertising effectiveness (Leigh *et al.*, 1987:59-60). Rudansky (1991:216) goes on to add that a differential and competitive advantage can be achieved through the portrayal of females in modern, realistic roles with which women can identify.

The consequences of negative, traditional, or stereotypical female role portrayals are significant. Pollay and Lysonski (1993:39) indicate that offensive and simplistic stereotypes may hurt sales and are likely to be less effective. They go on to state that should consumers not identify with the roles portrayed this may "reduce the attention, credibility, retention and subsequent recall of any advertisement". Furthermore, inappropriate roles may negate consumers' attitudes, images, and loyalty towards the advertised brand, and may even lead to boycott intentions. Ford, LaTour and Honeycutt (1997:418-419) state that consumers might not purchase the products of an organisation that uses role portrayals which are deemed "offensive". In addition, the researchers add that such a link exhibits a "problematic chain reaction" involving negative company images and product boycotts. This then confirms the importance marketers and advertising agencies should place on selecting appropriate female role portrayals in their advertisements.

Moreover, the findings of a study conducted 20 years ago titled "Contemporary women's evaluation of female role portrayals in advertising" (Ford, LaTour & Lundstrom, 1991:20-21), report that the majority of respondents were more sensitive to the portrayals of women in advertisements. Furthermore, the respondents indicated that they found female role portrayals offensive and would discontinue purchasing a new product if the organisation developed an offensive advertising campaign. The results of this study further indicate the apparent need of marketers and advertising agencies to take note of female role portrayals in advertisements.

In summary, it is important that advertisers identify that the 21st century woman is multi-faceted and organisations would do themselves justice to portray women in a variety of roles consistent with their role orientations.

As a final implication, this study identified that Africans, Coloureds, Indians, and Asians were under-represented in the advertisements analysed. There may be various reasons for this; however, it is this researcher's intent to make advertisers aware of the importance of targeting, and featuring, what seem to be ethnic minority models in advertisements. Peterson (2007:209) asserts that minority groups tend to have more positive attitudes towards advertisements than Caucasians. They find advertisements "more acceptable, informative, and enjoyable" and these feelings can in turn lead to favourable attitudes towards the advertised brand and induce purchase.

The limitations of the current study and directions for future research are presented next.

7.4 LIMITATIONS OF THE STUDY AND RECOMMENDATIONS FOR FUTURE RESEARCH

The following limitations of this study should be noted. Suitable recommendations for future research are provided where applicable.

- Content analysis is seen to be the most appropriate research method for the current study (refer to Chapter 5, section 5.2.2). However, it is not without its limitations. It is almost impossible to develop a coding manual that eliminates coder biases and interpretation completely (Bryman & Bell, 2007:321), and thus content analysis is vulnerable to subjectivity (Peterson, 2007:210). This being said, the current study achieved suitable inter-coder reliability coefficients. In addition, content analysis is unable to answer 'why?' questions and provide explanations for the use of specific role portrayals (Bryman & Bell, 2007:321; Zhang *et al.*, 2009:698). This study did not aim to achieve such objectives, but perhaps future research might do so (refer to **other recommendations** below).
- This study focused exclusively on female role portrayals in magazine advertisements. Holtzhausen (2010:3,174,285) analysed free-to-air television commercials in addition to magazine advertisements; however, limited research on female role portrayals in television commercials has been conducted in South Africa. Thus, it is recommended

that future researchers analyse female role portrayals in television commercials (including subscriber channels), as well as other media types such as online advertising. The Internet is fast becoming an indispensable IMC tool (Wang & Sun, 2010:333) and online advertising, much like advertising on television, has visual, audio, and video capabilities (Kerin *et al.*, 2006:508), thus suitable for analysing female role portrayals.

- The magazines sampled for this study consisted of two family-interest magazines and seven women's general-interest magazines. The magazines were sampled based on their high circulation figures and the high propensity to contain advertisements with adult female models. However, in so doing, the magazines sampled targeted a limited audience, namely women. Future research should expand on the categories of magazines included in such a study in order to identify possible new female role portrayals. As women have multiple interests, one could consider the following consumer magazine categories for future research: arts, culture and heritage; business and news; entertainment; health; home; male general-interest; parenting; sport and hobby; and travel (refer to Audit Bureau of Circulations of South Africa, 2010b:1-9). Wiles *et al.* (1995:41) and Zhang *et al.* (2009:688) conducted studies on gender role portrayals in advertisements from news and general-interest; sports; entertainment; women's; and business magazines. It is recommended that such a study be conducted in South Africa. Furthermore, as no strict guidelines are provided on sampling procedures, this researcher recommends that magazines with the highest circulation within each category be sampled, so as to obtain magazines with a large number of advertisements.
- The current study employed non-probability sampling methods; namely convenience and purposive. As an implication, it is not possible to generalise the findings. The current study was better suited to non-probability sampling; however, should future researchers include consumer magazines from all categories in the sample frame, no matter their circulation figures, then one should be able to use probability sampling which is preferable.

- This study was limited to advertisements published in two editions of nine magazines. These magazines yielded 432 full-page and double-page advertisements that contained female models and a final sample size of 258 advertisements (as duplicate advertisements were not analysed). This sample size is comparable to previous South African studies. However, a larger sample size is always recommendable.
- Advertisements were sampled from nine consumer magazines published in November 2009 and February 2010. As such, this study is cross-sectional in nature. The results of the current study were compared, where possible, to the results of the two previous South African studies on this topic (Holtzhausen, 2010; Rudansky, 1991); however, direct comparisons are not possible. Future research should be based on longitudinal studies to identify specific changes in female role portrayal in magazine advertisements over time.

In addition to the above suggestions for future research, a number of **other recommendations** can be made:

- Additional research on the roles portrayed by different ethnic groups in South African media is required. In addition, a cross-tabulation of ethnic groups and the product categories advertised could possibly provide insightful information (Frith *et al.*, 2004:53-61).
- As previously stated, content analysis is unable to answer 'why?' questions (Bryman & Bell, 2007:321). Future researchers can conduct interviews with South African advertising agencies to identify their rationale behind the portrayal of women in specific roles.
- In section 7.3 a number of managerial implication were provided on the possible consequences of negative, traditional, or stereotypical female role portrayals. It is recommended that such research be undertaken in a South African context. Possible focus areas include:

- The effect of female role portrayal on advertising effectiveness.
- Female consumers' perceptions, reactions, and attitudes towards female role portrayals in advertisements.

7.5 SUMMARY

Previous researchers have provided evidence that women have been stereotyped in advertisements. The feminist movement has likely contributed to the decrease of women in traditionally stereotypical roles, such as the housewife and the sex object. However, this study's findings suggest that South African advertisers seem to limit the portrayal of female models to two roles; namely decorative and product user, despite the many roles women play in reality. Angel Jones (in Seopa, 2008), creative director for MorrisJones Productions states: "[Women] play a number of different roles ... Some are mothers and daughters. Some are successful business women. Some are committed wives ... Some are traditional community members. Some are all of these. Some are none of these." Advertisers are encouraged to heed the responsibility they face when creating advertisements (Borgerson & Schroeder, 2002:589) and be conscious of the subtle and obvious connotation communicated in advertisements (Plakoyiannaki & Zotos, 2009:1429). Thus, this researcher's suggestion to advertisers is not to stereotype women in traditional roles nor to limit the portrayal of women, but rather to encompass all that she represents.

The following words by Cohan (2001:332) provide an apt closing to this study: "... there is no reason why advertising can't be successful in generating sales, while imparting a truer reflection of the values women esteem."

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APPENDIX A

- Final coding form -



Magazine & issue month						
Advertisement no.						
Nature of illustration	1. Photograph 2. Drawing / Computer-generated					
Advertising appeal	1. Rational 2. Emotional 3. Combination 4. No distinctive appeal					
No. of adult female models in advertisement						
Ethnicity of female model(s)	African					
	Asian					
	Caucasian					
	Coloured					
	Indian					
	Uncertain					
	Other					
Role portrayed by female model(s)	Decorative					
	Dependent					
	Housewife					
	Leisure					
	Mother					
	Romantic					
	Sex object					
	Social					
	Spokesperson					
	Working					
	User	Actual				
		Implied				
	Neutral / Background					
	New / Other					
Advertised product / service category	Apparel					
	Accessories					
	Automobiles					
	Beverages	Alcoholic				
		Non-alcoholic				
	Education services					
	Electronics					
	Financial services					
	Food					
	Health products & medication					
	Household items					
	Perfume					
	Personal care					
	Recreation					
	Slimming products					
	Telecommunication services					
	Other					



APPENDIX B

- Final coding manual -

CODING MANUAL

1. INTRODUCTION

The main purpose of this study is to identify the roles that female models portray in South African consumer magazine advertisements, and the extent to which these models appear in these roles. In addition to this, this study also aims to:

- Identify possible new roles female models portray in magazine advertisements.
- Identify the illustrative technique (i.e. photographs, drawings, or computer-generated) most often used to depict female models in magazine advertisements.
- Determine the advertising appeals most often used in magazine advertisements featuring female models.
- Examine the ethnic representation of female models in magazine advertisements.
- Determine the product and/or service categories advertised using female models.

This document contains the coding manual that will provide the guidelines necessary to achieve the objectives of this study. The coding manual provides a concise description of each of the variables that need to be coded in order to guide the coder on how to interpret each variable, so as to limit the amount of personal inference (Bryman & Bell, 2007:315-316).

2. INSTRUCTIONS

In addition to this coding manual, you have also been provided with an Excel version of the coding form and electronic copies of the advertisements you need to code. **Read through this document carefully and adhere to its requirements at all times.** Study each advertisement carefully and **independently** complete all the fields, as discussed below, on the Excel coding form provided. Once you start coding, in other words capturing the necessary data, remember to periodically save the Excel spreadsheet. Once you have coded all the advertisements, please email the final spreadsheet to the researcher.

3. CODING VARIABLES

The following variables are to be coded on the electronic coding form provided.

3.1. MAGAZINE AND ISSUE MONTH

Each advertisement has been saved in folders labelled with the magazine's name and specific issue month. The name of the magazine and the month in which it was published needs to be captured on the coding form. In order to save space, use the following codes to capture the magazine and issue month:

Table 1: Codes for magazine and issue month

MAGAZINE & ISSUE MONTH	CODE
Bona_November	B_N
Bona_February	B_F
Cosmopolitan_November	C_N
Cosmopolitan_February	C_F
Fair Lady_November	FL_N
Fair Lady_February	FL_F
Glamour_November	G_N
Glamour_February	G_F
Rooi Rose_November	RR_N
Rooi Rose_February	RR_F
Sarie_November	S_N
Sarie_February	S_F
True Love_November	TL_N
True Love_February	TL_F
Woman and Home_November	WH_N
Woman and Home_February	WH_F
You_November	Y_N
You_February	Y_F

Insert the relevant code into the '**Magazine and issue month**' column on the coding form. This information needs to be repeated for every advertisement coded.

3.2. ADVERTISEMENT NUMBER

The full-page and double-page advertisements that contain a female model(s) from each of the above mentioned magazines have been scanned and transferred onto the CD with which each coder has been provided. Each advertisement has a particular number assigned to it. Insert the number that appears under each advertisement into the '**Advertisement no.**' column on the coding form.

3.3. NATURE OF THE ILLUSTRATION

The illustrative technique used in the magazine advertisement needs to be coded as either a photograph, drawing or computer-generated image.

1. **Photographs** refer to real-life pictures of female models.
2. **Drawings** refer to female models depicted as cartoons, hand-rendered drawings, or line-art drawings. **Computer-generated images** refer to images of female models created through graphic design.

Insert the number '1' for a photograph or '2' for a drawing or computer-generated image in the column labelled '**Nature of illustration**'.

3.4. ADVERTISING APPEAL

An advertising appeal attracts the reader's attention and presents the reason for purchasing a product or service (McDaniel, Lamb & Hair, 2008:474). The coder needs to identify the advertising appeal used in the advertisement by looking at the entire advertising message. The advertising appeal used in generating the advertisement needs to be coded as either an emotional appeal, rational appeal, a combination of emotional and rational appeals, or no distinctive advertising appeal.

1. **Rational appeals** focus on providing information about products and services and speak to the reader's practical and functional needs. Rational appeals highlight one or more of the following aspects about the advertised product or service:

comfort, convenience, economy, sensory benefit, quality, dependability, durability, efficiency, performance, features, price, popularity, competitive advantage, and/or news about the product or service (Belch & Belch, 2009:283-285).

2. **Emotional appeals** speak to the reader's social and/or psychological needs for buying a product or service. Emotional appeals try to evoke feelings of safety, fear, love or romance, happiness, excitement, sorrow, pride, acceptance, recognition, status, respect, embarrassment, and so on (Belch & Belch, 2009:285). Other appeals that arouse emotion include humour, sex, and fear appeals (Lee & Johnson, 2005:175).
3. **Combination appeals** contain both rational and emotional appeals by, for example, highlighting the product's price (rational) in a humorous way (emotional).
4. **No distinctive appeal** refers to advertisements that use neither rational nor emotional appeals. These advertisements, for example, illustrate the product or service together with a female model without evoking feelings or providing any further information about the product or service other than the brand or company name.

Insert the number '1' for a rational appeal, '2' for an emotional appeal, '3' for a combination appeal, or '4' for no distinctive appeal in the column labelled '**Advertising appeal**'.

3.5. NUMBER OF ADULT FEMALE MODELS IN THE ADVERTISEMENT

Insert the number of **adult** female models that appear in the advertisement into the column labelled '**No. of adult female models in advertisement**'.

Please note: If the same model is illustrated more than once in the same advertisement, this model is counted only once. Thus, in such a case, insert a '1' in the '**No. of adult female models in advertisement**' column.

3.6. ETHNICITY OF THE FEMALE MODEL(S)

The coder needs to identify the ethnicity of all female models in the advertisements. Identify if the model is African, Asian, Caucasian, Coloured, or Indian.

If, for example, there is one African model and two Caucasian models in the same advertisement, then insert the number '1' in the '**African**' column and '2' in the '**Caucasian**' column for that particular advertisement. If the ethnicity of a female model in the advertisement cannot be determined then insert a '1' in the '**Uncertain**' column. Alternatively, if the ethnicity of a female model does not fall into any of the above categories but can be identified, such as Arabic, then type a description of the ethnic group into the '**Other**' column.

3.7. ROLE PORTRAYED BY FEMALE MODEL(S)

When determining what role the female model in an advertisement is portraying, it is important to take note of the following aspects (Rudansky, 1991:139-141):

- **The model**
 - The physical action or activity in which the model is engaged.
 - At whom or what the model's attention is directed (i.e. whom or what is the model's main focus).
 - The model's appearance, including body language and apparel.
 - The model's relation to other models (male or female, young or old).
 - The model's relation to the advertised product and/or service, the props or supporting elements, and the setting.
- **The props or supporting elements**
 - Items in the advertisement, other than the actual product or service being advertised, that can allude to the role the model is portraying.
- **The setting**
 - The context in which the model appears and the background of the advertisement.

- **The advertised product and/or service**

- The result of using the product and/or service.
- The context in which the product and/or service is used.
- The atmosphere created by the product and/or service.

Coders need to identify the **most prominent role(s) portrayed** in each advertisement. Insert the number '1' in the relevant column to which the role identified pertains. For example, if the advertisement portrays a female model as a housewife, insert a '1' in the '**Housewife**' column for that particular advertisement.

Please note: If there are two female models in the advertisement, or even one female model, that portrays two different roles, then insert a '1' into each relevant column. In addition, if there are two or more female models in the advertisement and each model portrays the same role then insert a '1' in the relevant column. Similarly, if the same female model appears more than once in the same advertisement and portrays the same role, then insert a '1' in the relevant column.

Following is a description of each of the roles.

3.7.1. The decorative role

The following characteristics describe the decorative or physical attractiveness role in an advertisement:

- The model is the decorative focal point of the advertisement.
- The model is inactive.
- The model is primarily used for aesthetic (visual) purposes.
- The model has no purpose other than to look attractive.
- The model displays and/or shows off the advertised product or service.
- The model is displayed as pursuing beauty and/or attempting to maintain or reclaim her youthfulness, thus the advertised product or service attempts to achieve such.
- The model is not focussed on the product or service, although she may be using it; wearing it for example.

- The model, if appearing with other models, is not interacting with or focussed on the other models in the advertisement.
- The advertisement contains very few props or supporting elements, if any.
- The setting of the advertisement is not important.

(Baker, 2005:18; Belkaoui & Belkaoui, 1976:171; Holtzhausen, 2010:324; Plakoyiannaki & Zotos, 2009:1417; Rudansky, 1991:149).

Please note: A model that is portrayed as displaying the product but has a sensual or alluring gaze might be fulfilling a role as a sex object rather than a decorative role.

3.7.2. The dependent role

The following characteristics describe the dependent role in an advertisement:

- The model is displayed as being dependent on another model.
- The model requires reassurance or assistance, perhaps when making big-ticket purchases, such as a car.
- The advertisement suggests that it is inappropriate for the female model to perform certain activities, be it for business or on a social level, without a man present.
- The model is displayed as needing a man's protection.
- The model may be placed in various settings with various props, however the relationship that the model has towards another model, rather than the setting and the props, is the focus.

(Courtney & Lockeretz, 1971:94-95; Plakoyiannaki & Zotos, 2009:1417).

3.7.3. The housewife

The following characteristics describe the housewife role in an advertisement:

- The model is engaged in a household or domestic activity.
- The model is concerned about and/or focussed on household tasks.
- The model is primarily responsible for being a good wife.
- The model's attention is focused on a household product or service.

- The advertisement places the model in a household setting.
- The props and supporting elements are items typically found in and around the home.
- The advertised product or service is one that would be used in the home.

(Holtzhausen, 2010:323; Plakoyiannaki & Zotos, 2009:1417; Rudansky, 1991:143).

3.7.4. The leisure role

The following characteristics describe the leisure role in an advertisement:

- The model appears alone in the advertisement.
- The model is engaged in a leisurely activity, such as reading a book or jogging.
- The props and setting depend on the activity in which the model is engaged.
- The leisure role can be used to advertise a wide variety of products.

(Wiles, Wiles & Tjernlund, 1995:42).

3.7.5. The mother role

The following characteristics describe the mother role in an advertisement:

- The model appears with a child or children.
- The model's attention is focussed on the child or children, or on the advertised product or service.
- The advertised product or service is for the benefit of the child or children.
- The props and supporting elements, if present, are items used by children or by parents.
- The setting, if any, places the model in a bedroom, home, or family environment.

(Holtzhausen, 2010:323; Rudansky, 1991:144; Wiles *et al.*, 1995:42).

Please note: A model portrayed with children but in a classroom setting or in a setting that suggests that the model is a doctor should be coded as a working role. In addition, a model that appears with children but is focussed on a household task should be coded as a housewife role.

3.7.6. The romantic role

The following characteristics describe the romantic role in an advertisement:

- The female model appears with a male model.
- The female model is focussed on the male model in the advertisement and not on the advertised product or service.
- The models are in close proximity to each other and may or may not be touching each other.
- The models appear to be in love.
- The props suggest romance and love.
- The models may or may not be placed in a romantic setting, such as a restaurant.

(Holtzhausen, 2010:325; Rudansky, 1991:145).

3.7.7. The sex object role

The following characteristics describe the sex object role in an advertisement:

- The model is primarily used for aesthetic (visual) purposes.
- The model is in a provocative position ("come-on" position).
- The model is wearing revealing clothing, no clothing, or wearing clothing that is inappropriate for the product or service being advertised.
- The model is the object of another person's desires.
- The model has a sensual or alluring gaze or facial expression.
- The advertisement contains very few props or supporting elements, if any.
- The setting is neutral or irrelevant.
- The model has no relation to the advertised product or service.

(Baker, 2005:18; Holtzhausen, 2010:325-326; Rudansky, 1991:147).

3.7.8. The social role

The following characteristics describe the social role in an advertisement:

- The female model appears with another model or models.
- The model is engaged in a social activity, for instance at a party, talking, playing sport, eating, or entertaining.
- The model is focused on the other models appearing in the advertisement or on the activity in which she is engaged.
- The props, supporting elements, and setting all contribute towards portraying the model in a social role.
- The advertised product or service is generally used in a social situation.

(Holtzhausen, 2010:326; Rudansky, 1991:146-147).

3.7.9. The spokesperson role

The following characteristics describe the spokesperson role in an advertisement:

- The model in this role can be a celebrity, sports personality, expert, CEO, company employee, or ordinary person.
- The model is endorsing the advertised product or service.
- The model is portrayed as a satisfied user.
- The model may or may not be seen as an expert on the advertised product or service.
- The advertisement contains very few props or supporting elements, if any.
- The setting is neutral or irrelevant.
- The model may or may not be focusing on and/or using the advertised product or service.

(Holtzhausen, 2010:244-245; O'Guinn, Allen & Semenik, 2009:397).

3.7.10. The working role

The following characteristics describe the working role in an advertisement:

- The model is engaged in and focused on a work-related activity.
 - The model is in work attire, such as a business suit, doctors coat, or uniform.
 - The props and supporting elements are items typically found in a work environment to assist with a work-related activity.
 - The model appears in a work setting, such as in an office, hospital, or classroom.
 - The advertised product or service may or may not be used in a work environment.
- (Holtzhausen, 2010:322; Rudansky, 1991:148).

3.7.11. The product / service user role

The following characteristics describe the product or service user role in an advertisement:

- **Actual user:**
 - The model is in the process of using or consuming the advertised product or service, such as applying make-up or wearing a pair of jeans.
 - The model is involved or engaged with the advertised product or service.
- **Implied user:**
 - The effects of using the advertised product or service can be seen on the female model.
 - The model is portrayed as enjoying the benefits of having used the advertised product or service, without the model actually using the product or service.
 - Before and after pictures show proof of use.
- For both the actual user and the implied user, the props and setting, if any, are conducive to the use of the product.

(Baker, 2005:18; Holtzhausen, 2010:245,325; Zhang, Srisupandit & Cartwright, 2009:689).

Please note: Models that fulfil the product or service user role can portray other roles simultaneously, for example decorative or spokesperson. In such cases insert a '1' in the 'Decorative' column, for example, as well as a '1' in the 'User – Actual' or 'User – Implied' column.

3.7.12. The neutral / background role

The following characteristics describe the neutral/background role in an advertisement:

- The female model is seen as equal to men.
- The model does not fulfil a specific role.
- The model is part of the background and takes up very little space in the advertisement, or is used to fill up white space.
- The model is not the main focus of the advertisement.

(Holtzhausen, 2010:327; Plakoyiannaki & Zotos, 2009:1417).

3.7.13. The new / other role

The new/other role portrays female models as not fitting into any of the above categories.

Please note: If a female model falls into this category, then a short description of the role portrayed should be given. Type the description into the '**New / Other**' column.

3.8. ADVERTISED PRODUCT AND/OR SERVICE CATEGORY

The coder needs to identify the product and/or service category being advertised. Insert a '1' in the column pertaining to the advertised product and/or service category. If more than one product or service is advertised in the same advertisement, then insert a '1' into each relevant column for that particular advertisement. The product and service categories, with relevant examples, include:

- **Apparel:** Clothes and shoes
- **Accessories:** Handbags, jewellery, watches, and sunglasses
- **Automobiles**
- **Beverages:** Alcoholic and non-alcoholic
- **Education services**
- **Electronics:** Television sets, cell phones, sound systems, computers, cameras
- **Financial services**

- **Food**
- **Health products and medication:** Vitamins, supplements, over-the-counter medication
- **Household items:** Household appliances, décor, furniture, small kitchen items
- **Perfume**
- **Personal care:** Cosmetics, creams, shampoo, hair dye, toiletries
- **Recreation:** Shopping centres, movie theatres, events, magazines, vacation destinations, casinos
- **Slimming products**
- **Telecommunication services:** Television channels, mobile services
- **Other**

Should the advertised product and/or service fall into a category not included in the above list, write a short description of the advertised product and/or service in the ‘**Other**’ column.

4. CONCLUSION

Thank you for your assistance in completing this study. The time and effort you contributed is greatly appreciated.

A note to future researchers:

In order to make cross-tabulations possible, one would need to collapse the data. For example, should an advertisement contain five female models of different ethnicities portraying three different roles and advertising one type of product, one should do the following when coding: identify which ethnic female models portray which specific roles and insert the number ‘1’ into each relevant column of the coding form in separate rows. Note, this requires assigning new advertisement numbers to the collapsed data.

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