

The Use of Female Sexuality in Television
Advertising and its Effects on Adolescent Girls

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This thesis is dedicated to my parents

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ABSTRACT

Content analyses of television advertising have delineated two images of women, constrained by their domestic and sexual roles. The focus of this thesis is on portrayals of sexuality in advertisements, targeted at female consumers. A wholistic approach to the study of the media is advocated, which involves analysis of the media, the viewer and the nature of the interaction between the two.

Sexuality advertisements were content analysed using quantitative and qualitative categories. A distinct sub-set of these advertised beauty products. Analysis revealed that women are portrayed in a way which stereotypes their sexuality. Furthermore, the use of various persuasive devices indicates more subtle forms of sexism.

The importance of developing sexuality to the female adolescent is discussed. It is argued that media must have personal relevance in order to produce any effects. Teenage girls were therefore chosen to act as subjects in experimental studies. Linear approaches to media effects are criticised and a circular model adopted in which concern with personal sexuality will make media portrayals of sexuality more salient. This saliency will, in turn, increase the probability of advertising images being used as role models. It is argued that perceptions mediate effects, therefore a before-and-after methodology is

(iii)

rejected for an investigation of attitudes towards and perceptions of advertisements.

Initial findings indicate an individual approach to decoding of advertisements. Evidence was found for two approaches. Advertisements could be perceived from reality or marketing perspectives. Mere exposure to portrayals of female sexuality does not ensure their saliency to viewers. Norms of sexuality are not accepted uncritically but evaluated in terms of personal reality. An analysis of personal characteristics of adolescents indicates that only a proportion are preoccupied or concerned with their own sexuality. Evidence is presented to suggest that a personal concern with sexuality may lead to sexual images being more salient and accepted as desirable normative types.

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CHAPTER 1. INTRODUCTION AND OVERVIEW

1.0. INTRODUCTION

All cultures have developed complex norms of male and female interaction which individuals must learn in order to operate easily in society (Weeks, 1986). Prevailing standards of physical and sexual attractiveness, courtship rituals and expectations about coitus and marriage are passed onto the young. As children mature sexually they are expected to adopt these norms and behave appropriately. Coming to terms with one's sexuality is an important developmental task of adolescence. Many cultural institutions including families, churches and schools participate in this socialisation process. In recent years, increasing attention has also been paid to the mass media as another purveyor of sexual models and values. It has been argued that stereotyped images of women help to perpetuate women's inferior status in society. Images of sexuality in the media are in accord with stereotypes of women as passive - the focus is on physical attractiveness and sexual availability (see Chapters 1 and 4). The relative importance of female physical attractiveness, compared to males and the higher prevalence of body image problems in women (see Chapter 5), warrants an investigation of the potential role of the media. Images of women in the media represent an ideal type of sexuality, which may be used

as a social reference point. One media only is the focus of this thesis. Advertisements are highly condensed forms of communication. Characters must be easily recognised and identified with. This may promote the production of stereotypes (Millum, 1975). Stereotypes of female sexuality may therefore be more starkly represented.

1.1 SUMMARY OF RATIONALE AND OBJECTIVES

The study of the mass media inevitably implies a concern with effects. The approach adopted in this thesis is one that is both media- and viewer-centric. Although the use of female sexuality in advertising is well documented (eg., Courtney & Whipple, 1983), its nature has not been investigated in detail. It is argued that fine grained analysis of the media stimulus should be a prerequisite of effects research.

Effects are not equally probable for everyone in the audience. It is therefore necessary to reject simplistic notions of the audience. Given the importance of developing sexuality in adolescence, teenage girls were hypothesised to be most likely to be affected by the advertisements studied. Viewers were screened on several characteristics which implied a personal concern with sexuality, to investigate the role of individual differences in media effects.

Effects are not conceptualised in terms of a linear process but an interaction between the viewer and the

media text. It is argued that the audience makes an active contribution to the effects process. No attempt is made to directly test the hypothesis that sexual portrayals in advertising lead to acceptance and internalisation of stereotypical attitudes. The plethora of other socialisation agents involved in the formation of sex-role conceptions make this methodologically impossible. The focus of concern is attitudes towards and perceptions of female sexuality in advertising. Psychological research has emphasised the active, constructive role of individuals in perception. How media images are perceived and interpreted must therefore be important mediators of effects. The saliency of sexual images to viewers is all-important since this necessarily places constraints on any potential effects.

1.2 STRATEGY

A variety of research methods are used to study the structure of advertisements utilising female sexuality and their potential effects on adolescent females. The nature of the media is investigated using a content analysis of both quantitative and qualitative categories. Attitudes towards beauty, body satisfactions, self-consciousness and cosmetic use were selected to assess concerns with different aspects of female sexuality. A scale to measure attitudes towards beauty was developed specifically for this research but modified

versions of existing measures were adopted for the other characteristics.

Advertisements consist of a complex of elements, all of which may interact to produce any effects. The results of the content analysis are used as a methodological tool. Advertisements using sexuality were matched with advertisements similar on many elements apart from those unique to sexuality advertisements. The use of such 'comparison' advertisements is intended to put evaluations and perceptions of sexuality advertisements into some sort of perspective. An intensive approach to data collection was adopted. Reactions to each advertisement was analysed in detail, in relation to knowledge of advertisement structure, before making generalisations to the wider class of sexuality advertisements. Arguments are presented as to the exploratory nature of this research, which necessitates such an approach, as opposed to a strict hypothesis testing one.

A variety of measures were used to assess the effects of sexuality advertisements. Since the ultimate aim of advertisers is to persuade consumers to buy, the relative marketing effectiveness of the sexuality and comparison advertisements were assessed using 'attitude towards the advertisement' scales. Viewers were also asked to recall as much of the advertisements viewed as possible and to record their perceptions of the advertisements. Such open ended measures allow the coding of responses in terms of

what aspects of the advertisement viewers find salient or important. It also gauges positive and negative evaluations to advertisements and their characters.

The individual approach to advertisement perceptions is assessed using a multiple sorting procedure. Such a methodology allows a flexible exploration of the classification systems that viewers naturally apply to advertisements. Using the concept of perceived similarity, it can assess which advertisements and female characters are perceived as conceptually similar and why. The procedure also allows a comparison between the categories viewer's spontaneously apply to advertisements and those generated by the content analysis. The generality of content analyses are limited by viewer perceptions.

1.3 OVERVIEW

A brief description of this thesis is now provided.

Chapter 2 reviews the content analytic evidence as to the stereotyped nature of female portrayals. Two main portrayals of women are delineated which are defined in terms of domestic/maternal or sexual roles. Evidence is presented, however, that images of sexuality targeted at female consumers may not be effective persuasive devices.

Chapter 3 reviews the major theoretical approaches to the study of the mass media. These approaches can be roughly divided into those assuming linear or circular effects. Studies which attempt to delineate the cultivation effect of television images are criticised and a circular approach adopted which emphasised the active participation of the audience in the viewing situation. Arguments are presented for an approach to advertising effects which accounts for the viewer and the text.

Chapter 4 presents the results of the content analysis of advertisements which utilise female sexuality. A sub-set of sexuality advertisements, those for female beauty and personal care products, link the product more explicitly to enhanced beauty and sexual attractiveness and are therefore analysed separately. Not only are images of women analysed, but a variety of contextual and persuasive elements.

Chapter 5 reviews the literature on female sexuality in adolescence. It concludes that the nature of concerns

in adolescence may be mirrored by messages in sexuality advertisements. Thus, sexuality advertisements should be particularly salient to this audience group.

Chapter 6 presents an empirical investigation of attitudes towards and perceptions of sexuality and comparison advertisements. The very individualistic approach to advertisement decoding suggests that personal characteristics concerning sexuality may mediate perceptions.

Chapters 7 and 8 therefore discuss the nature of these characteristics. The development of a scale to assess attitudes towards beauty is reported in Chapter 7. Chapter 8 presents the results of an empirical study which provides a psychological profile of the viewers used in the effects studies reported in Chapters 9 and 10.

Chapter 11 reiterates the main conclusions of the research and attempts to put it in a wider perspective by proposing ways of extending the present findings.

CHAPTER 2. IMAGES OF WOMEN IN THE MEDIA: A REVIEW OF THE LITERATURE

2.0. INTRODUCTION

BUSBY (1974), p.10:

"Regardless of the medium under examination or the scope of the particular study, the conclusions have always been very similar: males dominate mass media content both quantitatively and qualitatively. Roles of males in the mass media have been shown to be dominant, active and authoritative, while females have been shown to be submissive, passive and completely contented to subjugate their wills to the wills of media males. Males in all our mass media have varied roles, emphasising their importance in the spheres of employment, politics, science, history and the family, while females have only two important spheres circumscribed by their sexuality and their domesticity."

What evidence is there that the mass media are sexist?

Over the years, researchers have shown by quantitative content analysis that portrayals are in line with traditional conceptions of the sexes. Content analysis is a methodology which investigates the content of mass communication by coding the occurrence of textual elements. Analyses are based on frequency counts of selected variables to compare, for instance, portrayals of the sexes, comparison of different programme types etc. Such analysis has shown that while all media portrayals may not be totally realistic, the stereotyping of women is greatest and, it may be argued, more debilitating.

The present review will concentrate on television portrayals. However, all other media studied - books, magazines articles, short stories, newspaper articles,

comics and radio advertisements - tend to portray women in traditional ways, with respect to marital and occupational roles, for instance. Personal and romantic lives are emphasised and main concerns relate to the home and personal appearance. (c.f. a review by Butler & Paisley, 1980; also Furnham & Schofield, 1980; England & Gardner, 1985; Potter, 1985; Brabant & Mooner, 1986). However, since the majority of the members of our society are exposed to it every day, social scientists have focussed much attention on television sex-role stereotyping.

2.1 TELEVISION STEREOTYPING

The majority of studies in this area are American but consistent findings have come from Britain. Despite different patterns of exposure in the US, gender stereotypes are very similar (eg., Burns, 1977; Werner & LaRussa, 1985). It must also be remembered that American programmes are shown in Britain and vice-versa, so it is pertinent to include a review of American findings. Unless indicated otherwise, childrens programming is not reviewed (for relevant studies, see Durkin, 1985b; Sheehy, 1987).

Gerbner (1972) - has argued that just as representation in the media signifies social existence, so too underrepresentation and (by extension) trivialization and condemnation indicate symbolic

annihilation (cited in Tuchman, 1979, p.533). Consistent with Tuchman's (1978) contention that women are 'symbolically annihilated' by the media, there are fewer women on television than men. In a review of 13 studies, Butler & Paisley (1980) found that only 28% of characters were female. Women, moreover, are more likely to have 'bit-parts' and only a low percentage have starring roles (Gerbner, 1972b; Seggar, 1975; Dominick, 1979; Gerbner & Gross, 1976). When women are represented, it is in a stereotypical manner:

Content analyses of programming reveal the traditional stereotypes of men as dominant and aggressive and women as passive and emotional (Gerbner, 1972b; Torow, 1974; Gerbner & Gross, 1976; Lemon, 1977; 1978; Downs & Gowan, 1980; Greenberg, Richards & Henderson, 1980). Domestic roles of women are also emphasised on U.S. television. A woman's marital status is more often revealed than a man's (Downing, 1974; Tedesco, 1974; McNeil, 1975), a large percentage are portrayed as housewives, and when employed, it is in low status occupations (DeFleur, 1964; Downing, 1974; Northcott Seggar & Hinton, 1975; Seggar, 1975). Kaniuga, Scott and Gade (1974) found only 10% of married women in television portrayed in employment and Glemon & Butsch (1982) a similar percentage, with several single ones resigning upon marriage. Furthermore, Manes and Melynk (1974) found occupational achievement to be associated with unsatisfactory personal and marital lives, although

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Weigel and Loomis' (1981) replication, while showing female job holders to be more likely to be single, showed no sex differences in success of relationships among job holders.

The majority of women on television tend to be attractive (Long & Simon, 1974; Seggar, 1975), under 35 (Aronoff, 1974; Long & Simon, 1974; Matelski, 1985) and when engaged in interactions with men, younger than them (Smythe, 1954; Downing, 1974; Women on Words & Images, 1975). This may be a reflection of the use of women as 'sex-objects'. In a study of 22 U.S. family dramas, Long & Simon (1974) conclude that "...in interactions with men they (women) are perceived as sex-objects whose bodies are judged, commented upon and rewarded".

Thus, content analyses of television, despite various differences in methodology and sample size etc., are still consistent in their general conclusions - that the sexes are treated differently, with less power and status awarded to the female, and less flexibility in terms of conformity to a socially accepted norm of physical attractiveness.

2.2 TELEVISION ADVERTISING STEREOTYPING

Advertisements are highly condensed forms of communication. Characters must be easily recognised and easily identified with. This facilitates the portrayal of stereotypes which may be even more exaggerated relative to other television broadcasts. Durkin (1985b) has described commercials as "one of the starkest areas of mass media stereotyping". Advertisements show similar patterns of stereotyping to general programming but it is exacerbated by stereotyping in other, subtle ways.

The finding that women are underrepresented on television generally is mirrored in American content analyses of advertisements (O'Kelley, 1974; McArthur & Resko, 1975; Pyke & Stewart, 1976; Knill, Pesch, Pursey, Gilpin & Perloff, 1981). There, women are shown as central characters in only a small percentage of advertisements (McArthur & Resko, 1975; Maracek, Piliavin, Fitzsimmons, Krogh, Leader & Trudell, 1978; O'Donnel & O'Donnel, 1978), although in Britain, Harris & Stobart (1986) found this imbalance only in evening programming. Day-time programming is to a large extent directed at the housewife, so it is likely that advertisements directed at female consumers will predominate. Two British studies also found a predominance of male central characters - 66% compared to 34% female (Manstead & McCulloch, 1981) and 75% compared

to 25% (Livingstone & Greene, 1986)) but Sheehy (1987) found a higher percentage of female central characters (48%). This discrepancy may be due to the fact that his schedule permitted only one central character to be coded. Harris and Feinberg (1977) found a further imbalance of representation, with twice as many male as female celebrities appearing in advertisements.

In addition to women being less prominent in advertisements, they are also less likely to be portrayed in a realistic and non-stereotypical way:

Women are likely to be shown in family and/or domestic roles, yet men are more likely to be shown in a variety of non-domestic roles and locations (Henessee & Nicholson, 1972; Dominick & Rausch, 1972; Courtney & Whipple, 1974; O'Kelley, 1974; McArthur & Resko, 1975; Culley & Bennett, 1976; Barcus, 1977; O'Donnell & O'Donnell, 1978; Manstead & McCulloch, 1981; Chappell, 1983; Harris & Stobart, 1986; Livingstone & Greene, 1986). Women's presumed preoccupation with the home is further exemplified by the products they frequently advertise. They are predominantly shown in advertisements for domestic products and those related to personal hygiene and appearance (the latter advertisements exemplifying the physical attractiveness stereotype) while men advertise a wide variety of products (Dominick & Rauch, 1972; Culley & Bennett, 1976; Cirksena & Butler, 1978; Knill et al, 1981; Manstead & McCulloch, 1981; Harris & Stobart, 1986). Livingstone and Greene's recent analysis of British advertisements (1986) also

showed that men are more likely to advertise expensive products.

Women's relationship to men in advertisements exemplify the 'female as passive' stereotype. They are often shown as adjuncts or otherwise subordinate to men, and while men's roles are autonomous, women's tend to be defined in terms of their relationship to others (Hennessee & Nicholson, 1972; McArthur & Resko, 1975; Manstead & McCulloch, 1981; Chappell, 1983; Livingstone & Greene, 1986). Hennessee & Nicholson (1973) found that self-betterment for women in advertisements was equated with sex-appeal and cleanliness. Manstead & McCulloch (1981) reported that while males were concerned with the practical consequences of product purchase, females were concerned with social approval and self-enhancement. This was not found in McArthur and Resko's U.S. (1975) content analysis on which Manstead & McCulloch based theirs.

Courtney and Whipple's (1976) review concludes that women are more likely than men to be shown in decorative or non-functional roles. Women are more likely to be seen using a product than endorsing it (Courtney & Whipple, 1974; McArthur & Resko, 1975, Manstead & McCulloch, 1981; Harris & Stobart, 1986; Livingstone & Greene, 1986). However, Pyke & Stewart (1974), have pointed out that even when women are on-screen speakers, a male voice-over is usually added. In contrast, male speakers are "allowed to stand alone". The voice-over "typically imparts information to the viewers and, by implication, holds the

role of expert" (Maracek et al, 1978. p.161). Males have been found to perform voice-overs between 70-95% of the time (Dominick & Rauch, 1972; Hennessee & Nicholson, 1972; Pyke & Stewart, 1974; Culley & Bennett, 1976; Maracek et al, 1978; O'Donnell & O'Donnell, 1978; Knill et al, 1981; Manstead & McCulloch, 1981; Livingstone & Greene, 1986; Sheehy, 1987). Courtney & Whipple's (1976) review of six studies found female voice-overs only in cosmetics advertisements. McArthur & Resko (1975) found 78% of the authorities on body products to be males but only 33% of males were body product users. Women are thus portrayed as knowing little about the products even they themselves mainly use.

There seems to be a preference for portraying younger women and older men (Dominick & Rausch, 1972; Culley & Bennett, 1976; Harris & Feinberg, 1977; Scheider & Scheider, 1979). It has been suggested (Harris & Feinberg, 1977) that older men are used as high status authority figures, while female authority and esteem decrease with age. The use of younger women is probably also related to the physical attractiveness stereotype found in advertisements, which seems to be more important when treating females than males. Sherifs & Lammers (1982) asked subjects to rate over 100 advertisement characters and found that females were consistently rated as more attractive than men. Durkin (1985a) points out the one British exception to the stereotypical advertisement female - "a rather ravishing and immaculately turned out

forty year old." (Gable, 1984) used to sell 'Empathy' shampoo aimed at the over 40's. However, this, along with the female character in the 'Cointreau' advertisement^{*}, is a rare representation.

Content analyses of women in advertising are quite consistent in their conclusions. Unfortunately, not all analyses used the same categories, so further specific comparisons across studies are not possible. There is also a numerical bias towards American studies. However, recent British ones have produced consistent results (Manstead & McCulloch, 1981; Chappell, 1983; Livingstone & Greene, 1986; Harris & Stobart, 1986; Sheehy, 1987). Harris and Stobart found less stereotyping in day-time advertisements during this time, female central characters were in a majority and were found to offer factual arguments, while men offered opinions; and they received practical rewards while men received hedonic ones. This finding is probably related to the dominance of advertisements for household products at this time where women may be allowed to hold some authority.

* A series of advertisements depicting an ongoing flirtation between an attractive middle aged couple

2.3 THE USE OF FEMALE SEXUALITY IN ADVERTISING

The content analysis literature (reviewed above) delineates two main representations of women in advertising - the housewife and/or mother role and the woman as adornment or sex object. The present thesis will concentrate on the latter as it is concerned with stereotypes of female sexuality. Advertising is one of the sources of norms of sexuality in our society, particularly the physical attractiveness stereotype. Cook and McHenry (1978) argue that the media are responsible for increasing the standardization of ideals of attractiveness. Physical attractiveness is more important to a female's social success than to a male's (e.g., Berscheild, Dion, Walster & Walster, 1971; Berg, 1975)), is an important predictor of sexual attraction (Cavior, Jacobs & Jacobs, cited in Dion, 1981) and is related to sexual experience in college women (Kaats & Davies, 1970; Curran, Neff & Lippold, 1973). Given the positive characteristics associated with the attractive, known as the 'what is beautiful is good' stereotype (see, eg., Cook & McHenry, 1978; Cook & Wilson, 1979; Herman, Zanna & Higgins, 1986 for reviews) it is not surprising that women should strive to look attractive and emulate these portrayals. As mentioned earlier, physical attractiveness seems to be more important in advertisements aimed at women than men. Millum (1975) has noted that "The woman expects to be looked at in a way that the male does not, she is the passive 'looked at,

rather than the active 'looker'". (p.60). The emphasis on general television programming for males is on strength, performance and skill development ("What can my body do?"), while for the female, it is on attractiveness and desirability ("How do I look?") (Roberts, 1979).

The use of women as decorative or functionless models whose primary activity is to adorn the product as an attractive or sexual stimulus is well documented by content analyses. These advertisements vary in subtlety from those for personal care products to those for cars, machinery etc. (the latter may depict a scantily clad female on or near the product). The extensive use of sexual portrayals, as Courtney & Whipple (1983) point out, has not been addressed in detail by content research. These advertisements, directed at both men and women, imply that the product will heighten the purchaser's sex-appeal or give them some other sexually related reward. When directed at men, they offer possession of the 'sexy' female or a surrogate. The same sorts of portrayals are targeted at women, with attractive, scantily clad, nude or sexually provocative females used to sell, in particular, beauty, slimming and fashion products. The implication is that the product will increase womens' sexual attractiveness to men, with sexual satisfaction being the ultimate reward. What is significant is the apparant stability of these portrayals, regardless of the sex of the target consumer - that is, they invariably portray the female as passive and decorative. Courtney &

Whipple argue that this implies that advertisers believe women define their sexuality in male terms and accept an objectified and passive view of themselves. Such sexuality advertising (emphasising female sexuality, including stereotypes of attractiveness) aimed at women will be investigated in this thesis.

2.4 THE EFFECTIVENESS OF SEXUALITY IN ADVERTISING

Portrayals of women which emphasise beauty and sexuality in advertisements directed at female consumers, suggest that advertisers hold an implicit assumption that these portrayals are effective marketing devices. The evidence, both from the social psychological and marketing literature, is, however, far from unequivocal. This evidence is now reviewed.

2.4.1 SOCIAL PSYCHOLOGICAL RESEARCH

Research shows that socially desirable traits are conferred on the physically attractive (Sigall & Aronson, 1969; Miller, 1970a; Dion & Walster, 1972) and can facilitate helping behaviour (West & Brown, 1975; Benson, Karabenick & Lerner, 1976; Harrel, 1978, Wilson, 1978). The attractive are also perceived as masters of their own fates, as less likely to be influenced by others (Miller, 1970b) and are rated higher on the character dimension of credibility scales (Widgery & Webster, 1969). Thus, it might be argued that physically attractive product

endorsers will be more effective communicators because they are more likely to be perceived as believing in their endorsements. A physically attractive source has been shown to facilitate attitude change (Mills & Aronson, 1965; Horai, Naccarri & Fatoullah, 1974; Mills & Harvey, 1974; Kulka & Kessler, 1978; Petty & Cacioppo, 1980; Caballero & Price, 1984), although sometimes a deviant (Cooper, Darley & Henderson, 1974) or expert (Maddox & Rogers, 1980) source has been yet more effective.

The evidence that physical attractiveness facilitates persuasion (the aim of advertising) is equivocal. When male sources are used (Horai, Naccarri & Fatoullah, 1974; Snyder & Routhbart, 1971) there are generally positive relationships between source attractiveness and persuasion. However, when female sources are used (e.g., Mills & Aronson, 1965; Blass, Alperstein & Block, 1974; Joseph, 1977) fewer significant main effects and interactions between attractiveness and other variables have been found (overt desire to persuade, race, source expertise).

From this research, there is some evidence that a physically attractive source has its advantages for purposes of enhancing credibility, but this relationship is weaker when a female source is used. Thus, this does not warrant generalised use of attractive models (deviant or expert sources may be more credible). The evidence from more applied, consumer research, gives even less

support to the proposition that physically attractive females are most effective in persuading female consumers.

2.4.2 MARKETING RESEARCH

The majority of studies on the communicative effectiveness of decorative and sexual portrayals have looked at female models (a reflection of the actual bias towards these portrayals in advertising). Some studies have used only male subjects to evaluate the advertisements (Steadman, 1969; Chestnut, LaChance & Lubitz, 1977; Alexander & Judd, 1978; Weller, Roberts & Neuhaus, 1979; Reid & Soley, 1981). Some (Chestnut, LaChance & Lubitz, 1977) have considered 'physically attractive' and 'sexy' as equivalent concepts, while evidence from Cavior, Jacobs & Jacobs (cited in Dion, 1978) suggests that this is not so. These authors found that ratings of physical attractiveness and sex appeal made by opposite sex peers were correlated but seemed to reflect different dimensions since certain facets of interpersonal communication between respondents were related to judgements of attractiveness but not sex appeal. Furthermore, ratings of perceived sexuality showed more variability than those of attractiveness. All the studies investigating the communication effectiveness of women have looked at newspaper and magazine, but not television, advertisements. Within the limitations of these studies, however, some tentative conclusions can be

drawn about the effect of these advertisements on female consumers:

Peterson & Kerin (1977) manipulated 'sexiness' by using a demure, seductive or nude model advertising either a ratchet wrench set or body oil. The results were not clear cut. The advertisement with the nude model received lowest rating on appeal, quality and company reputability but evaluations for the nude advertising body oil were higher than for the nude advertising the wrench set. Thus, it could be argued that when a model's portrayal is congruent with the product (body oil being a personal care product and thus related to physical attractiveness), it is more likely to be considered acceptable. Overall, however, males tended to give more positive evaluations than women, showing a cross-sex preference for these female portrayals.

Patzer (1980) had subjects make a more thorough evaluation of soap advertisements with a 'sexy' or 'non-sexy' model, rating on affective (appealing, impressive, attractive, eye-catching), cognitive (believable, informative, clear) and conative (try product, buy product, seek out product) components. The 'sexy' portrayal had the greatest impact on male subjects (with much higher scores on the above variables as compared to the 'non-sexy' portrayal) - but had no effect on females. Furthermore, males, but not females, tended to correlate the model's sexiness with physical attractiveness, trustworthiness, expertise and

credibility. The author explains these findings as due to the fact that females did not perceive a difference in the model's sexiness across conditions - but the important point is that the sexes appear to be using different standards to rate a woman's sexiness. (The author does not state the sexes of the "six modelling agency and advertising professionals" who originally defined each photograph as being sexy or not).

It is difficult to draw firm conclusions from just two studies of 'sexy' portrayals but it seems likely that sexual portrayals of women are not the best ways of selling to women. The one study of an attractive ('non-sexy') female model showed no interaction with product type (personal or non-personal) but higher scores on the affective, cognitive and conative components awarded by males (Baker & Churchill, 1977), thus mirroring the finding with 'sexy' models.

It might be that a physically attractive female is more effectively utilised as a product endorser rather than merely as a decorative adjunct. Wilcox, Murphy & Sheldon (1985) looked at the low, medium and high physical attractiveness of male and female endorsers in advertisements for soap or a record turntable - it might be expected that physical attractiveness would be particularly effective for the former since it is related to appearance. Results overall showed that advertisements depicting physically attractive endorsers were evaluated more positively on the affective and conative dimensions

but not the cognitive ones. Thus they may be relatively unimportant for comprehension of the message. Higher evaluations were given to the turntable 'though, which the authors suggest may be due to the higher involvement of these student subjects. Why students should be more interested in a turntable than soap is not made clear, nor an explanation given as to why involvement should interact with endorser attractiveness. Unfortunately, the authors do not give separate results for sex of subject and sex of endorser so, for present purposes, no conclusions can be drawn. Kahle & Homer (1985) used a similar procedure but employed attractive or non-attractive celebrity endorsers. Again, the attractive endorsers were considered more effective but results are also not separated for sex of subject and endorser. It might be that higher effectiveness for males judging attractive females skews the results.

2.6 CONCLUSIONS

Television portrayals of women are clearly stereotyped, presenting as they do a limited view of womanhood. This is especially true of advertisements with more subtle means of exaggerating women's inferior role, eg., settings, voice-overs and type and cost of product. They also give specific messages about female sexuality, including physical attractiveness. Downs & Harrison (1985) argue that television, especially advertising, is a primary vehicle for attractiveness stereotyping. The use of female sexuality in advertisements targeted at women implies that advertisers believe that women have internalised these images and wish to emulate them yet there is equivocal evidence that they are effective marketing devices. Scheibe (1979) comments,

"Viewed in terms of the sale, the realistic nature of the characters portrayed may make little difference to the success of the commercial; viewed in terms of the socialisation process, the realistic nature of the characters becomes a very important issue". (p.26)

Chapter 3 will investigate this issue further.

CHAPTER 3. APPROACHES TO THE STUDY OF THE MASS MEDIA

McQUAIL, 1987, p80:

"The entire study of mass communication is based on the premise that there are effects from the media, yet it seems to be the issue on which there is least certainty or agreement."

3.0. INTRODUCTION

Chapter 2 presented content analytic evidence as to the stereotypical nature of female portrayals on television, which are particularly concentrated in advertising. Chapter 4 will present a detailed analysis of those advertisements which employ stereotypes of female sexuality in order to sell to female consumers. (termed here, for simplicity, 'sexuality advertisements'). The analysis will reveal the implicit assumptions that advertisers hold about women and how to sell to them. Content analysis, while often considered as an end in itself, is the first step in media studies. In the case of stereotypes it 'defines the problem'. Ultimately, however, as McQuail (above) suggests, our aim must be the investigation of possible effects. It will be argued in this chapter that effects should be conceptualised as an interaction between advertisements and the audience, with detailed analysis of each necessary. The term 'effects' sometimes implies a linear process with exposure to media leaving the viewer

'changed' in some way, hence the popularity of 'before and after' studies. A more fruitful approach may be the study of audience perceptions of media, which may then determine whether any effect could occur. Thus media effects are conceptualised as a circular, rather than a linear, process. The present approach will perhaps be best understood if placed in a historical and theoretical context. A brief review of the major theoretical positions in mass communication research is therefore pertinent.

3.1. MAJOR APPROACHES TO THE STUDY OF THE MASS MEDIA.

3.1.1. THE FRANKFURT SCHOOL

The early decades of the twentieth century were dominated by the Frankfurt School's 'pessimistic mass society' thesis which awarded the media considerable power to 'mould the masses' (see eg., Morley, 1980). Implicit here was a 'hypodermic' model of the media, injecting persuasive communication into a vulnerable and defenceless audience, with fairly uniform effects. The popularity of the press and new media and their intrusion into daily life, and the use of the media by government propagandists during World War I and by advertisers contributed to the influence of this approach. Despite adaptations, the view that the media is very powerful has been retained by some researchers.

3.1.2. FUNCTIONALIST APPROACHES

By the 1940s the response to the Frankfurt School was to assert that the media only had a limited effect and a more functionalist approach was advocated. The investigation of political campaigns by Lazarsfeld and colleagues (eg., Lazarsfeld, 1940), showing only minor effects on information and political attitudes attested to the resistance of the audience. Klapper (1960), a prominent proponent of this tradition, emphasised the larger role of society, of which the media was only a part. He argued that the mass media are not normally enough to produce change and that their role was one of reinforcing the status quo. When the media do produce change, he claimed, it is likely that other social factors normally producing reinforcement will also be acting towards change and that some forces resisting change will be inoperative (see Howitt, 1982). The functional view (cf. Rubin, 1986) maintained that mass communication is not a necessary or sufficient cause of audience effects: the media is only one source of influence in the social and psychological environment. Klappers view relegates the media to the position of a support system acting primarily to reinforce orientations which were derived from concrete experience (Tayie, 1988).

One strand of functionalism was concerned with the subjective motives and interpretations of individual users. Katz (1959) argued that

"..even the most potent of mass media content can not ordinarily influence an individual who has no 'use' for it in the social and psychological context in which he lives. The 'uses' approach assumes that people's values, their interests... ..associations...social roles, are pre-potent, and that people selectively fashion what they see and hear".

This view re-emerged in the 1970s in the European 'Uses & Gratifications' position (see section 3.1.4) although in the 1960s a hypodermic approach prevailed once more (section 3.1.3).

3.1.3. STIMULUS-RESPONSE PSYCHOLOGY

This approach, influenced by behaviouristic, stimulus-response psychology, was based mainly on an experimental, laboratory-based method and exemplified by the work of Bandura (eg. Bandura, Ross & Ross, 1963) and Berkowitz (eg., Berkowitz & Rawlings, 1963) on portrayals of filmed aggressive role models. Such studies sought to find a link between exposure to a given content and measured change of, or variation in, behaviour or attitude. The aim was to identify quantifiable effects, by way of stimulus-response, imitation or learning theory approaches, applied under laboratory conditions. This approach assumed a simple pattern of influence from the media to the individual, tending to ignore possible differences between subjects and focussing solely on

effects without reference to media content. Many researchers have also criticised the experiential approach on the grounds that exposure in the laboratory is not necessarily equivalent to real life, that the artificial viewing situations facilitate audience scrutiny that may not be present normally and that it neglects other social influences that will operate during normal viewing (Howitt, 1982). It is argued by Wober (1989), in defence of laboratory studies, however, that they do identify "one element of a structure whose operation is then easier to assess in real life". That is, they have process validity.

3.1.4. USES AND GRATIFICATIONS

Media consumption is the main focus of the Uses and Gratifications approach, which poses the question: For what purposes do people use the mass media? This approach is guided by the thesis that individuals differentially select and use mass communications to gratify needs. Theorists in this tradition have provided typologies of the functions audiences seek to gratify. According to McQuail (1983), for instance, these include: information, personal identity, integration and social interaction and entertainment. Media use is seen as goal-directed, purposive behaviour. The audience is conceptualised as consisting of active communication participants, selecting certain media or media content. Furthermore, The individual initiates media selection

rather than being used by the media. (Rubin, 1986).

The Uses and Gratification approach emphasises the realisation among media researchers that the problem of effects can not be approached by conceptualising the audience as passively bombarded by media stimuli. Unfortunately, it is associated with a variety of problems. The first is the concept of psychological 'needs'. There is little agreement about what these needs are, their origins and whether they pre-date the emergence of the mass media. It may be that they are determined by learning to enjoy what is available - a choice determined by media producers not the audience (Dutton, 1986). Furthermore television consumption may be "...more a matter of availability than selection" (Elliott, 1973) and viewing may often be casual and unplanned. Goodhardt, Ehrenberg & Collins (1975) found little or no evidence that certain programmes attract a certain type of viewer. Uses and Gratifications methodology is also of dubious validity. It is assumed that individuals are able to articulate their own needs or motives for media use and communication behaviour. Howitt (1982) accuses researchers of relying on pseudo-introspection as the only evidence and Messaris (1977) of eliciting folk sentiments instead of individuals' higher motives and gratifications. Howitt (1982) makes the important distinction between finding out why people use the media and what the individual gained from her/his media experience and argues that the

theory can only provide evidence for the former. In the case of exposure to advertising, it is difficult to see how 'selection' could occur except in terms of selective attention but it is likely that all television viewers have a significant amount of exposure to advertisements.

3.1.5. MARXIST APPROACHES

In the 1970s the idea that the media had little or no power was criticised by Marxists and Neo-Marxists who argued that the media, along with other ideological agencies, maintain class domination. The power of the media is that of renewing, amplifying and extending existing predispositions that constitute the dominant culture. Thus, women are portrayed in a stereotyped manner to reinforce and perpetuate patriarchy. Like the hypodermic models, the emphasis is on the power of the media but in this case, not to change but to reinforce.

The approach offers little in the way of empirical support - although content analyses are often cited as sufficient evidence. Since Marxists posit the media as working along with other agencies, it is not possible to isolate the effect of any one element. It is interesting that similarities are found between this approach and the exceedingly popular Cultivation approach.

3.1.6. CULTIVATION ANALYSIS

Cultivation analysis, as espoused by Gerbner and the Anneberg group, envisages the media as indicators of a culture. Patterns in the mass media are seen as reflecting the norms of society (ie. are 'cultural indicators'). For instance, the group regularly construct a 'violence profile' of the United States through a detailed content analysis of American television (eg., Gerbner & Gross, 1979). Cultural indicators imply effects: Mass media and television in particular, are said to act as 'socialisators' or 'cultivators' of modern society via a cumulative effect of repeated exposure to produce a shared conception of social reality in line with societal norms or the norms of the powerful elite (eg. Gerbner & Gross, 1976; Gerbner et al, 1986). The cultivation approach argues that television content is very homogeneous in its portrayal of reality (eg. women depicted in traditional roles). Therefore, it is viewing time, as opposed to particular programme types that is most important. Furthermore, it is held that television audiences are largely composed of non-selective viewers. The causal variable in the formulation is time spent exposed to the medium. Thus the process of effects is a linear one. Television's influence, it is argued, is directed towards sustaining the status quo (Hawkins & Pingree, 1984). This raises the question: how can media

effects be shown? Gerbner et al (1986, p21) argue:

"If, as we argue, the messages are so ubiquitous, and accumulated exposure is what counts, then almost everyone will be affected...It is clear, then, that the cards are stacked against finding systematic evidence of effects, therefore the discovery of small but pervasive differences between light and heavy viewers may indicate far-reaching consequences".

The first major problem with cultivation is its reliance on 'exposure'. Different measures of viewing time produce different results (eg. Scramm, Lyle & Parker, 1961; Betchel et al 1972) and attention is not the same thing as exposure - different activities may occupy the viewer while the set is on and 'pure' viewing is rare, with audiences exhibiting different attentional states (Foulkes, Belvadere & Brubaker, 1971; Allen, 1965; Svennevig, 1986; 1987). Therefore, classifications of 'heavy' and 'light' viewers must be questioned. The premise that television content is homogeneous has also been criticised (eg. Hawkins & Pingree, 1984). Robinson (1977), for example, has suggested that entertainment programmes and news/information programmes tell very different stories. With respect to sex-roles, modern soap operas such as 'Dallas' and 'Dynasty', show women counter-stereotypically succeeding in a ruthless business world or possessing matriarchial power (Livingstone, 1986).

3.1.6a. CULTIVATION OF SEX ROLES

Some researchers of television sex roles have adopted a linear effects model assuming that exposure to television with its stereotypical images of women (see Chapter 2) will cultivate in its audience corresponding sex-role attitudes and behaviour. Studies with adults (Gerbner & Signorrielli, 1979; Volgy & Schwartz, 1980; Rose, Andren & Wisowski, 1982) and children (Beuf, 1974; Freuh & McGhee, 1975; McGhee, 1975; McGhee & Freuh, 1980; Cheles-Miller, 1975; Perloff, 1977; Meyer, 1980; Zucherman et al, 1980; Morgan, 1982) have produced mixed findings (see Durkin 1985a, 1985c and Gunter, 1986) but all suffer from the overriding limitations of a cultivation model (summarised in Durkin, 1985a). Firstly, correlations do not imply causation - even if an association is found, sex-typed individuals may, for some reason, choose to watch more television. Secondly, greater viewing time gives more opportunity for exposure to non-stereotyped portrayals which, because of their uniqueness, may be more salient. Thirdly, saliency of portrayals to viewers (who may be subject to individual differences, something often ignored in linear studies) may be more important than mere exposure. Fourthly, what activities do viewers neglect by watching television? These activities may contribute to the development of sex-role conceptions. Lastly, as was mentioned in the above discussion of Marxist approaches, the plethora of other agents of socialisation makes it impossible to

single out the effects of television. Such 'normalisation' approaches, however, seem to assume equivalent effects on all sections of the audience.

The one naturalistic study in this area (MacBeth Willimams, 1984) was carried out in Canada, where the effects of the introduction of television was assessed on a town (termed 'Notel') which, for geographical reasons, did not have television. The study concludes that television led to children becoming more sex typed. There are problems with this, however. Firstly, sex typing was assessed using the Sex Role Differentiation Scale (Lambert, 1971), an instrument not widely used. Furthermore, children in 'Mulitel', a town which acted as a control, showed a decrease in sex typing over the period of study. This contradictory finding needs further investigation and therefore limits the conclusions of the study.

3.1.7. CULTURAL STUDIES

The Cultural Studies approach claims to be a radical departure from 'mainstream' media research (eg., Morley, 1981; Streeter, 1984). With roots in Western Marxism, ethnomethodology and (early on) symbolic interactionism, its aim is to understand how social practices, assumptions and 'competence' are brought to bear on the construction and perception of media messages (Hall, 1973). Thus, instead of concentrating either on the media text or the audience, both are studied, since they are interrelated.

Analyses of 'texts' have tended to focus on "the particular version of 'common sense' constructed in the background assumptions of the message, what a particular program or genre assumes to be 'natural' or taken for granted" (Streeter, 1984, p82). Hall, one of the founders of this approach, suggests that texts are encoded ideologically with a 'preferred meaning' to be understood by the audience. Texts are analysed for implied ideology, within a framework very much influenced by semiotics - how meanings are 'created' by the mass media. (See Chapter 4 for a critique of semiotic analyses of media texts).

The approach to the audience shares with Uses and Gratifications the premise that the audience is to be treated as active, not passive and undifferentiated. Cultural Studies aims to focus on the process of 'reading' or 'decoding' media messages and how these can vary depending on social or cultural groups. In principle, media messages can have an infinite number of possible meanings - 'polysemy' - but, the audience is not free to choose among an infinity of equally weighted meanings, there must be some degree of shared interpretations (Streeter, 1984). Hall (1973) has proposed a typology of how close the meaning is to the 'preferred' one (dominant, negotiated and oppositional readings). There is no such thing as 'misreading' media (or, to put it in psychological terms, 'incorrect recall'), just decoding in a non-dominant way.

Brundson and Morley (1979) and Morley's (1981) study of the public affairs magazine programme 'Nationwide' is a good example of the modern Cultural Studies tradition. Brundson and Morley analysed how the concept of common sense was constructed in one episode of this programme in line with the status quo and created an image of the audience itself that was coherent within the programmes ideological framework. For instance, the use of ordinary speech and presenters who are 'just like us' leads to a position where the presenters can speak for the audience. Morley then interviewed 29 groups reflecting a range of social and educational backgrounds. Morley's (self-confessed) preliminary, descriptive analysis illustrates the different decodings of two Nationwide programmes, due to different meaning systems. Decodings did not always correlate with class, however, indicating that socio-economic status may not always be an important causal variable.

Cultural studies emphasise the trend towards conceptualising viewers as active, perceiving and interpreting the media in different ways. However, Morley's emphasis on social class and (what he supposes to be) ideological positions (eg., apprentices, university students, school children, bank managers, trade unionists) implies what Morley himself calls 'sociologism' - the conversion of social categories into meanings (eg. ideological positions), despite his disavowals of this position. Jordin & Brunt (1986), in

fact, point out that the lack of a correlation between decodings and social class confirms rejection of sociologism. Further, Morley speaks of his groups as homogeneous, yet they include mixtures of gender, age and ethnic background, with the presumption that they share class identity. It is argued here that the viewer is more complex than cultural studies imply.

If specific examples of cultural studies are examined (see, eg., Streeter, 1984), there is an overriding concern with the way ideology is structured and decoded in news and current affairs programmes. It is more difficult to see how a preferred meaning would be inferred from fiction or advertisements without the subjective inference by the researcher(s) as to what it 'means'. (It is argued in Chapter 4 that content analysis may be a more appropriate method). So too, the emphasis on social class variables may be logical for the decoding of political texts but may have less relevance for other types of media and subjects.

3.2. THE ACTIVE AUDIENCE

Functionalist and cultural studies arguments that the audience are active contributors to the viewing situation are supported by psychological research. Empirical evidence indicates that individuals are active perceivers and are not merely passive blank slates (eg. Bransford & Franks, 1971; 1972; Shank & Ableson, 1977; Nisbett &

Ross, 1980; Schneider et al, 1980). Even children have been found to be active interpreters of television content (Hawkins & Pingree, 1986; Palmer, 1986). Viewers do not necessarily absorb everything they see and hear and what they take away from the viewing situation may be determined by existing knowledge and beliefs. Studies by Drabman (Cordua, McGraw & Drabman 1979; Drabman, Robertson, Patterson, Jarvie, Hammer & Cordua, 1981) indicate the importance of children's stereotypes in what they perceive or recall from television. Pre-and elementary-school children who saw pictures and videos of a female doctor and a male nurse tended, after exposure, to recall a male doctor and a female nurse, since this was in line with their existing occupational stereotypes for the sexes. List, Collins and Westby (1983) found that more sex-role stereotyped 8 year olds remembered more role-relevant items from a television programme but low stereotyped children did not differentiate between role-relevant and role-irrelevant information. Thus, existing stereotypes may influence what individuals think relevant or important.

Some media researchers do acknowledge that television effects are not equally probable for everyone in the audience (eg. McLeod & Reeves, 1980). They argue that research should concentrate on specifying areas where effects may be detectable instead of searching for 'across the board' effects. A major theme in recent research has been the possibility that viewers of

different ages, abilities and social backgrounds (Collins, 1982) and personality (Wober, 1986) may respond differently to the content of television programmes because of differences in the way they process it. The cognitive processing approach (eg. Collins, 1982; Collins & Korac, 1982) sees individual viewers as bringing to the viewing situation varied skills and predispositions that might result in different perceptions of the same television stimulus, which may then produce different 'effects'. Hawkins and Pingree (1984), for example, speculate on the role of processing abilities, cognitive structure, attention, involvement, experience and social structure. It is argued here that it is important to specify what psychological characteristics may lead people to differentially perceive, remember and evaluate programmes. Thus, the important question is not so much whether and in what ways television effects occur but how diverse audiences perceive television and incorporate its messages.

3.2.1. AUDIENCE PERCEPTIONS

Some researchers have, implicitly or explicitly, been of the opinion that content (eg., evidence that women are portrayed stereotypically in the media) is a necessary and sufficient cause for some effect (eg., socialisation into appropriate sex role attitudes and behaviour and therefore the perpetuation of sexism). A conception of the audience as active, however, argues that the audience

does not just passively absorb images and information. As McLeod and Reeves (1980) suggest, we are more likely to find media effects if we acknowledge that the consequences of exposure are likely to be varied and complex. Saliency of information/images may be particularly relevant - some aspects of a stimulus may be ignored, perceived in a 'dominant' manner, distorted, exaggerated or rejected. Gans (1980) has argued that content analysts

"...view the content so often and at such a high level of involvement that they see many themes in it which the audience, which watches less closely, cannot possibly see. This does not invalidate content analysis, of course, but it suggests that inferences about audience behaviour and attitudes - other than as hypotheses for audience research - cannot be made from content or content analysis." (p56)

It is important, then, to study perceptions of television and relate these back to content analyses to answer the question posed by Gunter (1986, p29): "What evidence is there that traits emphasised on television are also the ones most salient to viewers?" Unfortunately, most research in this area has employed a rather simplistic model of the audience (Section 3.2.2).

3.2.2. PERCEPTIONS OF WOMEN ON TELEVISION

Some studies have shown that panels of judges perceive women in an manner analogous to that revealed by content analyses. In one (Sternglanz & Serbin, 1984), undergraduates gave subjective ratings about cartoon characters and reported that more male than female

characters appeared, that females were usually shown in traditional, occupational roles and that they tended to be characterised predominantly by 'feminine' personal attributes (i.e., passivity, nurturance, submissiveness, dependence), whereas males were characterised by the opposite 'masculine' attributes. Ratings of advertisement characters have produced mixed results. Schneider (1979) found that female characters were perceived as more concerned about the appearance of their home and as more dependent on the opposite sex than male characters. During prime time, females were perceived as less able spouses, less mature, more foolish and less successful than males although this tendency was reversed for daytime advertisements. Sharits and Lammers (1982) however, found that women were perceived as better spouses and parents, more mature, more attractive, more interesting and more modern than males. There is therefore some conflicting evidence as to how negatively women are perceived as being portrayed, although some traits are still in line with stereotypes.

Peevers (1979) had subjects rate television characters using the Bem Sex Role Inventory and found that males were actually more sex-typed. More than twice as many females were androgynous and 28% were masculine, compared to 4% of males perceived as feminine. This study has been cited as showing that females are portrayed more favourably (Gunter, 1986) but results were collapsed for male and female raters who ranged from their early 20s to

middle age - age and sex are likely to produce differential perceptions. Moreover, Goff, Goff & Leher's (1980) study attests to the role that rater sex typing may have on perceptions. They found that androgynous individuals tended to perceive television characters in an androgynous fashion, while masculine individuals rated them as more feminine than themselves and feminine ones as more masculine than themselves.

A survey conducted by the I.B.A. (cited in Gunter, 1986) had respondents rate stereotypical statements with respect to how typical they judged them to be of men and women on television and in real life. Results indicated that they could make subtle distinctions between the two realities. Three of the statements about women are relevant to the present study of sexuality advertisements, as shown in Table 3.1.

TABLE 3.1 Perceptions of Women in I.B.A. Survey

	Real Life		TV	
	F	M	F	M
Women:				
Likely to get on if good looking	68.5	80.5	95.0	94.0
Like to be romantically involved	92.0	91.0	96.0	96.5
Could not survive without opposite sex	64.5	76.5	63.0	72.0

Note 1. F=female respondent, M=male respondent

Note 2. Figures indicate percentage agreement with statements

For the first statement, women distinguish between real life and TV but for the other two, percentages are very

similar. Men tended to show greater polarisation between the two realities, attesting to the need to analyse the sexes separately. Television realities only showed a sex difference for the last statement. However, firm conclusions can not be made about this study because of the wide age range (16 - 55+) of judges. It seems that individuals are able to distinguish between different realities (see also Zemach & Cohen's (1986) Israeli study but once again on non-homogeneous groups). The studies are problematic because age and sex have been confounded.

Atwood, Zahn and Webber (1980) used an open-ended interview to elicit examples of women portrayed positively and negatively on television. Subjects seemed to use two sets of conflicting criteria. One was a 'contemporary' approach. 75% saw women in a positive light when they were strong, professional, intelligent and realistic and 66% saw them negatively because they were weak, exploited victims or 'demented' housewives or sex objects. The second approach was a 'traditional' one - 25% saw women as positive because they were attractive, moral or nurturant and 33% as negative because they were selfish, immoral or aggressive. This suggests conflicting approaches to media decoding and as to which aspects of portrayals are likely to be considered prominent. Unfortunately, once more, male and female subjects between 17 and 79 were collapsed for analysis. A more open-ended approach investigating saliency is advocated. Livingstone (1986) used multi-dimensional scaling to

investigate soap opera viewers' perceptions of characters without mentioning the issue of gender. Regular viewers of 'Coronation Street' made a distinction between men and women when thinking about personalities, while viewers of 'Dallas' put women in the weaker and 'softer' part of the space but did not perceive characters in terms of masculinity and femininity. More open-ended studies of this sort are necessary to investigate the predominance of gender-related issues in different media - including advertisements (see Chapters 6, 9 and 10).

3.3. THE PRESENT APPROACH

Drawing on the arguments of cultural studies, it is proposed that the present thesis should be both media- and viewer- centric and that media effects studies are inadequate without study of both since both will ultimately contribute to any outcome.

3.3.1. THE NATURE OF THE MEDIA: EFFECTS OF WHAT?

A necessary preliminary to any study of mass media effects is an analysis of stimulus input. However, such analysis has often been neglected, with the consequence that the nature of the independent variable may only be implicit in much research. For instance, in the area of television violence, samples of 'violent' television may be selected which may not be representative of all types of violent TV available. In the case of sex-roles, different

images of women are presented and it can not be assumed that they will have equivalent effects - hence, the present focus on just one aspect. The sex-role is not a unitary phenomena. It consists, for instance, of domestic, maternal, marital, employment and sexual roles. The media is one source of stereotypicals for each role but not necessarily in the same role model. Thus, the sexual role needs to be considered in isolation from the rest so that the independent effect of each sub-stereotype can be assessed. Thus this thesis concentrates on only one aspect of the sex role - sexuality and how this is used in advertisements targeted specifically at female consumers. In summary, the focus is narrow - on one type of feminine portrayal in one particular media aimed at one particular target group.

When asking subjects to respond to sexuality advertisements, it is necessary to assess the extent to which they are representative of their 'general type' and this can only be done by detailed analysis of a sample of advertisements in question. Although the use of sexuality in advertising is well documented, its use has not been addressed in detail by content analysis (Courtney & Whipple, 1983). For the present thesis, it is necessary first to conduct a content analysis of sexuality advertisements in order to reveal how female sexuality is portrayed - what aspects of womanhood are emphasised and in what ways - and what advertising techniques are associated with these portrayals. In this way a profile (or profiles)

of sexuality advertisements can be revealed and representative ones subsequently chosen for experimental investigation. Any 'effects' can only be interpreted in the context of what we know about the media under investigation.

3.3.2. THE NATURE OF THE VIEWER

Faber, Brown & McLeod (1979) have argued that "...differences in perspective or issue salience brought with the viewer to the specific content will affect what the viewer takes away from his/her exposure". Developing sexuality is crucial during adolescence (see Chapter 5) and therefore sexuality advertisements may be particularly salient for this group. Surprisingly little work has been done on this audience which is particularly relevant when considering sexually related content. Perloff et al (1982) claim that during periods of uncertainty, individuals are likely to turn to mass media models of the same sex for cues about the roles they are expected to enact. Since it is reasonable to suppose that adolescence is a time of heightened inquisitiveness about sex-role requirements (eg. Lamb & Urberg, 1980) and insecurity about developing sexuality, physical attractiveness, body shape etc., sexuality advertisements may have an increased salience for the adolescent female. Gans (1980) has argued that media must have 'personal relevance' to produce effects and it is argued that the messages contained in sexuality advertisements are particularly relevant to teenage girls.

Adolescent girls only were chosen as the subject group for the work reported in this thesis because more advertisements emphasise female rather than male sexuality (see Chapter 2). Furthermore, physical attractiveness is more important for the female adolescent (cf. Hurlock, 1973) and dissatisfaction with the body and body image problems are more prevalent among adolescent girls (see Fallon & Rozin, 1985).

Faber, Brown & McLeod (1979) propose a model of television effects based on individual differences:

"...it is our intent here to develop a research model which may account for individual differences in mass media effects. The basis of the model is that we cannot assume that the media audience is similarly motivated to attend to the same attributes of particular presentations. The audience differs on a number of factors but a critical difference is their current set of life issues...if we can assess the salience of these life tasks at any one point in time, we will be able to predict which aspects of the media presentation will be attended to and will affect subsequent levels of knowledge, values and behaviors of that individual." (p217)

For adolescence they cite as "life issues" body image, sex-roles, independence, future roles and life competencies. Therefore content on television relating to these issues should appear prominent to adolescents. A similar approach is advocated in this thesis. The television stimuli chosen (see Chapter 4) are hypothesised to have particular relevance to adolescent girls (see Chapter 5).

Research on adolescence and television sexuality is

sparse. Tan (1979) exposed 16-18 year old girls to either 15 beauty advertisements or 15 controls which did not mention beauty themes. In comparison to the controls, girls who received saturated exposure to beauty advertisements rated the importance of beauty 'with respect to men' higher (although not with respect to career success or success as a wife) and beauty as more 'personally desirable' (to themselves) although this difference did not reach significance ($F=3.49$, $DF = 1, 54$, $P<.06$). They also recalled more content although they rated the advertisements as less effective. Unfortunately, the control advertisements used (for dog food, soy sauce and disposable nappies) were for products that adolescents probably did not find particularly salient (as they would the beauty ones) and no mention is made of their sex-role content. It can not be said that the beauty advertisements 'caused' the attitude that beauty is important to men since the subjects had probably seen many such advertisements before and were of the age where beauty is important to them anyway (see Chapter 5). It did cause a short-term intensification of it, however. Durkin (1985a) has suggested that television may make a phenomenon available to consciousness, which is processed and assessed with reference to a complex and organised set of knowledge and values already acquired. Thus, if viewers are not concerned about beauty in the first place, the advertisements can not be expected to have any substantive effect.

Evidence that adolescent girls are active media users

comes from Frazer (1987) and Brown, Nikopoulou, Walsh-Childers, Waszak & Deiter (1988). Frazer asked teenage girls to comment on one photostory from the teen magazine 'Jackie'. On the basis of the interviews, she suggests that adolescent girls do not accept dominant ideologies of male/female relations without evaluation and approximation to their own lives. This shows that girls actively interpret media content. Brown et al conducted interviews based on scrap books which girls aged 11 to 15 had kept on items from the media which "says something about sex or relationships". They found evidence of three qualitatively different approaches to the mass media that were independent of age. At the highest level, girls were most likely to compare media images to their own lives and to talk about using content for personal problem solving. They tended to be critical and express opinions in opposition to the sexual values in the media. All but one exhibited what can be called a 'feminist' perspective on media content - they were concerned with female equality in relationships and inappropriate use of women's bodies. Girls at the lowest level were likely to focus on the physical attributes of characters and were less likely to seek and critique media content in relation to their own sexual values. They were also less likely to distinguish between characters and the actor or model. Approaches to how different respondents perceive media will be crucial to the present thesis. Images and roles that girls perceive as salient and important will have a greater probability of

being incorporated into personal value systems. Thus a more circular process is posited. It may be that the media contribute to these roles in the first place but it is not possible to demonstrate that here.

3.4. CONCLUSIONS

Historically, it is possible to see various 'stages' in the study of the media. Central disagreements focus on the relative 'power' of the media to produce effects. Models tend to posit either a linear or a circular process of causation. The former, typified by experimental modelling studies and cultivation approaches, sees the media as exerting an influence on those exposed to it and the greater the exposure, the greater the influence. In the case of sex roles, the more one is exposed to stereotyped images, the greater the likelihood of stereotyped attitudes and behaviour. The audience is therefore neglected as a causal variable. More functionalist approaches have emphasised the active role the audience can play in producing effects and the potential circularity of the effects process. Psychological research has shown the individual to be active in her perceptions (eg., Neisser, 1967; 1980) and thus what is taken away from the viewing situation will depend on what is brought to it in terms of individual attitudes and traits. Thus a model based on salience of portrayals to particular viewers and differential perceptions of images is proposed. Content

PAGE

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alone is not a necessary precondition of effects but its nature has often been taken for granted. In the tradition of cultural studies, both will be analysed in this thesis and any outcome will be seen as an interaction of the two. A focussed approach concentrating on one aspect of the sex role is taken and a group of viewers to whom, it is argued, sexuality is particularly salient. This more focussed approach may be more likely to result in perceptible effects. In the past these may have been masked by confounding both aspects of the sex role in media stimuli and audience groups.

CHAPTER 4. A CONTENT ANALYSIS OF SEXUALITY ADVERTISEMENTS

4.0. INTRODUCTION

The review of content analyses of advertisements in Chapter 2 revealed that women are predominantly portrayed in terms of their domestic or sexual roles. Chapter 3 argued that in considering any effects of stereotyped portrayals, it is necessary to consider different aspects of the sex role separately. A more focused approach is advocated - stereotypes of female sexuality as they are presented to female consumers. The present chapter will examine the ways that female sexuality is presented to women and put these portrayals in the context of the advertisement by examining the various marketing devices used. Thus, the nature of normative sexuality as represented in television advertisements will be revealed as well as the implicit assumptions that advertisers may have about how to sell to women.

The content analysis can also be used as a methodological tool. As discussed in Chapter 3, to use examples of these advertisements in any experimental study, they must be representative of their general type. This would make the results more generalisable. Effects can only be interpreted within the context of experimental input - reactions to sexual portrayals may vary if persuasion strategies vary for instance. Content analysis can also be used to target possible comparison

advertisements for use in any effects studies. It was decided therefore to analyse as possible comparisons, advertisements which feature a woman as a central character but who is not portrayed in terms of her sexual or domestic roles (the housewife/ mother stereotype being the other common female depiction). These could then be matched with sexuality advertisement using categories from the content analysis.

4.1. THE NATURE OF CONTENT ANALYSIS

Content analysis is a methodology involving the empirical investigation of the content of communication by coding the occurrence of textual elements. Implicit in any content analysis is the assumption that these elements have significance for the function of the communication - ie. that there is a relation between the frequency with which a certain item appears in the text and the intentions of producers and responses of receivers (Dyer, 1982). By definition, any content analysis must be objective, systematic and quantitative (Berelson, 1952).

Semiotics - the 'science' of signs and meanings - founded by de Saussure (1974, 1st ed. 1915) criticises the content analytic approach. Semioticians argue that content analysis gives no meaning to communication because it only analyses manifest content. Meaning is intersubjective and never absolute, they assert, and can never be evident in overt, manifest content. According

to de Saussure, meaning is the product of a signifier (the physical object) and the signified (a mental object). Barthes (1968) therefore distinguishes between two levels of content: denotative - the literal or surface meaning of a sign (eg. a red and white striped pole above a shop door) and connotative - what the former means (in this example, a barbers shop). To consider only denotations, it is argued, tells us nothing about communication.

Semiotic analyses have been popular in the study of advertising (eg. Williamson, 1978; Goffman, 1979). Imagine, for instance, a cigarette advertisement: It depicts a young, attractive couple, each holding a cigarette, locked in an embrace and looking into each others eyes. The scene is a leafy glade by a waterfall. This description is denotative but to understand the advertisement, it is argued, we must consider what it connotes, using ideological frames and cultural rules:- The couple typify Western culture's 'myth' (a term used by Barthes (1973) to mean a culture's way of conceptualising something) of romantic happiness and love. The waterfall can be construed as a 'symbol' (something that acquires through convention and use a meaning that enables it to stand for something else (Barthes, 1977)) of nature and freshness. The advertisements intention is to equate this with the product - ie. it attempts to 'metonymically associate' (seek similarities belonging

to manifestly different planes (cf. Fiske, 1982)) the product with nature and love, so that the product becomes their 'symbol'. Thus, a semiotic analysis of this hypothetical advertisement reveals how the advertiser is trying to persuade an audience.

The semioticians' argument, that the meaning of a communication is not independent of culture but the result of interaction between receiver and text, is a valid one. A content analysis need not necessarily neglect this point, however. It should never assert that it has uncovered 'the' meaning of a text (Krippendorff, 1980). The stipulation of objectivity and reliability (Berelson, 1952), however, testifies to the reality of inter-individual similarities in perception of media objects. (That is, the coding schedule can be shown to have inter-rater reliability) Semioticians, as Fiske (1982) states, have not attempted to test their theories in an objective, scientific way and it can be argued that the evidence used to support or illustrate their explanations and theories is highly selective. While a semiotic analysis of a text may initially appear plausible (as in the above example), it invariably begs the question "How do you know?" (Pateman, 1983). Semiotic analysis may be little more than a subjective and possibly idiosyncratic coding (Fiske, 1982). Furthermore, it analyses one advertisement at a time, whereas the strength of content analysis lies in its ability to

analyse the whole message system (eg, Leiss, Kline & Jhally, 1986). Semiotic analysis does not involve structured sampling to ensure that advertisements analysed are representative and its conclusions have limited generality.

Semioticians criticise content analysis for working only at the denotative level. This arises from Berelson's (1952) stipulation that analysis confine itself to manifest content and not 'read between the lines' or consider latent content (a connotative analysis). Krippendorff (1980) claims that Berelson has been misinterpreted and that the term 'manifest' should be taken to mean that coding be intersubjectively verifiable and reliable (see also Holsti (1968) and Andren, Ericsson, Ohlsson & Tannsjö (1978) for similar arguments). Thus, latent content does not have to be excluded from content analysis. Furthermore, as Andren et al (1978) point out, "Many of our categories demand that the coder must interpret the material of the investigation in order to be able to classify it" - even if the coder is unaware of this interpretive process. Andren et al (1978) used content analysis to study the rhetorical and persuasive devices of print ads, examining them for ideological values and interpretations, and norms and concepts of reality. Thus content analysis can be used to study latent content within the stipulations of objectivity, system and generality.

The present content analysis will utilise both denotative and connative categories. That is, it is accepted that some interpretation will be an inevitable part of the coding process. But, as opposed to a semiotic analysis, content is analysed within a quantitative, scientific framework and inter-rater reliabilities have been calculated using a sample of undergraduates, so as to counter any accusation of idiosyncratic coding. Content analysis allows more generality of findings than semiotic analysis. It therefore has more strength to be used as a methodological tool to select stimulus advertisements for use in any study of effects (see Chapters 6, 9 and 10).

4.2. THE CONTENT ANALYSIS CODING SCHEDULE

One aim of the content analysis is to delineate the way that women's sexuality is portrayed in television advertisements. These sorts of advertisements have been discussed in Chapter 2 but an operational definition is now provided:

Sexuality advertisements are those advertisements directed at female consumers (including those aimed apparently at female and male consumers but not males alone) which portray or associate the product with the female sexual role. This includes emphasis on female beauty, female sensuality, female bodies, provocativeness, male-female sexual relationships, romance etc.

Advertisements for female personal care (beauty) products are analysed separately. It is argued that these form a distinct sub-set. In all sexuality advertisements there is an assumption that product use is associated with enhanced sexuality but in the general class of sexuality advertisements this is only implicit. The assumption in beauty advertisements is quite explicit since promises of enhanced sexuality are more crucial to the advertisements message. Furthermore, beauty advertisements are aimed solely at female consumers. Sexuality advertisements, whilst still clearly targeted at female consumers, may perhaps also be interpreted as aimed at male consumers as well because of the nature of the product advertised.

Advertisements are to be analysed according to 4 general categories.

- Images and roles of women
- Context
- Persuasion techniques
- Themes

The categories were a composite of categories derived from past content analyses of advertisements (see Chapter 2), semiotic discussions of advertisements (Goffman, 1979; Dyer, 1982) and some especially derived for the purpose of this study.

4.2.1. IMAGES AND ROLES OF WOMEN

Two central characters, of which one had to be a female (it was permitted to code a male as a central character in order to compare the two) were coded on sex, age, status of occupation if discernable, whether they had a speaking part and if they used or endorsed the product. The distinction between 'user' and 'endorser' is taken from Manstead & McCulloch (1981) who used the terms 'user' and 'authority'. A user simply uses the product (and does not make claims about it), while an endorser is a source of information on it. In some cases, one person could fill both roles. Endorsers were also coded on possible credibility basis - (a) celebrity, (b) high social status, (c) expert and (d) if female, beautiful and/or sexy.

Other categories were specifically concerned with images of women:

- (a) Sexy, sensual or alluring - giving the impression

of sexual 'availability'. What coders perceived as sexy was assumed to conform to the prevailing cultural norm.

(b) Beautiful. Again assumed to be coded in accord with the "physical attractiveness stereotype" (Dion, Berscheid & Walster, 1972). Studies have shown that attractiveness ratings are remarkably consistent regardless of judges' sex (Kopera, Maier & Johnson, 1971), age (Cavior & zDokecki, 1971), geographic region and socio-economic status (Iliffe, 1960).

(c) Vanity. Goffman's (1979) semiotic analysis of women in print advertisements concluded that women are sometimes portrayed in a narcissistic manner. Women could therefore be coded as vain - concerned with their physical appearance.

(The selection criteria for beauty and sexuality advertisements will ensure that at least one of these attributes will be present).

(d) Natural - that is, apparant absence of make-up, contrived hair style, elaborate modes of dress etc.

(e) Clothing. Clothing is an important carrier of meaning in advertisements (Dyer, 1982). Women's outfits were coded as either: i) day to day, ii) sophisticated, iii)revealing and/or sexy or iv)absent.

(f) Touching and Caressing. Goffman's (1979) study noted that women more than men were shown touching or fingering objects, tracing their outline and caressing their surfaces. Winship (1981) has argued that this contrasts with more functional touching of objects by

men. Dyer (1982) also claims that women are more likely to be shown self touching, conveying an impression of narcissism, admiring one's own body and displaying it to others. It was hypothesised that this touching might also be extended to other characters in beauty and sexuality advertisements, particularly men. Women could therefore be coded as touching/caressing: i) the product, ii) a male character, iii) a female character or iv) herself.

(g) Close-Ups. One treatment of women's bodies documented by Millums's (1975) content analysis of print advertisements in British women's magazines, is their pictorial dissection or fragmented presentation. Winship (1981) has commented that "women are signified by their lips, legs, eyes or hands which stand metonymically ...for...the 'sexual' woman". It is hypothesised that this may occur in television advertisements by way of close-ups on certain parts of women's bodies, so that they dominate the screen. Close-ups on the following parts of the body were recorded: i) face, ii) hair, iii) legs, iv) eyes, v) hands, vi) whole body and vii)other

4.2.2 CONTEXT

The context female characters are placed in should also reveal something about their status. For example, past content analyses have shown women to be found in a limited number of settings, predominantly the home. Each

advertisement was therefore coded on setting, story elements and time setting:

a) Setting (From Sheehy, 1987)

Setting could be coded as i) outdoors (in the street, park, etc.), ii) in the home (including the garden), iii) in a place of work, iv) at a public place not covered by a or c (eg. public house, shop, disco etc.) or v) unknown.

b) Story Elements

Advertisements could be coded as i) having no story, ii) being a slice of life drama (creating the impression that the advertisement is a piece of non-fiction (Nelson, 1973)), iii) an outer space story (located beyond the earth's atmosphere or involving a character or objects from such an area (Winick et al, 1973)) or iv) bizzare/surreal (story reflecting an added dimension of a freakish or outlandish nature (Winick et al, 1973)).

c) Time Setting (From Sheehy, 1987)

Time setting, as discernible from setting, clothing, language etc. could be coded as i) in the historical past, ii) in the recent past (last 30 years), iii) contemporary, iv) in the future or v) can't say.

4.2.3. PERSUASION TECHNIQUES

The techniques used to persuade consumers to buy are an integral part of an advertisement and any exhaustive study of advertisements should analyse them in conjunction with role portrayals. This has not been done in the past, with the exception of Andren et al (1978), although this was not

a study of sex-role portrayals. The present advertisements were therefore coded on product display, endorsement, music, humour and overall persuasion (soft versus hard sell).

a)Product Display (From Sheehy, 1987)

The product was coded as i) not shown (ie. product name only given), ii) shown but not in use or iii) used by the central characters.

b)Voice-Over

Sex of voice-overs was coded. Voice-overs are defined by Knill et al (1981) as an off-camera voice explaining or hyping a particular product, excluding jingles or situations when the product representative (endorser) is also the voice-over. This definition was adopted for the present analysis with the exception of the stipulation concerning jingles. Where the jingle made clear endorsements about the product it was coded as a voice-over.

c)Music

Music has been discussed as a peripheral persuasive tool, unrelated to the attribute-based message contents of the advertisement (Park & Young, 1986). It can be argued however that this may only be the case when music is used as a background. Music can also be integral to an advertisement, such as when a song is used to narrate a story or describe the product. Music was therefore coded as i) integral or ii) background. Music type was then coded to reveal the sort of 'mood' the advertiser was

trying to create: i) dreamy, ii) lively iii) popular tune adapted, iv) classical.

d) Humour

The use of humour is based on the assumption that it provides an effective persuasive vehicle as well as performing the role of attention getter (Courtney & Whipple, 1983). Each advertisement was therefore coded as to the presence or absence of humour.

e) Line of Appeal

Overall persuasion in advertisements can be classified as using either rational or emotional appeals. Rational appeals correspond to the 'hard sell' approach which deals with the products' merits, quality and functional value - how good it is, how well it works etc. (cf. Snyder & de Bono, 1985). The following rational appeals/claims were coded:

i) Focus on economy/price (From Sheehy, 1987)

ii) Uniqueness/General superiority/Comparative brand claim (From Winick et al, 1973; Sheehy, 1987). This involves assertions that the product is in a class of its own, is of a superior nature, better than anything else, etc.

iii) Quality of manufacture, materials or preparation (From Sheehy, 1987)

iv) Product is good for you/Natural (Taken from Sheehy's (1987) category of health/nutrition/well being).

v) Product makes life easier

vii) Product is shown in successful use - eg. eaten and

enjoyed. (Corresponds to Nelson's (1973) and Hefzallah & Malloney's (1979) 'demonstration' category - showing how the product works.)

vii) Comparison of before and after use - ie. the change in cleanliness, freshness etc. through product use is actually demonstrated.

viii) Suggestion that the product is in demand (Corresponds to Andren et al's (1978) category of 'pop method', based on the idea that people will want to buy what is popular).

ix) Product is scientifically tested. Uses claims to scientific 'fact'.

The veracity of these claims is not in question here.

Emotional appeals tell us little, if anything about the product. Three categories of emotional appeal were coded:

i) Fear appeals. These imply that bad things will happen to the viewer if they do not use the product. This is similar to Andren et al's (1978) 'threat' category - appeals to anxieties and fears and implies that using the product can avoid them).

ii) Flattery. (From Andren et al, 1978). The advertisement flatters the viewer in some way. It may be an appeal to the presumed snobbery of some consumers - eg. 'only the most discerning consumer will buy this product'.

iii) Value Transference (From Andren et al, 1978). Some quality, person or phenomena is made to seem obtainable

through the product - power, social status, romance, for instance.

Coders were permitted to code multiple strategies.

4.2.4. THEMES

Presence of the following themes (taken from Dyer, 1982) was coded:

- (a) Rich, luxurious lifestyles
- (b) Glamorous places
- (c) Dreams and fantasy
- (d) Success in career or job

The following were also added as being particularly pertinent to the issue of sexuality:

- (e) Successful love and romance
- (f) Love and romance starting
- (g) Implication that scene will end in sex

Coders could code multiple themes.

4.3. METHOD

4.3.1. SAMPLE OF ADVERTISEMENTS

The output of Yorkshire Television and Channel Four was videotaped on alternate weekday evenings for a three hour period between 7.00-11.30pm from November 1985 to February 1986. All advertisements that fitted into one of the following three categories were coded and duplications were omitted.

- General sexuality advertisements (as described in Section 4.0)

- Beauty advertisements (as above but specifically those advertising female personal or beauty products)

(These two groups will henceforth be referred to as 'sexuality' and 'beauty' advertisements respectively. The latter are obviously a sub-set of the former, this terminology is meant only to simplify identification and does not indicate two separate groupings.)

- Comparison advertisements - advertisements aimed at women (or men and women) with at least one female central character who is not stereotyped in either a sexual or maternal/domestic role.

Coding resulted in 32 beauty, 25 sexuality and 20 possible comparison advertisements. The difficulty of finding advertisements which do not portray women in a sexual or domestic manner is reflected in the smaller number of comparison advertisements. Sample size may perhaps be considered small but was necessitated by the

detail in which the advertisements were to be analysed.

4.3.2 CODERS

Two female coders working together analysed the advertisements. There was an initial practice period which also helped to identify significant ambiguities in the categories. Working together, coders were encouraged to arrive at a negotiated code and this reduced the tendency to use a 'don't know' category as a convenient 'catch all'.

4.3.3. INTER-RATER RELIABILITY OF CODING

It was argued in section 4.1 that one strength of content analysis is its ability to show inter-individual similarities in perception of media objects. To do this, it must be shown to be descriptive of many raters ratings - i.e., coding must be reliable. To assess the reliability of the present coding schedule, 31 female first year undergraduates rated 9 advertisements (2 beauty, 2 sexuality and 5 comparison) using the coding schedule. Prior to coding, instructions were given on use of the schedule and experimenter and subjects coded several advertisements together until subjects were confident about using the instrument. Each advertisement was viewed twice and the subjects each filled in the schedule independently, in their own time.

It is necessary to have a measure of the reliability of each variable in the coding schedule. Overall

agreement would assume that any reliable variable could compensate for any unreliable one (Krippendorff, 1980). The reliability of each was therefore assessed over the 9 advertisements. Raw data was summed into a 2x2 contingency table. An example of the table generated for presence of the endorsement given by a male voice over is given below:

		RATINGS BY SUBJECTS		
		Presence	Absence	ROW TOTAL
RATINGS	<u>Presence</u>	109	10	119
BY				
EXPERIMENTER	<u>Absence</u>	47	113	160
COLUMN TOTAL		156	123	279

Ratings for all advertisements were analysed simultaneously, giving an N of 279 (31 subjects x 9 advertisements). Ratings of all subjects are compared with the original coders ratings. From the contingency tables, percentage agreement was calculated. In this case:

$$(109+113)/279 \times 100 = 79.57\%$$

Percentage agreement for all categories is given in Appendix 4.1.

Content studies often cite only percentage agreement between raters. While this gives a general measure of agreement, it fails to account for chance agreement. Cohen's (1960) kappa is a chance corrected measure of agreement is. A variant of this for two coders (Fleiss,

1971) was calculated for each variable using a computer program by Jackson (1983). Although strictly speaking, more than one rater is involved for one set of ratings, the assumptions of the test are not violated by collapsing the 56 subjects' ratings into one (Everitt, personal communication).

Kappa is calculated thus:

$$K = \frac{P_o - P_c}{1 - P_c}$$

where P_o is the sum of the main diagonal entries divided by N (in this example $109+113/279 = 0.80$) and P_c is the sum of the number of agreements expected on the basis of chance divided by N ($156 \times 119 / 279 + 123 \times 160 / 279 = 178.67 / N = 50$)

Thus:

$$K = \frac{.80 - .50}{1 - .50} = 0.60$$

Kappa's for each variable in the coding schedule are tabulated in Appendix 4.1.

Kappa is only suitable for 2x2 tables. In some instances, empty cells produced a 1x2 table (when the experimenters always coded a variable as present or absent). In such cases, a binomial test was performed to see if the agreement could be attributable to chance comparing the number of times the experimenters and subjects agreed against when they disagreed (see Appendix 4.1).

Kappa only tells us that inter rater agreement is better than chance. A measure is also needed to assess the strength of agreement between raters. The amount of agreement can be described by percentage agreement and the significance of this tested with a phi coefficient which can describe the relationship between any two dichotomous variables (Ferguson, 1981). Phi is related to chi-square ($\text{Chi-squared} = N \times \text{Phi-squared}$) and its significance tested by reference to a chi square table, with 1 DF. Again, ratings from all subjects are treated as from one rater. It should be noted that this does violate the assumptions of chi-squared. However, since each subject rates only 9 advertisements, the effects of this should not be too serious (Everitt, personal communication).

Appendix 4.1 gives percentage agreement, phi coefficients and kappa's and their z scores for all 2x2 tables and percentage agreement and the z of a binomial test when tables were 1x2. Fleiss (1981) has argued that, irrespective of significance, a kappa lower than .4 indicates low agreement. Thus the following variables are considered unreliable and excluded from further analysis: 'implication scene will end in sex', 'use of music as background or integral', 'persuasion: product in demand', 'persuasion: product unique' and 'persuasion: product shown in successful use'. The variable 'status of endorser: character 2' showed an unreliable kappa but agreement was 90%. Like chi-squared, kappa is affected by

empty cells. Since agreement between raters is so high, it was decided to retain it. The kappa for some of the close-ups on parts of women's bodies were also $<.4$ It was decided to retain these variables, however, since experimenters (who saw the advertisements as many times as they wished) would be able to more accurately count close-ups, compared to viewers who viewed the advertisement only twice.

The findings of this study indicate that the content analysis coding schedule is a reliable instrument. Using Cohen's kappa, it is demonstrated that the degree of concordance between subjects and the two coders working together is significantly above a level expected on the basis of chance. Moreover, the use of the phi coefficient gives evidence that the strength of agreements are significant. When binomial tests were used, they, too, showed that agreement was not due to chance. Percentage agreements for these variables were very high.

4.4. RESULTS I: FREQUENCIES

Frequency counts were obtained for each variable in the coding schedule and these were cross tabulated against advertisement types. Chi-square analyses were computed using SPSSX.2 (SPSSX Inc., 1983). This test requires that expected frequencies in each cell should not be too small. Following Cochran (1954), therefore, when fewer than 20% of the cells have an expected frequency of less than 5 and any have one of less than 1, and it is not possible to meaningfully combine frequencies, chi-squares are not reported. Initial examination of the data revealed, for some variables, too many cells with low frequencies for meaningful analysis. Whilst there were clear theoretical justifications for including all categories of variables initially, this has meant a collapsing of categories in order for interpretation to take place. Before each results section is an illustration of new categories.

For reasons of space, this chapter only reports chi-squared analyses. All original and collapsed frequencies, in the form of contingency tables, are reported in the Appendix and will be referred to where appropriate.

TABLE 4.1 Products Advertised in each Ad Type

<u>Product</u>	<u>Frequency</u>
<u>Beauty</u>	
Perfume	8
Hair Care	8
Skin Care	6
Lingerie	3
Slimming Aids	2
Electrical Beauty Products	2
Corporate*	2
Sanitary Protection	1
Health Products	1
<u>Sexuality</u>	
Alcoholic Beverages	6
Confectionary	6
Beverages	5
Jewellery	4
Food	2
Corporate	2
<u>Comparison</u>	
Food	5
Beverages	4
Corporate	4
Alcoholic Beverages	3
Electrical Appliances	3
Confectionary	1

*I.E. For an organisation/store, not a particular product

4.4.1. PRODUCTS ADVERTISED

Table 4.1 lists the products associated with each advertisement type. Beauty advertisements obviously consisted of female personal and beauty products. sexuality advertisements were mainly for beverages, particularly alcoholic, confectionary and jewellery - fairly 'hedonistic' products. Comparison advertisements showed a wider variety of product types but beverages and food were most common.

4.4.2. IMAGES AND ROLES OF WOMEN

FIGURE 4.1 Categories of Roles & Images of Women

Demographic characteristics

<u>Variable</u>	<u>Value</u>
PORTRAYAL	Alone/ Not alone
SEX OF CO-CHARACTER:	Male/ Female
AGE OF FEMALE CHARACTERS:	Under 25/ Over 25
OCCUPATIONAL STATUS	Employed/ not in employment
SPEAKING PART	Occurrence/ Non-occurrence
PRODUCT USER	Occurrence/ Non-occurrence
PRODUCT ENDORSER	Occurrence/ Non-occurrence
IF 2ND CHARACTER = MALE:	Categories as above

Images

SEXY/SENSUAL/ALLURING	Occurrence/ Non-occurrence
BEAUTIFUL	Occurrence/ Non-occurrence
VAIN/NARCISSISTIC	Occurrence/ Non-occurrence
NATURAL	Occurrence/ Non-occurrence
CLOTHING:	Sexual / Not Sexual
CARESSING:	Occurrence/ Non-occurrence
CARESSING SELF	Occurrence/ Non-occurrence
CLOSE UPS: Face	Occurrence/ Non-occurrence
Hands	Occurrence/ Non-occurrence
Other	Occurrence/ Non-occurrence

For each variable assessing the role and images of women, frequencies were put into a contingency table, such that columns represented advertisement type and rows the possible values of each variable. For example:

Presence of second character

	Advertisement Type		
	Beauty	Sexuality	Comparison
Solitary Female	15	20	18
2nd Character	17	5	2

Female has speaking part

	Advertisement Type		
	Beauty	Sexuality	Comparison
Occurrence	8	6	8
non-Occurrence	24	14	12

All frequencies, in the form of contingency tables, are in Appendix 4.2. Table 4.2 shows the chi squared values calculated to test the significance of the frequencies.

TABLE 4.2 Demographic Characteristics of Female Characters: Chi Square Analyses

Variable	Chi Squared	Sig.
Solitary character	12.73	p<.01
Sex of co-character	7.85	p<.02
Age	10.65	p<.01
Occupation discernible	2.21	NS
Product user	1.45	NS
Product endorser	1.20	NS
Speaking part	1.99	NS

Note 1 DF = 2 for all cases

Note 2 Frequency counts and contingency tables can be found in Appendix 4.2

Table 4.2 shows significant differences on female demographic variables. Sexuality and comparison advertisements usually had a second central character

(80% for both types) and this was usually a male. Over half (53%) of the beauty advertisements portrayed a solitary female. When there was a second character, males or females were equally likely. Age of central characters was collapsed into under and over 25 because of the number of empty cells. Women in beauty and sexuality advertisements were mainly under 25 (80% and 79% respectively) whilst comparison women tended to be older (only 38% under 25). No significant differences emerged on the other demographic variables, with the majority of female characters in all advertisements in silent roles and tending to use but not endorse products. Few were depicted in employment. (See Appendix 4.2).

Frequencies for the demographic characteristics of male characters were cross-tabulated against the three advertisement types in the manner described above. Table 4.3 shows the chi-squared analyses performed on the contingency tables.

There were fewer male characters, particularly in beauty advertisements. Comparison men were almost always in the older age group (80%). Sexuality and beauty advertisements showed less of a bias towards younger men than was found with female characters (57% of beauty and 56% of sexuality advertisement men were coded as under 25). Other demographic variables showed similar patterns to those of the female (see Appendix 4.3).

TABLE 4.3. Demographic Characteristics of Male Characters: Chi Square Analyses

Variable	Chi Squared	DF	Sig.
Age	8.36	2	p<.02
Occupation discernible*			
Product user*			
Product endorser*			
Speaking part*			

Note 1. * indicates that chi squares could not be calculated because of low EF's

Note 2 Frequency counts and contingency tables can be found in Appendix 4.3

Table 4.4 illustrates significant difference for expressions of female sexuality. Occurrence and non-occurrence of each variable was cross-tabulated against advertisement type (Appendix 4.4). As expected, female portrayals as sexy, sensual or alluring, beautiful, vain and the wearing of sexual clothes showed a significantly higher incidence in beauty and sexuality advertisements. Over 90% of these women were coded as beautiful and about two thirds were portrayed in an overtly sexual manner. Beauty advertisements showed more of a tendency (56%) to portray women in a natural manner than sexuality advertisements (36%) and also as more vain (70% compared to 20%). Comparison advertisements were most likely to portray women in a natural way (70%) and in day to day clothing (there were no instances of sexual clothing, compared to about a third of the other two types portraying this style of dress).*

Of all the touching/caressing categories, only self touching by female characters showed much incidence.

* These differences are a result of the way the advertisement categories were defined

Beauty advertisements were most prone to this tendency (44%, compared to 24% for sexuality and 10% for comparison advertisements).

TABLE 4.4 Expressions of Female sexuality: Chi Square Analyses

Variable	Chi Squared	Sig.
1. Sexy, sensual or alluring	21.7	p<.001
2. Beautiful	28.96	p<.001
3. Vain/narcissistic	33.7	p<.00001
4. Natural	5.6	NS
5. Clothing sexy, revealing or absent	11.2	p<.05
6. Touch self	7.25	p<.05

Note 1 DF = 2 for all cases

Note 2 Frequency counts and contingency tables can be found in Appendix 4.4

'Cropping' was rarely used in comparison advertisements except for the face but was frequently used in beauty and sexuality advertisements. The latter types cropped most parts of the body. If the total number of close-ups are calculated, beauty advertisements had 75 instances, sexuality ones 44, and comparison 13. Empty cells meant that Chi squares could only be calculated on face and hands. (See Appendix 4.4)

4.4.3 CONTEXT OF ADVERTISEMENTS

FIGURE 4.3. Categories of Context of Advertisement

<u>Variable</u>	<u>Value</u>
SETTING:	Discernible/ Not discernible
STORY ELEMENTS:	Story used/ No story
TIME SETTING:	Contemporary/ Not contemporary

TABLE 4.5. Context of Advertisements: Chi Square Analyses

<u>Variable</u>	<u>Chi Squared</u>	<u>Sig.</u>
Setting discernible	5.94	p<.051
Use of story	18.26	p<.001
Time setting*		

Note 1 DF = 2 or all cases

Note 2 * = EF's too small for chi-squared analysis

Note 3 Frequency counts and contingency tables can be found in Appendix 4.5

Setting produced no significant differences between advertisement types but if categories were collapsed into those advertisements which had a codeable setting and those that did not, comparison advertisements were more likely than beauty and sexuality ones to include some discernible setting. The story used was always slice of life drama, except for 2 comparison advertisements, so categories were collapsed into use of story or not. Beauty advertisements had no story in 75% of cases and used slice of life drama in the rest. This situation was roughly reversed for the other two advertisement types. All types used mainly contemporary settings, with other eras represented in only four of the comparison advertisements. Thus chi square's could not be calculated.

4.4.4 PERSUASION TECHNIQUES USED IN THE ADVERTISEMENTS

FIGURE 4.4 Use of Persuasion in Advertisements

<u>Variable</u>	<u>Value</u>
PRODUCT:	Shown / Not shown Used / Not used
VOICE OVER:	Female / Male
MUSIC:	Used / Not used Dreamy / Lively
HUMOUR	Used / Not used
LINE OF APPEAL	Rational /Emotional/ Mixture

TABLE 4.6 Use of Persuasion: Chi Square Analyses

<u>Variable</u>	<u>Chi Squared</u>	<u>DF</u>	<u>Sig.</u>
Sex of voice over	5.44	2	NS
Music used	9.21	2	p<.01
Type of music	5.72	2	NS
Humour	37.13	2	p<.0001
Line of appeal	20.85	2	p<.001

Note 1 DF = 2 for all cases

Note 2 Frequency counts and contingency tables can be found in Appendix 4.6

Table 4.6 shows the significant differences between advertisement types on persuasion techniques used in the advertisements. Few advertisements did not show the product or only showed it but not in use. Products were almost always used by central characters (see Appendix 4.6). Voice overs were used to endorse the products in most of the advertisements. (In only 4 beauty, 1 sexuality and 5 comparison advertisements was there no voice over). While these were predominantly performed by males in sexuality (75%) and comparison (73%) advertisements, males and females were almost as likely

to perform them in beauty ones (males in 46% and females in 54% of these advertisements). This finding, however, was not significant.

Music was used in the majority of beauty and sexuality advertisements but in only 55% of comparisons.

Music type could be collapsed into lively and not lively (when a popular tune or classical music was coded this was always in conjunction with one of the other music types). There was approximately equal use of both lively and dreamy music.

Humour, whilst rarely used in beauty and sexuality advertisements, was almost always used in comparison ones (90%).

When emotional appeals were used in advertisements, they were usually value transference. Most of the types of rational appeals were used across advertisements (see Appendix 4.6) Categories were therefore collapsed into those using emotional appeals, rational appeals or a mixture of the two. There was a clear tendency for beauty and sexuality advertisements to use value transference as their primary appeal. 34% of beauty and 60% of sexuality advertisements used value transference only, with a further 38% and 29% respectively using value transference and rational appeals together. Thus only 28% and 16% of these two types employed rational appeals only. There was no bias towards any particular rational appeal. Comparison advertisements were clearly biased to using rational appeals only, with only two instances of

emotional appeals only and four of emotional and rational appeals used together.

4.4.5 THEMES

The themes listed in the coding schedule were rarely used. Rich luxurious lifestyles were however depicted in 9 of the sexuality advertisements. This type also had a theme of successful romance and love in 10 instances. Chi squares could not be calculated on themes, however, because of low expected frequencies. (See Appendix 4.7).

4.5. DISCUSSION I: FREQUENCIES

Findings indicate that female expressions of sexuality in advertisements are also associated with the occurrence of other elements. Furthermore, beauty advertisements differed from the more general class of sexuality advertisements on some variables, justifying the assumption that they constitute a distinct subset. Sexuality advertisements show more consistency in their sex composition with the majority comprising a mixed dyad. In contrast, just over half the beauty advertisements had no second central character. When there was one, both female and male characters were used.

Whilst a discrepancy may exist between the two advertisement types with regard to sex composition, the

constitution of the central characters are more similar. Women are concentrated in the younger age group (19-25), exemplifying a stereotype of sexuality as equated with youth. Findings from previous studies of all advertisement types (Courtney & Whipple, 1974; McArthur & Resko, 1975; Manstead & McCulloch, 1981; Livingstone & Greene, 1986) were replicated in that female characters were depicted as often using but never endorsing products. These women also have silent roles, tending to have speaking parts in only about 20% of cases and acting as product endorsers in about the same proportion. In accord with studies of general television programming (De Fleur, 1964; Kaniuga et al, 1974; Downing, 1974; Seggar, 1975a; Northcott, Seggar & Hinton, 1975; Glemon & Butsch, 1982), women in these advertisements were unlikely to be shown in any occupation. Thus on most demographic factors women who are portrayed in terms of their sexuality do not differ from the majority of female portrayals in advertisements.

The number of male characters in beauty advertisements is less than half that in sexuality ones but their characteristics are very similar. Almost half the men are in the same age group as the women. This only partly replicates previous findings which show that young women tend to be portrayed with older men (Dominick & Rausch, 1972; Culley & Bennett, 1976; Harris & Feinberg, 1977; Scheider & Scheider, 1979). However, the advertisements studied here do represent a specialist sub-set, with an

overriding theme of sexuality, and advertisers may consider it more suitable to portray mixed dyads of similar age. Male characters in these advertisements seem to have a more 'low key' role than in advertisements overall (cf. Chapter 2).

Men still have a prominent role as off screen product endorsers, however. This is particularly marked in the sexuality advertisements, in beauty advertisements males were only slightly more likely to perform voice-overs than females. This is in marked contrast to past findings and is presumably a function of the product type, not simply the sex of the target consumer, since a sample of 28 advertisements portraying women as housewives and/or mothers had male voice-overs in 25 instances (Beardsell, 1987). Women are possibly being granted some authority on these exclusively female products, although certainly not all.

Previous content analyses have found a majority of women portrayed in domestic locations (Hennessee & Nicholson, 1972; Courtney & Whipple, 1974; O'Kelley, 1974; McArthur & Resko, 1975; Culley & Bennett, 1976; Barcus, 1977; O'Donnell & O'Donnell, 1978; Manstead & McCulloch, 1981; Chappel, 1983; Harris & Stobart, 1986; Livingstone & Greene, 1986). The present group of advertisements did not show this bias. The quoted studies may be skewed by the inclusion of advertisements representing the housewife/mother stereotype of women in their samples. (My own findings showed 79% of these

advertisement types to be located in the home (Beardsell, 1987)). There was a tendency for beauty and sexuality advertisements to be in uncodeable settings. If beauty advertisements alone are considered, these findings, along with the fact that a significant proportion tended to have no story line, can be seen as a way of 'objectifying' these women (especially since half of them are alone) by divorcing them from any tangible context. Sexuality advertisements were most likely to 'tell a story' - that is, create the impression that the advertisement is a piece of non-fiction - a slice of real life. About half of these stories focused on successful romance and love.

On the basis of the selection criteria of beauty and sexuality advertisements, it was expected that at least one of the following characteristics would be present in female characters - beauty, vanity and overt sexuality. Results confirmed this. Almost all were beautiful and many sexy, sensual or alluring. Sexuality advertisements most often depicted a mixed dyad as central characters, thus female sexuality may be depicted as an expression of her relationship to men. Only 20% of women in beauty advertisements were portrayed with men, yet can still be portrayed in overtly sexual manner. Most women in this category were vain - a reflection of product usage. Other more subtle techniques suggest however that their 'sexuality may be expressed in narcissism. In about half these advertisements they are shown caressing themselves,

which Dyer (1982) discusses as an explicit expression of narcissism. Furthermore, their bodies are much subject to photographic 'cropping' (more so than in the sexuality advertisements which also show a high incidence).

Cropping can be seen as another way of objectifying women, although close-ups on the hands may reflect functional usage of the product. Close-up on the face might be thought to emphasise the sincerity of the speaker but since most of these women do not have speaking parts, the high incidence of facial cropping can not be accounted for in this way.

In about a third of beauty and sexuality advertisements, clothing was used to express sexuality by being sexy, revealing or absent but on the whole clothing was not a major method of enhancing sexuality. Comparison women, who tended to be older, were usually natural. A third were beautiful, however, showing the prevalence of this stereotype, even in advertisements in which beauty is not a direct part of the advertisement's message.

Beauty and sexuality advertisements rely heavily on the 'soft sell' approach which deals with images associated with the product and places little emphasis on the product itself (Snyder & De Bono, 1985). By their predominant use of value transference, these advertisements seek to persuade by some sort of implication that product usage is associated with beauty, sexuality, romance etc. and not by giving any 'hard facts' about the product itself. This refutes claims that

advertising provides consumers with factual information about products and services (cf. Andren et al, 1978). The present findings do, however, concur with the results from previous content analyses of advertising. Andren et al (1978) found rational arguments used in only 7% of print advertisements sampled and Resnick & Stern (1977) found information content in US television advertisements in less than half their sample and for personal care products the incidence was 39.8%. Marquet (1977) concluded that the use of 'information' vs 'persuasion' depends on product type and that the former is most likely to be used for inexpensive, non-technical products - personal care products were in the top three product types which used persuasion in his sample of print advertisements. Marquet argues that for products consumers use frequently and with which they have some familiarity, persuasion is understandable since minimal new information could be given. However, Andren et al (1978) have argued that to use such image-oriented persuasive devices "shows lack of respect for the recipients autonomy and rationality". It could be argued that the lack of any rational argument on which to base consumer decisions is an insult to the intelligence of the viewer and, in the context of patriarchy, the use of socially loaded ideals in place of information is a continuing form of sexism. Sexuality advertisements show a tendency for rational appeals in only 9 cases. In beauty advertisements, more rational appeals are given, although

usually in conjunction with value transference. The wide distribution of rational appeal types indicates that value transference is the major persuasion strategy used. The higher incidence of music in beauty and sexuality advertisements further emphasises the implied need for female consumers to need extra persuasion.

4.6. RESULTS II: CLUSTER ANALYSIS OF ADVERTISEMENTS

4.6.1. THE USE OF CLUSTER ANALYSIS

The results reported so far indicate differences between advertisement types. Frequency counts alone do not, however, take account of any interactions between variables. It was decided, therefore, to perform a cluster analysis on the data. Cluster analysis is a term which describes a variety of multivariate techniques which attempt to organise variables into a set of 'similar' entities. 'Similarity' is quantitatively defined by the use of similarity or distance measures. The methods are actually very simple procedures based on algorithms rather than an extensive body of statistical reasoning (Aldenderfer & Blashfield, 1984). They are therefore only really descriptive techniques and since different methods can produce different solutions (cf., Everitt, 1980) can make no real assertions to having uncovered the 'true underlying structure' of the data - the analysis will find groups in the data even if those groups do not exist. Furthermore, the method has the problem of

establishing the validity of the solution. Some techniques, such as the cophenetic correlation (Sokal & Rohlf, 1962), MANOVA on the variables used to generate a solution, or tests of internal replication are widely used but are in fact not indicators of cluster validity (Aldenderfer & Blashfield, 1984). For present purposes, the aim is simply to see if any categories tend to 'go together' in the advertisements. No assertions are made that these represent true 'sub types'.

It was decided to use a hierarchical agglomerative method for the present analysis, as recommended by Everitt (1980) for data dissection. These have been the dominant methods used (Blashfield & Aldenderfer, 1978). They start with an $N \times N$ similarity matrix and sequentially join the most similar cases, starting with each case as a separate cluster and merging until there is one large cluster. At any stage, individual cases are fused with other individuals or groups which are closest (most similar) (Everitt, 1980). These methods produce non-overlapping clusters which are nested, ie., each cluster can be subsumed as a member of a larger, more inclusive cluster at a higher level of similarity (Aldenderfer & Blashfield, 1984).

One particular method - Ward's method (1963) - seeks to optimise the minimum variance within clusters. The distance between two clusters is the sum of squares between the two variables added up over all variables. At any stage in the analysis the loss of information

resulting from grouping cases into clusters can be measured by the total sum of squared deviations of every point from the mean of the cluster to which it belongs. At every stage in the analysis, the union of every possible pair of clusters is considered and the two clusters whose fusion results in the minimum increase in the error sums of squares are combined. When total coverage is required, Wards method has been found to be superior (Kuiper & Fisher, 1975; Mojena, 1977). Recently, Livingstone & Greene (1986) employed Ward's method on a sample of television advertisements and such an analysis seems appropriate for the present data (Everitt, personal communication).

The major, unresolved problem of cluster analysis is determining the optimum number of clusters present. The problem arises from absence of a suitable null hypothesis - the concept of 'no structure' is not clear, nor how one would test if a structure was present or not (Aldenderfer & Blashfield, 1984) -and the complex nature of the multivariate sampling distribution. A variety of procedures have been used to 'cut' the dendogram which diagrammatically illustrates the clustering procedure, some heuristic, some more statistical but Aldenderfer & Blashfield, 1984, p.50) warn

"Whatever the procedure chosen, the user must be constantly aware that few of these tests have been studied extensively, and that since most are poorly understood or are heuristics, the results of their use must be treated with considerable caution."

Everitt (1980, p.120) adds

"Of course, it might be argued that for practical purposes such formal significance tests are unnecessary since the investigator would do better to consider the possibility of several alternate classifications each revealing a different aspect of the data".

Cluster analysis is an exploratory technique with the aim of helping the experimenter to better understand her/his data. It can simplify data so as to make it more comprehensible. This is more important than formal significance tests or stopping rules, as long as the resultant clusters are not 'reified' but used simply as a tool to discuss interactions between variable (Everitt, personal communication). It was with this in mind, that cluster analysis was used.

4. .2 ANALYSIS

It was decided to exclude categories from the coding schedule which had failed to discriminate between advertisement types or which were only infrequently coded as present. A Ward's hierarchical analysis, using squared Euclidian distance as the distance measure, was therefore performed on the presence of one or two central characters, central characters' age and sex, sex of voice over, use of story and discernible setting, use of music, all 'images of women' variables and persuasion strategies (emotional, rational or both). The analysis was performed using the SPSSX.2 'CLUSTER' programme (SPSSX Inc, 1983).

4.6.3 RESULTS OF THE CLUSTER ANALYSIS

Problems in determining the number of clusters have been discussed above. A common procedure is to plot the number of clusters against the agglomeration coefficients and look for a flattening of the curve and also to visually inspect the dendogram. Although heuristic, for present purposes, this may provide enough information to allow sufficient simplification of the data for interpretation (Everitt, personal communication). Inspection of the dendogram (Figure 4.6) suggests the presence of four distinct clusters. Appendix 4.7 illustrates the plot of the number of clusters against the agglomeration coefficient and, likewise, there appears to be a flattening of the curve after four clusters. It is this solution that will be discussed. No claims can be made that it is the 'right' or only solution. Each and every division could, in fact, tell us something about the data. Four clusters, however, should sufficiently simplify the data to aid interpretation of interactions among variables. Too many clusters would defeat the object of simplification.

Table 4.7 shows the percentage occurrence of each variable used in the cluster analysis. Cluster 4 is mainly comprised of comparison advertisements. These advertisements generally consist of male and female characters in the older age range. Women tend to be natural with only their face and hands cropped. Almost all the advertisements have a discernible setting and the

FIGURE 4.6 DENDROGRAM OF WARD'S CLUSTER ANALYSIS ON ADVERTISEMENTS

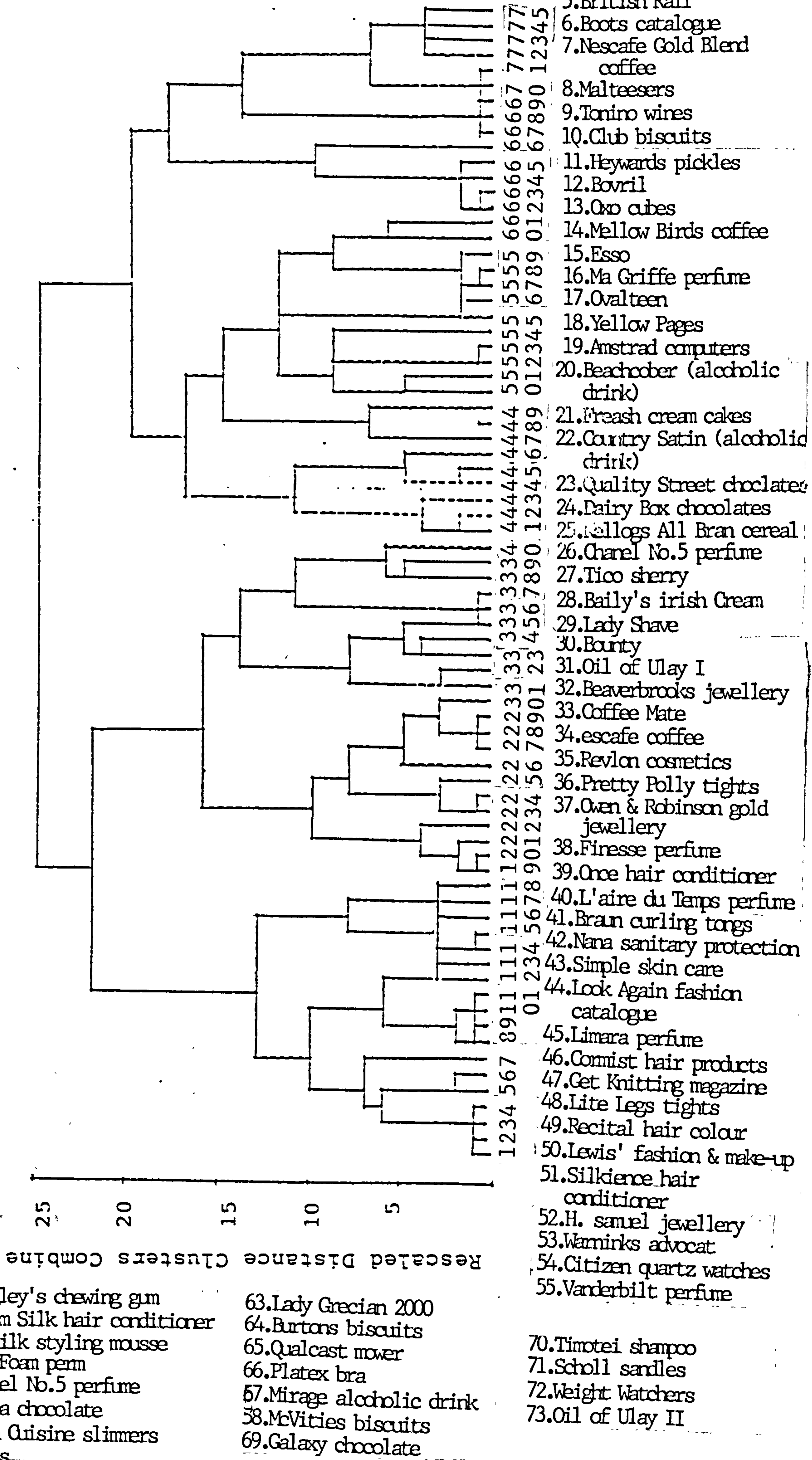


TABLE 4.7 Description of the Four Clusters of
Advertisements (expressed as percentages)

	Cluster			
	1	2	3	4
(N	21	14	11	20)
ADVERTISEMENT TYPE				
Beauty	66.7	64.3	36.4	5.0
Sexuality	33.3	14.3	59.1	15.0
Comparison		21.4	4.5	80.0
CHARACTER CONSTITUTION				
Solitary Female	19.0	71.4	36.4	10.0
2 females	42.9	0	13.6	10.0
Mixed Dyad	38.1	28.6	50.0	80.0
AGE OF CHARACTERS*				
Female: under 25	90.0**	37.5	84.0**	22.7
Male: under 25	75.0***	0***	18.2	15.0
IMAGES OF WOMEN				
Beautiful	100.0	64.3	95.5	45.0
Sexy/sensual/ alluring	85.7	28.6	45.5	10.0
Vain/narcissistic	71.4	57.1	36.4	0
Natural	23.8	78.6	50.0	70.0
Clothing sexy	66.7	0	22.7	5.0
Body parts cropped:				
Face	76.2	78.6	68.2	60.0
Hair	38.1	14.3	0	0
Hands	38.1	42.9	45.5	25.5
Body	23.8	7.1	9.1	0
Eyes	14.3	7.1	13.6	0
Leg	14.3	7.1	18.2	5.0
Other	28.6	28.6	18.2	5.0
CONTEXT				
Story line	19.0	42.8	68.2	65.0
Setting discernable	52.4	92.9	77.3	95.0
PERSUASION				
Music	95.2	50.0	90.9	65.0
Endorsement:				
Female voice over	38.1	64.3	9.2	55.0
Male voice over	47.6	50.0	63.6	10.0
On screen female	9.5	64.3	9.1	10.0
On screen male	0	0	0	15.0
Line of appeal:				
Emotional	28.6	7.1	72.7	30.0
Rational	28.6	42.8	18.2	55.0
Both	38.1	57.1	4.5	20.0

Note * = percentages of total number of characters
 ** = for n = 1, age was not discernable
 *** = for n = 2, age was not discernable

majority have a story line. Endorsements are usually in the form of a female-voice over. All lines of appeal are used but there is a slight bias towards rational ones.

The remaining three clusters describe beauty and sexuality advertisements. Although there is overlap in cluster membership, clusters 1 and 2 are more representative of beauty advertisements and cluster 3 of sexuality ones.

Cluster 2 consists mainly of beauty advertisements. It used young and older women, usually alone, who were beautiful, yet natural, and in over half the cases were coded as vain. Although they were usually in discernible settings, over half had no story line. Females tended to endorse products, on and off screen although these were sometimes backed up by an off-screen male. Music was only used in 50% of these advertisements and lines of appeal were usually just rational or a emotional and rational.

The pattern for Cluster 1 represents advertisements with more than one character, either all females or mixed sex. Characters are young. Women are beautiful, sexy/sensual/alluring and vain. Quite often they wear sexy/revealing clothing and their bodies are frequently cropped. Story lines are rare and there is only a discernible setting in half the cases. Both males and females endorse the product, music is almost always used and all three lines of appeal are equally utilised.

Cluster 3 usually consists of mixed dyads of young women and older men. The women are beautiful but sexy in

only half and vain in less. Clothing does not reflect sexuality. Cropping is frequent. The advertisement is usually in a codeable setting and has a story line. Male voice overs endorse the product and an emotional appeal is usually used.

4.7 DISCUSSION OF CLUSTER ANALYSIS

The cluster analysis of advertisements indicates that certain variables tend to be associated with each other, within the general classes of beauty and sexuality advertisements. The advertisements in Cluster 2, usually for beauty products, use an older women who endorses the product. Female voice-overs are also used, to a greater extent than males. These findings are further evidence of sexism against younger women in advertisements, who are generally not afforded this authority. These characterisations are also associated with less bias towards an emotional line of appeal in the advertisements. The advertisements in Cluster 1, also particularly representative of beauty advertisements, tend to have more than one character, in the younger age range. Both male and female second characters are used. The images of women variables indicate that female sexuality is stressed and characters are objectified by a lack of story and often, no discernible setting. Less sexism, however, is shown in the incidence of female voice-overs and a spread of lines of appeal. Women in the advertisements in Cluster 3

(mainly sexuality advertisements) are not portrayed in a sexual manner to the same extent as those in Cluster 1 (although their sexuality is clearly stressed). They make up a mixed dyad and the advertisement clearly tells a story. It is interesting that the males tend to be older than the females. This is the general pattern of age composition of advertisements in general (see Chapter 2). Persuasion is via male voice-overs and value transference, indicating much more of a soft-sell approach. Music tends to be associated with the soft-sell approach (compare Clusters 1 and 3 to 2 and 4). This gives further evidence of its use as a lulling device and adds to the implicit sexism in these advertisements.

4.8. CONCLUSION

Television advertisements are clearly complex stimuli. It is therefore difficult to make generalisations outside of the context of the variables chosen for the present study. The analysis does, however, present evidence that female sexuality is stereotyped in terms of, for example, age, relationships to men, narcissism, emphasis on the body as consisting of fragmented parts as opposed to a whole, etc. Moreover, portrayals can not be discussed independently of the whole structure of advertisements and the advertising tools utilised - setting, story line, a hard or soft sell approach etc.. Thus, combatting media sexism is not just a matter of eliminating the stereotyped images of the sexes. The use of female sexuality and associated marketing devices reflect advertisers assumptions about how to sell to women - the images of sexuality they are presumed to desire and the methods which best persuade them. These images are especially pertinent to teenage girls to whom the establishment of normative sexuality may be very important. Beauty advertisements in particular, which offer instant solutions to problems with appearance, may also aid the socialisation of girls into beauty product consumerism.

Advertisements using sexuality tended to cluster together, thus providing support for the present

categorisation and implying that the presence of female sexuality tends to be associated with other variables. The cluster analysis indicated that content variables may interact in different ways, uncovering more subtle stereotyping. Furthermore, an understanding of how variables interact may help to elucidate the results of any effects studies. The approach also shows the difficulty of providing control advertisements for experimental study. Simply matching advertisements using female sexuality with those that do not would clearly be invalid because this would fail to account for the complex interaction of structural elements. Knowledge of these elements enable the researcher to match experimental and comparison advertisements on as many structural elements as possible, with the exception of those unique to beauty and sexuality advertisements. Thus, detailed knowledge of media stimuli can enhance the validity of effects studies.

CHAPTER 5. FEMALE ADOLESCENT SEXUALITY

5.0. INTRODUCTION

Chapter 3 outlined the theoretical arguments for targeting an audience that would maximise the possibility of media effects. Effects were conceptualised as an interaction between the media and the audience, hence an understanding of both is necessary. It was argued that saliency of images to the audience is likely to produce effects, not mere exposure and therefore an understanding of the attitudes and concerns of the audience is an important prerequisite. It was further argued that the sexuality advertisements targeted for study in this thesis may be most salient to the female adolescent. This is not to say that sexuality is not important throughout the lifespan but that as sexuality is developing in this stage, young women may be more responsive to various external cues about what is normative sexuality. This chapter will discuss the importance of sexuality to the adolescent female. It is argued that sexuality is central to any conception of the self and particularly so during this phase of development. Sexuality encompasses physical appearance, body satisfactions, make-up use etc., the norms of which are exemplified in the beauty and sexuality advertisements studied. Advertisements may therefore provide a normative reference group against

which adolescent females may evaluate themselves.

5.1. A DEFINITION OF SEXUALITY

Sexuality is far more than physical sex. Physical appearance, body shape and size, along with feelings about them, conformity to social ideals and others people's reactions to them are as integral to sexuality as sexual preferences and attitudes to, and enjoyment of, intercourse. In western society, artificial means of enhancing physical beauty is generally the prerogative of females. Thus, cosmetic use is part of female, but not male, sexuality. Dating behaviour and attitudes towards the opposite sex also form part of the sexuality construct. Other dimensions of sexuality are discussed in Roberts (1980) and Roberts & Holt (1979) and include gender role, marriage and family life, feelings about affection and intimacy, body-image, erotic experience and reproduction.

The necessity for such an all-encompassing definition of sexuality has been recognised by Masters, Johnson & Kolodny (1988) who state that it "...refers to all aspects of being sexual. It is a dimension of personality, not a person's capacity for erotic conduct alone". Sexuality can thus be seen as part of one's basic identity, encompassing feelings about oneself as a sexual being, and thus a vital part of sex role conceptions.

Gagnon & Simon's (1973; Gagnon, 1977) script model of

sexuality discusses the way biological sexuality is socially constructed. They argue that sexual behaviour is scripted and that there is a repertoire of publicly recognised sexual acts and statutes with rules and sanctions attached to them. Sexual behavior is therefore just another social role. This model is easily extended to the present definition of sexuality. Beauty norms, female sexual passivity, dating behavior, norms of dress and cosmetics use, images of romance etc., are all scripted, with advertising one source of these scripts. These images are also tied to the economic function of advertising by promising enhanced sexuality to product purchasers.

5.2. PHYSICAL APPEARANCE

For females (and indeed males), adolescence is a time of physical transition due to a sudden increase in the velocity of growth. In addition to an increase in height and weight (see eg. Peterson & Taylor, 1980; Blythe, Simmons & Zakin, 1985), there is also an increase in hip size (see eg., Faust, 1977) and changes in the distribution of body fat (see eg., Tanner, 1962; Faust, 1977). The secondary sex characteristics appear and menarche also occurs during this period. Such changes are drastic enough in themselves to assume personal importance but they are coupled with sexual and social

significance. Approximation to an adult figure marks a transition into womanhood: "When a pre-adolescent girl undergoes changes in hip and chest contours, older boys look at her with different eyes which she can't help but notice". (Ausubel, Montemayor & Svjian, 1977. p.127). Girls consequently learn to view their bodies in terms of sexual attractiveness. Heterosexual popularity and dating now become issues and thus the dimension of physical attractiveness takes on increased importance (Lerner, Orlos & Knapp, 1977). Dating behaviour can be a significant determinant of intra-group status and prestige (Ausubel et al, 1977) and one of the most important criteria for being a 'woman' may be the establishment of interpersonal relationships with men (Abrams & Condor, 1986). It has been argued that females' bodies are closely related to their roles in life, especially in courtship and marriage (Douvan, 1957; Hurlock, 1966; Smith & Klein, 1966) and females' physical appearance seems to be more important for heterosexual success than males (Berscheid, Dion, Walster & Walster, 1971; Berg, 1975). Research into the physical attractiveness stereotype (for a review see, eg. Cook & Wilson, 1979; Herman, Zana & Higgins, 1986) has found a wide number of socially desirable traits conferred on the attractive. Physical attraction is an important predictor of sexual attraction (Cavior, Jacobs & Jacobs, cited in Dunn, 1981). The physically attractive have been rated as more sexually warm and responsive, more sociable and

outgoing and more 'exciting dates' than the less attractive (Dion, Berscheid & Walster, 1972). Unattractive facial features have also been found to be related to fewer dates (Curran, 1975; Huston, 1973; Crouse & Mehrabian, 1977) and a lower frequency of sexual activity (Curran, Neff & Lippold, 1973; Kaats & Davis, 1977). These studies were conducted with young adults but given the early development of the physical attractiveness stereotype (cf. eg. Sorrell & Lowak, 1981; Langlois, 1986), it seems plausible that similar processes operate in adolescence. For instance, male junior and senior high school students were found to view physical attractiveness as the primary criteria in feminine attractiveness (Coleman, 1961; Udry, 1971; Berg, 1975). The mass media encourage us to direct romantic attention onto the physically attractive, increasing the dating advantage of attractive girls. Physical attractiveness is therefore a crucial part of adolescent girls' sexuality. That physical attractiveness is seen as pleasing from the perspective of sexual attraction implies that female sexual attraction exemplifies a passive form of sexuality (Dion, 1981).

5.3. Dissatisfaction with Body

Given the rapid physical changes and the importance of the body in inter-personal relationships, it would hardly be surprising to find the body a cause for concern to adolescent females. How widespread is this dissatisfaction, however?

Hinton, Eppright, Chadderton & Wolins (1963) found 51.7% of overweight and 17.3% of average weight 11-14 year old girls to be dissatisfied with their weight. However, Dwyer, Feldman, Seltzer & Mayer (1969) found 80% of the 16-18 year olds in their sample (ie. almost all except the leanest) wanting to weigh less and Heunman, Shapiro, Hampton & Mitchel (1966) found that 70% of high school girls were unhappy with their bodies and wanted to lose weight. These differences may be due to the former study using a younger age group: Nylander's study of adolescent girls (14-18) in Sweden found a linear increase from 27% at 14 to 78% at 18 reporting that they had at some time felt fat. A similar pattern emerged for reports of having dieted - from hardly any at 14 to 44% at 18. Those who had dieted had done so because they were dissatisfied with their appearance - they felt fat or could not get into their clothes. Dieting and dissatisfaction with bodies is correlated with weight (Dwyer, Feldman & Meyar, 1967; Nylander, 1971; Gray, 1977; Miller, Coffman & Linke, 1980; Mendelson & White,

1982) but this does not fully explain the incidence of dieting. Dwyer et al found 52% of girls below average fatness to be on diets and, although only 16% of the sample was classified as obese, 60% had been on diets and at the time of the study, 30% were on one. It seems that a sizeable number of young females have a tendency to see themselves as overweight and it has been shown that females (but not males) have more positive attitudes to small size in themselves (cf. Fallon & Rozin, 1985).

Studies of adolescents are consistent in the specific body parts that girls complain about. In the Dwyer et al (1969) study, the following aspects were considered discrepant from the ideal of the subjects - thighs (by 68% of them), weight (68%), buttocks (67%), hips (65%), waist (59%) and bust (46%). Weight, bust, waist, legs and hips were the aspects that the 11-19 year old girls in Clifford's (1971) study were unhappy with. Clifford found no age differences in overall body satisfaction score. However, a more recent British study by Davis & Furnham (1986) found a linear increase in dissatisfaction between 11 and 18 years. At mean age 12.1, 28.3% were dissatisfied with their busts, by 18.1 it was 87.7%. waist dissatisfaction increased from 34.8% to 43.4% and hips from 21.7% to 62.6%. When asked what body part caused the most dissatisfaction, 17.4% of the youngest age group cited the upper thighs and buttocks, rising to 41.5% at 18. These age trends correspond with the above studies that younger girls are, in general, more

satisfied with their bodies. According to Davis & Furnham, the concern with bust and hips represents the dilemma of the adolescent girl, wanting a moderate (to large) bust with minimal (to small) hips. What is significant about those parts of the body singled out for concern is that they are those parts related to physical attractiveness, as well as being those parts undergoing change during this period. The age increase is seen as representing an increase in awareness of the role of the body in attracting the opposite sex. The findings of Clifford (1971) suggest, however, that there is a general concern with the body throughout adolescence but that this is heightened with increasing maturity and enactment of sexual roles.

Clearly, one must not over-emphasise the crisis of the teenage girl toward her body since many seem quite contented. However findings suggest that at least a significant proportion have negative feelings toward certain aspects of their bodies. One might speculate from this evidence that such girls might be likely to be in sympathy with the media's message to stay slim and more susceptible to advertisements which promise decreased weight and/or better bodies with product use.

5.4. COSMETIC USE

The use of make-up begins in adolescence. Its purpose is to "manipulate one's superficial physical structure so as to make a desired impression". (Wax, 1957). Thus, dissatisfaction with appearance can lead to cosmetic use to enhance good features and camouflage the bad. The use of cosmetics as part of the female sex role, however, merely exacerbates girls' interests in, and concerns with, their bodies (eg. Muus, 1966; Baer, 1970). Use of make-up also has socio-sexual significance and can be seen as a sign of sexual maturity - "The girl who wears cosmetics is insisting on her right to be treated as a woman rather than a child." (Hurlock, 1973). Preliminary evidence (Cash & Cash, 1982; Miller & Cox, 1982) using the Self Consciousness Scale (Fenningstein, Schier & Buss, 1975) indicates that female students who are more publicly self-conscious will use more make-up as a tool for gaining confidence. Greater use of make-up use was also related to body dissatisfactions. With the increase of self-consciousness in this period (eg. Rosenberg & Simmons, 1975), the adolescent girl, too, may realise the potential of make-up use.

5.5. CAUSES OF DISSATISFACTIONS WITH APPEARANCE

5.5.1. SOCIAL COMPARISONS

What is considered physically attractive is prescribed to a large extent by societal preferences and its norm is represented in the mass media. Western society presently idealises a tall, slim, uncurvaceous body shape in women. This is illustrated by surveys of 'Playboy' centrefolds, 'Miss America' pageant winners (Garner, Garfinkel, Schwartz & Thompson, 1980), models in 'Vogue' and 'Ladies Home Journal' (Silverston, Peterson & Perdue, 1986) and popular film and television actresses (Silverston, Perdue, Peterson & Kelly, 1986). This cultural ideal acts as a reference point against which the adolescent girl can rate herself and which she seems to internalise. Dwyer et al (1969) for instance, showed adolescent girls judging extreme ectomorph and mesomorphic ectomorph as ideal body shapes. Given this unrealistic standard, the adolescent girls' dissatisfactions are hardly surprising.

Studies indicate that early developing girls generally have less positive body images than late maturers (Brooks-Gunn, 1984; Brooks-Gunn & Warren, 1983; Brooks-Gunn & Ruble, 1983; Tobin-Richards et al, 1983; Wilen & Peterson, 1980; Blythe et al, 1981; Simmons et al, 1983; Blythe, Simmons & Zakin, 1985). Faust (1983) argues that the cultural ideal of an attractive woman is essentially pre-pubertal. Early developers are heavier

and less lean than their later developing peers (eg., Faust, 1977; 1983; Peterson & Taylor, 1980; Blythe, Simmons & Zakin, 1985). Since weight and satisfaction with ones body are correlated, these findings of dissatisfactions may merely reflect the fact that early maturers are a heavier sub-sample. Some studies (Simmons et al, 1983; see also Brooks-Gunn & Warren, 1983) have in fact found evidence for greater satisfaction with figure development for early developers. This could be interpreted as due to growth of bust and hips leading to a desired adult-like figure.

5.5.2. ADOLESCENT COGNITIVE DEVELOPMENT

As a result of newly developed abstract, formal operational reasoning ability, adolescents can examine and think about their own thinking. Elkind (1967) has described this as 'adolescent egocentrism'. These changes in cognitive functioning may make girls more self-conscious and concerned with what others think of them (eg. Simmons et al, 1975; Rosenberg & Simmons, 1975), as well as allowing them to construct and interpret their theories about themselves in new ways (eg. Elkind, 1974; Kohlberg & Gilligan, 1971). The adolescent girl often appears concerned with the impressions others have of her (Rosenberg & Simmons, 1977) and she may assume, as Elkind (1967) argues, that peers, parents, teachers etc. are as obsessed with her appearance and behaviour as she is.

5.6. RELATIONSHIP BETWEEN THE FEELINGS ABOUT BODY AND SELF

Erikson (1968) has stressed the importance of the body to an adolescent's identity and self concept. This contention has surface validity, especially for females who express dissatisfaction with bodies that do not conform to the cultural stereotype and considering the relationship between attractiveness and peer popularity (eg. Cavior & Doeckel, 1973; Kleck et al, 1974; Salvia, Sheare & Algozzine, 1975) and romantic success (see above). Also, in accord with a symbolic interactionist perspective (Mead, 1934), appearance should affect how others react to the adolescent and this positive or negative feedback should contribute to feelings about the self. Relevant studies have tended to look at the self-esteem component of the self concept. Self-esteem is defined by Simmons et al (1985) as constituting feelings of self-worth, although not necessarily feelings of superiority. Most measures of self-esteem reflect self-acceptance (Rosenberg, 1985).

The studies of Lerner and colleagues (Lerner, Karabenick & Stewart, 1973; Lerner & Karabenick, 1974; Lerner, Orlos & Knapp, 1976) found moderate correlations between satisfaction with the body and self concept. Mendleson & White (1985) found self-image to be a predictor of body image, independent of weight. However,

Blythe, Simmons & Zakin's (1985) investigation of girls in different school contexts, found that although satisfactions with bodies varied across subject groups, global self-esteem did not.

The current findings are not definitive and confounded with methodological problems of suitable scales for uncovering self-esteem or self-image. Smollar & Youmiss (1985) reject that there is such a thing as a stable self-image but that it will depend on external referents (see also Gecas, 1972). Self image may well be less stable than body image since the main cause of the latter (the appearance and other people's reactions to it) is less likely to fluctuate than the factors that will contribute to self-esteem. The two may at times be correlated but there is no evidence that a poor body image necessarily leads to a poor self image although at particular times it may be a major contributor. It may be that studies assessing both body- and self-esteem together actually lower the latter at the time of the study, if the former is low, by focussing attention onto the body.

5.7. CONCLUSION

Evidence has been reviewed of the importance of sexuality to adolescent females. The operational definition of sexuality provided encompasses facial and

bodily attractiveness and attitudes towards them. The importance of conformity to ideal norms, as represented in advertisements is stressed. Sexuality is seen as scripted with advertisements being one source of this script. Dissatisfactions with appearance may in part be due to the perpetuation of unrealistic images (in that few girls or women can attain these stereotypes of sexuality). In the beauty and sexuality advertisements analysed in Chapter 4, sexual attractiveness is portrayed as the ideal. The use of cropping may lead young women to focus on their bodies in a compartmentalised manner and see them in an objectified manner. The saliency of body parts in advertisements may increase the saliency of their own bodies to them. The narcissism portrayed may also reinforce the desirability of a concern over the appearance and means of enhancing it via cosmetic use. Idealised images of heterosexual relationships may also be compared to developing adolescent relationships. The implicit messages of these advertisements are the desirability to attain the ideal of female sexuality portrayed (they are, after all, targeted specifically at females) and to attain this ideal via product purchase. Their concern with physical appearance is comparable to the adolescents own concerns and may thus perpetuate them. Thus, adolescent females provide the ideal audience group for studying the effects of beauty and sexuality advertisements.

CHAPTER 6. ADOLESCENT GIRLS' ATTITUDES TOWARDS AND PERCEPTIONS OF SEXUALITY AND BEAUTY ADVERTISEMENTS

6.0. INTRODUCTION

The present approach to advertising effects is one that is both media- and viewer-centric (see Chapter 3). Chapter 4 analysed the nature of the medium under investigation and the review in Chapter 5 presented evidence that the images analysed would be particularly salient to the female adolescent. This chapter will consider the effects of sexuality and beauty advertisements on this respondent group. It is important here to ascertain what is meant by effects in this thesis. Many researchers who have investigated the effects of sex-roles in the media have adopted a before-and-after methodology (see Chapter 3). For example, Tan (1979) subjected female adolescents to a saturated exposure of beauty advertisements. Exposure intensified the attitudes that beauty is important in being 'liked by men' and as 'personally desirable'. With such a measure, it is, however difficult to draw any long-term conclusions. The present objective, therefore, is not to attempt to uncover the precise relationship between television and sex role attitudes and behaviour. Amount of viewing is also not studied since it is argued that time exposed to the medium is not the crucial variable (see Chapter 3). Researchers need to 'take a step back'

in the effects process and consider the attitudes and perceptions of the viewer which will mediate any effects.

The first stage in the effects process is analysis of the media text (Chapter 4). It must be remembered that the content analyst considers media in far more detail than the viewer. What is important for effects is what aspects of the text the viewer focusses on. Texts are open to different interpretations but critical readings are important because they set the background against which effects can occur. Such readings are "...more considered, analytic and unmotivated than viewer's readings, so that a disjunction between the two reveals predominantly the constructive activities of the viewer" (Livingstone, 1986, p.7-8). In the cultural studies tradition, for instance, texts are analysed and viewers then interviewed to investigate if texts are decoded in a dominant manner. The content analysis of advertisements reported in Chapter 4 can not be used to infer viewer responses but it can help us to put them into context.

The present study aims to empirically investigate viewers' perceptions and evaluations of advertisements. If the present viewers, adolescents, who are at a stage in the life cycle when sexuality should be a particular concern, do not predominantly focus on the female characters in the beauty and sexuality advertisements, this limits any effects that sexual portrayals could have on their sex-role attitudes and behaviour. What viewers perceive as salient images are more likely to be

incorporated into the value system. If images of sexuality are perceptually prominent, this will indicate involvement with beauty and sexuality advertisements which, in turn, increases the probability of using these images as models in sexual development. Thus a circular process is posited, which strengthens itself. That is, personal concerns with sexuality will make sexuality on the screen more salient. This in turn, may strengthen the perceived importance of sexuality.

The role models are presented within the context of an advertisement with an economic function. The content analysis indicated that certain portrayals are associated with certain advertising techniques. Attitudes towards the advertisement as a whole should therefore be considered. Section 2.4 concluded that there was little evidence that advertisements using sexuality were effective marketing devices. These studies did not however consider television advertisements viewed by an adolescent sample. Acceptance or rejection of the advertisement as a whole (and therefore perhaps its persuasive power) may be due to its sexual content.

To investigate these issues, the present study utilised quantitative scales, open-ended questions and qualitative interviews.

6.1 METHODOLOGIES

6.1.1 ATTITUDE TOWARDS THE ADVERTISEMENT

Since it was deemed necessary to assess reactions to the advertisement as a whole, the concept of 'Attitude towards the Ad' (Aad), used by marketing researchers, might provide a useful tool. Aad has been defined as a "predisposition to respond in a favourable or unfavourable manner to a particular exposure occasion" (Lutz, 1985). Its popularity has come about with the realisation that most approaches to advertising are probably 'low involvement' ones (Krugman, 1965). That is, viewers are not actively searching for product information, evaluating the arguments systematically and coming to a rational decision as to whether the product can deliver what the advertisement offers. What is more likely is that the viewer devotes attention to non-brand content or 'ad executional elements' such as music, scenery or (importantly for the present thesis) characters. Bagozzi and colleagues (Bagozzi 1981; Bagozzi & Burnkrant, 1979; Bagozzi, Tybout, Craig & Sternthal, 1975) have shown that attitudes consist of affective and cognitive components. It has been hypothesised (Shimp, 1981) that the former is an emotional response to the advertisement - its aestheticism and its attention getting value, while the latter involves processing of advertisement executional elements (although not processing of brand information)

and reflects comprehension of the advertisement (perhaps its credibility).

It could be argued (cf. Shimp, 1981, Mitchell, 1986) that Aad is merely part of the attitude towards the brand advertised (Abr) but Mitchell (1986) constructed advertisements using pictures differentially affect-laden and showed that Aad scores due to picture type could not be explained by Abr. It has been hypothesised (Lutz, Mackenzie & Belch, 1982; Mitchell & Olson, 1981) that well-liked advertisements will elicit more favourable reactions towards the product than unpleasant or irritating ones. Aad is believed, therefore, to mediate brand attitudes and purchase intentions (Shimp, 1981; Mitchell & Olson, 1981). This process is however, only hypothetical - purchasing decisions are undoubtedly determined by a complex interaction of factors not the concern of this thesis.

Aad components have been used in investigations of the effectiveness of sexuality in advertising by Baker & Churchill (1977), Patzer (1980) and Wilcox, Murphy & Sheldon (1985) (see Section 2.4). The affective component is measured by scales anchored with appealing/unappealing, impressive/unimpressive, attractive/unattractive and eye-catching/not eye-catching. The cognitive component is measured by believable/unbelievable, informative/uninformative and clear/confusing. 7-point Likert scales measure each adjective pair. To assess how much the advertisement is

liked overall, respondents will be asked to rate on a 7 point scale how much they like the advertisement overall.

6.1.2 PERCEPTIONS OF ADVERTISEMENTS

Past researchers have evaluated the 'cognitive responses' of respondents to advertisements by eliciting free responses to questions such as 'What went through your mind as you watched the advertisement?' and then content analysing them in terms of 'counter arguments', 'support arguments', 'source derogations' etc. (eg., Greenwald, 1968; Wright, 1973). However, such a purely cognitive response approach fails to account for low involvement advertising and 'feeling', 'mood' and 'ad evaluation' responses (Batra & Ray, 1983). Batra & Ray (1983) therefore designed a coding scheme in response to the question 'What thoughts and feelings went through your mind as you watched the advertisement?' which includes both cognitive and non-cognitive advertisement perceptions. The scheme, based on research on emotional response categories (Nowlis, 1965; Izard, 1977; Pribam, 1980) and advertising viewer response research (Wells, Leavitt & McConville, 1971; Schlinger, 1979), codes four major categories of viewer response - brand related thoughts, advertisement execution thoughts, irrelevant (distracter) thoughts and playback of advertisement content. (See Appendix 6.1 for complete schedule). Batra & Ray argue that a higher proportion of responses that

deal with the brand assertions in the advertisement (as opposed to those dealing with advertisement execution) will indicate a higher degree of involvement with the advertisement. It might be argued that adolescent girls should be more involved with advertisements utilising sexuality.

6.1.3 RECALL OF AD CONTENT

Asking respondents to recall as much of an advertisement as possible after an exposure addresses the issue of saliency. Recall is not a measure of persuasion nor is it related to advertisement evaluation (Haskins, 1964; Young, 1972; 1975; Ostlund, 1978; Percy, 1978). However, it may be relevant to what aspects of the advertisement respondents focus on - the product, music, voice-over etc., or, more importantly for this thesis, details of the female characters. Distinctive advertisements have been shown to improve recall (Taylor & Fiske, 1978; see also Hunt & Mitchel, 1978; Light et al, 1978 for other studies concerning memory and distinctive stimuli). What is considered as 'distinctive' in such a complex stimulus as a television advertisement may be individualistic but what girls perceive as salient may be better recalled and the two different advertisement types may have different 'distinctiveness'. Turner (1985) sees memory for media messages as schema driven and Roloff (1981) also argues that media portrayals increase an awareness of certain

scripts. Sexuality and beauty advertisements can be considered as scripts. Memory for information relating to female sexuality may be more salient for adolescent girls because of the importance of sexuality at this time.

6.1.4 MULTIPLE SORTING PROCEDURE

Many psychologists have emphasised that the ability to function in the world relates closely to the ability to construct categories and systems of classifications (eg., Bruner, Goodnow & Austin, 1956; Miller, 1956; Rosch, 1977). Without this ability, thought would be impossible because every event and entity would be unique. As discussed above, information may be organised according to scripts. The Multiple Sorting Procedure (MSP) as advocated by eg., Canter, Brown & Groat (1985) and Canter & Comber (1985) provides a method of exploring conceptual systems. Respondents are asked to assign elements (eg., advertisements) into categories or groups of their own devising so that elements in one group are similar in some way but different from elements in other groups. No constraints are placed on the respondent as to how this is done. They decide on the meaning of similarity or dissimilarity and can form as many groups as they wish, with as many elements in each one as they wish. Thus, we can look at the concepts that people naturally apply when considering advertisements. The sorts are used as a focus for

interview to try and uncover not only the way elements are conceptualised but also the basis of this conceptualisation. If sexuality is a salient concept to adolescent girls, they may sort advertisements on this basis, even if they are unable to label it as such. Thus the procedure is ideal for the less articulate.

The MSP is based on Vygotsky's (1934) Sorting Task and Sherif & Sherif's (1969) Own Categories procedure. Its focus is on personal meaning. Such an approach was taken most notably by Kelly (1955) although the repertory grid is limited by the requirement "that the subject present his judgements in handy grid statistical format before we can analyse pattern" (Fransella & Bannister, 1977, p.116). Bruner, Goodnow & Austin (1956) were some of the first to show the possibilities of exploring the nature of peoples concepts by showing how they sort elements into categories but their lead has rarely been taken up by social psychologists (see Canter, Brown & Groat, 1985; Canter & Comber, 1985). The MSP provides a means of studying conceptualisations of advertisements without direct questions being asked about sexuality and will reveal the extent to which sexuality is salient.

Subjects will be asked to sort the advertisements in terms of how similar they are without being instructed to use any particular sorting criteria. If female sexuality is particularly salient to them, beauty and sexuality advertisements will be sorted on this basis.

Directed sorts will then be completed on advertisement characters (to see if women are more salient than men, particularly in beauty and sexuality advertisements), and women alone (women in sexuality advertisements are hypothesised to be more salient because they are portrayed in terms of sexuality). Although portrayals of men are not the focus of this thesis, a sort on men will also be conducted. The content analysis (Chapter 4) indicated that males in beauty and sexuality advertisements play a more 'low key' role. A sort on men can establish if they are perceived mainly as adjuncts to the female characters or as individuals in their own right.

6.2 SELECTION OF STIMULUS ADVERTISEMENTS

The aim of the content analysis reported in Chapter 4 was threefold:

- 1) To examine the structure of sexuality and beauty advertisements
- 2) To ensure that advertisements used in any study of effects are representative
- 3) To enable experimental and comparison advertisements to be matched on a number of structural elements

It is the former two that are the concern of the present study. 2) ensures that any results can be generalisable to the wider class of sexuality and beauty advertisements. 3) ensures that any effects can be

attributed to the unique features of sexuality advertisements by having other elements as similar as possible in experimental and comparison advertisements.

The original focus of this thesis was images of female sexuality but the content analysis has shown that these portrayals are associated with certain persuasive devices. Any effects therefore will be an interaction of the two. Images of women variables (including age), the use of value transference and, in the case of beauty advertisements, story and female voice overs, therefore do not need to (indeed could not) be matched. The complexity of advertisements mean that it is not possible to match all other variables precisely but the results of the content analysis enable us to go some way towards achieving this aim. Past studies tended only to match advertisements on the presence or absence of beauty themes or attractive and sexy models (see Chapters 2 and 3).

Time constraints on pupils leaving lessons meant that only 8 advertisements could be shown, two each of beauty and sexuality ones, each with a matching comparison. An equation representing the possible combinations of advertisement structure is illustrated in Figure 6.1. The structure of advertisements used in this study, along with those comparisons which most closely matched them, are shown in Appendix 6.2. Table 6.1 shows their differentiating features. Photographs illustrating the advertisements can be found in Appendix 6.3.

FIGURE 6.1 Equation of Possible Combinations of Advertisement Elements Chosen as Experimental Stimuli

[Beauty Ad
Sexuality Ad
Comparison Ad] + [FEMALE SEXUALITY
Used
Not used] + [WOMEN
Under 25
Over 25] +

[WOMEN
Beautiful
Not beautiful] + [WOMEN
Sexy/sensual
Not sexy] + [WOMEN
Vain
Not vain] +

[WOMEN'S CLOTHES
Sexy
Not sexy] + [NUMBER OF CLOSE-
UPS ON PARTS OF
WOMEN'S BODIES] + [MALE
Present
Absent] +

(IF MALE PRESENT [Under 25
Over 25] + [Handsome
Not handsome]) +

[SETTING
Discernible
Not discernible] + [STORY
NO STORY] + [VOICE OVER
Male
Female] +

[LINE OF APPEAL
Emotional
Rational
Mixture]

TABLE 6.1 Differentiating Elements of Beauty and Sexuality Advertisements

BEAUTY ADVERTISEMENTS

1. L'AIRE DU TEMPS PERFUME

Solitary Female

Dreamy music

No story

Setting: outside

Male voice-over

Matched with COFFEE-MATE DRIED MILK

2. BRAUN INDEPENDENT CURLING TONGS

2 Female characters

Lively music

No story

Setting: inside & outside

Female voice-over

Matched with MAXWELL HOUSE INSTANT COFFEE

SEXUALITY ADVERTISEMENTS

3. BOUNTY CHOCOLATE BAR

Male & Female characters

Dreamy music

Slice of-life-drama

Setting: desert island

Male voice-over

Matched with MALTEESERS CHOCOLATES

4. OWEN & ROBINSON GOLD JEWELLERY

Couple

Dreamy music

Story

Setting: outside (forest)

Male voice-over

Theme of romance

Matched with TONINO WINES

7.3 METHOD

Subjects

20 subjects were selected to take part in the study but only 10 were available on testing days. Subjects were 4th form pupils at a mixed sex comprehensive school.

Procedure

The school stipulated that access to pupils was conditional on studies taking place at the school. Whilst the home would have provided a more naturalistic viewing situation, the school was at least, a familiar setting. Moreover, conducting studies at home may have entailed problems with privacy.

On arriving at the interview room in the school, respondents were told that the study was concerned with what girls of their age thought about advertisements and they were encouraged to give frank evaluations. Advertisements were presented in random order (using random number tables) one at a time and the questionnaire booklet (measuring recall and perceptions of the advertisement, attitudes towards the advertisement and liking of the advertisement) was filled in immediately following a single exposure.

The second part of the study involved the Multiple Sorting Procedure (MSP). Respondents were given eight cards representing each of the advertisements they had

viewed and instructed on how to complete a free sort (see Appendix 6.4). The procedure was illustrated by the experimenter using product type as the basis for the sort but respondents were instructed to use features of the advertisement and not the product. All advertisements were then viewed again in the original order. Following the free sort, the process was repeated using characters, women only and men only in the advertisements. Finally advertisements were rank ordered in terms of overall preferences. Interviewees were asked to explain in each case the reasons for their sorts/preferences.

6.4 RESULTS

6.4.1 ATTITUDE TOWARDS THE ADVERTISEMENT

The affective component of the Aad scale was reliable with a Cronbach's alpha of .857. Cronbach's alpha for the cognitive component was .6051 but with the removal of item 2 (clear/confusing) it was increased to .893. Thus the scale now consists of two items: believable/unbelievable and informative/uninformative.

TABLE 6.2. Attitude Towards and Liking of the Advertisement.

Affective	Mean	SD	T Value	Sig
Beauty	46.6	10.4	1.16	NS
Comparison	42.5	6.4		
Sexuality	49.2	8.9	2.36	p<.05
Comparison	43.0	7.3		
Beauty vs Sexuality			-1.10	NS
Cognitive	Mean	SD	T Value	Sig
Beauty	15.5	6.2	-0.49	NS
Comparison	16.2	6.4		
Sexuality	14.7	4.2	-3.41	p<.01
Comparison	17.3	5.1		
Beauty vs Sexuality			0.54	NS
Liking	Mean	SD	T value	Sig
Beauty	8.6	1.9	0.31	NS
Comparison	8.3	2.0		
Sexuality	9.0	1.8	1.52	NS
Comparison	7.9	1.1		
Beauty vs Sexuality			1.41	NS

Note. All t-tests are 2 tailed, DF=9

Mean scores were calculated for all beauty and sexuality advertisements for both Aad components and the single scale measuring liking of advertisement. These are

tabulated in Table 6.2.

Patterns for beauty and sexuality advertisements are similar although only means for the latter are significantly different when considering Aad. In contrast to comparisons, their affective means are higher and cognitive means lower but there is no difference between ratings of how much the advertisement is liked. Mean ratings for each advertisement are illustrated in Appendix 6.5. Results show that differences between advertisement pairs are greater than within, which suggests that it is elements other than those unique to sexuality advertisements which are leading to evaluations. No significant differences emerged between beauty and sexuality advertisements.

6.4.2 PERCEPTIONS OF ADVERTISEMENTS

Advertisement perceptions were analysed using Batra & Ray's (1983) coding schedule. In order to assess reliability, two coders independently rated the transcripts and agreement was assessed by considering how often both said a category in the schedule was present. Disagreement occurred when only one rated a category. Percentage agreement was calculated by comparing the number of agreements to the maximum possible number of categories coded. Eg, coder one rated 16 distracter thoughts and coder two, 13. Thus agreement occurred in 13 instances, ie., $13/16 \times 100 = 81.3\%$. Strictly speaking, agreement for every variable in the

coding schedule should be calculated but because of the small n, all variables were collapsed to give an overall agreement of 86.3%. A binomial test on the frequencies gave a significant z of 7.56 (z tables in Guilford & Fruchter (1978) give the highest z as 3.7, $p < .0004$). Thus agreement is not attributable to chance.

Table 6.3 shows the frequencies for each of the 4 sub-categories. Appendix 6.6 gives frequencies for all categories. Frequencies can be considered in two ways. Firstly by comparing the frequency of each perception type in each advertisement or advertisement type to see if there is a bias towards any particular one(s). secondly comparison of each perception type between each advertisement pair or type. However, no suitable nonparametric test is available with which to test the significance of the frequencies (Singer, 1979; Kotz & Johnson, 1982). The data is nominal, subjects act as their own controls and variables are not independent (subjects could record every category in an advertisement or pair of advertisements). The independence assumption of tests such as chi-squared would therefore be violated. Furthermore, a binomial test would not be applicable as we wish to compare two observed frequencies, not test the occurrence of one against chance. Therefore, for this data (see also Sections 6.4.3 and 6.4.4), all that is possible is a discussion of trends.

TABLE 6.3 Frequencies of Advertisement Perceptions

	Content playback	Distracter thoughts	Brand thoughts	Ad. Execution thoughts
Beauty	1	2	4	17
Comparison	0	3	5	20
Sexuality	0	3	2	15
Comparison	0	3	6	19

Note 1 Data was missing for one respondent

Appendix 6.6 shows that no real information is lost by collapsing advertisement perceptions into content playback, distracter thoughts, brand thoughts and advertisement execution thoughts. (Although it must be noted that beauty and sexuality advertisements received more negative advertisement execution thoughts). The majority of responses are advertisement execution thoughts, not brand thoughts. Thus the predominant approach is one of 'low involvement'. The results suggest that the girls are not using advertisements as a means of making evaluations about the products but are judging them in a wholistic way. The fact that most of their perceptions are evaluative suggests that they adopt a critical approach to media perception. Frequencies do not, however, show any real differences between advertisement types.

6.4.3 QUALITATIVE APPROACH TO ADVERTISEMENT
PERCEPTIONS

It is possible that a more qualitative approach to advertisement perceptions might give more insight into why subjects responded as they did. The verbal protocols were therefore considered from a more descriptive angle. From this analysis it emerges that advertisements are perceived or decoded from two different perspectives. Firstly, advertisements are evaluated from a reality perspective. Characters and feelings or aspirations aroused by the advertisement are considered as if the media stimulus was real. Secondly, they were perceived as advertising stimuli, with comments focusing on the advertisements (or characters) efficacy in advertising a product. Table 6.4 illustrates these perceptions for all 8 advertisements. Reliability of coding into the 4 categories generated by the experimenter was assessed by counting how often a second coder coded the presence of the same categories (see above). Percentage agreement was 86.7% and a binomial test gave a significant z of 7.06.

TABLE 6.4. Advertisement Perception Perspectives for each Advertisement Pair

	Reality Perspective		Advertising Perspective	
	Characters	Feelings	Characters	Efficacy
PERFUME	2	1	1	7
COFFEE-M.	2	5	0	7
TONGS*	4	2	0	4
MH COFFEE*	0	0	0	9
GOLD	4	4	2	4
WINE*	3	0	0	8
BOUNTY*	1	7	0	1
MALTEESERS	1	6	1	4

Note 1 Perfume & Tongs = beauty; Gold & Wine = sexuality advertisements. Under these are their matched comparisons (see Table 6.1)

Note 2 * = data was missing for one respondent

Note 3 Some respondents recorded more than 1 perception

Comparison advertisements tended to be evaluated on the basis of their efficacy in advertising the product. The exception to this was the Malteesers advertisement which mainly elicited feeling responses. Sexuality advertisements showed a wider variety of perspectives, advertising efficacy was popular and for some, at least, characters were evaluated from a reality perspective. The Bounty advertisement was an exception; comments were usually concerned with feelings evoked by the advertisement. In summary, the Perfume, Coffee, and Wine advertisements show a bias towards being perceived as an advertising stimulus, the Bounty as if the scene was real and the rest were perceived in both ways. The advertising perspective reveals quite a sophisticated decoding of advertisements and how they are supposed to

work, compared with comments that discussed the advertisement as though it was real life. Each type of perspective will now be discussed.

Comments on the characters took on different forms. Some were outright criticisms: The woman in the Perfume advertisement was "a wally" and "...looked bored and miserable...her dress looked dirty and dull" and the Wine advertisement characters were "very unreal", "stiff and ... wallies" and "posh". The latter comment continued "...and I don't like posh people. I like adverts to have down to earth people in them" This illustrates another approach - a critical evaluation of characters to real life. Comments on the Bounty, Gold and all but one of the Tongs characters took this form. The technique of associating jewellery with love and romance and the unrealistic nature of the couples relationship was rejected by 4 girls. Eg.,

"...it seemed to say that if you wore beautiful jewelery a guy would come out of the bushes"

"People just don't cross streams in white dresses and their best jewellery. It was quite romantic but people just can't afford to buy each other gold earrings, anklets and big chunky necklaces. Besides, if they were really in love they wouldn't have to give each other expensive gifts."

One girl quite simply said that the advertisement was sexist. Comments on the Tongs advertisement women focused on the unrealistic nature of the women enhancing their hair in public, eg.,

"...the point that you can curl your hair anywhere is a bit exaggerated - you wouldn't curl your hair at your desk at work unless you wanted the sack"

One girl did wish that her hair could be like the models, thus acknowledging the perfect nature of their appearance. The one girl who commented on the Bounty characters reiterated this but in a critical, not aspiring manner:

"The people were a bit pathetic especially the woman. I would of thought that a woman with a figure like that wouldn't eat it"

Comments on the Coffee Mate woman were merely descriptive, she "looked like she enjoyed her coffee" and was "very carefree...not much to do with her time".

Feeling comments were that the advertisements were boring, relaxing, happy, lively etc. One girl wished that someone would give her flowers and gold. The music in the Maltesers advertisement was commented on by 4 girls and feelings aroused by the Bounty advertisement centred on aspirations to be in such a setting, eg., "I wish I was on an island soaking up the sun with nothing to worry about"

- although one girl saw this as a negative aspect -

"I thought it was unrealistic for somebody to go to an island to find some Bounty bars"

There were only four comments on the efficacy of characters in advertising the product. For the Perfume and Gold advertisements these were negative:

"What's a lady sitting at the side of a garden pond dipping her foot in it got to do with perfume?"

"I didn't think the people had anything to do with it except wearing it"

The Maltesers advertisement was, however, evaluated

positively because of the happy, lively people in it.

The largest number of comments concerned the advertisements efficacy at selling the product. These comments, both criticisms and comendations, reveal a decoding of the advertisement in terms of an awareness of various advertising techniques. Eg.,

Coffee-Mate: "...good idea for the woman to paint a carnation when she was going to drink some Carnation coffee. The narrator was good because he told you something about the product except for the price. The woman drinking the coffee was good because she made it look really nice and creamy like the narrator said"

Tongs: "It was a good idea for the producer to have girls using the tongs and showing the viewers that you can use them anywhere....People want to see fashion on television and laughing faces"

MH Coffee: "Very entertaining. A nice way to sell coffee to invite everyone in for a cuppa! I liked the door mat and the tune"

Wine: "I felt the familly were very unreal but their posh house showed that the wine sells very well"

"...it didn't say, like most adverts, that if you drink this wine certain things happen etc.,...like most adverts give you the impression that you'll get rich or something if you drink it"

Some girls offered suggestions as to how advertisements could be improved, eg.:

Perfume: "They should have made the advert a little more lively and colourful as it was dull and boring"

Gold: "...the people in the advert should have talked, not the narrator"

Other comments simply criticised advertisements as "boring" or not effective in advertising the product or liked it because it was "colourful", "lively" or "interesting". Sometimes clarity was an issue. In the

case of the Perfume and Gold advertisements three girls complained that it wasn't clear what was being advertised.

6.4.4 RECALL OF ADVERTISEMENT

Verbal protocols for advertisement recall was analysed by counting up the number of separate 'objects' mentioned, eg. woman, house, product, music etc., and then counting up how many 'attributes' were used to describe each object, eg., beautiful, colourful, expensive, good tune etc. (cf., Sincalir & Coulthard, 1975). Attributes included evaluations. (see Appendix 6.7 for details of the coding). Occasionally, a single subject may have mentioned two of the same sort of object (eg. 'prop' mentioned twice because they referred to different props). In such cases it was counted as only one object and the total number of attributes attributed to just the one object. When the labels assigned to 'objects' were content analysed it was found that they could be condensed into nine groups:

1. The product
2. Female characters
3. Male characters
4. Characters (mentioned but undifferentiated by sex)
5. Background - setting, weather
6. Props - or features of the setting, eg., trees, birds, mats, knives etc.
7. The advertisement as a whole eg., 'it showed you how the product was used', 'it was advertising wine'
8. Voice-overs
9. Music

Reliability of objects was assessed by counting the number of times coders agreed/disagreed on the presence of an object. Disagreement occurred when only one coder rated a particular object as present. Reliability of attributes was assessed by comparing the numbers of attributes given to any particular object. (Since this object had to be agreed as present in the first place, agreement of attributes will therefore be inflated). Agreement for objects was 88.5% and for attributes, 93.2%. When binomial tests were carried out, both had significant z scores (7.94 and 20.99 respectively).

The pattern of responses for each advertisement type are found in Table 6.5. Appendix 6.8 gives results for each advertisement. As discussed in Section 6.4.2, it was not possible to analyse these results statistically.

TABLE 6.5. Recall of Advertisement Content.

	Beauty	Comparison	Sexuality	Comparison
Product	4(5)	2(2)	6(7)	10(17)
Women	18(56)	15(56)	10(86)	4(19)
Men	-	1(2)	8(44)	8(47)
Characters	-	1(5)	6(28)	13(45)
Background	5(3)	6(19)	7(16)	12(7)
Props	6(9)	13(41)	6(14)	5(2)
Advertisement	7(23)	1(6)	3(3)	-
Voice over	3(3)	3(5)	3(4)	-
Music	6(5)	3(6)	-	1(1)

Note 1. Numbers indicate number of 'objects' mentioned. Numbers in brackets indicate number of attributes.

The hypothesis that women should be less salient in comparison advertisements was supported. Women were more likely to be recalled in experimental advertisement.

However, it was only in sexuality advertisements that this difference was clear because the number of attributes for beauty and their comparison advertisements were equal. More details were provided about the woman in the Coffe-Mate advertisement than about the Perfume one. Sexuality advertisement women were more salient than beauty advertisement women. In the comparisons which had mixed sex characters (those matched to sexuality advertisements) characters were likely to be mentioned but undifferentiated by sex. Characters in the Bounty advertisement also showed a tendency to be mentioned without their sex being disclosed. Settings and props were less likely to be mentioned in beauty advertisements than their comparisons but this situation was reversed for sexuality advertisements. This was due to the features of the setting of the Bounty advertisement often being recalled.

6.4.5 CONCEPTUALISATIONS OF ADVERTISEMENTS

Canter, Brown and Groat (1985) discuss three ways in which data from a Multiple Sorting Procedure can be

- analysed:
1. differences between the people
 2. differences between the elements
 3. differences between the concepts and categories to which elements are assigned.

The present analysis will focus on the latter two (the first will be approached in Chapter 10). The authors point out (p.96) that "It is extremely complex to carry out analyses that combine all three aspects of data in one operation". Thus, each will be considered separately. (N.B. One subject was unable to complete the task, so the reported results are for nine subjects only. Furthermore, within sorts, some subjects did one or more grouping on the basis of product type, although instructed not to. This limits the number of category labels, as these too were discarded from analysis).

6.4.5a SIMILARITY OF ELEMENTS

It is hypothesised that sexuality advertisements should be perceived as conceptually different. How similar advertisements are to one another can be ascertained by creating an association matrix illustrating how many times each advertisement is paired with every other.

TABLE 6. 6. Free Sort Similarity Matrix

	ADVERTISEMENT							
	1	2	3	4	5	6	7	8
1.PERFUME	-							
2.COFFEE-MATE	2	-						
3.TONGS	1	1	-					
4.COFFEE	0	5	3	-				
5.BOUNTY	3	1	0	0	-			
6.MALTEESERS	1	1	1	1	2	-		
7.GOLD	7	2	0	0	3	1	-	
8.WINE	1	1	1	1	3	2	0	-

Note 1. Frequencies indicate number of subjects who placed each pair of advertisements together

Note 2. Perfume & Tongs = beauty; Gold & Wine = sexuality advertisements. Under each are their matched comparisons

Table 6.6 shows the association matrix for the free sort. It in fact shows quite a wide spread of different advertisements perceived as similar, indicating inconsistent conceptualisations among the sample. Of the sexuality advertisements, only the Perfume and the Gold ones were rated similar by more than half of the sample. Three respondents saw the Gold and Bounty and the Perfume and Bounty as similar. The Tongs advertisement showed no similarity with any of the other beauty or sexuality advertisements.

TABLE 6.7 Sort on Characters Similarity Matrix

	ADVERTISEMENT							
	1	2	3	4	5	6	7	8
1.PERFUME	-							
2.COFFEE-MATE	3	-						
3.TONGS	2	4	-					
4.MH COFFEE	0	5	3	-				
5.BOUNTY	3	1	2	1	-			
6.MALTEESERS	0	2	5	5	3	-		
7.GOLD	7	2	2	0	2	0	-	
8.WINE	0	2	1	2	2	1	1	-

The matrix for the sort on characters shows that, for beauty and sexuality advertisements, the Gold and Perfume have characters who are perceived as most similar. The Perfume woman was perceived as similar to her comparison by three girls. The characters in the Tongs advertisement were more like those in comparisons. Two comparisons, Coffee and Coffee-Mate were perceived as similar in 5 instances.

The similarity matrix for women suggests that in the sort on characters, for those advertisements with male characters, conceptualisations may have included males. The Bounty advertisement women are now seen as similar to some other women portrayed in terms of their sexuality. If we consider those advertisements that were considered similar by more than half of the sample, it can be seen that women in the Perfume and Bounty, Perfume and Gold and Bounty and Gold are seen as similar, in line with hypotheses. Tongs women are quite clearly conceptualised as different - they were nearer to the Malteesers and

Coffee women. The Perfume woman also showed some similarity to the woman in her comparison advertisement Coffee-Mate.

TABLE 6.8 Sort on Women Similarity Matrix

	ADVERTISEMENT							
	1	2	3	4	5	6	7	8
1.PERFUME	-							
2.COFFEE-MATE	5	-						
3.TONGS	4	4	-					
4.MH COFFEE	0	3	5	-				
5.BOUNTY	5	2	4	1	-			
6.MALTEESERS	0	0	6	6	4	-		
7.GOLD	7	3	3	0	5	2	-	
8.WINE	0	3	2	2	4	1	1	-

6.4.5b CONCEPTS USED

To investigate the kinds of conceptual systems respondents use when they sort the advertisements, it is necessary to look at the reasons they give to their categorisations - the labels they assign to groups. It is hypothesised that different conceptualisations should be used for advertisements using beauty and sexuality. This analysis is dependent on respondents being able to verbalise their conceptualisations. Some provided no labels and when asked why advertisements grouped together were similar replied 'because they just are'.

Each sorting criteria and their constituent categories were organised into as few groups as possible based on topical similarity. Two coders independently rated transcripts according to these criteria. Percentage reliability for the free sort was 80.8%, for the sort on

characters, 80.4% and for the sort on women, 85.7%.

(Respondents had difficulty in sorting on the basis of men - see below). Binomial tests were performed in the agreement frequencies. All indicated that agreement was not attributable to chance ($Z = 5.38, 4.68$ and 6.10 respectively).

TABLE 6.9 Free Sort: General Conceptualisations of Advertisements

Categories	Beauty	Comparison	Sexuality	Comparison
1.Setting	3	4	7	5
2.Style	6	3	7	0
3.Characters	4	0	3	2
4.Realism	3	2	3	3
5.Music	3	2	3	1
6.Info. about product	2	1	2	4

Note 1 Each category consists of 2 advertisements. Frequencies indicate total number of conceptualisations/2 advertisements in each type.

Note 2 The category style consists of labels such as 'romantic', 'dreamy', 'sophisticated' and 'atmosphere'

Note 3 The category 'realism' consists of labels such as 'normal', 'posh', 'realistic', 'unrealistic'.

Table 6.9 shows the results of the free sort with advertisement types collapsed. Frequencies are very small limiting generalisations. Beauty and sexuality advertisements are more likely to be grouped on the basis of style, providing some indication that they are perceived by some girls are thematically similar. The category 'characters' was not elicited spontaneously as much as hypothesised although there was a difference between beauty and their comparison advertisements. Characters and style as conceptualisations can be

explained by the Perfume and Gold advertisements only (see Appendix 6.9).

Appendix 6.9 gives the results of the directed sort on characters for individual advertisements. Comparison advertisements were clearly often conceptualised as ordinary while a wider range of labels was assigned to characters in beauty and sexuality advertisements. These labels included were 'rich/ posh/ sophisticated', 'models' 'romantic', 'nothing to do their time', 'posers' and 'explorers'. From a social comparison perspective (Festinger, 1954), it seems tha characters in comparison advertisements may be easier to identify with because of greater perceived social distance between themselves and the beauty and sexuality advertisement characters. One girl commented, for instance:

"...(comparison women are) more down to earth and I can fit in with them more...(the others)...annoy you 'cause you can't do that and can't really picture them not being able to lay around like that"

TABLE 6.10 Conceptualisations of Characters on the Basis of Normality

Category	Beauty	Comparison	Sexuality	Comparison
Ordinary	3	11	0	6
Not ordinary	11	5	12	4

Note Each frequency indicates total number of conceptualisations/2 advertisements in the category

Splitting conceptualisations into normal and non-normal gives Table 6.10. It must be noted that this pattern was not totally consistent, however. For instance, 3 respondents labelled the Tongs characters as

'ordinary' and the Wine and Coffee Mate ones as 'rich/posh/sophisticated' (see Appendix 6.9).

A directed sort was also based on female characters only. Since four of the advertisements involved male characters, it was necessary to check that when characters were categorised it was on the basis of the female characters (who should be the most salient). Similar labels were elicited as for characters in general with the addition of 'miserable/soppy/unreal' (see Appendix 6-9). Again conceptualisations could therefore be divided on the reality dimension (Table 6.11)

TABLE 6.11. Conceptualisations of Female Characters on the Basis of Normality

Category	Beauty	Comparison	Sexuality	Comparison
Ordinary	5	9	0	4
Not ordinary	18	8	19	7

Note Each frequency indicates total number of conceptualisations/2 advertisements in the category

As with the sort of characters in general, comparison women were more likely to be perceived as 'ordinary'. Sexuality women's attractiveness was more likely to be mentioned. (See Appendix 6.9). More negative labels appear to be associated with sexuality women. One girl said that:

"Most of them (except Coffee, Coffee-Mate and Malteesers) were posing all the time, that's not what it's like in life. Those two especially (Gold and Perfume) were really showing off. She (Malteesers) was O.K. 'cause she was just acting normal and enjoying herself, not overdoing things like the others. Her in the Perfume one was O.K. but she was posing a bit much, sitting there and looking a bit sad and bored."

A general comment from one respondent acknowledged the advertiser's point of view for the use of sexuality:

"Women in ads (are) always good looking. Well, I suppose they have to do, don't they. It might put people off the product if they were fat and ugly."

The results seem to show that sexuality advertisement women are perceived as different. However, once again, there are exceptions (Appendix 6.9). For instance, in some cases the Coffee-Mate woman seems more similar to sexuality women, eg.:

Coffee-Mate, Perfume, Gold: "lay back and carefree. One just sat painting - sat around. All beautiful hair and things like that."

- and the Tongs women seemed more like the 'ordinary' comparison women, eg., Tongs, Coffee, Maltesers:

"Family people - who had families and were working. Just normal women"

When asked to sort the male characters (Gold, Wine, Bounty, Maltesers), most respondents tended not to sort them but just assigned labels to them separately. Perhaps this was due to the smaller numbers of men or their diminished salience, as shown by the comments of three girls:

"There seemed to be more women"

"All looked a bit bored and they were posing as well 'cause they all just stood there and didn't do much. It was all left to the women"

"You don't really notice them as much. Well, you notice the one in the Wine advert 'cause he's the main character...I didn't really like the jewellery one 'cause it seemed to say that if you don't get jewellery off your boyfriend or husband - then he didn't love you"

6.4.4C OVERALL PREFERENCES FOR ADVERTISEMENTS

TABLE 6.12 Mean Rank for Advertisements Judged in Terms of Overall Preference.

	Mean Rank	Standard Deviation
PERFUME	3.1	1.52
COFFEE-MATE	3.05	1.46
TONGS	6.7	1.57
COFFEE	5.05	1.92
BOUNTY	6.5	1.43
MALTEESERS	5.95	1.75
GOLD	2.85	1.86
WINE	2.65	1.93

Note. A rank score of 1 = favourite

Respondents were asked to rank order advertisements in terms of which were their 'favourite'. Again, it can be seen that similarities between pairs are greater than similarities within them. Thus, sexuality seems to make no difference to respondents' overall preferences for advertisements.

The Perfume and Coffee Mate advertisements both received unfavourable ranks and comments. The former received only two favourable comments, both relating to the fact that the girls liked the product. Comments mainly focused on the fact that both were slow and boring. Three comments did, however, focus on the Perfume woman:

"didn't seem like a perfume ad - just a woman and a

pond"

"the woman was stupid, dipping her foot in the water"

"Boring. Only showed the woman dangling her feet in the water"

The Coffee Mate woman only received one comment:

"Boring, 'cause she was just sat there painting a cup and having a drink of coffee"

The Gold and Wine advertisements were also low on the respondents list of preferences. Gold received a rank of 2 from one girl who "liked jewellery", as did Wine because it was "different - a change from most ads - don't usually see a man alone". The majority said that the Gold advertisement was boring although two criticised the characters:

"The man and the woman were pathetic. He just stood there and she gave him pathetic looks"

"A bit stupid really 'cause you wouldn't see a woman with loads of thick gold anklets and earrings wandering around in the middle of nowhere"

The Wine advertisement was again labelled as boring although two girls liked the man. The woman was not mentioned as contributing to overall preference.

The Tongs advertisement tended to receive positive comments. It's liveliness (both in general terms and because of the music) was specifically mentioned and two mentioned the women:

"...it actually showed her waking up in a morning and looking a right mess and then doing her hair."

"Lots of fashion in there...teenagers want to see fashion"

None of the respondents mentioned the women in the Coffee

advertisement but the advertising gimmick of two mats, one small and unwelcoming and the other (leading up to the house where the product was), long and welcoming, was mentioned by most.

Setting was a major reason for the Bounty advertisement being ranked highly. Some comments hinted at its exoticism, eg., "fantasy dreamworld" and "captures your imagination...want to be there". The only criticism came from one girl who thought it too unrealistic and romantic and the people 'posing'. The only other mention of the characters was "I liked the people". Seven girls liked the Maltesers advertisement because it was lively/fun although three liked the people because they were "happy".

In general, when asked to rank order advertisements, the respondents tended to do it in a wholistic way - eg. "lively", "boring", often not picking out the specific features that led to this evaluation. Women were not specifically picked out in sexuality advertisements, only a minority mentioned the characters as leading to their evaluation.

6.5 DISCUSSION

The present study is limited by small sample size. Results are mainly descriptive and serve mainly as pointers for further investigation.

Sexuality advertisements received more favourable scores on the affective dimension of Aad but less favourable ones on the cognitive dimension. Thus the use of sexuality may lead to an advertisement being more aesthetically pleasing but less convincing cognitively (less informative and believable). This tendency for beauty advertisements was not significant. Despite certain structural similarities, beauty and sexuality advertisements showed no significant differences in attitude towards the advertisement. On the whole, however, differences between the advertisement pairs were greater than within, thus there is no strong evidence that sexuality in advertising leads to more favorable scores, replicating past findings with female subjects (see Chapter 2). Consequently, although sexuality may be salient to them, there is no indication that these advertisements have a greater ability to persuade these girls. A similar pattern emerged for advertisement perceptions as coded according to Batra and Ray's schedule, indicating that judgements are not based on the use of sexuality. Each advertisement pair was matched on structural elements and it would seem that it is these elements that led to the present results.

Qualitative analyses of perceptions indicate two different ways of decoding advertisements - in terms of reality or as an advertising stimulus. Comparison advertisements were more likely to be viewed from an advertising perspective but beauty and sexuality advertisements showed more variety. Sexuality was not always a premise for decoding.

The sorting task showed that, in general, women in comparison advertisements were often perceived as ordinary. Sexuality women were sometimes discussed in terms of their social distance from respondents, this may be their way of conceptualising sexuality without being able to label it as such. This supports Frazer's (1987) findings that girls analyse media content in comparison with their own reality. Anomalies did occur, however. Tongs women were not conceptualised as sexual but the Coffee-Mate one sometimes was. In the latter case this may have been due to her passivity and beauty and perhaps was not a good choice for a comparison advertisement. In the former case, the portrayal of women enhancing their appearance in a lively, fun way is perhaps an expression of sexuality nearer to their own experience. Furthermore, it was clear that the man in the Wine advertisement was dominant and so this did not provide an equal match either. Thus findings may have been compounded by a poor choice of stimuli in some cases.

In general there were difference across advertisement types as to the saliency of the female characters.

Women in the Bounty advertisement were rarely mentioned spontaneously and the exotic setting was dominant. Comments on the sexuality of the Tong's advertisement women were only concerned with how unrealistic it was to enhance one's appearance in public. Most girls commented on the characters in the Gold advertisement, the passive sexuality of the woman and her relationship to the man was rejected as unrealistic. This criticism was also extended to a critique of its use as an advertising tool. The Perfume woman was also criticised for her passivity.

The ten respondents do not show an uncritical acceptance of the role models offered to them. Although there are good reasons for believing that sexuality is salient to them, this may lead them to use the mass media critically as a guide only and does not necessarily lead to wholesale acceptance of images contained in such media as advertisements.

Perhaps an important aspect of this study is the fact that to a sub-set of respondents sexuality did seem to be a major way of decoding the sexuality advertisements. The aim of the thesis now is to investigate which characteristics of respondents are associated with this approach to advertisements. Three respondents, for instance, showed a bias to one particular perspective when writing down their perceptions of the advertisements. It was argued in Chapter 3 that analysis of respondents should be as detailed as of the advertisements. Simply studying female adolescents may not be enough to uncover

differences. More detailed study of personal characteristics concerned with sexuality may be important. Chapter 5 indicated that concern with body and appearance are characteristics of this period for some girls. It was decided, therefore, to assess girls in terms of their attitudes towards beauty, body satisfaction, make-up use and self-consciousness. Perhaps girls who are particularly concerned with sexuality are the ones more likely to decode advertisements on the basis of sexuality. These characteristics will be examined in the following two chapters.

CHAPTER 7. THE NATURE OF THE VIEWER: CHOICE OF RESPONDENT
CHARACTERISTIC MEASURES.

7.0 INTRODUCTION

The results of the study reported in Chapter 6 are inconclusive. This may be due to insufficient examination of the personal characteristics of viewers which may interact with type of media exposed to. Such characteristics: body satisfaction, self-consciousness, make-up use and attitudes towards physical attractiveness have already been discussed as relevant. This chapter will review the different methodologies for assessing them and discuss which will be used to assess viewer characteristics. In the case of the latter, no such methodology exists. Hence, the development of an attitude scale for this purpose will be described.

7.1 BODY SATISFACTION

A popular measure of body satisfaction or image has been to list body parts on which the subject rates her/his degree of satisfaction (e.g, Blyth, Simmons & Zakin, 1985; Berscheid, Walster & Bohrnstedt, 1973; Secord & Jourard, 1953) or provides a rank ordering in terms of degree of satisfaction (e.g., Clifford, 1971; Davies & Furnham, 1986). Some include most parts of the body - Berscheid,

Walster & Bohrnstedt, for instance list 23 body parts and Secord & Jourard a total of 46 body parts and functions. In obtaining an overall satisfaction score, however, all parts are considered of equivalent importance. One would assume, however, that breasts would have more personal importance than fingers, for example, yet often no weighting is given for body parts that might be expected to have a greater contribution to the self-image or sexual self-image. Some studies have used items limited to socio-sexual significance to some extent (e.g. the short form of the Secord & Jourard scale (Jourard & Secord, 1953)). However, even these studies do not address a remaining problem associated with this method. These researchers have implicitly accepted the cultural tendency to compartmentalise women's bodies by forcing them, methodologically, to focus on specific body parts. (The tendency exemplified by the use of 'cropping' in advertisements, see Chapter 4). It might be more appropriate to assess girls' body satisfaction from a wholistic perspective. It was decided, therefore, to use Mendelson and White's (1982) test of body esteem as a measure of subject's satisfaction with their bodies. This consists of 24 items which reflect how a person values her/his appearance and body and how they believe they are being evaluated by others (see Appendix 7.1). Originally the scale elicited Yes/No responses but, to allow respondents to assess degree of satisfaction, it was decided that a 5 point scale might be more appropriate.

The scale was originally devised for children so adolescents should have no difficulty with comprehension. The authors report a split-half reliability of .85.

In addition to this it was decided to investigate degree of satisfaction with body parts but using an open-ended methodology, so that only salient dissatisfactions will be reported. Respondents will be asked -

'Are there any parts of your body you would like to change? Please list them and say why you would like to change them' and to assess their overall view -

'Do you think that, in general, you are dissatisfied with your body?' Yes/No

'If you answered yes, can you try and explain why you think that is?'

7.2 SELF-CONSCIOUSNESS

Self-awareness can be experimentally induced in the laboratory by the use of audiences, mirrors, videos, etc. This 'self-consciousness', as it has often been termed, is only a transient state but it has been argued by Fenigstein, Schier & Buss (1975) that in some individuals it can also be a trait. They constructed a scale to test this hypothesis. Factor analysis produced 3 factors: 'Private Self-Consciousness' - a concern with attending to one's inner thoughts and feelings; 'Public Self-

Consciousness' - a general awareness of the self as a social object; and 'Social Anxiety' - a discomfort in the presence of others. After revisions, the scale was given to 9 different samples (N=1821) and the same 3 factors consistently emerged. The final version (23 items rated on a scale of 0 (extremely uncharacteristic) to 4 (extremely characteristic)) was given to 179 male and 253 female students and all items loaded above .40 with their appropriate factor. None were endorsed in one direction by more than 85% of the sample.

Since the present thesis is concerned with the individuals 'social self', it was decided to use only the Public Self-Consciousness and Social Anxiety sub-scales (see Appendix 7.2) The former is of particular interest because several of its items refer specifically to appearance. It might be argued that the concepts of public self-consciousness and body esteem overlap. There is in fact a high correlation between the two (see below) but the public self-consciousness items do not specifically ask for a positive or negative appraisal of the body (apart from the item "I usually worry about making a good impression"), just a general awareness of appearance. Social anxiety is also assessed because it seems to be an anxiety about the 'social self' - Fenigstein, Scheier & Buss (1975) have hypothesised that public self-consciousness may be its necessary antecedent.

Although public self-consciousness and social

anxiety correlate moderately (see Appendix 7.2 and also Schier, 1976), they do seem to be distinct components. The relevant norms available for the sub-scales are illustrated in Appendix 7.2. Female adolescents show a developmental trend of a peak in public self-consciousness around Grade 8 (4th form), decreasing after the sixth form. Given the literature stressing the importance of appearance and egocentrism at this time (see Chapter 5), this is not surprising. The peak for social anxiety is around 16-18 years, again decreasing after that (Enright, Shukla & Lapsley, 1980).

Test re-test reliability of the scales (n=84) over a 2 week period is .84 for public self-consciousness and .73 for social anxiety (Fenigstein, Schier & Buss, 1975) and correlations with the Marlowe-Crowne Social desirability scale are .06 and -.03 respectively (Turner, Schier, Carver & Ickes, 1978). Other studies examining the discriminant validity of the scale are shown in Appendix 7.2. Most correlations are low although social anxiety was negatively correlated with sociability (-.46).

Public self-conscious has been found to correlate significantly with Body Consciousness (.66) (Miller, Murphey & Buss, 1981). That social anxiety is not related to concerns with the body indicates that it is not a concern with the outside of the self.

Further evidence for a link between public self-consciousness and appearance comes from studies on make-up use. Miller & Cox (1982) found that it was

significantly related to the amount of make-up used by female students as assessed by independent judges, self-reported make-up use and beliefs that make-up enhances one's appearance and makes one's social interactions go more smoothly. They also found public self-consciousness to be related to physical attractiveness. The direction of causality is not clear - physical attractiveness may lead to more public self-consciousness or public self-consciousness may lead to make-up use which enhances attractiveness. Nevertheless, the study does show that public self-consciousness is relevant to the domain of beauty. Cash & Cash (1982) in a similar, more expansive study, report that publicly self-conscious women recount recently having expanded make-up use to more situations and a low positive (although non-significant) correlation with the Cash Cosmetic Use Inventory and importance attached to make-up. The authors argue that make-up may be a preparational strategy to maximise the reactions of others in social interactions. Therefore, women more attentive to social reactions to their appearance may be more likely to use make-up. Cash & Cash also investigated the role of social anxiety but found no correlation with cosmetics use. This supports the speculation (above) that social anxiety is not simply anxiety about superficial appearance.

According to Self-Consciousness theory (Buss, 1980), individuals high in public self-consciousness should

emphasise a concern over the self as a social stimulus. It is hypothesised that they assume the role of another and attend to the externals of appearance and behaviour that are open to inspection. Buss (1980. p34) claims that they are "...vaguely aware that their own style or appearance is not equal to social expectations or their own mental image of themselves". The concept of public self-consciousness is similar to Cooley's (1902) 'looking glass self', elaborated by Mead (1934). That is, awareness of the self is dependent on the reactions of others. Mead, however, neglected to emphasise individual differences. For instance, public self-consciousness might be higher in the obese or unattractive because of continued negative reactions to their appearance. It is hypothesised for the present thesis that individuals high in public self-consciousness will be more susceptible to social comparisons with the normative reference group and be more desirous of conforming to idealised images of beauty and sexuality in the mass media.

7.3. MAKE -UP USE

Respondents will be assessed as to their degree of make-up use. This is based on the Cash Cosmetic Use Inventory (Cash & Cash, 1982) but was adapted for the English adolescent sample (Appendix 7.3).

Girls will firstly be asked if they wear make-up and if they do, how often (every day & evenings, evenings and week-ends only, evenings only, week-end only, only when going out, only for special occasions or other). 11 cosmetic items will then be listed and subjects asked to state whether or not its use is dependent upon the occasion. Also assessed the age they started using it. Finally, they will be asked to rate on a 7 point Likert scale how important they feel make-up is to them and to indicate the reasons they hold these views (see Appendix 7.3).

7.4 ATTITUDES TOWARDS PHYSICAL ATTRACTIVENESS

Social psychologists have devised scales to measure attitudes towards sex-roles in a number of guises - attitudes towards women, sex-role ideology, feminism, sex-role orientation and sex typing (cf. Condor, 1986). Individuals can then be divided up on the basis of their sex-role traditionalism or liberalism - i.e., their degree of conformity to traditional sex-roles. None, however, are concerned with the sexual aspect of the sex-role. A closer

look at some of these scales suggests that what they measure is attitudes towards the roles and statuses of women, rather than general gender stereotypes (Locksley & Colten, 1979; Condor 1986). It has been argued (Chapter 3) that the sex-role is not a unitary phenomena, but comprises different components, one of which is sexuality. No existing scales measure attitudes towards physical attractiveness and its role in heterosexual popularity, which, it is argued, is crucial to the sexuality of adolescent girls. This section reports the development of such a scale.

7.4.1 METHOD

a) DEVISING STIMULUS ITEMS.

Short phrases were generated representing stereotypical and counter-stereotypical opinion statements about female beauty and its role in heterosexual popularity. To elicit as large a number of statements as possible, 1st year undergraduate students contributed to this task. This resulted in 37 statements, some referring specifically to the self, others to girls or women in general. 17 statements were stereotypical, 20 were counter-stereotypical and each type was distributed randomly throughout the questionnaire. Thus items did not all rate in the same direction, avoiding the temptation for response set. Statements were colloquially phrased so as to be easily understood by an adolescent sample. This was

confirmed by consultation with teachers from a local high school. (See Appendix 7-4 for all items generated).

b) SAMPLE

231 4th form female students from two local mixed sex comprehensive schools filled in the pilot questionnaire. (mean age = 14 years, 6 months).

c) PROCEDURE

The statements were presented in a booklet. Each comprised a 7-point Likert scale with 1 denoting 'strongly agree' and 7 'strongly disagree'.

Respondents filled in the questionnaire in the school in the presence of the experimenter. They were instructed to first read the written instructions on the cover of the booklet (see Appendix 7.4) and then the experimenter read through them, explaining in more detail what to do, giving the opportunity for questions. It was emphasised that the questionnaire did not constitute a test and confidentiality was ensured by specific instructions not to put names on the booklet. Respondents were told to ask for help if they had any difficulty with items and to complete the booklet in their own time.

7.4.2 ANALYSIS

a) Scoring

Respondents' scores on counter-stereotypic items were reversed so that for every item, a low score always indicated a stereotyped response and a high score, a more liberal one.

b) Factor Analysis

A Principal Axis factor analysis was performed on responses to all items using the SPSSX.2 package. This method provides some estimate of the communalities (common variance of items) in the leading diagonal of the correlation matrix instead of assuming it to be unity. SPSSX2 does this by a process of 'iteration'. It begins from an estimate of the possible value of a communality using squared multiple correlation coefficients and a more reliable value is calculated by repeated approximations until a final value alters very little with repeated calculations.

Most factor analysts are now agreed that direct solutions are often not sufficient (cf. Child, 1970). The factors were therefore orthogonally rotated using Varimax and also obliquely using Oblimin.

The method of factor analysis method was chosen and interpreted in discussion with Professor Dennis Child.

7.4.3 RESULTS

PAF extracted 11 factors with Kaiser's normalization and eigenvalues greater than one, accounting for 60.7% of the variance (Table 7.1). Only loadings + or - 0.3 were considered significant (cf. Child, 1978) and more than two significant loadings per factor were necessary (Child, personal communication). Using these criteria, six factors were significant in the Varimax rotation and four in the Oblimin.

TABLE 7.1 Principal Axis Solution

Factor	Eigenvalue	% of Variance	Cum. %
1	3.49446	11.3	11.3
2	2.69899	8.7	20.0
3	1.95773	6.3	26.3
4	1.76243	5.7	32.0
5	1.51871	4.9	36.9
6	1.43490	4.6	41.5
7	1.33990	4.3	45.8
8	1.25590	4.1	49.9
9	1.18011	3.8	53.2
10	1.09235	3.5	57.2
11	1.00335	3.5	60.7

Methods of rotation are a source of disagreement in factor analysis. Orthogonal (eg. Varimax) rotations attempt to analyse the relationships between the variables in such a way as to force an orthogonal solution ie., to minimise the relationship between ensuing factors. Oblique (eg. Oblimin) rotations however permit solutions with slightly correlated factors. (For a summary of the arguments see, eg., Fruchter, 1954).

Cattell (1952) argues that oblique solutions are superior in finding factors that are not merely mathematical solutions because human characteristics are not usually orthogonal but tend to be interrelated to some extent. Oblique solutions attempt to allow for this interrelatedness. It was decided therefore, to use the results provided by the Oblimin solution because it would provide more adequate coverage of the variables, while not allowing the axes to get too close together. Moreover, inspection of the Varimax and Oblimin solutions revealed that the latter provided a slightly more interpretable solution.

Considering the highest loadings per factor (Table 7.2), cautious interpretations can be made. Factor 1 expresses a concern with the external physical image and idealised conceptions of beauty. Items are concerned with social comparisons to idealised norms and a desire to emulate them. Factor 2 seems to be more personality oriented, a rejection of self-involvement. 'Vanity' (item 19) may have been interpreted as egotism. Factor 3 concerns the importance of women taking care of their appearance, this being related to heterosexual success. Items are concerned with women in general, suggesting respondents' perception of social reality. Factor 4 is a rejection of artificial enhancement of the self. It stresses the notion that being natural is preferable and that this is linked to success with boys.

Composite scores for all respondents were computed for

TABLE 7.2 Significantly Loaded Items from the Oblimin Rotation

	Loading
FACTOR 1	
I wish I looked more like the models I see on TV and in magazines	.78896
I wish I had enough money to visit a beauty salon for a complete treatment	.76832
I like boys to compliment me on my looks*	.40751
I have a certain feature that I would like to be changed by plastic surgery if that were at all possible	.39237
Fat women are just as attractive as thin ones	.43673
Attractive women seem to get on in life	.33721
FACTOR 2	
It's who you are, not what you look like that's important	.76776
Personality is more important than looks	.52534
Men are just as vain as women	.30352
FACTOR 3	
It's important for women to stay slim	.63626
A woman should always look her best	.30439
Appearances are more important for women than men	.31832
Women who let themselves go should not be surprised if men lose interest in them	.31832
FACTOR 4	
It's more important to me that boys think I'm intelligent rather than pretty	.61892
Boys prefer girls to look natural rather than in lots of make-up	.47248
I haven't the time to be forever fussing about the way I look	.44187
Girls who spend a lot of time on their hair and make-up tend to be rather shallow**	.25359

Note 1. * also loaded on Factor 2 and ** on Factor 3 but proved more interpretable in Factor 1 and Factor 4 respectively so are included only once

Note 2. Some factors contain both stereotypical and liberal statements with positive loadings. This is due to recoding of scores and does not imply a contradiction of attitudes.

each factor based on respondents responses to significant items on that factor. Table 7.3 shows mean scores. Scores on factors 1, 3 and 4 were distributed fairly normally but those on factor 2 were skewed towards a more liberal response.

TABLE 7.3 Mean Scores on Each Factor

	Mean	Standard Deviation
Factor 1	3.87	1.18
Factor 2	6.04	1.06
Factor 3	3.55	0.98
Factor 4	4.05	1.13

Table 7.4. shows how scores on the each factor correlated with the other factors. These are all low indicating small angles between factor vectors.

TABLE 7.4 Pearson Correlations Between Factors

	Factor 1	Factor 2	Factor 3	Factor 4
Factor 1	1.00			
Factor 2	-0.031	1.00		
Factor 3	0.130	0.076	1.00	
Factor 4	0.048	0.185*	0.293**	1.00

* P < 0.01

** P < 0.001

The total number of items to be used in the final questionnaire was 17. None were endorsed in one direction by more than 78% of the sample and only 4 were endorsed in one direction by more than 60%.

7.4.4 DISCUSSION

Factor analysis produced four factors. It is important however, to bear in mind that these can not be said to represent the attitudes towards attractiveness. There is a danger in factor analysis of reifying factors (Child, 1970) so one must be cautious in making far-reaching conclusions. The factors are only the results of the items originally included for analysis and respondents may have many opinions on the topic which were not covered. The factors are only intended to aid comprehension of advertising effects. Within these limitations, however, some tentative suggestions can be made about the nature of each factor.

Factor 1 expresses concerns with external appearance and stereotypes of beauty. This factor appears to be most relevant to social comparisons with mass media ideals, the focus of this thesis. It contains stereotypes of female beauty - the view that it is desirable to emulate mass media models and to increase attractiveness by beauty treatments and even plastic surgery, and that attractive women 'get on'. It is also associated with attracting boys' attention because the item "I like boys to compliment me on my looks" is also included.

Factor 2, which, overall, received the most liberal scores, considers the relative importance of personality and appearance. From these results it would appear that

the 'inside' is ostensibly more important than the outside. This factor may be most susceptible to social desirability responses and a reluctance to admit that beauty can be more important than other aspects of the self.

Factor 3 contains more stereotypes (perhaps taken as reality for respondents) that a woman's appearance is all-important, including for dating success, and that it is her 'duty' to take care of it - or risk the consequences.

Factor 4 concerns rules for the self concerning the importance of artificially enhancing the appearance. Being natural is advocated and this is justified by the belief that boys prefer girls that way.

Adolescent girls in this sample are not obsessed with their appearance. All factors, except for Factor 2 show a normal distribution of scores. Thus, only some girls are overly concerned with the importance of attractiveness and adhere to various stereotypes about its importance. Sexuality in advertisements may thus be salient for this sub-sample only.

7.4.5 ATTITUDES TOWARDS ROLES AND STATUS OF WOMEN

To put the developed scale into context, the factors were correlated to factors produced from an adaptation of a questionnaire developed by Fine-Davis (1976, 1983) for use with an Irish sample. Correlations were low, however (Appendix 7.5) indicating that girls' may hold a

stereotyped attitude towards attractiveness whilst being politically liberal in their attitudes towards women's roles and status. This provides evidence for the multi-dimensional nature of attitudes towards the sex role.

7.5 CONCLUSION

It is intended to use the characteristics above to provide a psychological profile of viewers which may help to explain advertising effects. Each are concerned with different aspects of sexuality which are exemplified in beauty and sexuality advertisements to some degree. The attitude factors express stereotypes of the importance of appearance, the norms of which can be found in the advertisements studied in this thesis. Body dissatisfactions are argued to be a function of lack of conformity to social norms. Again, these norms are exemplified in beauty and sexuality advertisements. Make-up use measures the degree to which girls feel they need to enhance their own appearance and also conformity to stereotypes of artificial enhancement as integral to female sexuality. Self-consciousness, it is argued, is indirectly related to sexuality since it relates to concerns or anxieties about appearance and self-presentation in public. In order to further understand these characteristics, their nature in a sample of English adolescent females will be examined, along with interactions between characteristics (Chapter 8).

CHAPTER 8. THE NATURE OF THE VIEWER: A PSYCHOLOGICAL PROFILE

8.0 INTRODUCTION

It was argued in Chapter 2 that media effects are partly dependent upon the nature of the viewer. Findings from a preliminary effects study reported in Chapter 6 suggest, however, that simply targeting a specific audience may not be going far enough. The logical extension of that study is to account for individual characteristics associated with female sexuality when examining any effects. The characteristics chosen - attitudes towards beauty, body satisfaction, public self-consciousness and cosmetic use - and their methods of assessment were discussed in Chapter 7. The present study aims to provide a profile of these characteristics for a sample of adolescent girls. Data were collected with a view to using the sample in further investigations of advertising effects (see Chapters 9 and 10) but provides information on the nature of the female adolescent viewer which is hypothesised to interact with media texts in producing effects. Data reported in this chapter are confined to those measures to be used in the later effects studies. More expansive data were, however, collected. This will be referred to in the text where relevant and further details are available on request from the author.

8.1 METHOD

Subjects

50 4th form girls aged 14 to 15 years 5 months (mean age 14 years 8 months), from a mixed sex comprehensive school participated. Subjects were all familiar with filling in similar styled questionnaires in Social Education classes. Two girls were excluded from the analysis because of missing data.

Measures

All measures (see Chapter 7 & Appendix 7) were contained in one booklet split into four sections, one for each of the four characteristics being investigated: attitudes towards beauty, body satisfaction, self-consciousness and make up use. Each section was preceded by written instructions (see Appendix 8.1).

Procedure

Respondents were tested in several small group sessions in Social Education classes (the teacher was absent). They were told that the aim of the study was to find out their opinions on a variety of topics relevant to girls of their age. Confidentiality, which was assured on the front cover of the questionnaire booklet, was reiterated verbally by the experimenter who also stressed that she was interested only in their individual views

and thus to try and answer the questions as honestly as possible. Each section of the questionnaire was filled in seperately, with the experimenter reading through and expanding on the written instructions. Opportunities were also given for questions and comments. Subjects filled in the questionnaire in their own time which was typically about 45 minutes.

8.2 RESULTS

8.2.1 CODING OF LIKERT SCALES

For consistency, scales were reversed for some items so that a low score indicates stereotyped attitudes towards physical attractiveness, poor body cathexis and high public self-consciousness and social anxiety.

8.2.2 INTERNAL CONSISTENCY OF SCALES

The internal consistency of scales was assessed using Cronbach's (1951) alpha (Table 8.1). Alphas for body satisfaction, public self-consciousness and social anxiety indicate reliable scales. Alpha's for the attitude towards beauty factors were very low and can be only partially explained by small scale size. Although the factor analysis indicated that all items within factors were highly correlated, with a different (and smaller) sample, the factors clearly do not have internal reliability. It is with regret, therefore, that these variables be excluded from all further analysis in the

thesis.

TABLE 8.1 Cronbach's Alpha's of Likert Scales

Scale	Cronbach's Alpha
Factor 1	.2199
Factor 2	-.1107
Factor 3	.3014
Factor 4	.2394
Body Satisfaction	.8374
Public Self-Consciousness	.6848
Social Anxiety	.7964

Note. Alpha's were calculated using the SPSSX2 'Reliability' programme.

B.2.3 BODY SATISFACTION

The mean score on Mendleson and White's Body satisfaction scale was 71.83 (SD = 14.34). The distribution was normal (skewness = -.10). The corresponding scale mean (2.99) corresponds to the mid-point of the scale (the scale consisted of 5 points). Scores ranged from 1.75 to 4.08, thus there were no extreme ratings.

Only five girls were not dissatisfied with any parts of their body but few listed over 2 (Table 8.3). A variety of body parts were spontaneously elicited but each one only by a minority. ('Legs' was most popular cited by 35.4%, with 'bottom' second, cited by 14.6%. All other parts were only mentioned by 5 or less of the sample).

TABLE 8.3 Number of Body Parts Respondents Desired to Change.

Number Listed	Frequency
0	5 (10.4%)
1	21 (43.8%)
2	14 (29.2%)
3	2 (4.2%)
4	4 (8.3%)
5	2 (2.1%)

Note. Mean = 1.69 (SD = 1.09)

TABLE 8.4 General Dissatisfaction with Body

Response	Frequency
Satisfied	39 (81.3%)
Dissatisfied	6 (12.5%)
Did not know	2 (2.1%)

Note. Data was missing for 1 respondent.

When asked to take a very global view on their bodies ('Do you think that, in general, you are satisfied with your body?') few actually claimed to be dissatisfied (Table 8.4). Five of those who were, thought that they were too fat (the other gave no reason).

8.2.4 SELF CONSCIOUSNESS

Table 8.5 shows composite mean scores, corresponding scale means and adjusted means for comparison to U.S. norms. For composite and scale means, a high score indicates high self-consciousness and social anxiety. (For comparable means this is reversed (scores were recoded from 1 to 5 to 4 to 0)). The mean for social anxiety tends to be around the mid-point of the scale but scores for public self-consciousness tend to be biased towards self-consciousness.

TABLE 8.5. Means for Self-Consciousness Sub-Scales.

	Public S.C.	Social Anxiety
Composite Mean	16.32	16.64
(SD	4.96	6.41)
Scale Mean	2.33	2.77
(Adjusted Mean	18.28	12.96)

8.2.5 MAKE-UP USE

The majority of subjects reported wearing make-up (Table 8.6).

TABLE 8.6 Incidence of Make-Up Use

	Frequency
Wear make-up	44 (88%)
Rarely wear make-up	4 (8%)
Never wear make-up	4 (8%)

The 44 respondents who used make up regularly were asked when they first started wearing it. This measure

is, however, likely to be affected by individual differences in accuracy of recollection. Table 8.7 illustrates that most girls claim to have started wearing make-up when they were about twelve years old (i.e. early adolescence).

TABLE 8.7 Age Respondents Claim to have Started Wearing Make-Up

Age	Frequency
8	1 (2.3%)
9	0
10	1(2.3%)
10-11	1(2.3%)
11	5(11.4%)
11-12	2(4.5%)
12	19(43.2%)
12-13	5(11.4%)
13	8(18.2%)
13-14	1(2.3%)
14	1(2.3%)

Two measures were used to assess degree of make-up use - how often it is worn and the number of products usually worn (Tables 8.8 & 8.9). Only twenty eight percent wear make-up all the time. For the rest, use seems determined by social situational factors. Variety too, was evident in the number of products worn although most girls reported wearing 4, 5 or 6 items.

TABLE 8.8. Extent of Make-Up Use

Situations worn	Frequency
Never	4 (8.5%)
Occasionally	4 (8.5%)
Special occasions	0
Going out	8 (17.0%)
Going out & Special occasions	4 (8.5%)
Week-ends	2 (4.3%)
Week-ends & Special occasions	0
Going out & Week-ends	5 (10.6%)
Evenings	2 (4.3%)
Evenings & Weekends	5 (10.6%)
Days & Evenings	13 (27.7%)

Note. Data was missing for 1 respondent

TABLE 8.9 Number of Make-Up Products Usually Worn by Girls who Regularly wear Make-Up

	Frequency
1	1 (2.3%)
2	4 (9.1%)
3	4 (9.1%)
4	6 (13.6%)
5	9 (20.5%)
6	9 (20.5%)
7	3 (6.8%)
8	4 (9.1%)
9	2 (4.5%)
10	2 (4.5%)

Note. Mean = 5.34 products (SD = 2.2)

Even at this age, girls seem to think that make-up is quite important (Table 8.10). 75% gave ratings greater than 4 to make-up importance. Furthermore, the comments of those who gave a score of 4 indicate that they think it important (see Discussion).

TABLE 8.10. Rated Importance of Make-Up by Girls who Regularly wear it

	Frequency	
1=Extremely Unimportant	2	(4.5%)
2	2	(4.5%)
3	7	(15.9%)
4	5	(11.4%)
5	17	(38.6%)
6	7	(15.9%)
7=Extremely Important	4	(9.1%)

Note. Mean rating = 4.59 (SD= 1.52)

8.2.6 CORRELATIONS BETWEEN VARIABLES

Table 8.11 shows correlations between all variables. All are Pearson Product Moment correlations with the exception of those for number of body parts dissatisfied with, general satisfaction with the body (coding was yes=1, no=0, don't knows were excluded) and age started wearing make-up. The skewed distributions of these variables necessitated calculation of Kendall correlation coefficients (Kendall's tau is appropriate for use when one variable is a dichotomy (Kendall, 1970)). All correlations are 2-tailed with the exceptions of those between the three body satisfaction measures and those between the four make-up indices. These variables were hypothesised to correlate positively (negative correlations between age started wearing make-up and the other cosmetic indices, since it was hypothesised that early use would be associated with the use of more products worn more often and rated as more important). Correlations between the self-consciousness factors were 2-tailed, as Fenigstein, Schier & Buss' (1975) factor

TABLE 8.11 Correlations Between all Subject Characteristics

	Body Esteem	No. body parts	Body Dissat.	Public SC	Social Anxiety	Make-up:			
						No. sit's	No. prod's	Age started	Import.
Body esteem	-								
No body parts	-.248**	-							
Body dissat.	-.233*	.148	-						
Public SC	.152	-.097	-.152	-					
Soc. Anxiety	.229	.034	.014	.590*****	-				
MU: Sit's	-.168	.248**	.125	-.125	.004	-			
MU:Prod's	-.097	.333***	.109	-.162	-.030	.554*****	-		
MU:Age	-.072	-.015	.007	-.226**	.036	.254	.233	-	
Import	-.132	-.353***	.128	-.199	.014	.619*****	.717***	.285	-

NOTE 1. All correlations are Pearson Product Moment Correlations , with the exception of those between Number of Body parts Dissatisfied with, General Dissatisfaction with Body & Age Started wearing Make-Up, which are Kendall's tau.

NOTE 2.

- * = P < .05
- ** = p < .01
- *** = P < .005
- **** = P < .001
- ***** = P < .0001

analysis had indicated that they were independent.

Body satisfaction, as measured by Mendleson & White's scale, was significantly correlated with the body dissatisfaction measure (the negative tau's indicate that satisfaction with the body (high score) was associated with general satisfaction). The two components of the self-consciousness scale were also significantly positively correlated. Correlations between make-up indices were all significant. An index of the extent of make-up use, although strictly nominal data, was calculated by ranking the different situations worn (0=never to 10=every day and evening). The data can be considered as interval since it increases from never to only occasionally through different situations to all the time. The more situations it is worn in, the higher the use. The correlation between age started wearing make-up was in the opposite direction to that predicted. Girls who were dissatisfied with more body parts wore more make-up products, in more situations and saw it as more important. Girls highest in public self-consciousness tended to start wearing make-up at an earlier age.

8.3. DISCUSSION

In general the present sample do not show an egocentric preoccupation with the self sometimes implied in the literature on adolescence. Most measures show a fairly normal distribution and some skewed ones (number of body parts dissatisfied with and general body dissatisfaction) show a tendency to a lack of preoccupation. In Chapter 6 it was hypothesised that adolescent females should be particularly concerned with sexuality and that this concern would lead to beauty and sexuality advertisements being perceived as more salient. This hypothesis did not receive unequivocal support. The present findings show, however, that only a sub-group of girls are preoccupied with their sexuality and it is now hypothesised that it is these girls who will show the proposed media effects.

Body satisfaction scores resulted in a normal distribution. The use of an open ended measure of body part satisfaction also appears to produce less dissatisfactions (see eg., Dwer et al, 1969; Davis & Furnham, 1986). When respondents are forced to focus on body parts by the use of lists, they may be more likely to perceive them in a negative manner. The present method, however, ensured that only saliently negative aspects were highlighted. Reasons given for body part dissatisfactions were content analysed. Out of the 93 listed dissatisfactions, 44 indicated that the body part

was too big but only 18 that it was too small. This supports previous findings (see Chapter 5) that adolescent girls have a tendency to perceive themselves as overweight. When asked to take a very global view on their bodies, few actually claimed to be dissatisfied. This measure is however crude and most respondents were able to isolate some aspect of their bodies they were not happy with. Correlations between body satisfaction measures were much lower than might be expected since they are posited to measure the same attitude. Body esteem may, however, be more of a global measure of satisfaction than asking girls if there is anything about their bodies they would like to change. The latter suggests a reparatory measure, a recognition of a way to improve their dissatisfactions. Dissatisfactions, however, do not necessarily lead to a desire for change.

There was a slight bias for girls to be publically self-conscious. This is in keeping with the preoccupation with the self reported in adolescence (see Chapter 5). The present sample show less self-consciousness on both measures than their American counterparts (see Appendix 7). They appear more similar to college students. Whether this is a cross cultural difference remains to be tested by further research. The correlation between public self-consciousness and social anxiety (.59, $p < .001$) is much higher than that reported by Fenigstein, Schier & Buss (1975). These authors, however, only report correlations for undergraduates. It is feasible that

public self-consciousness would be more likely to lead to social anxiety in adolescence when perceptions of how others view her may be particularly important to a girls view herself. Thus, girls who are very aware of themselves in the presence of others are more likely to feel discomfort and anxiety in this situation.

The importance of make-up in the respondents lives was assessed by various measures. Mean rated importance of make-up was 4.6 (on a 7-point scale). Of girls who gave make up an importance rating of only 1 or 2, their comments indicated that they saw it a a kind of mask, something that covers up the 'real you'. Girls giving ranks of 3 (and some of 4) were at pains to stress that although they wore it, they did not need make-up. Other girls, who gave importance ratings of 4 upwards were relatively consistent in seeing cosmetics as a tool for making them look and feel good and giving them more confidence. Girls who perceived make-up as more important tended to wear more products and wear them in more situations. Heavy users may be the ones more susceptible to the images portrayed in beauty and sexuality advertisements. The age girls started to use make-up showed low correlations with the other measures but these were in the opposite direction to that hypothesised. It is argued that this measure is inaccurate, dependent as it is on recollections. Heavy users (more products, in more situations and rated as more important) have incorporated the norms of the importance of

attractiveness exemplified in the advertisements which are the focus of this thesis.

8. 4 CONCLUSIONS

The present sample do not appear to be as distressed about their appearance as some writers on adolescence have implied (see Chapter 5). Whether this is an artifact of the present sample, remains to be tested by future research. Findings are not suggestive of female adolescents constituting a vulnerable audience, in the sense of beauty and sexuality advertisements contributing to psycho-social insecurities about their own sexuality. A sub-sample, however, are concerned about their bodies and exhibit self-consciousness and social anxiety. It is this sub-group, who may find sexuality in the media more salient since the images portrayed may correspond to the ideals these girls may wish to emulate. The majority of girls demonstrated internalised norms of female sexuality (as exemplified in the advertisements studied in this thesis) in that they wore make-up. Again, however, this variable alone is insufficient to indicate degree of acceptance of these norms. Respondents varied as to how often and how much make-up is worn. It is the heavy users (defined above) who exhibit most concern with enhancing/ changing their apperances and whose norms may be more in sympathy with media norms of striving to look attractive.

It is when personal norms of sexuality are similar to advertisement norms, that the circular process of media effects (hypothesised in Chapter 3) may occur. That is, a personal concern with sexuality may enhance salience of sexuality in the media, which in turn will strengthen existing norms.

It must be noted that the pattern of correlations between variables does not allow the partitioning of respondents into groups reflecting, for example, concern with sexuality versus no concern. Each variable seems to measure different aspects of the sexuality and thus, may make differential contributions to perceptions of women in the media.

CHAPTER 9. THE INFLUENCE OF VIEWER CHARACTERISTICS ON
THE EFFECTS OF BEAUTY AND SEXUALITY ADVERTISEMENTS

9.0 INTRODUCTION

Chapter 6 reported a study in which the effects of beauty and sexuality advertisements on ten adolescent girls were compared to those of matched comparisons. Results indicated a low involvement approach to advertising. Attitude towards the advertisement measures did not provide strong evidence that the use of female sexuality enhanced any marketing effect. It was clearly elements other than those specific to beauty and sexuality advertisements that contributed to these attitudes. Analysis of more open-ended data indicated that, for some respondents, experimental advertisements were decoded in terms of the female characters' sexuality. It was thus hypothesised that the saliency of sexuality in advertisements may be a function of characteristics that are, in themselves, indicative of concern with personal sexuality.

Chapters 7 and 8 discussed characteristics which reflect internalised norms of female sexuality, typified by the portrayals which are the focus of this thesis. Use of cosmetics to change facial appearance, concerns with and desire to change ones body, may all be a result of comparison with cultural ideals. Public self-consciousness and social anxiety may also be a function

of egocentric concern with the self and appearance. Thus, individual differences between viewers may lead to differences in attitudes towards and perceptions of beauty and sexuality but not comparison advertisements.

This chapter reports a study which extends that in Chapter 6 by assessing the impact of these viewer characteristics on various media effects measures. 'Attitude towards the Advertisement' scales will assess the effectiveness of advertisements from more of a marketing perspective. Responses to the question 'what thoughts or feelings went through your mind as you watched the advertisement?' will be content analysed in two ways. Firstly, to see if brand or advertisement execution thoughts are elicited. Secondly, to see if the advertisement is decoded from a reality or advertising perspective. Finally, recall of the advertisement will indicate which aspects are found most salient. It is hypothesised that girls who are dissatisfied with their appearance, who rely more on cosmetics and who are self-conscious and socially anxious, will find the use of sexuality in advertisements particularly salient.

The functionalist approach towards mass communication effects (see Chapter 3) argues that the media can have no effect if the audience has no use for it. Thus, personal relevance is hypothesised to be an important mediator of effects (Gans, 1980). It could be argued that girls whose norms are in sympathy with those typified in beauty and sexuality advertisements, would find the female

portrayals therein more salient and this in turn would work towards strengthening existing norms. Thus, the circular process of media effects hypothesised in Chapter 3 will work to strengthen itself.

Whilst it was hoped that advertisements viewed by respondents be comparable across studies, this was not possible because of poor matching of comparisons in three instances in the Chapter 6 study. Matching had been done on the basis of the quantitative content analysis. However, as discussed in Chapter 3, viewer 'content analyses' are just as important. Comments from subjects had indicated that the female character in the Coffee-Mate advertisement was perceived as too similar to women in beauty and sexuality advertisements to be a good comparison. Here, evidence from the target audience contradicted the content analyst. The other two instances of poor matching were concerned with a lack of salience of female characters (the Maxwell House Coffee and Tonino Wine advertisements). This meant that the women in the Tongs and Gold advertisements would be more salient, regardless of their chosen characteristics. Thus the Tongs/Coffee and Perfume/Coffee-Mate pairs were excluded from this study because suitable comparisons could not be found for them. The Wine advertisement was also excluded although the Gold one was retained since a suitable comparison was found.

9.1. METHOD

Subjects

26 4th form girls who had already been assessed on personal characteristics for the study reported in Chapter 8 took part in the study.

Stimulus Advertisements

Three advertisements used in Chapter 6 were used: Bounty & Maltesers (matched) and Gold jewellery. The content analysis was again used to select two new beauty advertisements and their comparisons, and a better comparison for the Gold advertisement which would still be suitably representative. The school attended by subjects allowed a little more time than for the study reported in Chapter 6, so it was possible to include two more advertisements. It was decided not to select matched comparisons but two of theoretical interest. One, a shampoo advertisement (Vosene), which used humour, not sexuality, as an advertising tool was to be compared to the Dimension shampoo advertisement to test the hypothesis that advertisements are just as effective (from the advertisers point of view) without the use of sexuality. The second, Ambre Solaire sun tan lotion had often been cited by colleagues as the 'archetypal' sexuality advertisement, so this was also included in the sample. Thus a beauty advertisement with a male character is now represented.

TABLE 9.1 Differentiating Features of Experimental Advertisements

BEAUTY ADVERTISEMENTS

1. LADY SHAVE SHAVER

Solitary Female

Dreamy Music

No Story

Setting: Inside

Female Voice-Over

Matched with NESCAFE INSTANT COFFEE

2. DIMENSION SHAMPOO

Female Main Character/Secondary Male Characters

Lively Music

Story

Setting: Outside & Garage

Male Voice-Over

Matched with MARS BAR (also VOSENE SHAMPOO)

3. AMBRE SOLAIRE SUN TAN LOTION

Couple

Lively Music

Story

Setting: Beach

Male Voice Over

SEXUALITY ADVERTISEMENTS

4. BOUNTY CHOCOLATE BAR

Women and Men

Dreamy Music

Story

Setting: Desert Island

Male Voice-Over

Matched with MALTEESERS CHOCOLATES

5. OWEN & ROBINSON GOLD JEWELLERY

Couple

Dreamy Music

Story

Setting: outside (wood)

Male Voice-Over

Matched with TRACKER CHOCOLATE BAR

Appendix 9.1 shows the structure of each advertisement and contains illustrative photographs. Table 9.1 summarises their crucial differentiating features. (See Figure 6.1 for possible combinations of elements but note the addition of 'on-screen female endorser' for the Vosene advertisement).

Procedure

The procedure was identical to that described in Chapter 6, with the exception of the Multiple Sorting Procedure.

9.2. ANALYSIS

9.2.1. ITEM ANALYSIS OF AAD SCALES

Cronbach's alpha for the Affective scale was .940 and for the Cognitive scale .613. Both sub-scales therefore have adequate reliability. In the study reported in Chapter 6, reliability of the latter scale was improved by excluding the clear/confusing item. For the present respondents, reliability was highest with all three items included.

9.2.2. INTER RATER RELIABILITY OF RECALL AND ADVERTISEMENT PERCEPTIONS CATEGORIES

Reliability of coding of open-ended measures was assessed as in Chapter 6. Percentage agreement was calculated and significance tested using a binomial test. Appendix 9.2 illustrates agreement between the two raters and the z score used to test the significance of the binomial. Results indicate that coding was reliable, since agreement could not be attributable solely to chance.

9.2.3 COMPARISON OF INDIVIDUAL ADVERTISEMENTS

In Chapter 6, media effects measures were reported for both individual advertisements and the collapsed categories of beauty, sexuality and their comparison advertisements. Preliminary inspection of the present data, however, indicated that differences between experimental and comparison categories was sometimes solely due to the effect of one pair only and that collapsing advertisements might produce misleading results. Each beauty and sexuality advertisement was selected using the results of the content analysis to represent a certain type of advertisement (see Appendix 9.1). It is therefore legitimate to examine each advertisement and its comparison separately. Since no similar research exists to guide analysis, a more in-depth study of individual advertisements using a relatively small sample may prove a more fruitful means

of uncovering the effects process than discussing averages.

9.2.4. STATISTICAL ANALYSIS

Transcripts of recall and perceptions of advertisements were content analysed and coded as dichotomous variables (presence or absence of each category in the coding schedule). It was hoped to analyse differences between variables within each advertisement and also to compare each variable's frequency in each advertisement pair. As in chapter 6, however, statistical significance of frequencies was not possible because of the nature of the data. The data is nominal, subjects act as their own controls and variables are not independent. For example, the same subject can record support arguments in both experimental and comparison advertisements and also every advertisement perception (even if contradictory) in a single advertisement. Thus the independence assumption of tests such as chi-squared would be violated. Furthermore, the data was open-ended and only a minority of subjects recorded each category. Thus a binomial test comparing presence or absence of a category would only show that the majority coded the variable as absent. What is needed is a comparison of two sets of observed frequencies, not observed versus unobserved. In short, no statistical test exists for the analysis of this data (cf. Singer, 1979; Kotz & Johnson, 1982) and this will inevitably limit the conclusions that

can be made since we can only discuss 'tendencies'.

Bivariate correlations are reported between viewer characteristics and dependent variables. Thus the fact that the former may interact to account for the latter is not accounted for in the analysis. Multiple regression, however, assumes a multivariate normal distribution and some independent and most dependent variables in this study had skewed distributions. In the majority of cases, however, only one independent variable significantly correlated with any effects measure. In cases when more than one correlated significantly with a dependent variable, results must be interpreted cautiously. Since there were low correlations between some of the viewer characteristic measures (see Chapter 8), they may work in combination to contribute to media effects. Such instances will be referred to where appropriate.

Most correlations are Kendall coefficient's (appropriate for use when one variable is dichotomous (Ferguson, 1981)).

It must be noted that, as in Chapter 8, low scores on the body esteem, public self-consciousness and social anxiety scales indicate poor esteem and high self-consciousness and anxiety.

9.3 RESULTS

9.3.1 ATTITUDE TOWARDS THE ADVERTISEMENT

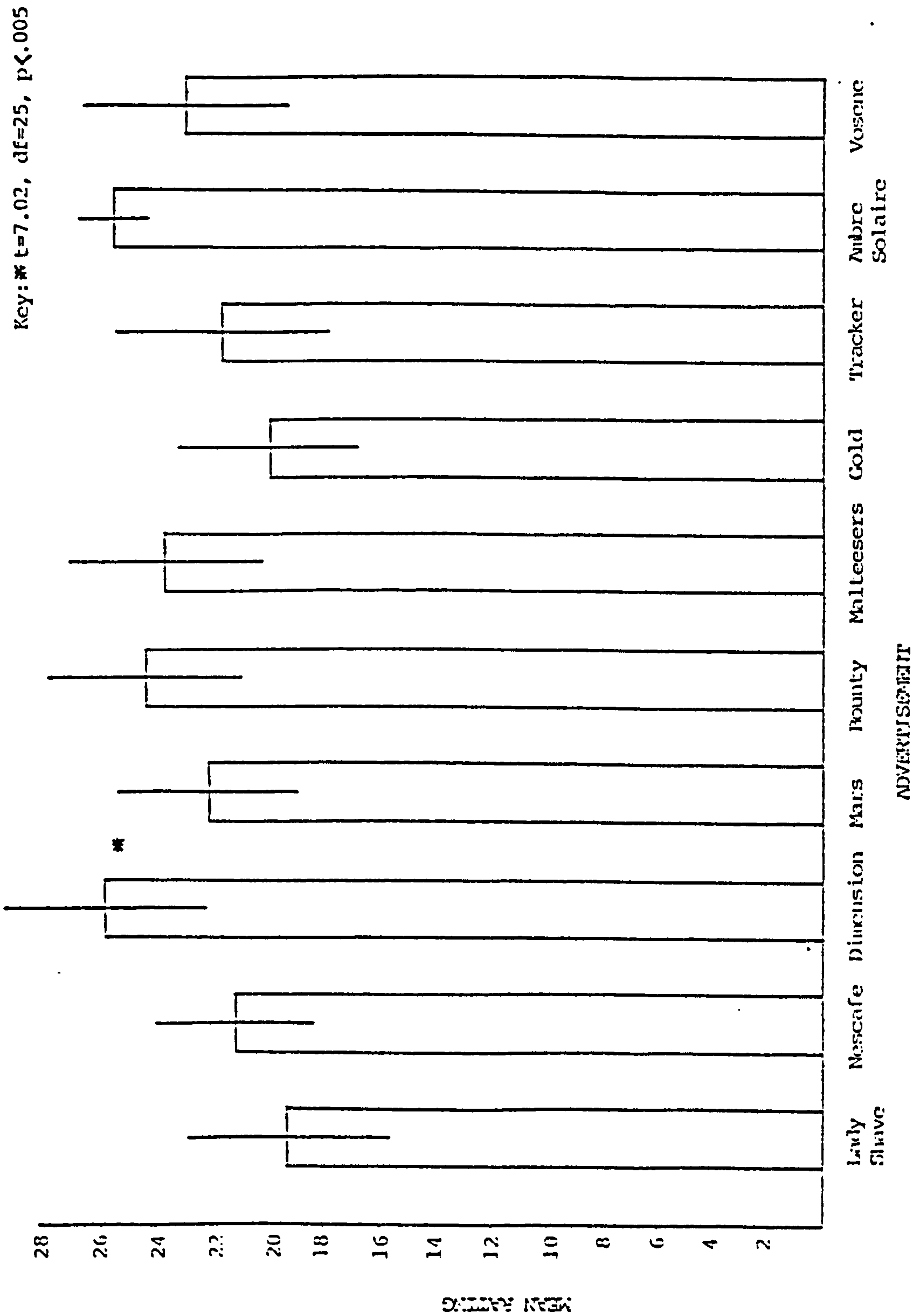
Graphs 9.1 and 9.2 show mean attitude ratings (and standard deviations) for each advertisement on the affective and cognitive attitude towards the advertisement dimensions. Means show little variation, considering the minimum and maximum possible scores (5-35 for affective and 3-21 for cognitive Aad), especially for the affective component. Distributions are skewed towards more favourable ratings. Inspection of advertisement pairs shows no consistent pattern (eg., experimental means always higher/lower than the advertisement they were matched with). Liking of advertisement ratings also showed a lack of variation.

Table 9.3 shows all significant correlations between viewer characteristics and Aad measures. The full correlation matrix is in Appendix 9.3. All significant correlations are low. For example, the highest one, .57, explains only 33% of the variance.

Only one experimental advertisement showed a significant correlation between affective Aad ratings and a viewer characteristic. For Lady Shave, there was a tendency for girls who are more publicly self-conscious to give higher ratings. Girls who were more socially anxious gave more favorable ratings to the Malteesers advertisement.

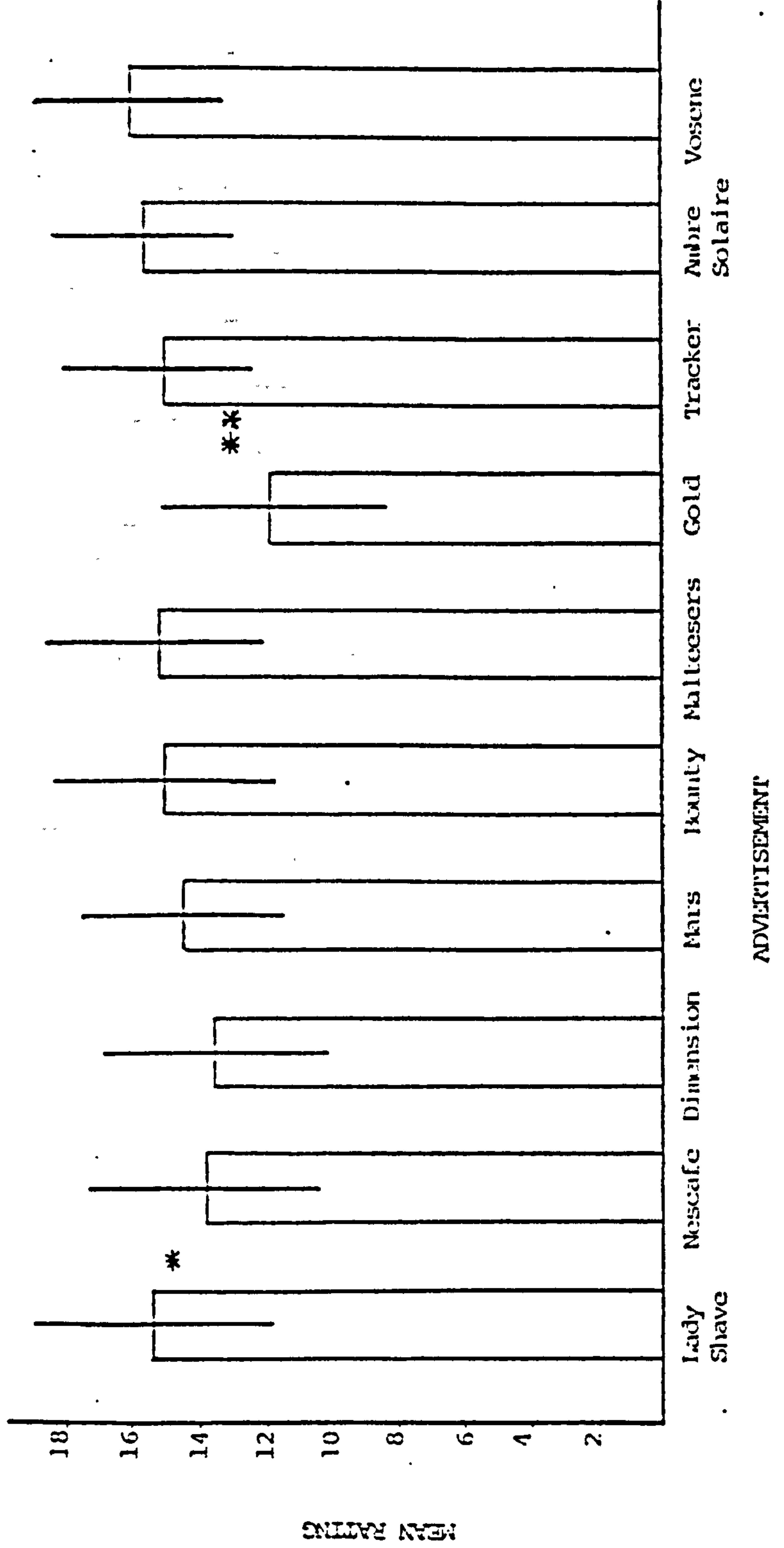
For the cognitive dimension, only one comparison

GRAPH 9.1.1. MEAN AFFECTIVE ATTITUDE TOWARDS THE ADVERTISEMENT RATINGS (AND STANDARD DEVIATIONS) FOR EACH ADVERTISEMENT.



GRAPH 9.2. MEAN COGNITIVE ATTITUDE TOWARDS THE ADVERTISEMENT RATINGS (AND STANDARD DEVIATIONS) FOR EACH ADVERTISEMENT.

Key: *t=1.90, df=25, p=0.7
**t=-3.4, df=24, p<.005



GRAPH 9.3. LIKING OF ADVERTISEMENT RATINGS (AND STANDARD DEVIATIONS) FOR EACH ADVERTISEMENT.

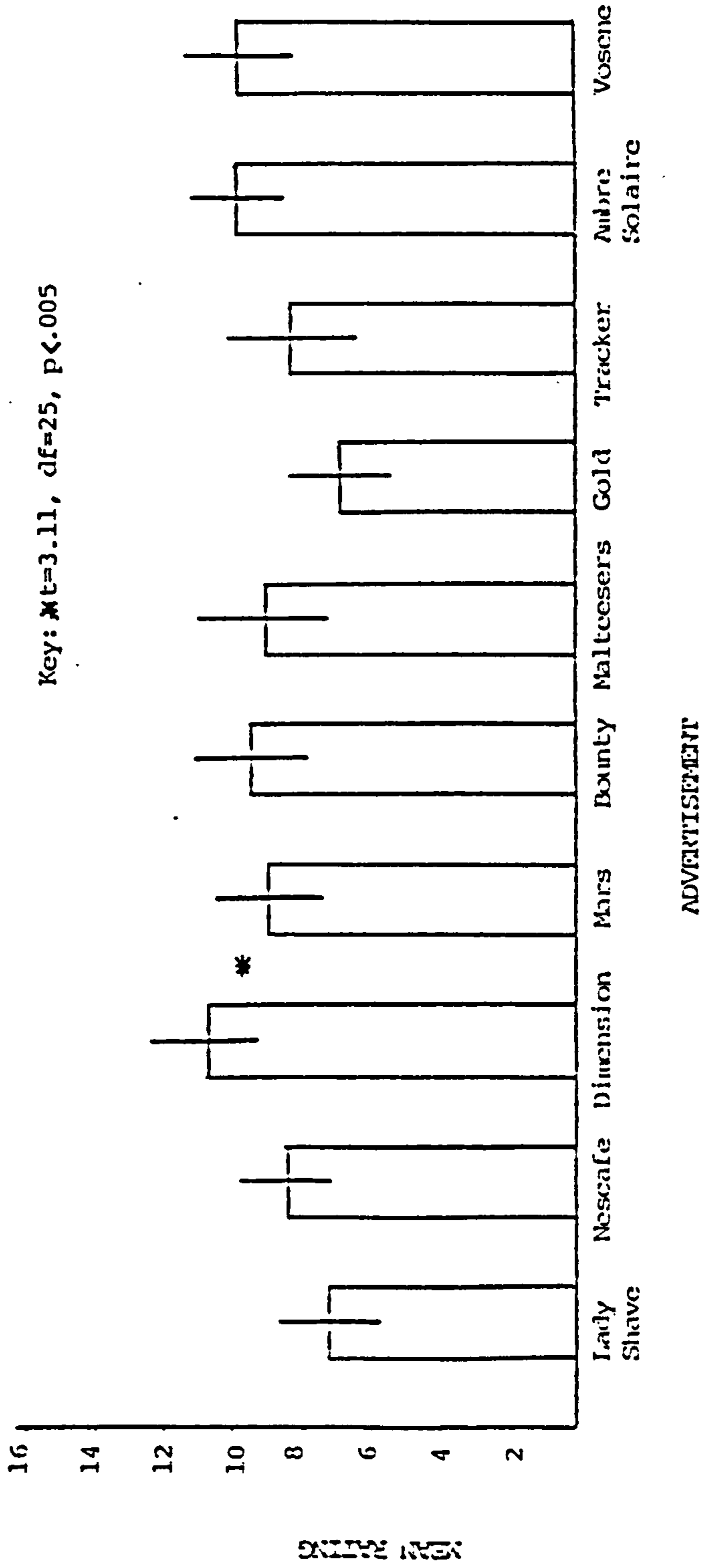


TABLE 9.3. Significant Correlations (Pearson Product Moment & Kendall's Tau) Between Viewer Characteristics and Attitude Towards the Advertisement Components.

i) Affective Aad

Advertisement	Viewer Characteristic	Correlation	Sig.
Lady Shave Nescafe Dimension Mars Bounty	Public self-consc.	$r = -.38$	$p < .05$
Malteesers Gold Tracker Ambre Solaire Vosene	Social Anxiety	$r = -.46$	$p < .05$

ii) Cognitive Aad

Advertisement	Viewer Charac.	Correlation	Sig.
Lady Shave Nescafe Dimension	Change body parts	$\text{tau} = .49$	$p < .005$
Mars Bounty Malteesers Gold Tracker	Make-up: products	$r = .53$	$p < .005$
	Make-up: importance	$r = .46$	$p < .05$
Ambre Solaire Vosene	Make-up: regularity	$r = .44$	$p < .05$
	Change body parts	$\text{tau} = .33$	$p < .05$
	Make-up: regularity	$r = .44$	$p < .05$

iii) Liking of Advertisement

Advertisement	Viewer Charac.	Correlation	Sig.
Lady Shave Nescafe Dimension Mars Bounty Malteesers Gold Tracker Ambre Solaire Vosene	Public self-consc.	$r = -.41$	$p < .05$

advertisement, Vosene, showed significant correlations - make-up worn more often and a desire to change more body parts. Since these variables are correlated (Chapter 8), their contributions to Aad are probably not independent. The Gold and Ambre Solaire advertisements had no significant correlations. A more favourable cognitive attitude was associated with wanting to change more body parts for the Lady Shave advertisement; wearing more make-up products, and believing make-up to be more important for the Dimension advertisement (again these were correlated so it can not be argued that they independently effect Aad); and wearing make-up more often for the Bounty advertisement.

Only two advertisements showed significant correlations with how much the advertisement was liked and only one was an experimental advertisement - the Lady Shave one was preferred by girls high in public self-consciousness. The Malteesers advertisement was liked more by girls who wanted to change fewer body parts.

9.3.2 PERCEPTIONS OF ADVERTISEMENTS USING BATRA AND RAY'S (1983) CODING SCHEDULE

Responses to the question 'what thoughts or feelings went through your mind as you watched the ad' were content analysed according to the coding schedule of Batra and Ray (1983) (see Chapter 6). Collapsed frequencies (for content playback, distracter thoughts, brand thoughts and advertisement execution thoughts) are

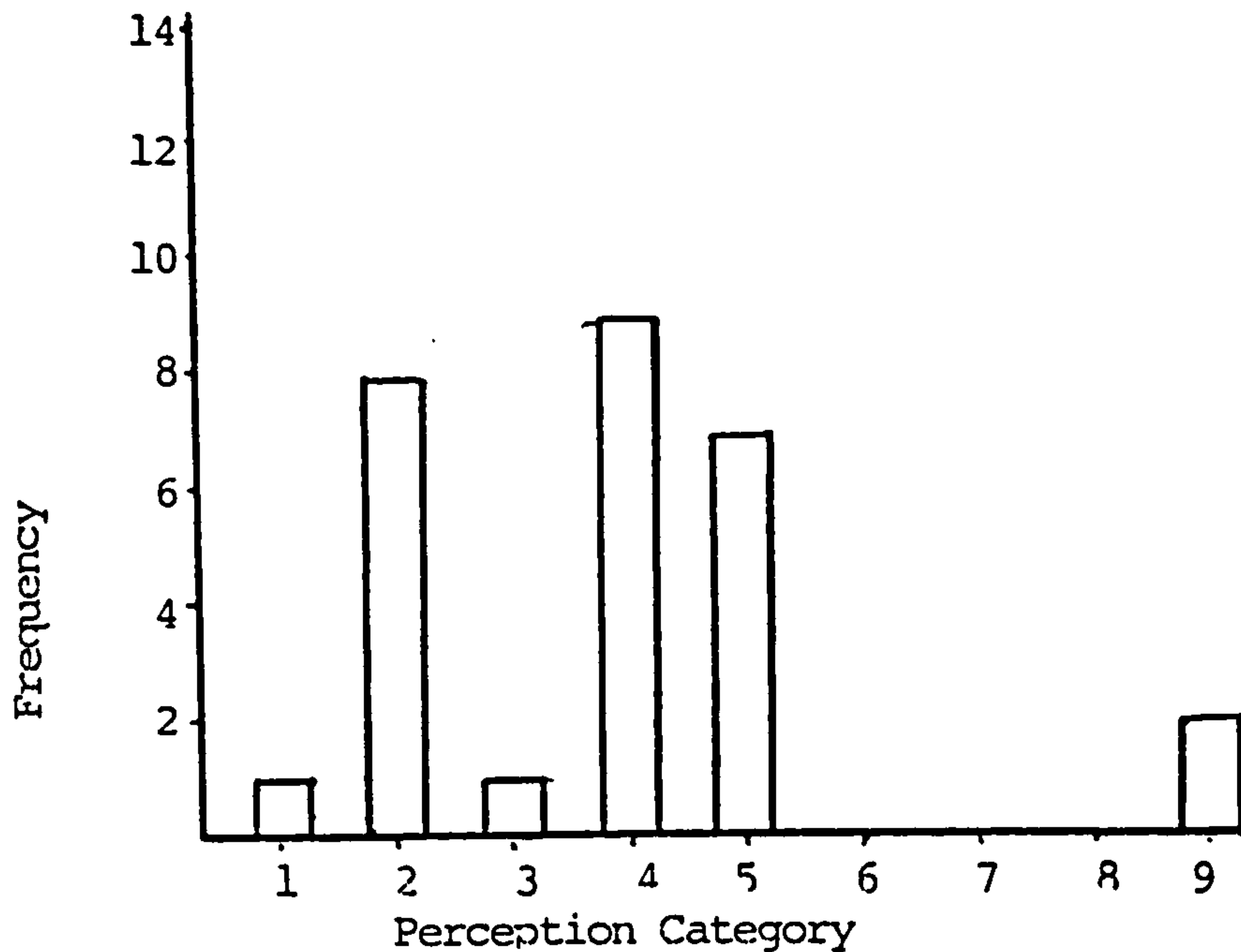
tabulated in Appendix 9.4. Although percentages vary, advertisement execution thoughts are the most popular responses. Graphs 9.4 to 9.13 illustrate frequencies for all variables allowing comparison of advertisement pairs. 'Feeling' responses were rare with the exception of 12 instances of S.E.V.A. (feelings of surgency, elation, vigour, activation) for the Vosene advertisement. Inspection of raw data showed that this was primarily due to the advertisement's humour. Frequencies are small. Responses constituting each category are from only a minority of viewers. For example, the highest frequency was for the Execution Discounting category for the Gold advertisement but only 56% of the sample responded in this way (data were missing for 1 subject for this advertisement).

It is advertisement execution comments that are of more concern here since they concern the advertisement itself, as opposed to the product. (Counter arguments are rare although support arguments were given to the Lady Shave and Bounty bar by approximately a third of respondents (33.3% and 30.4% respectively)). Both positive and negative advertisement execution responses were given to most advertisements. Exceptions were the Vosene and Ambre Solaire advertisements, which received few of these responses and the Gold advertisement which was biased towards negative comments.

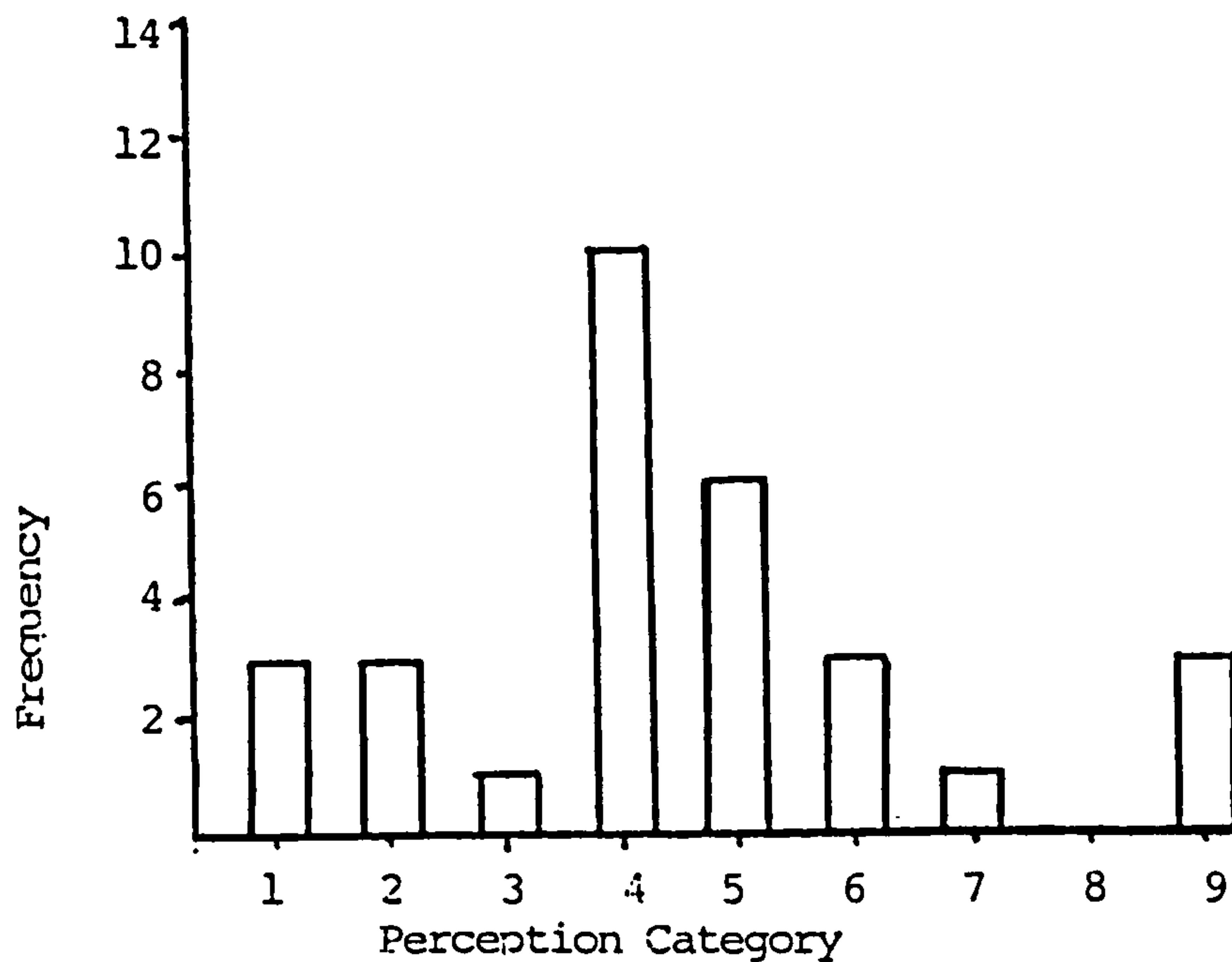
Table 9.4 shows significant Kendall correlation coefficients between advertisement execution thoughts and

FREQUENCIES OF ADVERTISEMENT PERCEPTION CATEGORIES
FOR EACH ADVERTISEMENT

GRAPH 9.4. LADY SHAVE



GRAPH 9.5 NESCAFE COFFEE

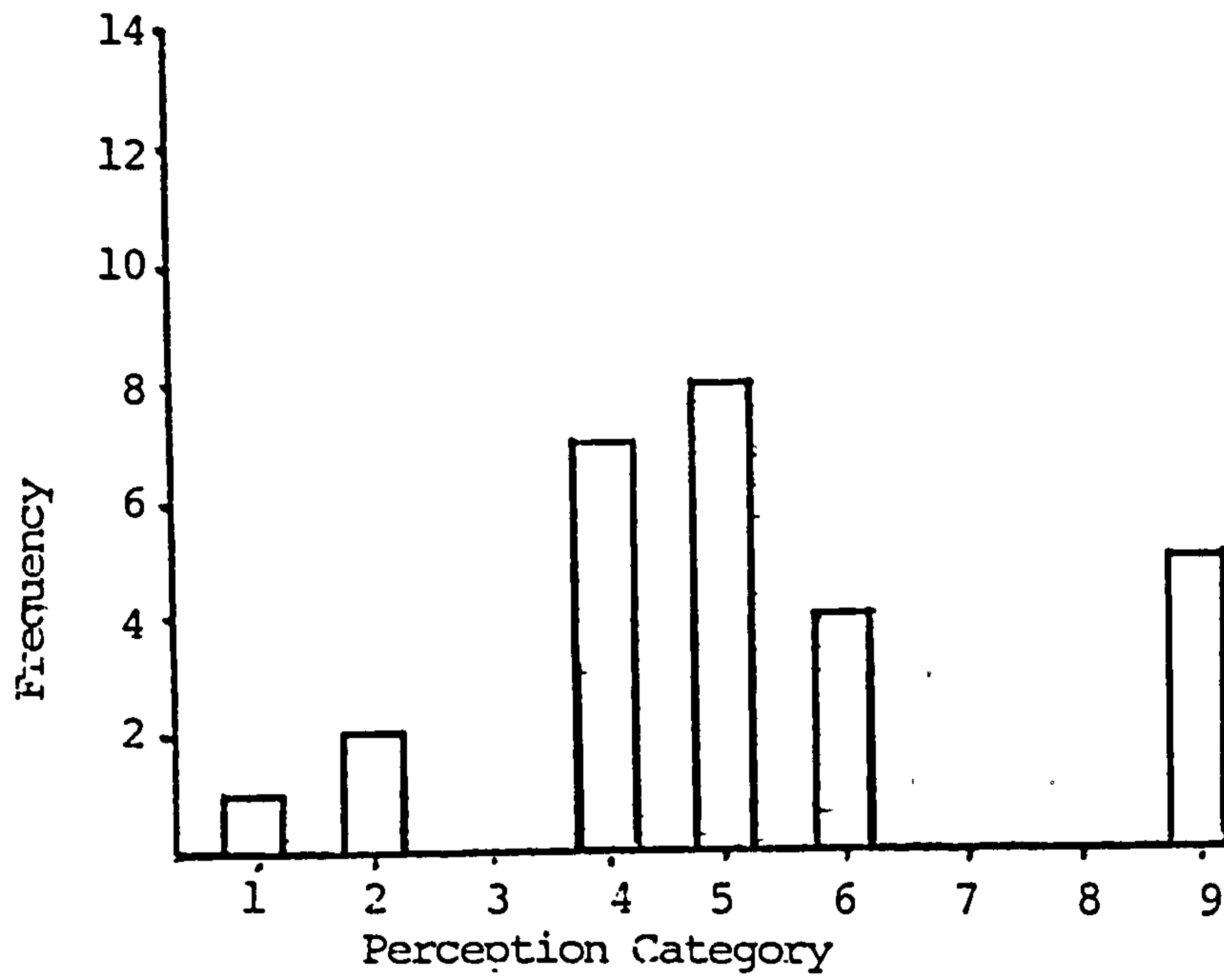


KEY:

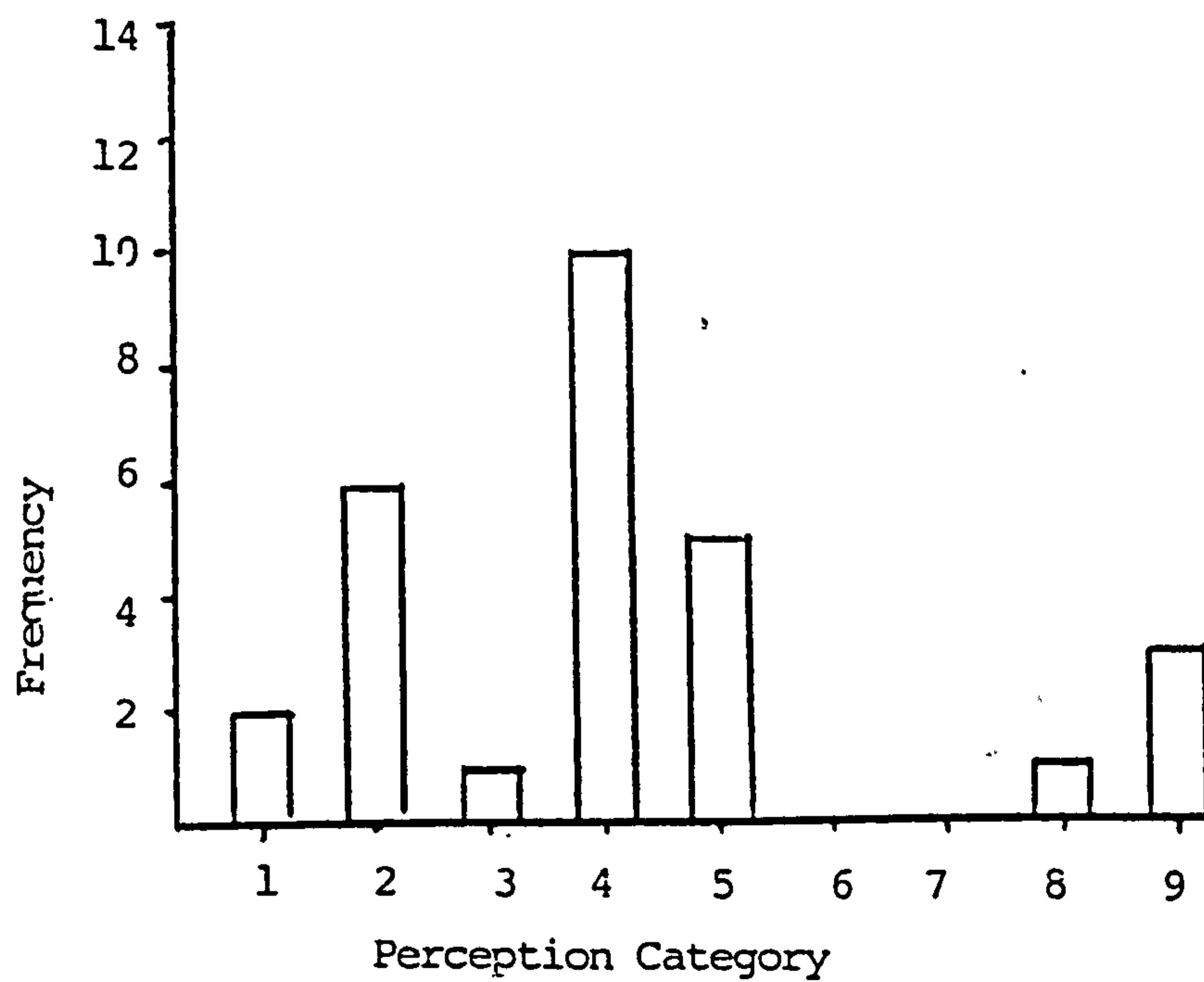
- 1 = Content Playback
- 2 = Support Arguments
- 3 = Counter Arguments
- 4 = Execution Discounting
- 5 = Execution Bolstering
- 6 = Feelings 'S.E.V.A.'
- 7 = Feelings: Deactivation
- 8 = Feelings: Social Affection
- 9 = Distracter Thoughts

FREQUENCIES OF ADVERTISEMENT PERCEPTION CATEGORIES
FOR EACH ADVERTISEMENT

GRAPH 9.6. DIMENSION SHAMPOO

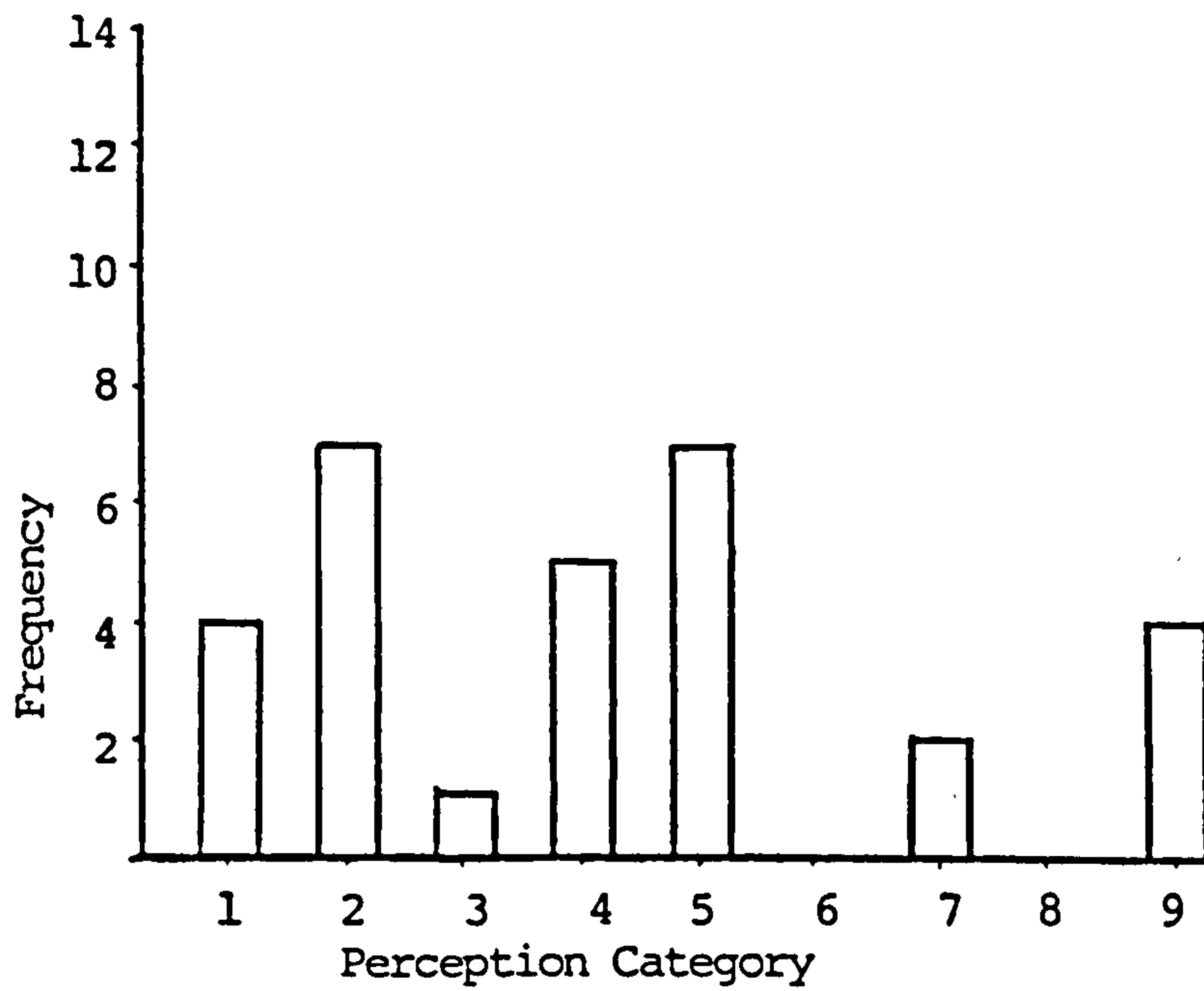


GRAPH 9.7. MARS BAR

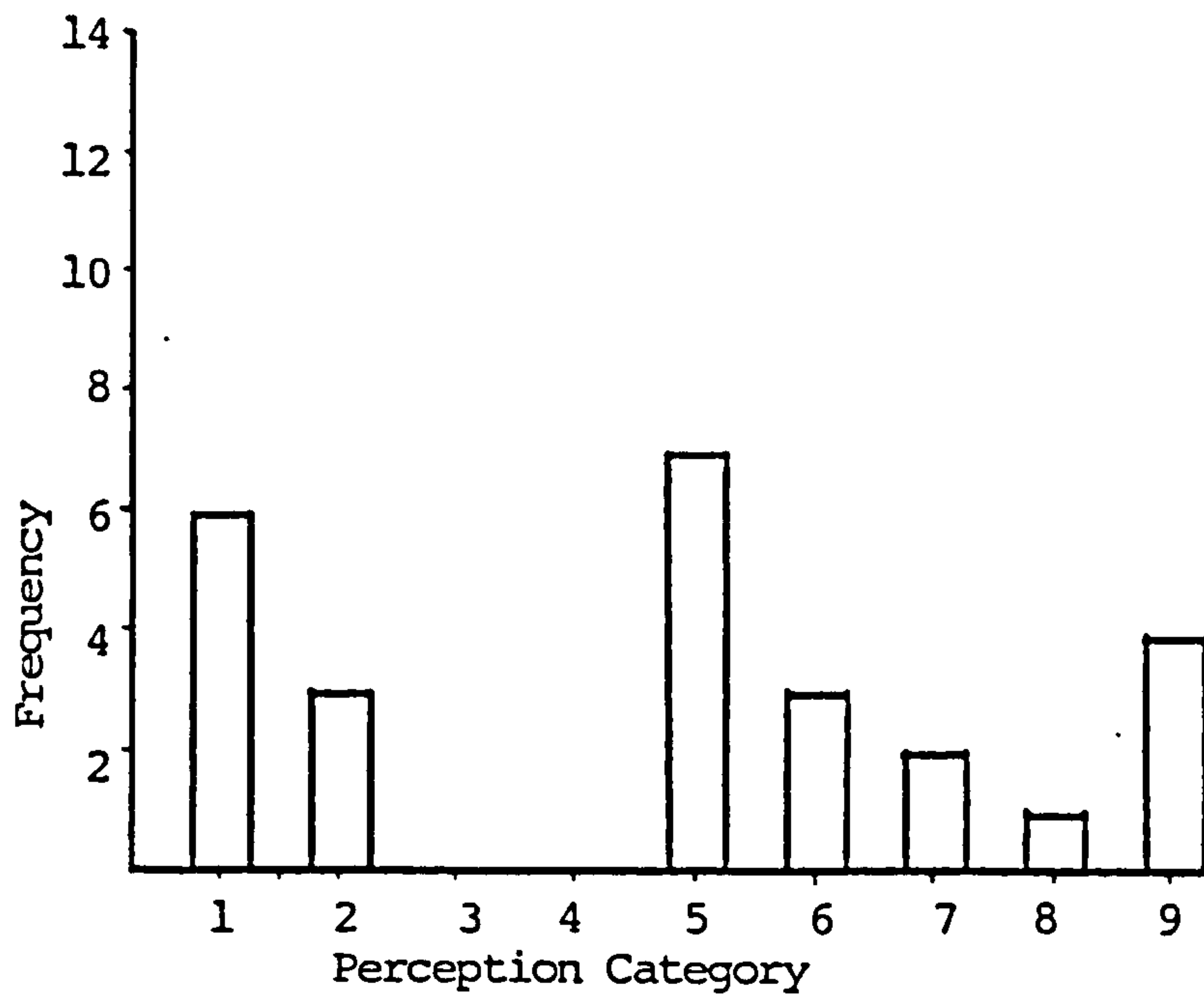


FREQUENCIES OF ADVERTISEMENT PERCEPTION CATEGORIES
FOR EACH ADVERTISEMENT

GRAPH 9.8. BOUNTY CHOCOLATE BAR

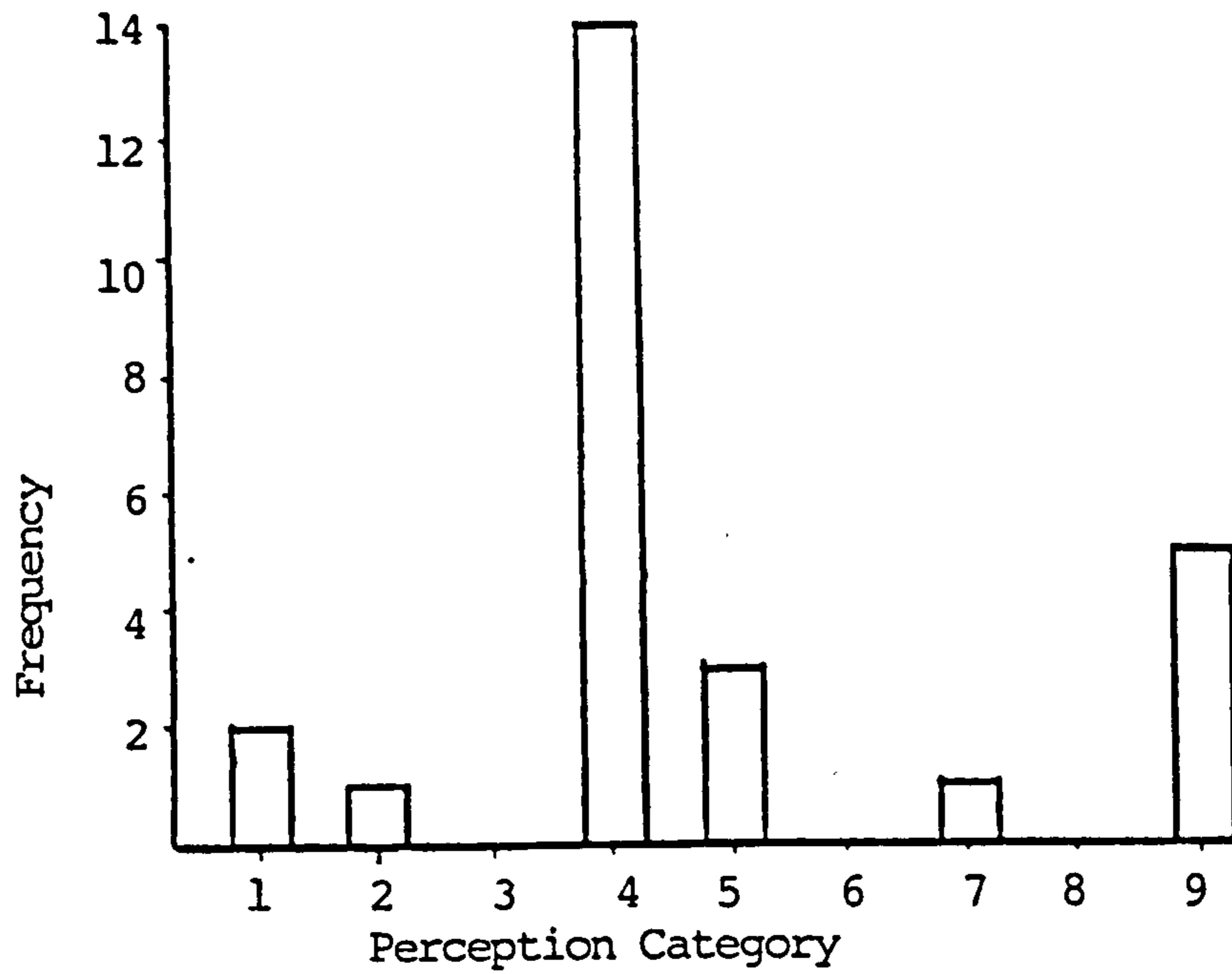


GRAPH 9.9. MALTEESERS CHOCOLATE

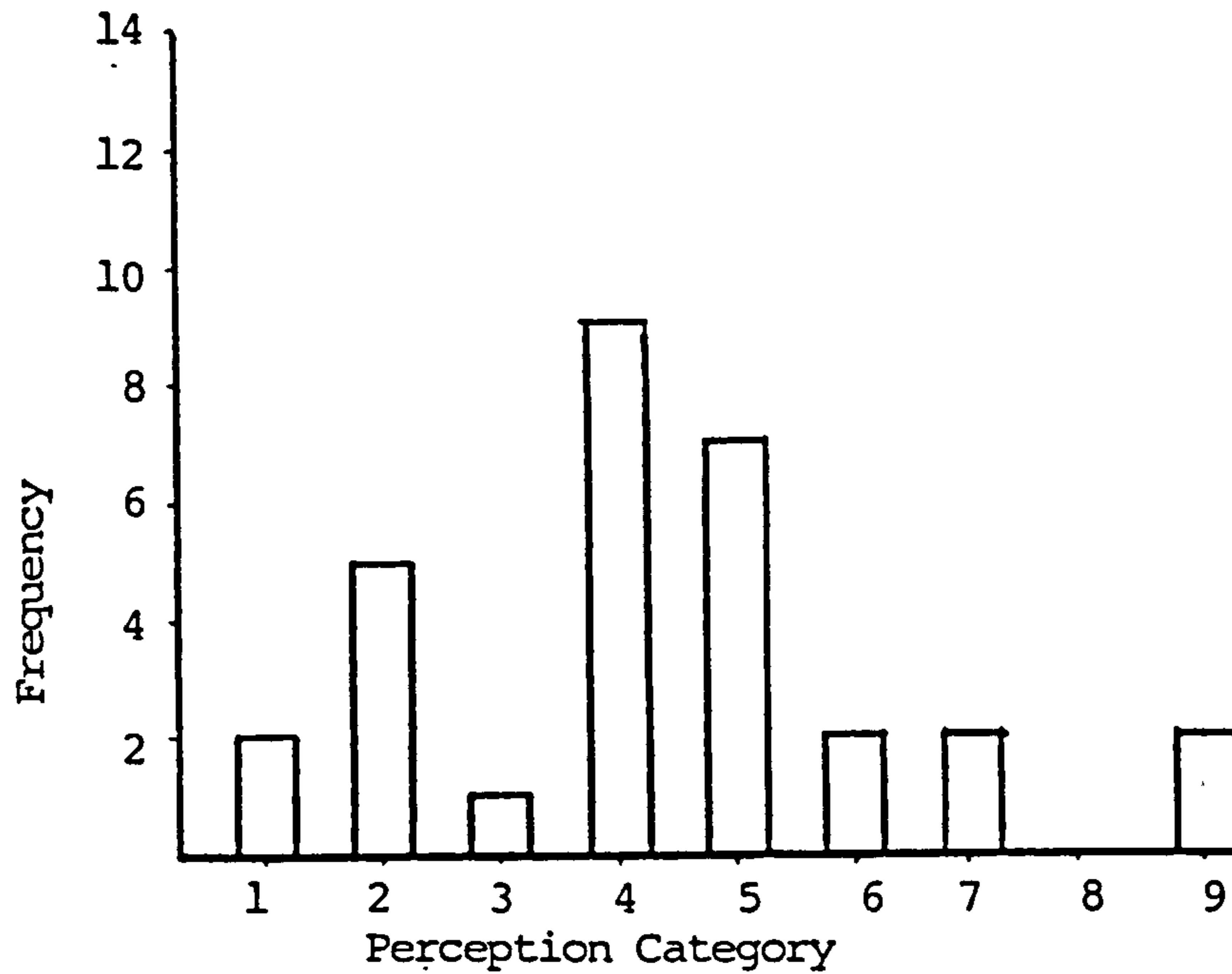


FREQUENCIES OF ADVERTISEMENT PERCEPTION CATEGORIES
FOR EACH ADVERTISEMENT

GRAPH 9.10. GOLD JEWELLERY

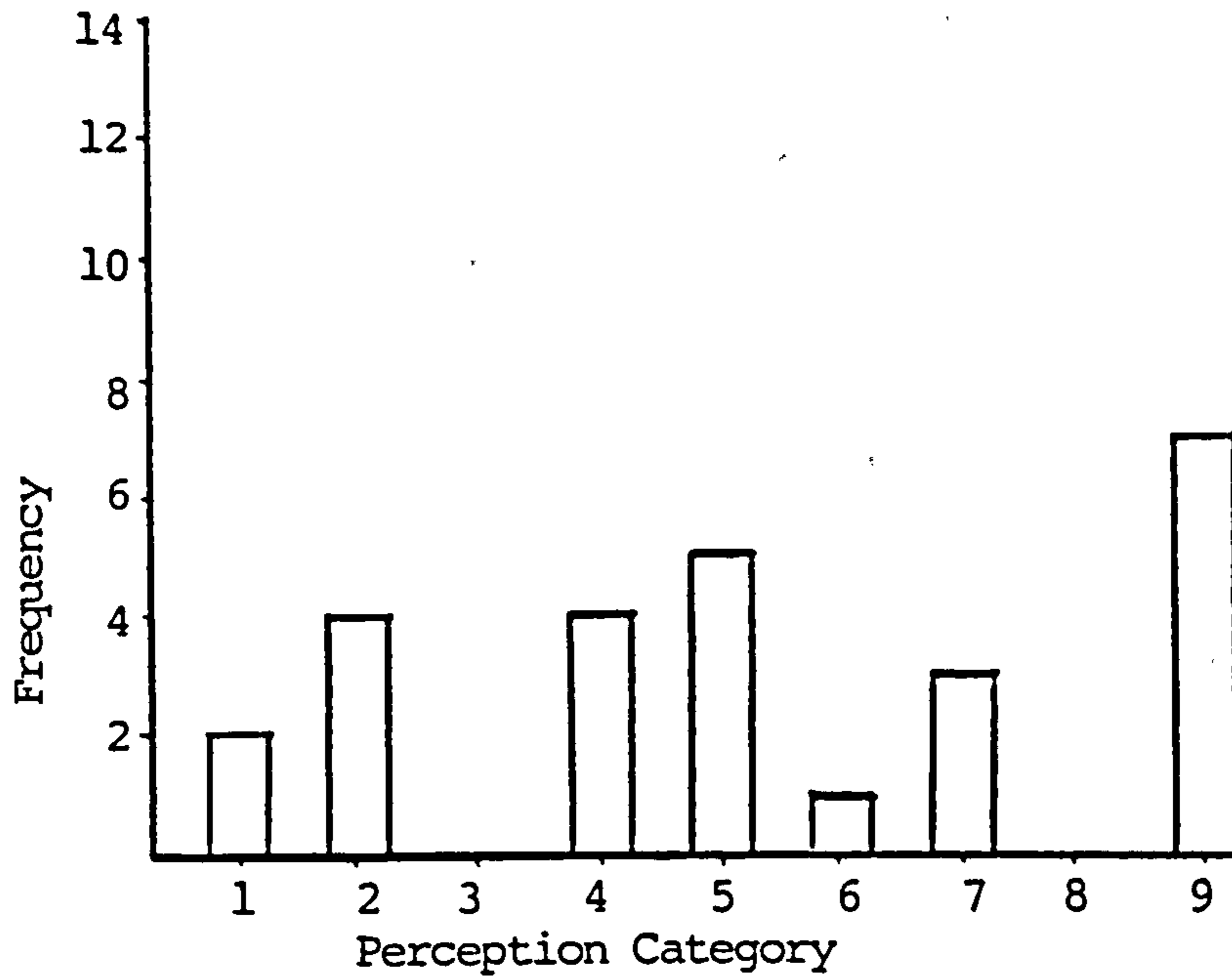


GRAPH 9.11. Tracker Chocolate Bar

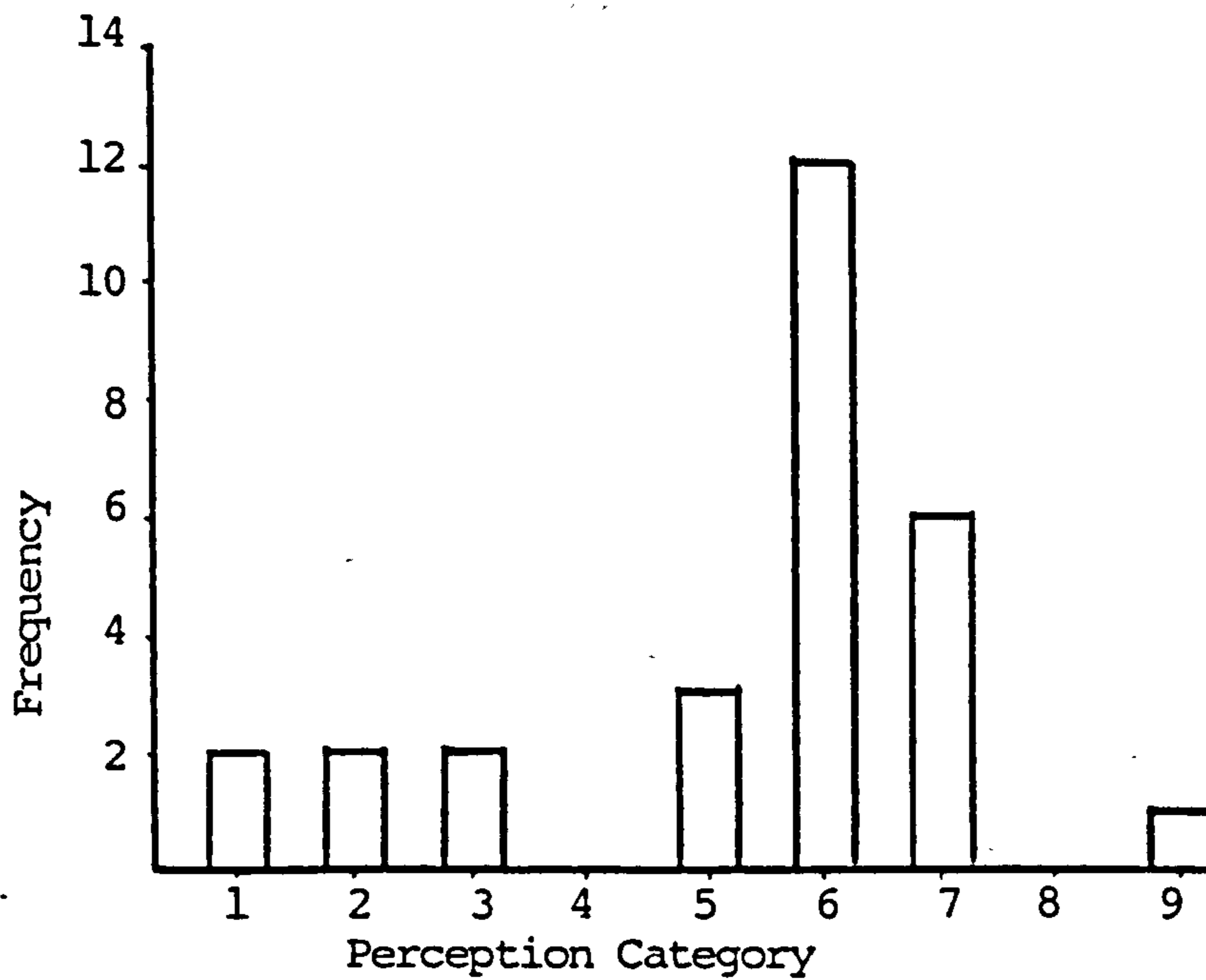


FREQUENCIES OF ADVERTISEMENT PERCEPTION CATEGORIES
FOR EACH ADVERTISEMENT

GRAPH 9.12. AMBRE SOLAIRE SUN TAN LOTION



GRAPH 9.13. VOSENE SHAMPOO



viewer characteristics for each advertisement. (The full correlation matrix is in Appendix 9.4). Two experimental and two comparisons showed significant correlations which were meaningful (one was based on an n of 2). Girls with poor body esteem gave more execution discounting responses to the Ambre Solaire advertisements. Publically self-conscious girls were also more likely to record SEVA comments for the Dimension advertisement. Execution bolstering comments were recorded for the Mars advertisement by girls who wore make-up more often and to the Malteesers advertisement by girls low in social anxiety.

TABLE 9.4 Significant Kendall Correlations between Batra & Ray's Advertisement Perceptions and Viewer Characteristics

Advertisement	Perception	Viewer Charact.	Corr.
Lady Shave Nescafe			
Dimension	S.E.V.A.	Public self-con.	-.42
Mars	Exec. Bolst.	Make-up:Regularity	.35
Bounty Malteesers Gold	Exec. Bolst.	Social Anxiety	.39
Tracker	S.E.V.A.	Body esteem	.38+
Ambre Solaire	Exec. Disc.	Body esteem	-.37
Vosene			

Note. All correlations were significant at .05 level
Note 2. + = based on n=2 therefore not considered meaningful.

9.3.3 ADVERTISEMENT PERCEPTIONS: DECODING PERSPECTIVE

Chapter 6 identified two perspectives on the decoding of advertisements. The advertising perspective could be divided into the advertisements efficacy in advertising the product and the characters efficacy in advertising it. The reality perspective was divided into discussions of the characters and feelings or aspirations aroused by the advertisement. A further category was included in this study – the context of the advertisement. Settings and aspects of the setting were sometimes discussed as real places/objects.

TABLE 9.5 Comparison of Reality and Advertisement Perspectives for Each Advertisement

Advertisement	N	Frequency of Perspective	
		Reality	Advertisement
Lady Shave	24	9	14
Nescafe	23	10	6
Dimension	23	15	5
Mars	23	8	5
Bounty	23	14	7
Maltesers	25	10	9
Gold	25	8	9
Tracker	24	11	10
Ambre Solaire	26	23	2
Vosene	24	10	12

Note. Responses are not independent. Both reality and advertisement perspectives could be recorded by one respondent.

Table 9.5 shows the frequencies collapsed into the reality versus advertising perspectives. Whilst comparison advertisements tended to be decoded according

to both perspectives, experimental advertisements showed more polarisation. The Dimension, Bounty and Ambre Solaire advertisements were more likely to be discussed as real-life vignettes. The Gold and Lady Shave advertisements were, however, discussed from both perspectives. The latter, in fact, showed a slight tendency towards decoding the advertisement as an advertising stimulus.

Graphs 9.14 to 9.23 show frequencies of the perceptual categories for each advertisement.

Comments on advertisement context were generally favorable and sometimes expressed a desire to be in the setting depicted, especially for the Bounty and Ambre Solaire advertisements. Eg.,

Bounty: "I thought the way it showed you the golden beach and then all the trees was good because it was rather like what you would expect paradise to be like"

"I wish I could have been there, taking in all the sun and enjoying myself"

Maltesers: "It looked to be a nice sunny day"

"It looked nice and the music was good as well"

Tracker: "...Sherwood forest, Robin Hood, relaxing surroundings. Peaceful"

"Thought the deers were cute and... good wood atmosphere"

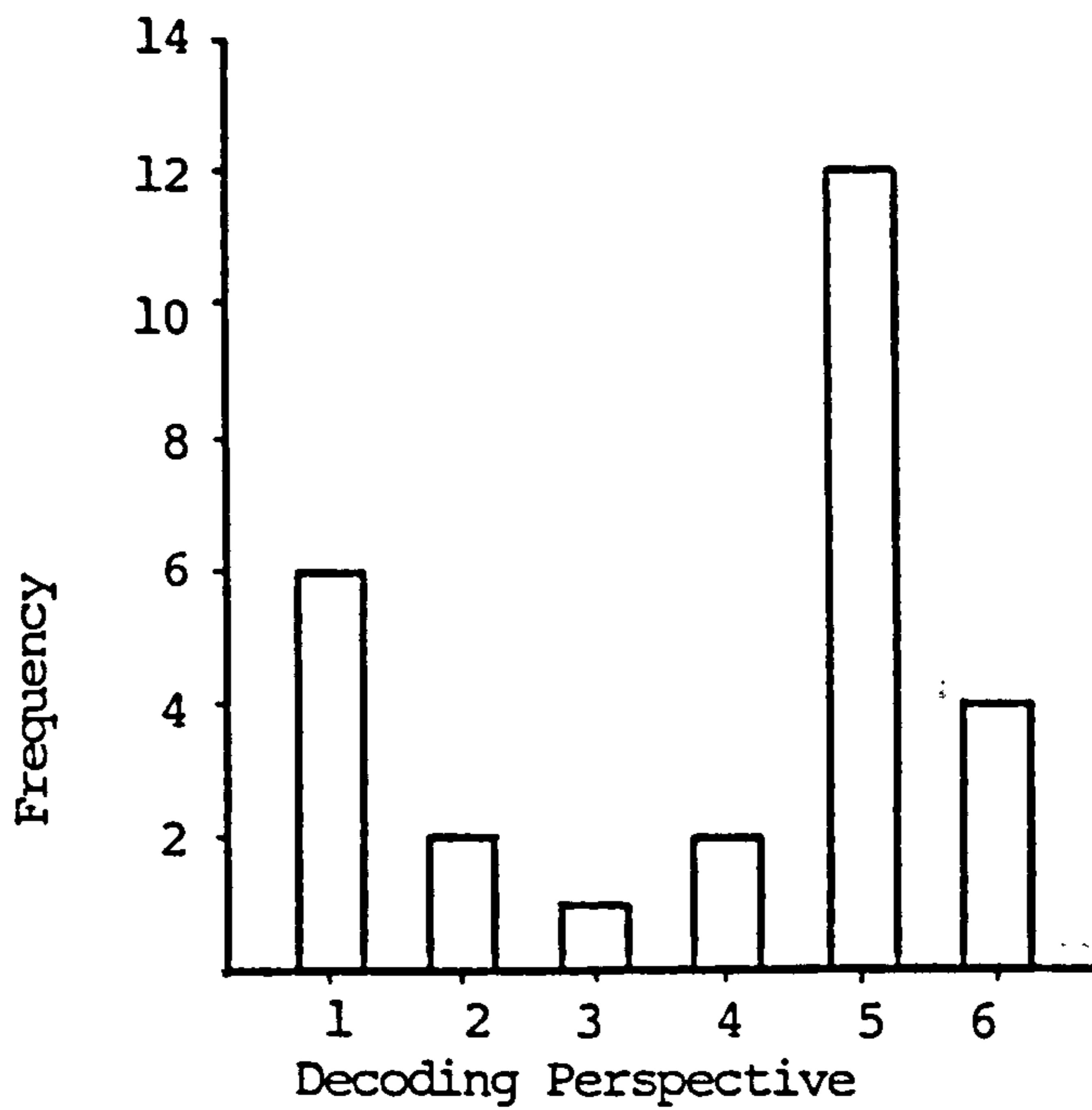
Ambre Solaire: "The thought of a holiday where the sun is out, laying on the beach getting a sun tan. The feeling of being lazy while you get a tan relaxing on the beach"

"I would like to do that...it looked a nice warm day. It looked quite and peaceful"

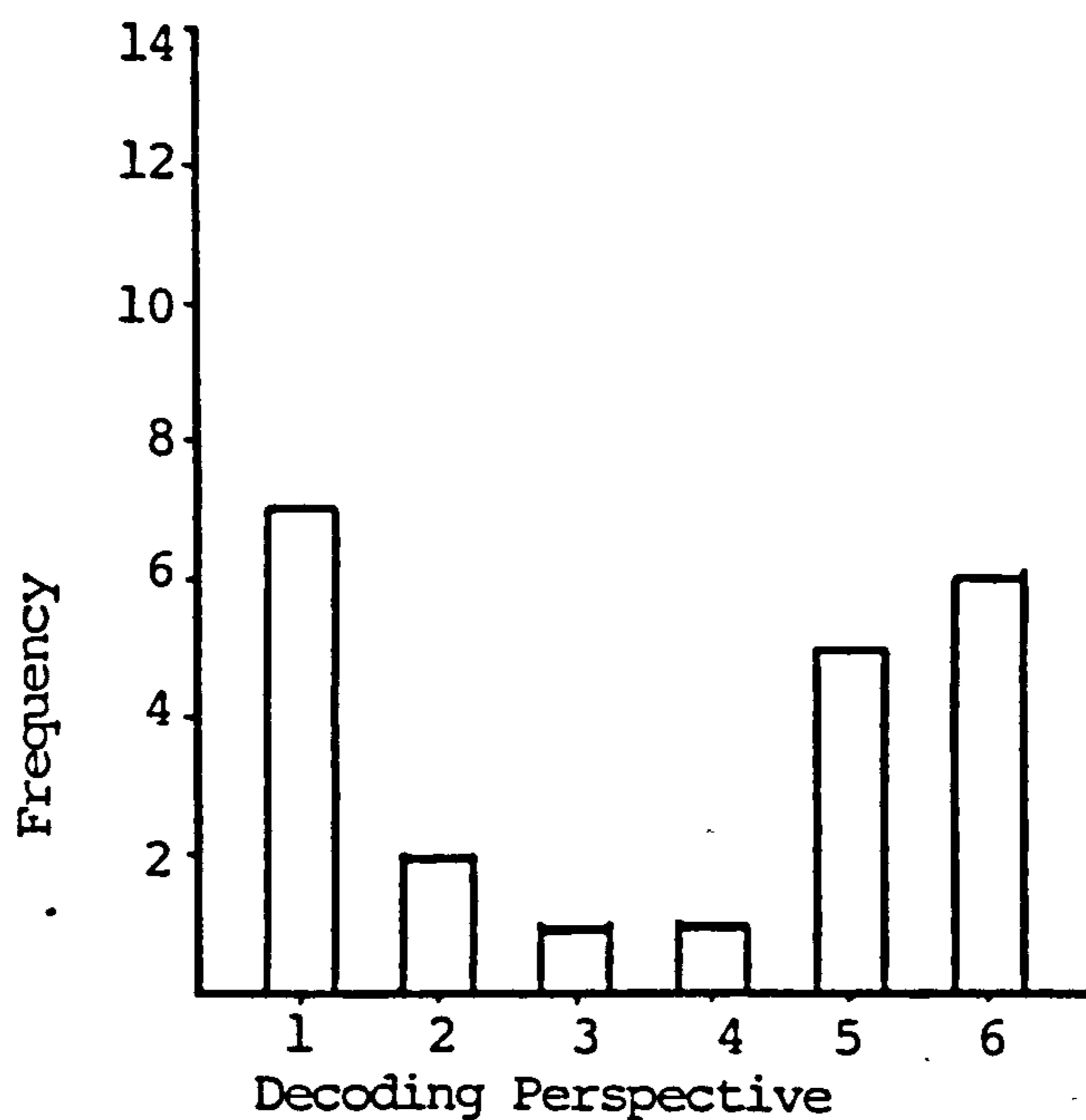
The Ambre Solaire was the only advertisement to show many feeling responses. The majority of these were aspirations to be in such a place on holiday and were

FREQUENCIES OF ADVERTISING DECODING PERSPECTIVES:

GRAPH 9.14. LADY SHAVE



GRAPH 9.15. NESCAFE COFFEE

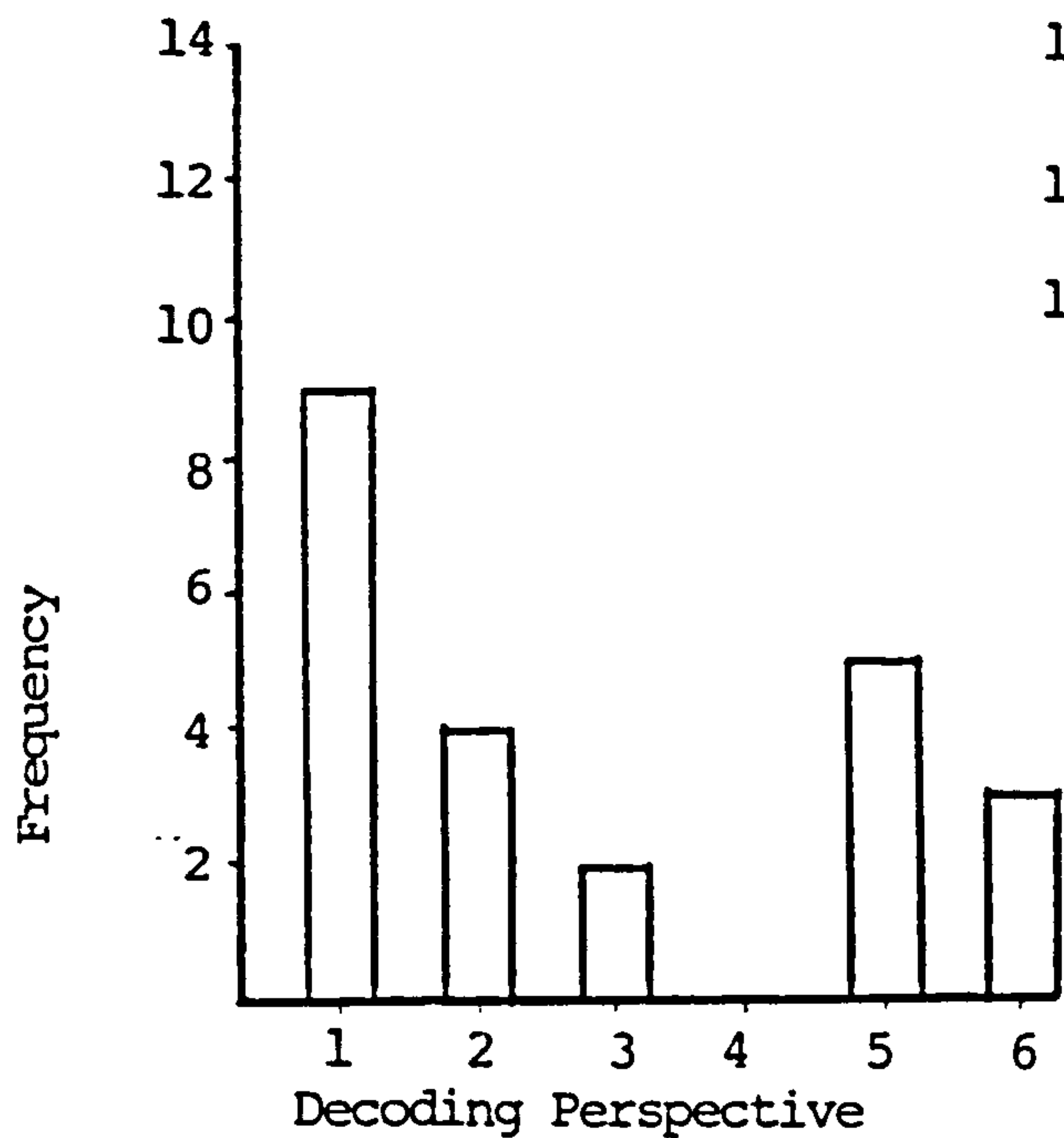


KEY:

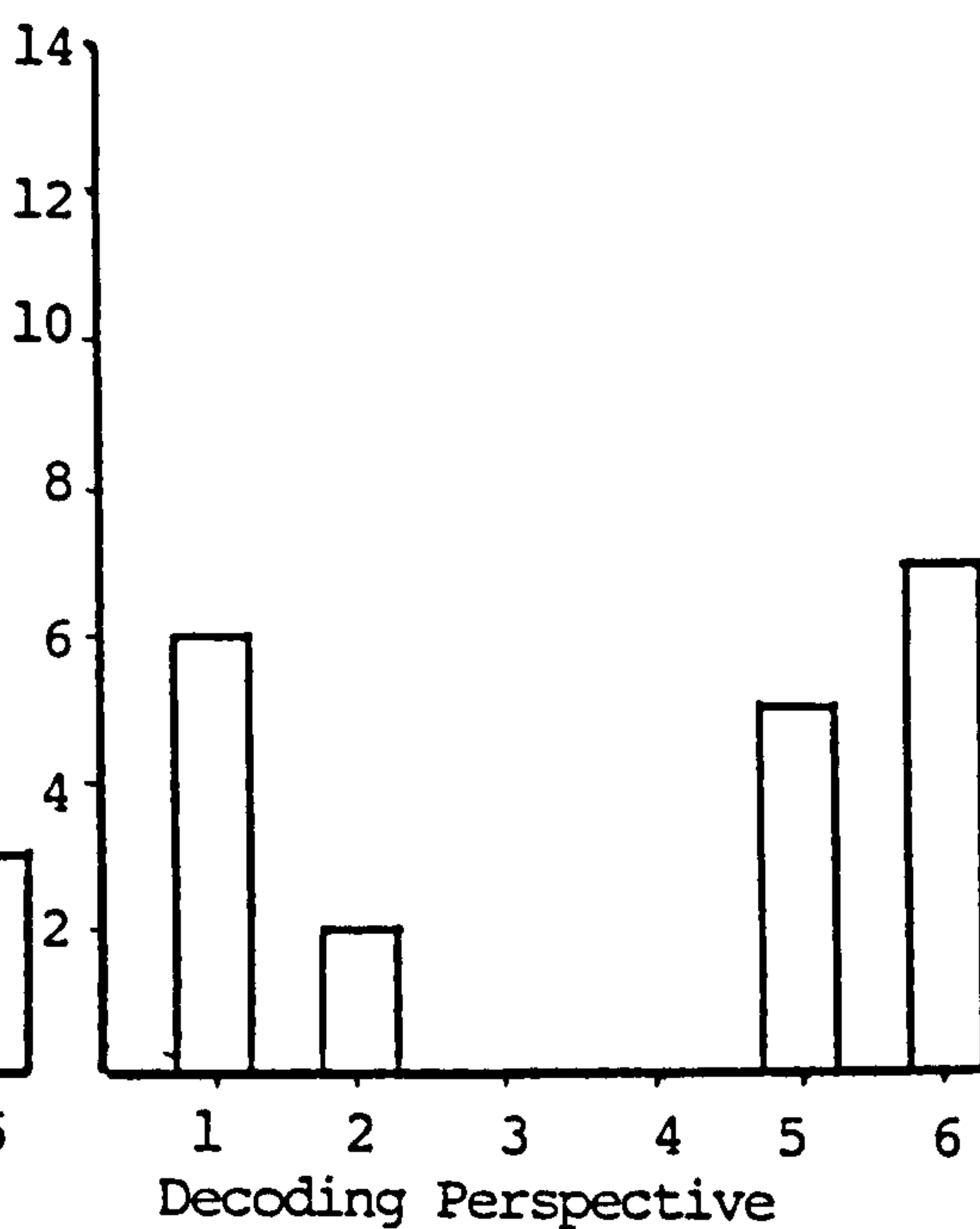
- 1 = Reality Perspective : Characters
- 2 = Reality Perspective : Context
- 3 = Reality Perspective : Feelings Evoked
- 4 = Advertising Perspective : Characters
- 5 = Advertising Perspective : Efficacy
- 6 = Evaluation

FREQUENCIES OF ADVERTISING DECODING PERSPECTIVES:

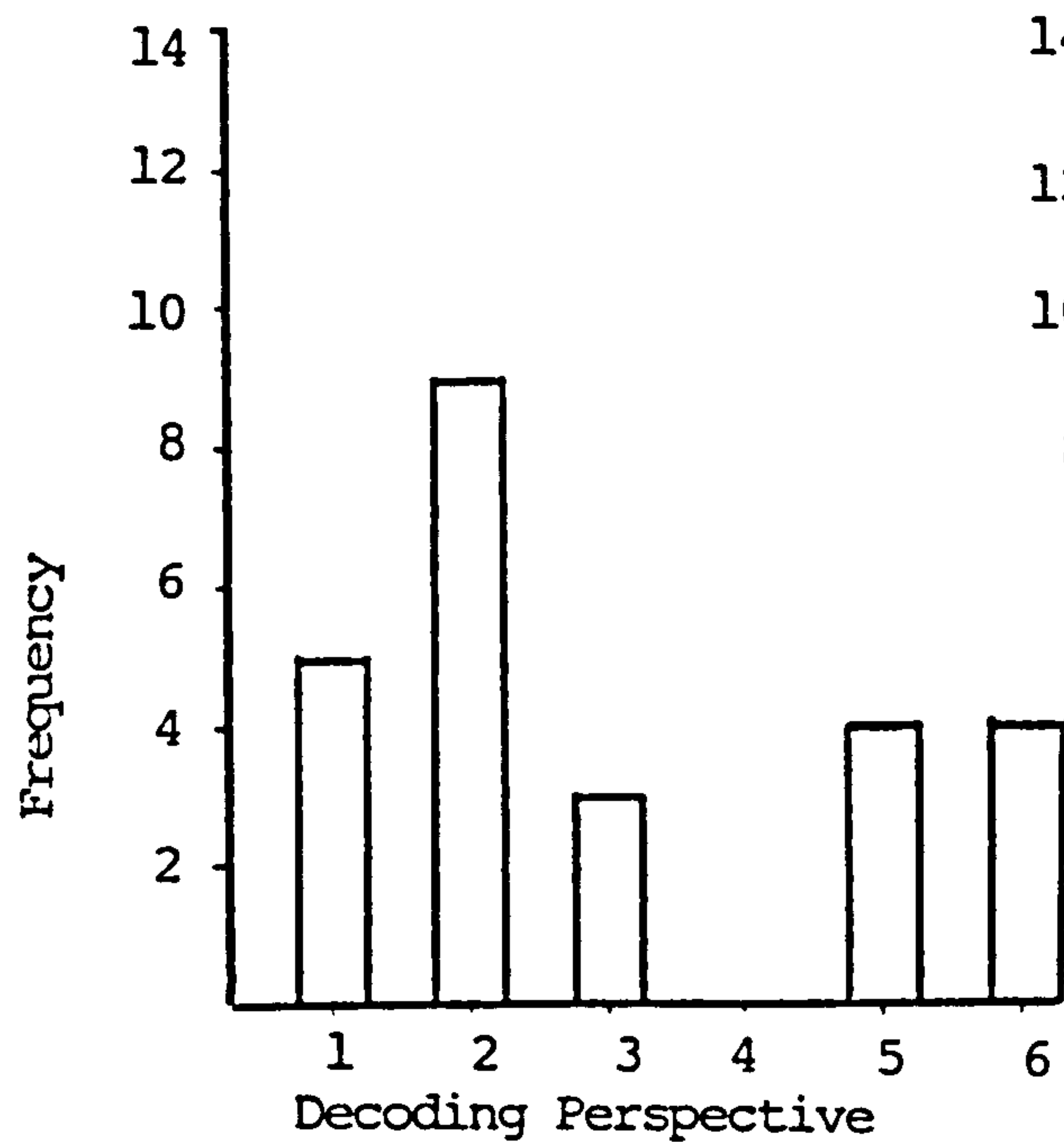
GRAPH 9.16. DIMENSION SHAMPOO



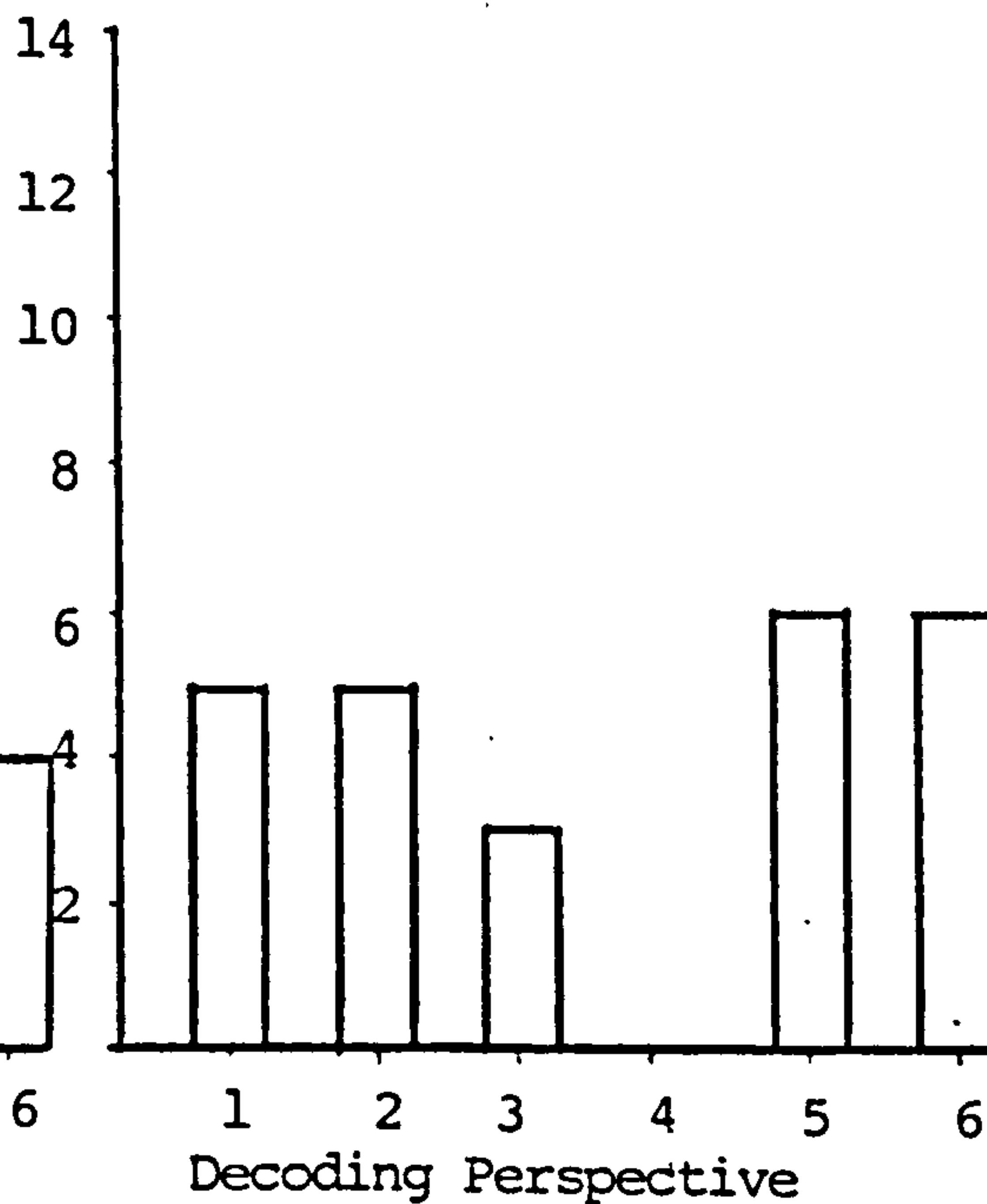
GRAPH 9.17. MARS BAR



GRAPH 9.18 BOUNTY CHOCOLATE BAR

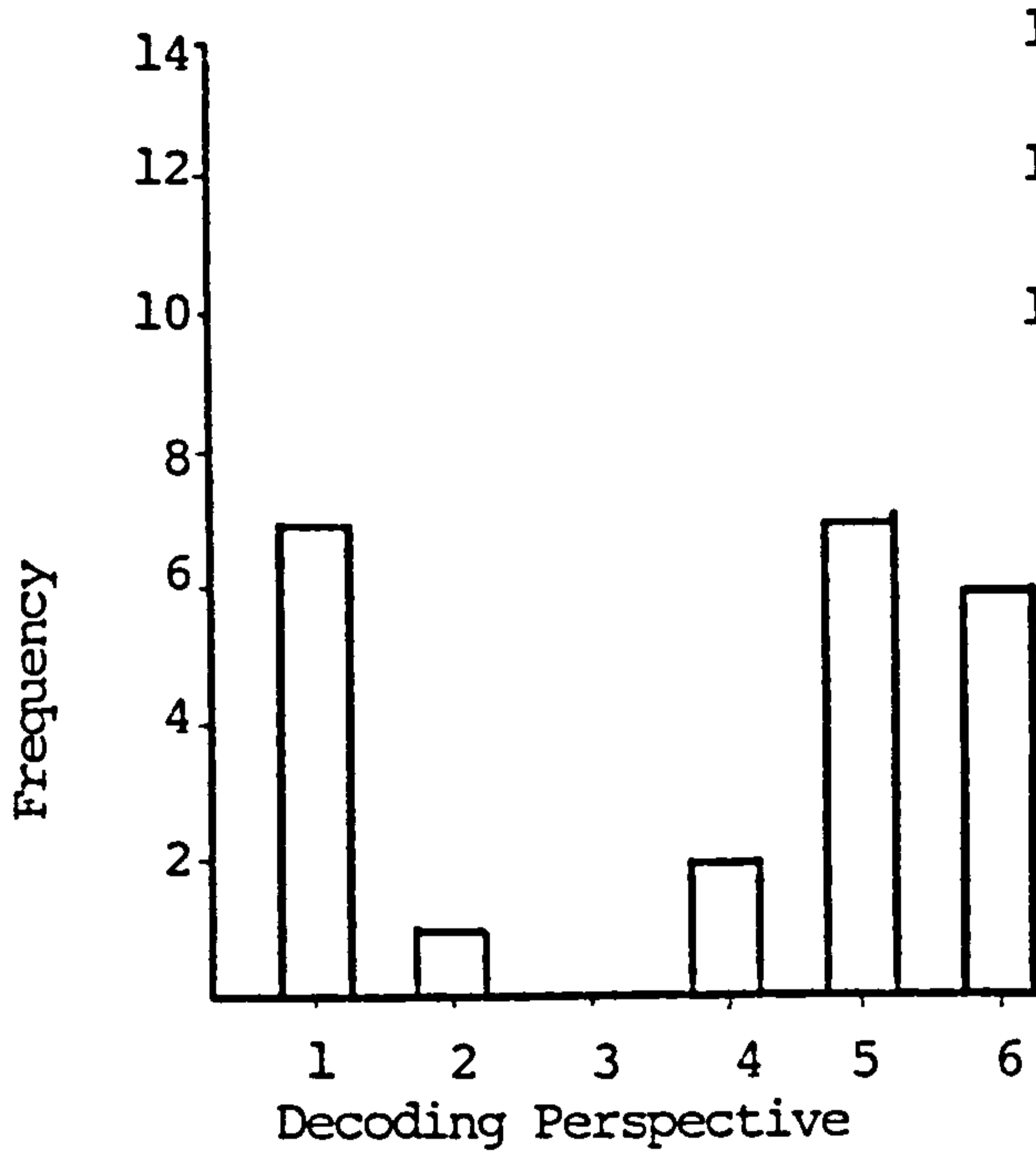


GRAPH 9.19. MALTEESERS CHOCOLATE

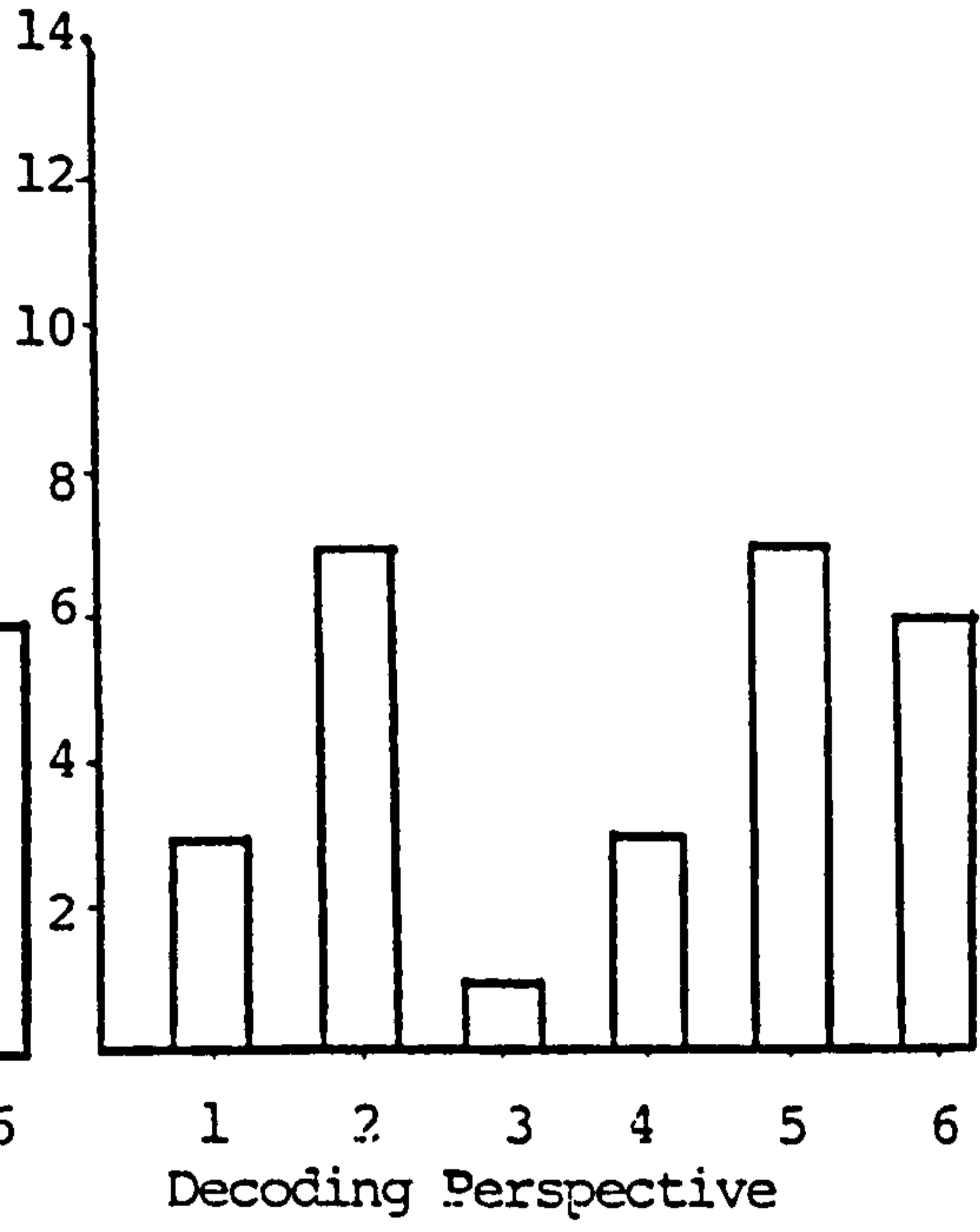


FREQUENCIES OF ADVERTISING DECODING PERSPECTIVES:

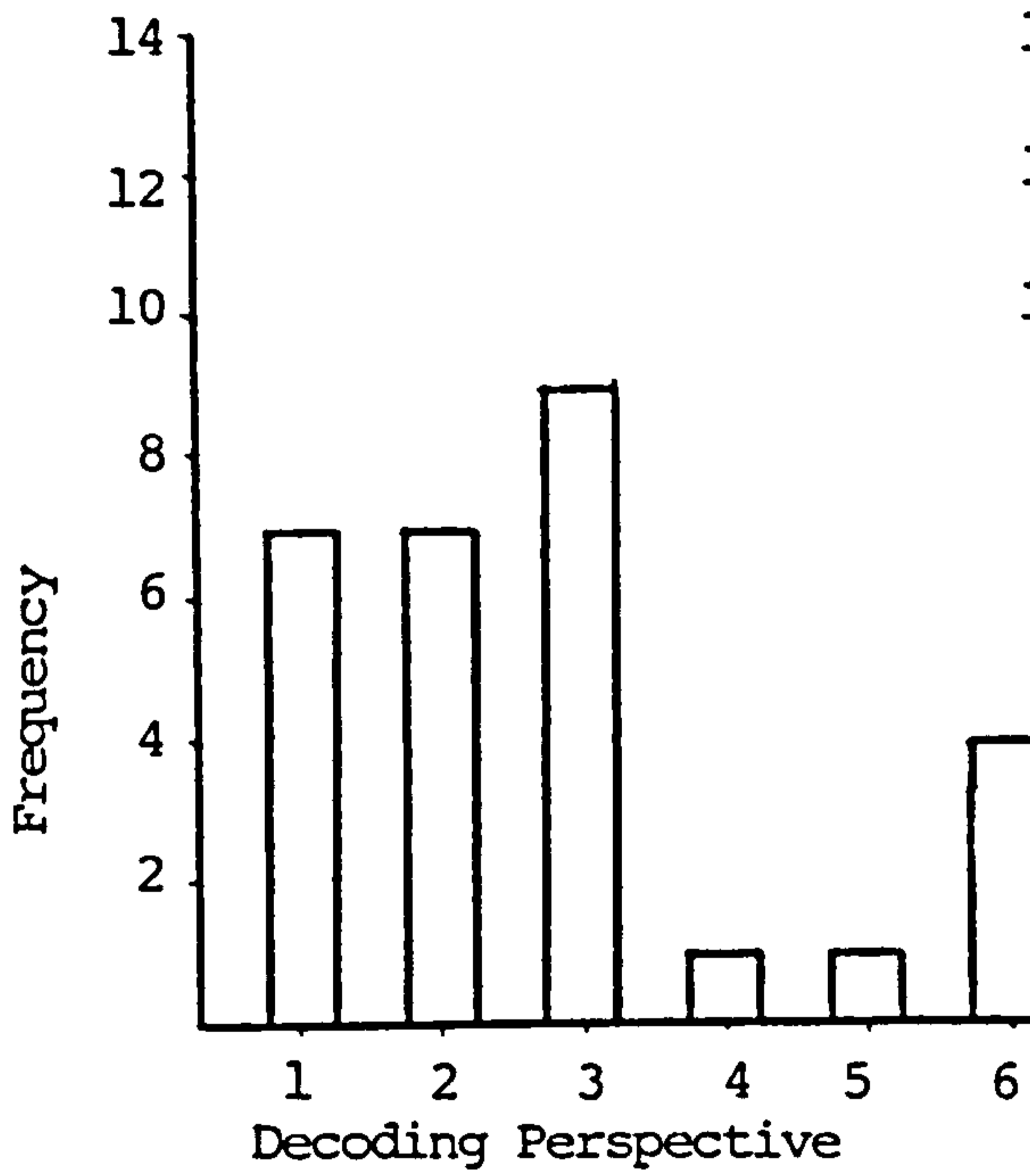
GRAPH 9.20. GOLD JEWELLERY



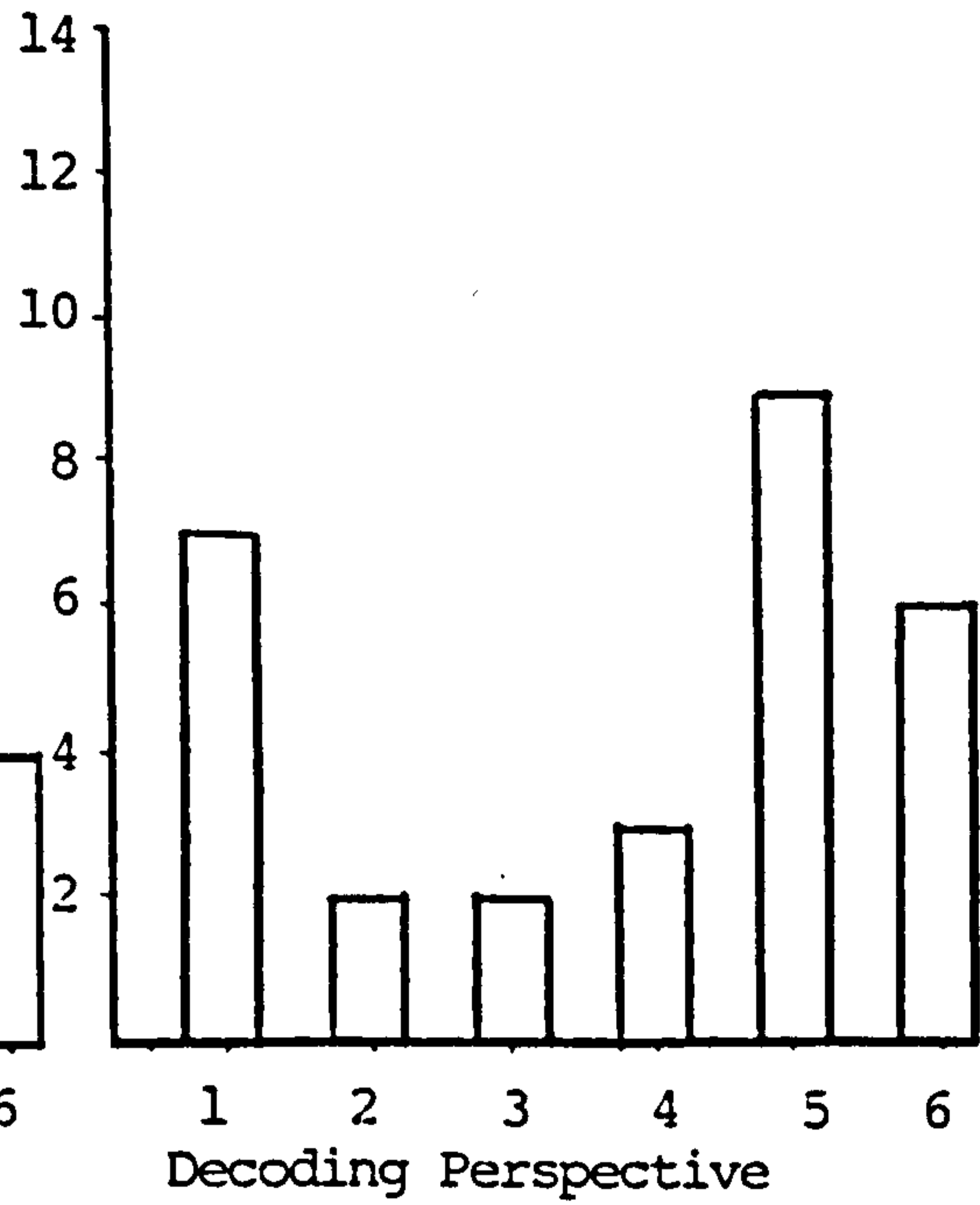
GRAPH 9.21. TRACKER CHOCOLATE BAR



GRAPH 9.22. AMBRE SOLAIRE



GRAPH 9.23. VOSENE SHAMPOO



thus often associated with context responses. Two girls did however comment that they had enjoyed listening to the music in the advertisement (a popular song).

TABLE 9.6. Significant Kendall Correlations Between Advertisement Decoding Perspectives and Viewer Characteristics

Advertisement	Perception	Viewer Characteristic	Corr.
Lady Shave	Reality:context	Body esteem	.33+
	Ad. efficacy	Make-up:regularity	.37
	Evaluation	Make-up:products	-.42
Nescafe	Reality:Charac.	Social anxiety	-.34
	Ad. efficacy	Public self-con.	-.38
Dimension	Reality:Charac.	Change body parts	.40
	Reality:Charac.	Make-up:regularity	.40
	Feelings	Public self-con.	-.38+
Mars			
Bounty	Ad. efficacy	Make-up:regularity	.37
	Ad. efficacy	Make-up:importance	.45
	Evaluation	Body esteem	-.34+
Maltesers	Reality:Charac.	Public self-con.	.35
Gold			
Tracker	Ad.:Charac.	Body esteem	-.34+
Ambre Solaire	Reality:Charac.	Change body parts	.37
	Reality:Charac.	Make-up:products	.44
Vosene	Reality:context	Make-up:Importance	.41+
	Ad. efficacy	Make-up:Regularity	.40

Note 1. All correlations significant at .05 level

Note 2. + indicates that < 4 subjects recorded this perception

Table 9.6 illustrates significant correlations between decoding categories and viewer characteristics. (The complete correlation matrix is in Appendix 9.5). Four correlations are not meaningful because they are based on a sample of less than or equal to four. Only one sexuality advertisement, that for Gold, showed no

significant correlations. The main perceptions for this advertisement was the reality of the characters, the advertisements' efficacy at advertising the product and a simple evaluation. All but one of the comments on the characters concerned the sexuality theme, with the exception of one who described the woman as "having lots of money". Comments differed on the evaluation of sexuality, however. Eg.,

"It was romantic. The man and the woman seemd happy. I wouldn't mind being in the place of the woman"

"I liked the earrings and her long blonde hair"

"I didn't like her hair"

"It had a typically nice women. Yak! Blonde hair, blue eyes, slim, brown etc., etc. Boring!"

The advertisement was also evaluated as "boring" by some girls, with just one girl saying that it was "Quite good, Interesting". The advertisement was generally considered as a poor advertising tool, eg.,

"I thought the advertisement was not really advertising the gold. It was a bit vague"

"Short and not very informative"

"There was the feeling that gold means love put across but it got boring"

Only one girl gave a positive evaluation, saying that the story kept your attention and that it was bright.

Mention of the characters as real was not related to viewer characteristics for the Lady Shave and Bounty advertisements. In the former, comments were merely descriptive. This was also true of two comments on the Bounty characters but three girls were concerned with the use of sexuality:

"They use women to advertise it and I don't like that"

"The girls were thin yet they eat Bounty - although it

wouldn't be good if they had fat people"
 "Not getting fat and eating them. Sporty people"

Advertising efficacy was correlated with make-up indices for two experimental advertisements. Girls who wore make up more often were more likely to decode the Lady Shave and Bounty advertisements in this way. Higher ratings of the importance of make-up also correlated with this category for the latter advertisement. However, since these make-up indices correlate (see Chapter 8), their contribution to advertising efficacy are probably not independent. Most comments about the Lady Shave advertisement implied an interest in the product, eg.,

"It's good for everything"

"It gave the effect the product was gentle"

"...it explained how it works exactly and what things it does"

"It made me want to go and buy a shaver because they look useful and handy to have. Also very reliable"

"It was quite interesting showing the different blades for legs etc as the dancer exercised"

The negative comments were that it did not advertise the product properly and that what went on had nothing to do with the product.

Three comments about the Bounty advertisement also concerned the fact that it clearly showed what was being advertised although one girl suggested that it needed better music and another commented on the efficacy of the voice-over - "The deep voice went with the calm atmosphere".

The Bounty and Lady Shave advertisements also had significant correlations between viewer characteristics and evaluation of the advertisement. For both, it was

associated with wearing make-up more often and for the former, make-up being rated as more important. Again, this probably indicates these two variables interacting to produce this effect, not independent effects. Evaluations for both were both negative and positive.

Characters in the Dimension and Ambre Solaire advertisements were more likely to be discussed by girls who wanted to change more of their body parts and who wore make-up more often. For the Dimension advertisement, two girls commented on her relationship to the men:

"The girl was nice because the men were chasing her"
 "I would like to take the girl's place. The men seemed to be swooning over the attractive girl"

Four commented on her washing her hair in the car wash, eg.:

"It was good when she washed her hair in the carwash and blow waved it afterwards"
 "As I saw all the workmen look as she drove in made me laugh because she just drove past without even noticing and she drove in and out without paying"

Two girls mentioned her enhanced appearance at the end of the advertisement. One dismissed her as "stupid".

One girl aspired to be brown like the people in the Ambre Solaire advertisement and other comments also focused on the sexuality:

"I liked where the man was running his hand down her legs"
 "Slim people...they were all well tanned"
 "I thought the advert made you think that you would go that colour and look so beautiful if you use it"
 "Tanned people"
 "The man and woman seemed happy together"
 "How brown and nice looking she was"

Two comparison advertisements showed significant

correlations between perceptions and public self-consciousness or social anxiety. The exception to this was the Vosene advertisement. The advertisement's efficacy was more likely to be mentioned by girls who wear make-up more regularly. Only one of these concentrated on the product: "I wonder if the product makes your hair shine. I wonder what it smells like. How much does it cost". Furthermore, only one was negative:

"I don't like this ad at all because it doesn't tell you enough about the shampoo and 'miss who washes her hair every day' gets me so mad because you're not supposed to wash your hair every day. It's a false ad"

Other comments were that it was clear, informative and funny.

Girls low in public self-consciousness showed a tendency to discuss the characters in the Malteesers advertisement as real. Three comments were purely descriptive, two concerned how happy the characters looked. Socially anxious girls were more likely to discuss the character in The Nescafe advertisement as real. Four commented on the woman's speed of doing things, all but one as a criticism. One girl merely described her as "stupid" and another as "...pathetic. You could tell she was acting". Girls high in public self-consciousness were more likely to describe this advertisement in terms of its efficacy. One girl said that it was "clear" and another "simple but effective" but others gave mixed evaluations.

9.3.4 RECALL OF ADVERTISEMENT CONTENT

Recall of advertisements was coded according to the content analysis schedule devised in Chapter 6. That is, categories of objects were coded and the number of attributes per object (measuring detail about the object) counted. Table 9.7 tabulates these results for each advertisement. (The category 'style' is excluded because no such objects were coded). The category 'advertising technique' is a collapsed category consisting of background, props, voice-over and music. These categories correspond to the persuasion strategies coded in the content analysis (Chapter 4). The coding schedule originally stipulated only one object per subject. Collapsing categories therefore inflates categories. Since the interest is in in amount of detail given, however, this is not considered a problem. It must be remembered however, that advertising technique is not strictly comparable to the other categories whose frequency is never greater than N. Other objects coded are female characters, male characters, characters mentioned but not differentiated by sex (eg. 'them', 'the people'), the product and advertisement in general.

As Table 9.7 shows, the major objects recalled are the characters and advertising techniques. Objects recalled by more subjects tended to also be described in more detail (that is, objects are rarely just mentioned without being described). Female characters in two of the beauty

TABLE 9.7 Frequencies of Objects Recalled from each Advertisement
(Number of Attributes per Object in Brackets)

	Female	Male	Character not differentiated by sex	Advertisng technique	Product	Advert- isement
Lady Shave	24 (69)	-	2 (2)	10 (15)	10 (6)	2 (2)
Nescafe	23 (94)	-	4 (7)	16 (18)	7 (0)	5 (11)
Dimension	23 (94)	11 (18)	3 (5)	38 (53)	3 (0)	2 (3)
Mars	23 (11)	11 (4)	2 (6)	12 (2)	9 (6)	1 (1)
Bounty *	7 (14)	2 (3)	38 (58)	33 (58)	12 (5)	2 (8)
Maltesers	11 (43)	8 (29)	24 (47)	19 (25)	11 (2)	3 (5)
Gold	23 (65)	21 (34)	1 (1)	18 (22)	11 (6)	2 (2)
Tracker	12 (12)	10 (23)	10 (46)	42 (57)	7 (3)	-
Ambre Solaire	12 (24)	11 (9)	19 (30)	18 (22)	7 (0)	1 (1)
Vosene *	14 (35)	28 (45)	16 (35)	10 (12)	7 (3)	4 (6)

Note * = N = 25

advertisements (Dimension and Lady Shave) and their comparisons were salient. In the Bounty and Mars advertisement, males were not particularly salient. If the Dimension advertisement is compared to the Vosene, female characters are less salient in the latter but the male much more so and characters were also often not differentiated by sex. Women in the Malteesers advertisement were recalled more often than in in Bounty advertisement. In both these advertisements, recall of males was rare but characters were mentioned without reference to sex by at least three quarters of the sample. Both male and female characters were recalled more often in the Gold than the Tracker advertisement although the latter showed a bias to not referring to the characters' sex. All three categories of character recall were found for the Ambre Solaire advertisement although characters not differentiated by sex showed a slight bias.

Recall of categories concerning advertising techniques were much greater for the Bounty and Dimension advertisements than for their comparisons although the opposite pattern occurred for the Gold advertisement. Lady Shave and Coffee showed similar, low frequencies, as did the Vosene advertisement.

Table 9.8 shows significant correlations between recall of objects and personal characteristics. Table 9.9 shows similar correlations but for the number of attributes per object recorded. Some were discarded (denoted by +) because they were based on a sample of only three or less. (Full correlation matrices are in Appendix 9.6).

The Lady Shave advertisement was the only sexuality advertisement which failed to show significant correlations. In general, experimental advertisements showed more correlations with characters and comparisons with the advertising techniques. Girls who were more publically self-conscious were more likely to recall the female character, while socially anxious girls tended to describe male characters in more detail. Girls dissatisfied with more body parts were likely to recall the woman in the Bounty advertisement and to recall her in more detail. Female and male characters in the Gold advertisement tended to be recalled by subjects who wear make-up more regularly. This advertisement's comparison, the Tracker advertisement showed recall of male and female characters to be related to more positive body esteem. The female in the Ambre Solaire advertisement tended to be mentioned and in more detail, by girls who wear make-up more regularly. Girls who wore it infrequently were likely to mention the characters but not on the basis of their sex. Grls who were socially anxious provided more detail about the advertising techniques. The advertising techniques in the Malteesers advertisement were mentioned and described in more detail

TABLE 9.8 Significant Kendall Correlations Between
Objects Recalled and Viewer Characteristics

Advertisement	Object	Viewer Characteristic	Corr.
Lady Shave			
Nescafe	Ad. Tech.	Public self-con.	-.38*
Dimension	Female	Public self-con.	-.38*
Mars			
Bounty	Female	No. body parts	.48**
	+Male	MU:Importance	.36*
Maltesers	Ad. Tech.	Social anxiety	-.33*
Gold	Female	MU:Regularity	.36*
	Male	MU:Regularity	.45**
Tracker	Female	Body esteem	.40*
	Male	Body esteem	.38*
Ambre Solaire	Female	MU:Regularity	.48***
	Character	MU:regularity	-.38*
Vosene	Male	Public self-con.	-.35*
	Character	Mu:Importance	.37*

Note. * = P<.05 ** = P<.01 *** = P<.005
+ = Based on N < 3

TABLE 9.9 Significant Correlations Between Number of
Attributes per Object and Subject
Characteristics

Advertisement	Object	Viewer Characteristic	Corr.
Lady Shave			
Nescafe			
Dimension	Male	Social anxiety	-.33*
Mars			
Bounty	Female	No. body parts	.45**
	+Male	MU:Importance	.35*
Maltesers	Ad. Tech.	Social anxiety	-.32*
	Character	Public self-c	.39*
Gold			
Tracker			
Ambre Solaire	Female	MU:regularity	.33*
	Ad. Tech.	Social anxiety	-.46**
Vosene	Male	Public self-con.	-.35*

Note. * = P<.05. ** = P<.01. + = based on N < 3

by more socially anxious girls and those who wear make-up more regularly. Details about characteristics not differentiated by sex were provided by those low in public self-consciousness.

9.4 DISCUSSION

The large number of variables evaluated this study has resulted in what may appear, initially, to be complicated findings. This section will try to simplify the results.

Any effects of advertisements are not simply a function of the presence or absence of female sexuality. As argued in Chapter 4, advertisements are complex stimuli and it is the interaction of elements within the advertisement and with viewer characteristics that will contribute to any outcome. It was hypothesised in Section 9.0 that viewer characteristics would act as perceptual mediators between the structure of the advertisement and effects measures. This hypothesis has only been partially supported. While significant correlations have been found in accord with expectations, these have failed to account for a large percentage of the variance. Factors other than the ones studied in this thesis clearly contribute to media effects and perhaps to both media effects and subject characteristics. Furthermore, given the large number of correlations calculated, it is inevitable that some will be spurious. Whilst it is easier to reject as spurious those not in the predicted direction or

difficult to explain, there is the possibility that the explanation may lie in the effect of the unknown variable(s) which have influenced the results. Thus limitations are placed on the generality of the findings. The tendencies reported, however, may provide some insight into the effect that personal sexuality can have on perceptions of media sexuality which will be investigated further by a more flexible methodology in Chapter 10.

Two measures were concerned with the effectiveness of the advertisements from more of a marketing perspective. This was to test the assumptions of advertisers that sexuality constitutes an effective marketing tool. Little evidence was found for that contention with the present sample of teenage girls, thus replicating findings with older women (see Chapter 2).

Attitude towards the Advertisement measures appear to have limited discriminatory power across advertisements, given the range of scores awarded to each one. The relationship between experimental advertisements and their comparisons shows no easily interpretable pattern and explanations in terms of advertisement structure are not particularly illuminating. For instance, why was the Dimension advertisement the only one to score significantly higher than its comparison on the affective component? This advertisement represented a beauty advertisement with a prominent female character and

secondary male characters. Without knowledge of what aspects of the advertisement contributed to Aad, we can not be sure that it was this particular character constitution and product type that were causal variables. The main conclusion concerning Aad is that insufficient evidence was found for asserting that the use of female sexuality in advertising is an effective marketing device for the adolescent female. Comparisons similar in structure but without the use of sexuality may be more, or at least equally as, effective.

The dominant approach to advertisements was a low involvement one (Krugman, 1965). When asked what thoughts or emotions the advertisement evoked, the majority of responses were coded as advertisement execution thoughts as opposed to brand thoughts. Girls are therefore less likely to focus on what the advertisement is trying to sell than to what is going on in it. It is perceived as a social stimulus rather than a marketing one. If decoding perspectives are considered, however, the Lady Shave advertisement was more likely to be considered as an advertising stimulus. Most experimental advertisements were discussed mainly as real-life vignettes although the Gold advertisement was very similar to the comparisons in that both reality and advertisement perspectives were taken.

Using the content analysis reported in Chapter 4, each beauty and sexuality advertisement was matched with a

comparison. Comparisons were similar on many structural variables, apart from those unique to experimental advertisements. Thus, comparison of each advertisement in a pair may help to isolate the effects of female sexuality and the persuasion techniques associated with its portrayal.

In terms of a favourable Attitude towards the Advertisement, two beauty advertisements showed advantages over their comparisons. The reasons for this are not clearly related to the use of female sexuality.

The beauty advertisement depicting a solitary female was unique in that it was mainly decoded from an advertisement perspective, whilst its comparison was decoded from a reality one. Thus, the former was rated significantly higher on the cognitive component of the Aad scale. These findings may be due to its lack of story line. Since it was not like a real-life vignette, it may have been perceived as a factual stimulus. The Dimension advertisement received more positive ratings on the affective Aad scale. The woman in its comparison (Mars) advertisement was actually more salient, as measured by recall. This was because subjects focused on the setting of the Dimension advertisement and this may have made the latter more aesthetic.

The Bounty advertisement and its comparison were actually similar in terms of the present effects measures, although there was a tendency for the setting of the Bounty advertisement to be more prominent. Thus,

as with the Dimension advertisement, setting may detract attention from female portrayals.

The Gold and Tracker advertisements were decoded from both an advertising and a reality perspective. The woman in the former was more salient. Recall of the comparison focused on characters undifferentiated by sex and advertising techniques. This advertisement was rated as more credible according to the cognitive Aad scale.

The beauty advertisement depicting a solitary female was the only one to be perceived primarily as an advertising stimulus. All significant correlations were with variables concerned with the advertisement as opposed to the female character. Thus sexuality was not particularly salient for any subjects. Girls who wear make-up more regularly were likely to comment on the efficacy of the advertisement in selling the product and gave favourable comments to the product. Thus a concern with enhancing the self makes the product more salient to these girls, the advertisers aim. The advertisement was found more credible by girls who wanted to change more body parts. The advertisement presents ways of improving the body. Thus a concern with the body may make them more sympathetic to the advertisements persuasion.

The findings for the other two beauty advertisements were more in line with hypotheses. Girls who wanted to change more body parts, as well as wearing more make-up products, tended to focus on the reality of characters in

the Dimension and Ambre Solaire advertisements. It was argued that characters have to be perceived from a reality perspective before there is any chance of them being used as social models. Comments from respondents actually focused on the sexuality portrayed and were fairly positive. The cropping of the women's bodies may have enhanced their salience for girls whose own body parts are also salient. However, this effect only occurs for beauty advertisements where the value transference of enhanced sexuality with product usage is more direct. Comments on the reality of the characters and their sexuality was not associated with viewer characteristics in the Gold and Bounty advertisements. Moreover, for these latter advertisements, there was less agreement on the positivity of female sexuality. The association between personal sexuality and focus on female sexuality in advertisements only occurred when the female characters appeared with men and enhanced sexuality was related to the male-female relationship.

The Dimension advertisement was found to be more credible (as measured by cognitive Aad) by girls to whom make-up is important (measured by wearing more products and also rating it as more important). As with the Lady Shave advertisement, this may indicate a concern with personal enhancement making them more convinced by attempts to persuade them to use the product. This implies that girls concerned with their own sexuality may be more susceptible to persuasion for such products. The

Vosene shampoo advertisement was included to test the hypothesis that alternative persuasion devices to female sexuality may be just as effective for one particular type of beauty advertisement. It received significantly higher cognitive Aad ratings than the Dimension advertisement, so this hypothesis is supported. Moreover, concern with personal sexuality also influenced the Vosene advertisement's effects. Girls who both wanted to change more body parts and who wore make-up more regularly, gave the advertisement higher cognitive Aad ratings. Wearing make-up more often also led to more comments (generally favourable) about its efficacy in advertising the product. Clearly, girls very concerned with their appearance find the beauty theme salient regardless of sexuality. From a marketing perspective, therefore, an advertisement using a family and relying on humour to persuade, may be just as effective for teenage girls beginning to buy such products.

Girls who wear make-up regularly were more likely to recall the female in those experimental advertisements which depicted couples (Ambre Solaire and Gold). These girls also described the women in the former advertisement in more detail but those who wear make-up more infrequently tended to mention the people in the advertisement without differentiating them by sex. For girls who artificially enhance their appearance more often, the sexuality of the woman in terms of her relationship to a man may make her more salient. It may

be that using make-up in more situations is related to aiming to attract the opposite sex and that this is why these images seem more salient. At this stage, this can only be speculation, however.

More detailed recall of of the female in the Bounty advertisement was correlated with wanting to change more body parts. All advertisements focus on women's bodies so it is not clear why this relationship only occurred in this advertisement. It does show, however, that a concern with ones own appearance can make women, whose bodies are emphasised as conforming to an ideal type, seem more salient. Regularity of make-up use was associated with this advertisement being rated higher on the cognitive Aad scale. The value transference is only implicit in this advertisement but nonetheless, may have been effective. A similar process may have led to these girls being concerned with the efficacy of the advertisement in selling the product.

If significant correlations for other comparison advertisements are considered, it is significant that, with the exception of the Tracker advertisement, all are concerned with public self-consciousness and social anxiety. These measures may be less concerned with sexuality than was originally thought. This suggests a need to examine in more detail the nature of these constructs. They seem to imply more of a focus on elements not concerned with sexuality. Perhaps these results indicate a kind of defense mechanism, focusing

away from media portrayals of sexuality because their own sexuality is anxiety provoking. This contention is, of course, highly speculative but would be an interesting focus for future research.

9.5 CONCLUSION

As was found in Chapter 6, comparison of each advertisement pair showed that differences in effects measures could not always be attributable to the use of female sexuality. Hence the need to consider individual differences in media perceptions.

This thesis has hypothesised that before media images of women can be accepted as possible role models, they have to be perceptually prominent. They must then be evaluated positively or will be rejected. Only a minority of subjects decoded the advertisement in terms of the reality of the characters (Appendix 9.7). For the majority, the likelihood of using them as role models is thus decreased. If we consider the percentage of subjects who recalled women, however, (Appendix 9.7), women are obviously salient when they are the predominant characters, even if perceptions do not focus on them. Thus when men are present, the focus on women may diminished.

A circular process of media effects has been hypothesised in which individuals concerned with their own sexuality find media images of female sexuality more

salient compared to girls for whom sexuality is not a central issue. The generality of the present findings are, however, limited by low correlations. Attitudes towards attractiveness are believed to be important but could not be investigated because of the low reliability of scales developed for this purpose. Actual physical attractiveness, dating experience and sexual experience may also have been important. It was argued in Chapter 3 that socio-economic status and intelligence should not effect media perceptions but perhaps the task of filling in questionnaires was more difficult for less intelligent girls. Thus a means of measuring media perceptions which is independent of intelligence is used in the study reported in Chapter 10.

Within these limitations, the effects shown are dependent on the specific type of advertisement. It was argued in Chapter 4 that solitary women could still be portrayed in terms of their sexuality. This study provides no evidence that the woman in the Lady Shave advertisement was perceived in this way. It was argued in Chapter 4 also, that 'de-contextualising' models by placing them in an advertisement with no story line, further objectified women. In terms of teenage girls' perceptions, however, this seemed to result in an emphasis on the advertisement as an information giver. There is no evidence that this woman would be used as a role model.

Personal concern with sexuality implies greater concern with beauty products. The correlations for the Vosene

advertisement provides evidence for this contention. For this consumer group at least, non-sexist portrayals of women may still be an effective means of selling personal care products.

Some perceptions were in line with predictions that could be made from the content analysis. For example, the focus on relationships and attractive bodies (exemplified in advertisements by the use of cropping). The use of stories and settings also proved useful explanatory variables. The content analysis also provides a descriptive background to any effects and a useful methodological tool in the selection of stimuli. Its objective categories, however, clearly do not have a one to one relationship with audience perceptions. Decodings are far more complex. The content analysis does not account for different story lines or perceived personality characteristics of models, which may be important for perceptions and evaluations. Such subjective differences between advertisements may be investigated by the more flexible methodology used in Chapter 10 to further investigate conceptualisations of advertisements.

CHAPTER 10. AN INVESTIGATION OF ADOLESCENT GIRLS'
CONCEPTUALISATIONS OF ADVERTISEMENTS

10.0 INTRODUCTION

A major premise of this thesis has been that perceptions of media stimuli mediate effects. One aim has been to investigate how a specific audience perceives and incorporates messages pertaining to female sexuality in advertising. Chapter 9 attempted to study perceptions by asking viewers to recall as much of an advertisement as possible and by asking them to write down what thoughts or emotions viewing of the advertisements elicited. These open-ended data were analysed using content analysis and then by correlating responses to various measures of respondent sexuality. Results indicated that advertisements are not perceived in terms of the sexuality of characters by all viewers. Furthermore, the effect of personal sexuality is unclear since the low correlations indicate the influence of other, unknown, influences.

The present chapter adopts another approach to perceptions, which may be more natural and psychologically meaningful for respondents. The Multiple Sorting Procedure (MSP), used in Chapter 6, allows flexible exploration of conceptual systems. Crucial to this approach is the concept of classification or categorisation, which is derived from cognitive psychological research on concept formation (see Hawkins,

1983). It has been argued (Bruner, Goodnow & Austin, 1956) that "virtually all cognitive activity is dependent on the process of categorization". Thus it is plausible to suppose that advertisements and their characters can be categorised according to criteria generated by the respondent. Kelly's (1955) Personal Construct Theory is based on the premise that each individual has a unique way of viewing the world. Kelly saw categorisation as an 'invention' which may have nothing to do with 'real' stimuli. Hence the distinction between 'objective' and viewer content analyses and the importance of examining individual ways of perceiving and decoding media stimuli. Canter, Brown and Groat (1985) place the use of the MSP within a general tradition in psychology that puts emphasis on understanding the individual's own framework for dealing with, and making sense of, the world. They identify two important themes in many disparate writings:

"One is the need to explore the view of the world as understood by the respondents in any enquiry. The second is the recognition that that world view is built around the categorisation schemes people employ in their daily lives" (p.81)

(See Canter, Brown & Groat (1985) and Canter & Comber (1985) for use of the sorting task in psychology and related disciplines).

The concept of similarity has been used by Livingstone (1986) in her study of perceived personalities of characters in soap operas. However, she only employed paired comparisons to generate a similarity matrix.

It has been argued that paired comparisons are too restrictive and that perceived similarity is more complex than can be accurately described by a single rating (Canter, Brown & Groat, 1985).

Four sorts were elicited by respondents in this study. To begin with, respondents chose their own sorting criteria. The experimenter gave no indication that any aspect of sexuality was being investigated. The aim was to see if respondents would naturally pick on the female characters as distinguishing advertisements from one another. This will assess the relative saliency of the female characters. Furthermore, those sorted together can be seen as conceptually similar to viewers. It is important to assess if respondents' definitions of similarity bear any resemblance to the categorisations of advertisements using the content analysis developed in Chapter 4.

Following the free sort, respondents were directed to sort on the basis of the characters in the advertisement, the women and the men. The first directed sort would test the hypothesis that women would be more salient than men in advertisements. The second will determine whether women in sexuality advertisements are perceived as similar to one another but different from comparison advertisement women. While male characters are not specifically the focus of this thesis, the final sort was included to investigate whether men in sexuality advertisements are also perceived as distinct types and whether they are perceived as

individuals in their own right or merely adjuncts to the women, who play the main role (see Chapter 6).

In the sorting task presented in Chapter 6, one way of conceptualising women was based on their realism. It was hypothesised that social comparison processes may lead to media women being assessed in terms of social distance. This hypothesis is tested in this chapter by having respondents rank order female characters in terms of 'most like me' and 'would want to be most like'. Therefore social reality and aspirational judgements can be elicited.

10.1 FACET THEORY

Canter and colleagues at the University of Surrey place the use of the MSP within the Facet Theory approach to research, which developed out of the work of Guttman (1954) and colleagues. Although the present research was not designed within this theoretical orientation, a brief description of this approach may be appropriate to place the use of the MSP and its analysis into context.

The facet approach is a non-metric, multivariate one which emerged out of the multidimensional scaling literature. Canter (1983) has argued that while most research results derive from assumptions of continuous variables, concepts are discrete entities not degrees of entities. A facet can be defined as "any way of categorizing observations so long as the elements of the category scheme are mutually exclusive" (Canter, 1982).

Thus sex or intelligence can form facets because an individual can only be one sex or have one level of intelligence. A facet is distinct from a variable in that it is one way of categorising observations. A number of variables may be so similar that they are all derived from one facet (Canter, 1983). Facets are comprised of elements which "define the different values that logically and completely describe all of the variations within any facet" (Brown, 1985). Thus, the facet 'sex' is comprised of the elements male and female.

The categorisation of items enables the researcher to identify facets. The sorting procedure establishes which items are perceived as similar. The Principle of Contiguity (Foa, 1965) is a central proposition of Facet Theory. The principle states that items which are more similar in their conceptual definitions are more similar empirically (see Brown, 1985). To illustrate empirical similarity, facet theory has a companion set of multivariate statistical analyses, in a package of non-metric multidimensional statistical procedures, developed by Guttman & Lingoes (Lingoes, 1973). These procedures represent either variables (eg., advertisements) or respondents as points in a multi-dimensional space, such that, the closer the points, the more similar are the entities represented. Such multidimensional scaling procedures make no assumptions about the underlying structure of the data (Bloombaum, 1970; Runkel & McGrath, 1972). Regions of the space can provide evidence for facet

structure, according to the Principle of Contiguity (Canter, 1983). Thus, if two points are not close together, there is no support for the hypothesis that they are derived from similar facets. Hence, support for a facet is provided by the existence in the spatial configuration of identifiable regions of points, corresponding to elements of the facet. For example, if several advertisements are plotted close together, the reasons given can be used to decide on the facet. To give a pertinent example, if a configuration showed a group of points (representing advertisements) plotted together, examination of the bases of classifications would be necessary to identify the underlying facet. If respondents tended to categorise these particular advertisements on the basis of some aspect of the female characters, there would be evidence for a 'women in advertisements' facet.

10.2 METHOD

Subjects

22 4th form girls from a mixed sex comprehensive school acted as subjects. All had taken part in the study reported in Chapter 9.

Stimulus Advertisements

Advertisements were also the same as those used in Chapter 9. Thus they consisted of two beauty and two sexuality advertisements and their comparisons, plus one beauty advertisement depicting a mixed dyad and a shampoo advertisement included to act as an un-matched comparison to one of the beauty advertisements. (see Appendix 9.1).

Procedure

Soon after they took part in the study reported in Chapter 9, respondents sorted the advertisements. Before sorting, they viewed the advertisements again twice. Thus, in the space of one morning or afternoon, they viewed each advertisement four times. The ease with which the majority of respondents completed the procedure suggested that this resulted in sufficient familiarity with the stimuli. The procedure for the sorting tasks was identical to that reported in Chapter 6. Following a free sort, sorts were completed on the basis of the characters, the female characters and the male characters in the advertisements.

Advertisements were then rank ordered in terms of 'how similar the woman in the advertisement is to you' and in terms of the women that 'you would most want to be like'

10.3 ANALYSIS

Sorting data were analysed using Multidimensional Scalogram Analysis (MSA) and the rank ordered data using Smallest Space Analysis (SSA). Both analyses were performed using the Guttman-Lingoes package discussed above. They were chosen and interpreted with the assistance of Professor David Canter and Dr. Margaret Wilson. The MSA is designed to facilitate the analysis of categorical data, while SSA analyses interval or binary data (Groat, 1985). Lingoes (1972) has described SSA as being characterised by 'preservation of order' and MSA by 'invariance of identity'. Each will now be discussed in more detail. As the author does not claim to be an expert in this area, the following is a precis of discussions by Brown (1985), Canter (1983) and Zvulun (1978).

10.3.1 MULTIDIMENSIONAL SCALOGRAM ANALYSIS (MSA)

MSA creates a configuration of points such that each point represents a subject, or, more accurately, all the responses of that subject. Subjects can be taken to mean respondents, if we wish to see if any completed the sort in a similar way. Advertisements can also act as subjects in the analysis, so that we can examine which are

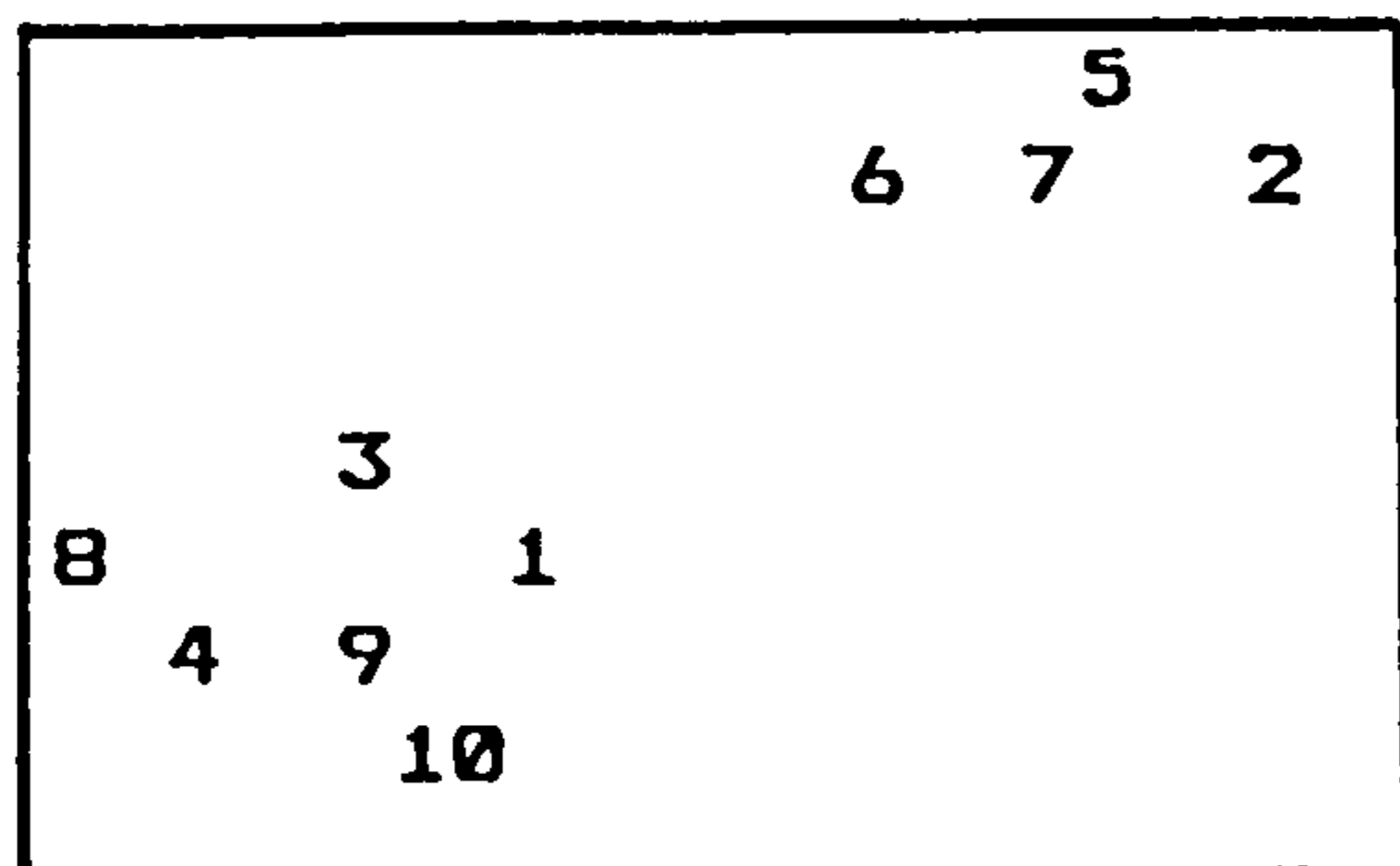
conceptualised by the sample as similar. Data are represented in a scalogram, a rectangular matrix in which the columns represent items and the rows subjects. Each row represents a profile for that subject. If, for example, we want to examine which advertisements go together, we create a profile for each advertisement over all subjects. Each subject gives the advertisement a 'score' which is the same as the score given to another advertisement if it is placed in the same group. To give a simple example, if a sort is made with 4 advertisements and the first two are placed together and the second two together this will be represented as:

Advertisement	Sub 1	Sub2.....etc.
1	1	
2	1	
3	2	
4	2	

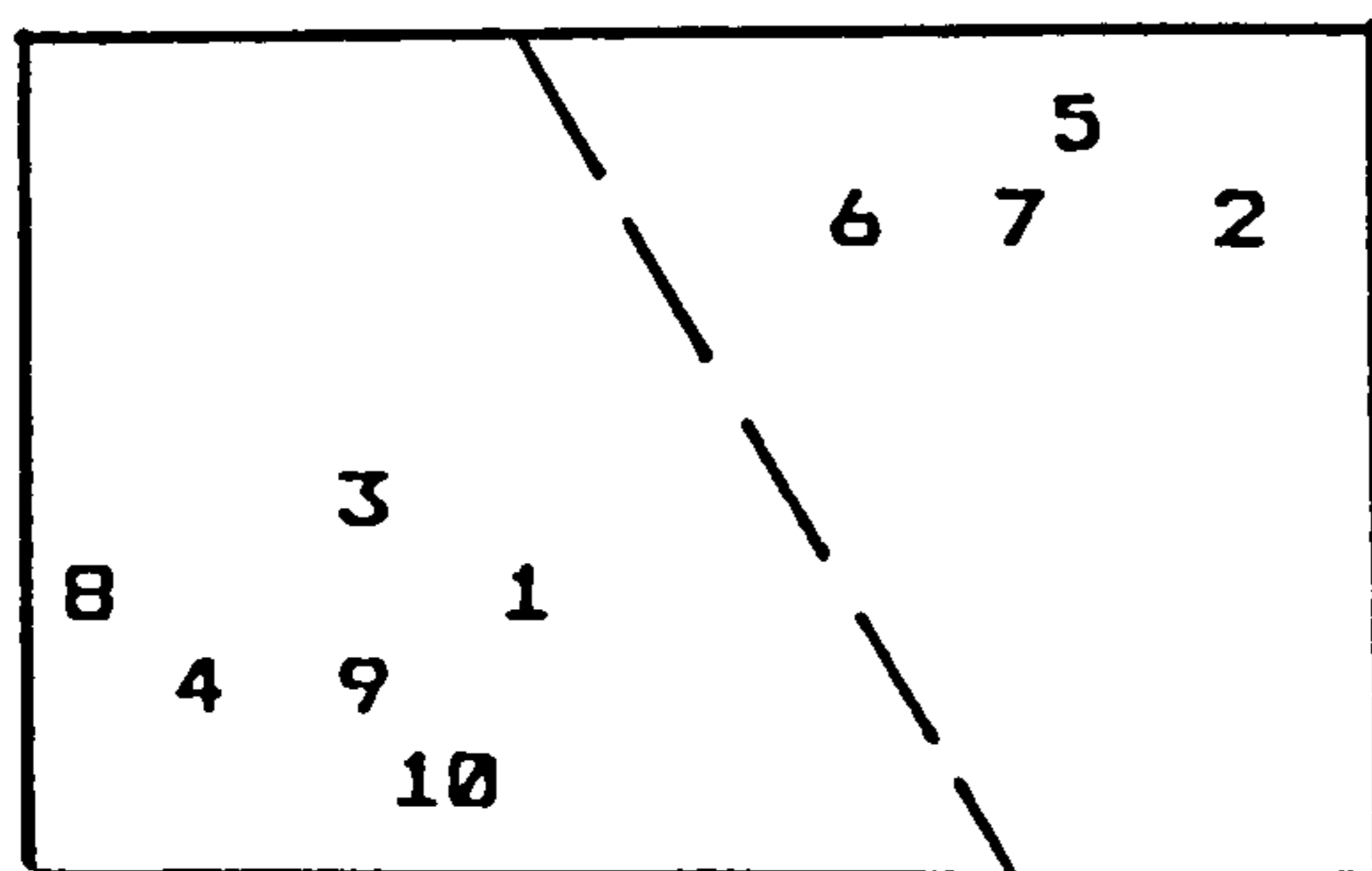
Thus each advertisement has a profile (termed a structuple) which is compared to the profile of all the other advertisements. It is this structuple which is plotted.

Plots are interpreted by drawing lines of partition that capture all items with the same value on a particular facet. Regions can take any shape they like as long as their boundaries do not overlap (Lingoes, 1972) but it is important that the researcher has some compelling reason for identifying and defining regions (Brown, 1985).

For instance, consider this plot:



The points appear to form two distinct groupings. If, on inspection of the reasons for groupings it was found that one group consisted of advertisements depicting only women and the other depicting only men, we could partition the space thus:



and term the facets 'women' and 'men'.

Inevitably, a configuration can not always be found in which there are regions of the space corresponding to all categories of a variable. (In the above example, advertisement '1' may be plotted between '7' and '2'). That

is, the contiguity principle will not hold completely. The level of distortion is given by the Coefficient of Contiguity. This takes into account both the number of 'deviating' points (those that do not conform to the contiguity condition) and the extent of this deviation. A coefficient of +1.0 indicates perfect partitioning and -1.0 complete discrepancy.

MSA gives a configuration for each variable (eg., when plotting advertisements, a configuration for every respondent, showing which advertisements she categorised as similar^{*}). Thus we can analyse the relationship between each individual's categorisation scheme and the composite conceptualisation. If an individual's scheme can be partitioned into distinct regions, this suggests that their particular schema is consistent with the underlying structure of the composite plot (eg., Bloombaum, 1968). The basic way to explore MSA space is by comparing partitions for each plot and then constructing a theory that refers to the relationships among the items.

The MSA programme starts with a first approximation, which represents each structuple as a point in k-dimensional space, so that the distances between points belonging to different categories (in each item) are as large as possible relative to the distances between points of the same categories. Using iterations, the programme maximises the 'fit' of the representation by moving points (structuples) into contiguity regions for all items simultaneously. The aim is to represent the data in the

* Advertisements are plotted in the same position as the original configuration. Those the individual categorised as 'similar' are given the same identifying number. The experimenter manually divides the space so that each region only contains the same numbers. Thus each

lowest possible number of dimensions because the solution is more parsimonious in that it represents the same data by a lower number of numerical parameters (the spatial co-ordinates of the points), and also because a model is more accessible to visualisation in two or three dimensions. Most applications of multi-dimensional scaling procedures have actually yielded interpretable results in no more than three and often in two dimensions (Shepard, 1972). Canter (personal communication) recommends a 2 dimension solution, therefore this will be the specification for the present analysis.

10.3.2 SMALLEST SPACE ANALYSIS (SSA)

With MSA, observations are represented in spatial form so that, regions associated with elements of facets could be identified. However, in some cases, the size of the correlation between two variables will reflect the similarity of their facet constituents. We can therefore examine correlations between variables to see what facets they suggest. SSA is thus ideal to analyse the rank ordering of advertisements in terms of the female characters.

SSA represents a matrix of correlations in a spatial array. The programme rank orders the correlations between all items. It then generates a spatial representation of those items, with points representing items, and rank orders the distance between the points. An iterative procedure is used which compares the ranks of the

7. represents a category generated by the respondent. Each respondents' partition can be drawn onto tracing paper & the pieces superimposed and examined for similar patterns. If all patterns of partition are similar, this indicates that most respondents judged the same advertisements as similar but more than one pattern may exist. For each general partition type, reasons for categorisations are examined for sorting themes.

correlations with the ranks of the distances, altering the configuration until the best fit between the two set of ranks is achieved. A limit is set by the researcher on the dimensionality of the space in which the configuration is generated. Canter (personal communication) recommends that anything higher than a three dimensional solution will leads to an uninterpretable solution, so this is the upper limit to be set on the procedure. The plots are arranged in the spatial array so that the rank order of the correlations is inversely related to the rank order of the points in space. The closer any two points, the higher the correlation between them. Any items which have facet elements in common will be found in the same region of the space.

The coefficient of alienation describes the relationship between the ranks of the correlation matrix and of the spatial distances, giving some indication of the acceptability of the configuration. A perfect fit would have a coefficient of 0.0. In general, <.15 is considered to be an acceptable level (Guttman, 1965; Shapira & Zvulun, 1978). The programme gives coefficients for one, two and three dimensional solutions and the lowest can then be selected for interpretation.

10.4 RESULTS

10.4.1 FREE SORT OF ADVERTISEMENTS

An MSA was performed on the free sort data taking advertisements as 'subjects'. Data was coded as in the example given above. Advertisements placed in one group were given the same category number to indicate their perceived similarity. Figure 10.1 presents the configuration of points derived from a two dimensional MSA1. Each point represents an advertisement. It is possible to partition the space showing that experimental and comparison advertisements occupy distinct regions. Examination of partitions for individual subjects did not, however, reveal one vertical line dividing the plot but three major patterns. Two of these related to the characters: the advertisement's character constitution and the types of people. The other related to the setting. Some respondents also utilised an 'evaluation of the advertisement' category ("good", "boring", "OK" etc.) but this was almost used like a don't know category, in that it tended to be assigned to individual advertisements as opposed to groups.

Table 10.1 gives the results of a content analysis on the sorting criteria. Each sorting criteria and its constituent categories was written onto index cards and organised into as few groups as possible based on topical similarity. A second researcher was asked to also sort the

FIGURE 10.1. MSA FOR FREE SORT OF ADVERTISEMENTS



COEFFICIENT OF CONTIGUITY = .917

FIGURE 10.2. MSA FOR FREE SORT OF ADVERTISEMENTS: PARTITIONED IN TERMS OF TYPES OF CHARACTERS

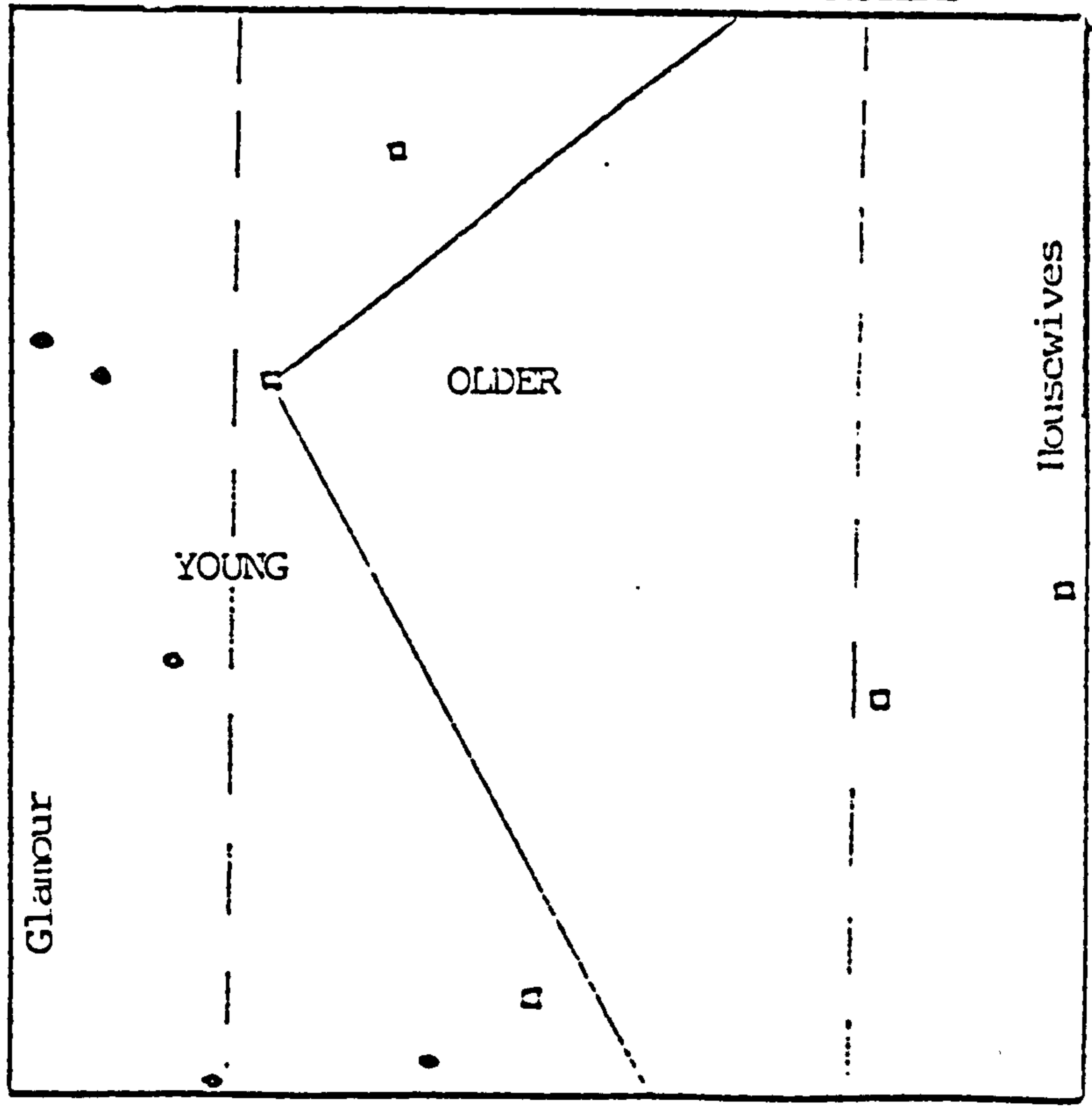


FIGURE 10.3. MSA FOR FREE SORT OF ADVERTISEMENTS:
PARTITIONED IN TERMS OF CHARACTER CONSTITUTION.

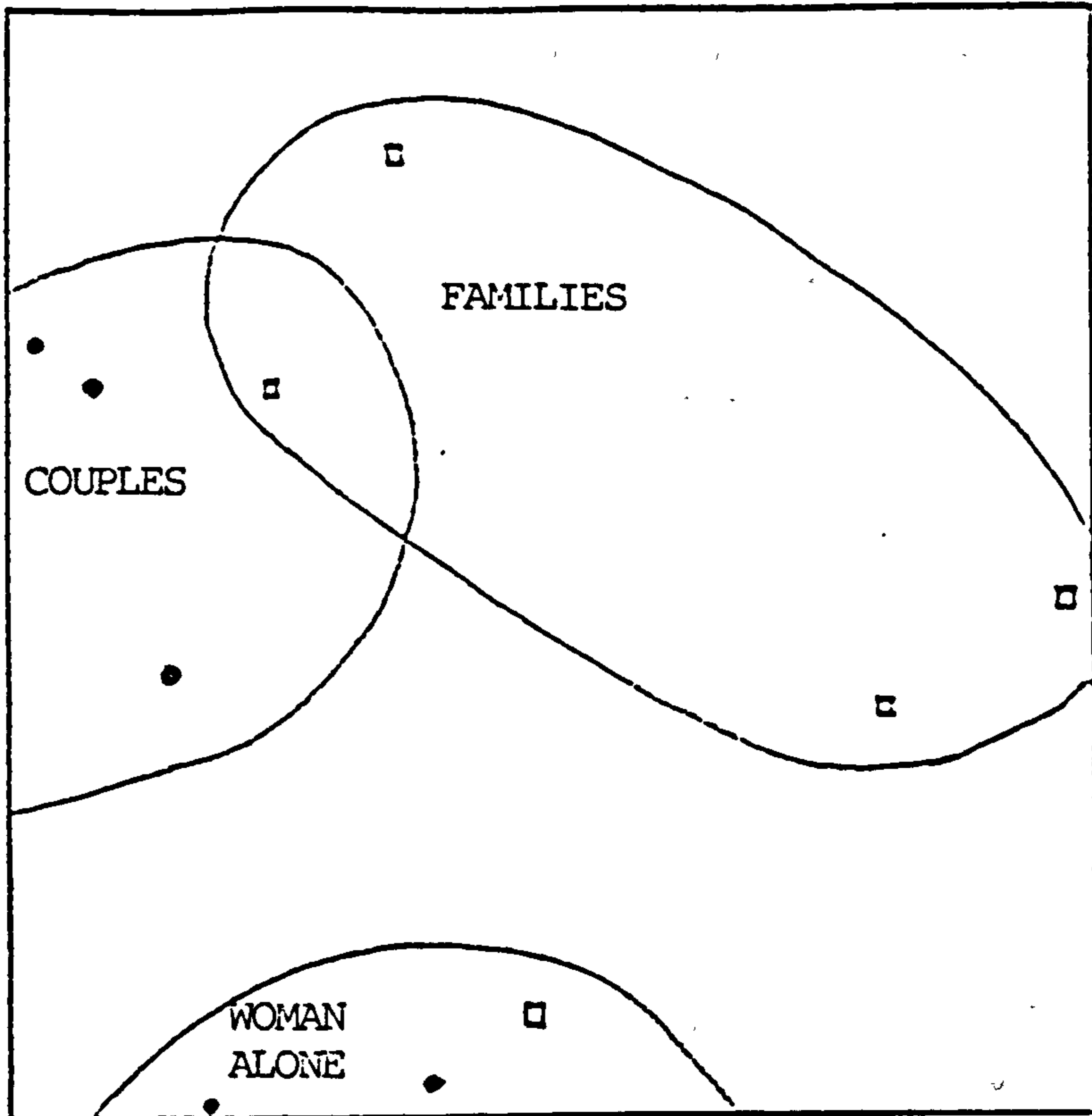
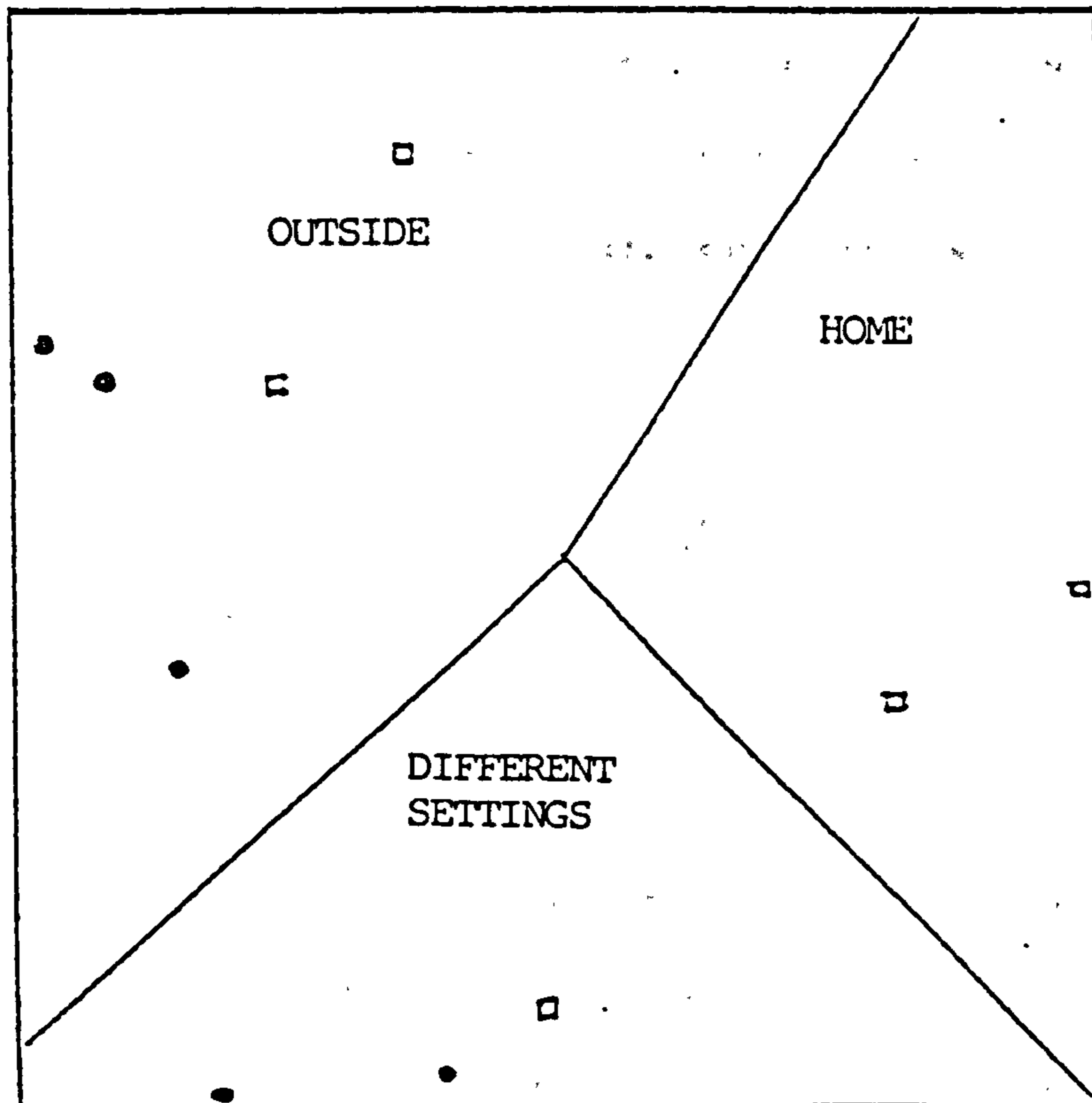


FIGURE 10.4. MSA FOR FREE SORT OF ADVERTISEMENTS:
PARTITIONED IN TERMS OF SETTING.



cards according to these criteria. Inter-rater reliability is reported in Appendix 10.6.

TABLE 10.1 Sorting Criteria for Each Advertisement

	People	Setting	Evaluation	Other/ Don't Know
Lady Shave*	11	2	4	4
Nescafe	11	4	4	2
Dimension*	6	4	7	4
Mars	10	4	5	2
Bounty**	10	6	3	2
Maltesers	6	6	6	3
Gold**	9	7	5	1
Tracker	6	9	4	2
Ambre S.***	10	6	4	1
Vosene****	10	5	4	2

Note 1 Data was missing for one respondent

Note 2 * = beauty advertisement, ** = sexuality advertisement (underneath each are their matched comparisons. *** = beauty advertisement, not matched with any other. **** = comparison advertisement to be compared to Dimension. (See Chapter 9)

Although this is a within subjects design, observations are independent, so chi-squared tests were carried out, comparing each beauty or sexuality advertisement to its comparison. Frequencies were tabulated into 2x2 contingency tables, eg.:

	People	Not People
Lady Shave		
Nescafe		

Small expected frequencies required the collapsing of cells into people/not people, setting/not setting and evaluation/not evaluation. Since the within subjects

variance will be lower than in an independent subjects design, interpretation of significance must be cautious. However, this did not prove to be a problem because all differences were insignificant. Thus, experimental advertisements showed no significant tendency to be sorted according to different criteria than their comparison.

Figures 10.2 to 10.4 help to explain the overall configuration. The Vosene and Nescafe women are distinct from the others in that they are often perceived as housewives at home (eg., "Families..at home and that. Normal life"). They seem to represent the extreme of the dimension 'age', being furthest over in the part of the space labeled 'older'. The rest of the women were perceived as younger, although there was some disagreement about the characters in the Tracker advertisement (hence the point representing this advertisement is on the dividing line). Characters on the left hand side of the space are young but further subdivided on the basis of them being alone or part of a couple. This subdivision is emphasised because the couples tend to be in an outdoor setting and the solitary women in a variety of different settings. The space can be further subdivided vertically down the left with the women discussed in terms of their sexuality, eg.:

"Right glamorous"

"All women. Bodies ...all brown women"

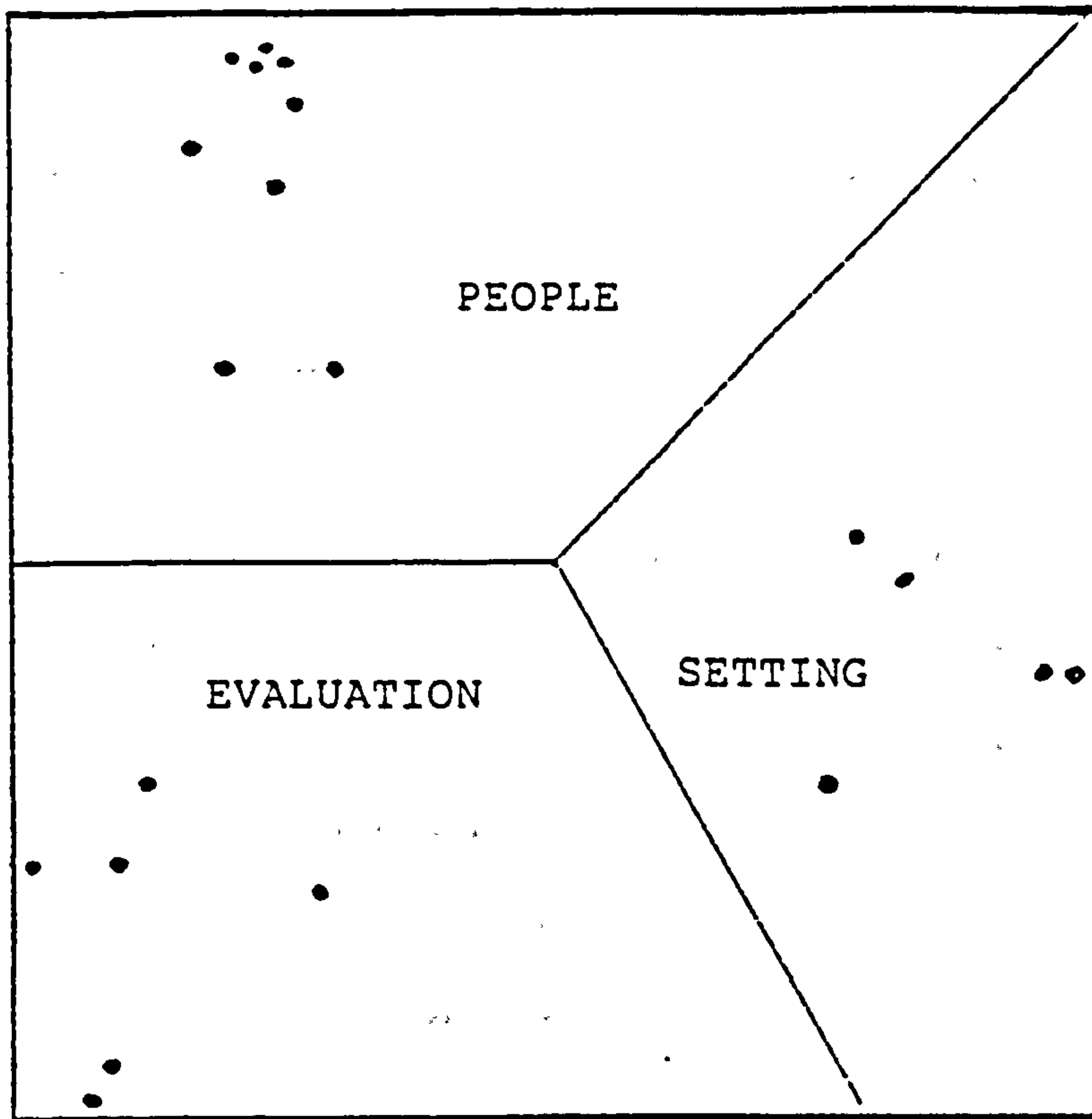
"Use a woman and a man...so it attracts a man or something..if you have this you'll attract a man. So this one (Lady Shave) could also go in, 'though there's

no man"

The Dimension advertisement woman is further to the right of the plot, perceived as more similar to the Mars advertisement woman. The Bounty and Ambre Solaire characters were perceived as particularly similar because of their beach setting (eg., "both on a beach and showing all tropical things") and also because of the female character's appearance (eg., "..all in bikini's and things like that")

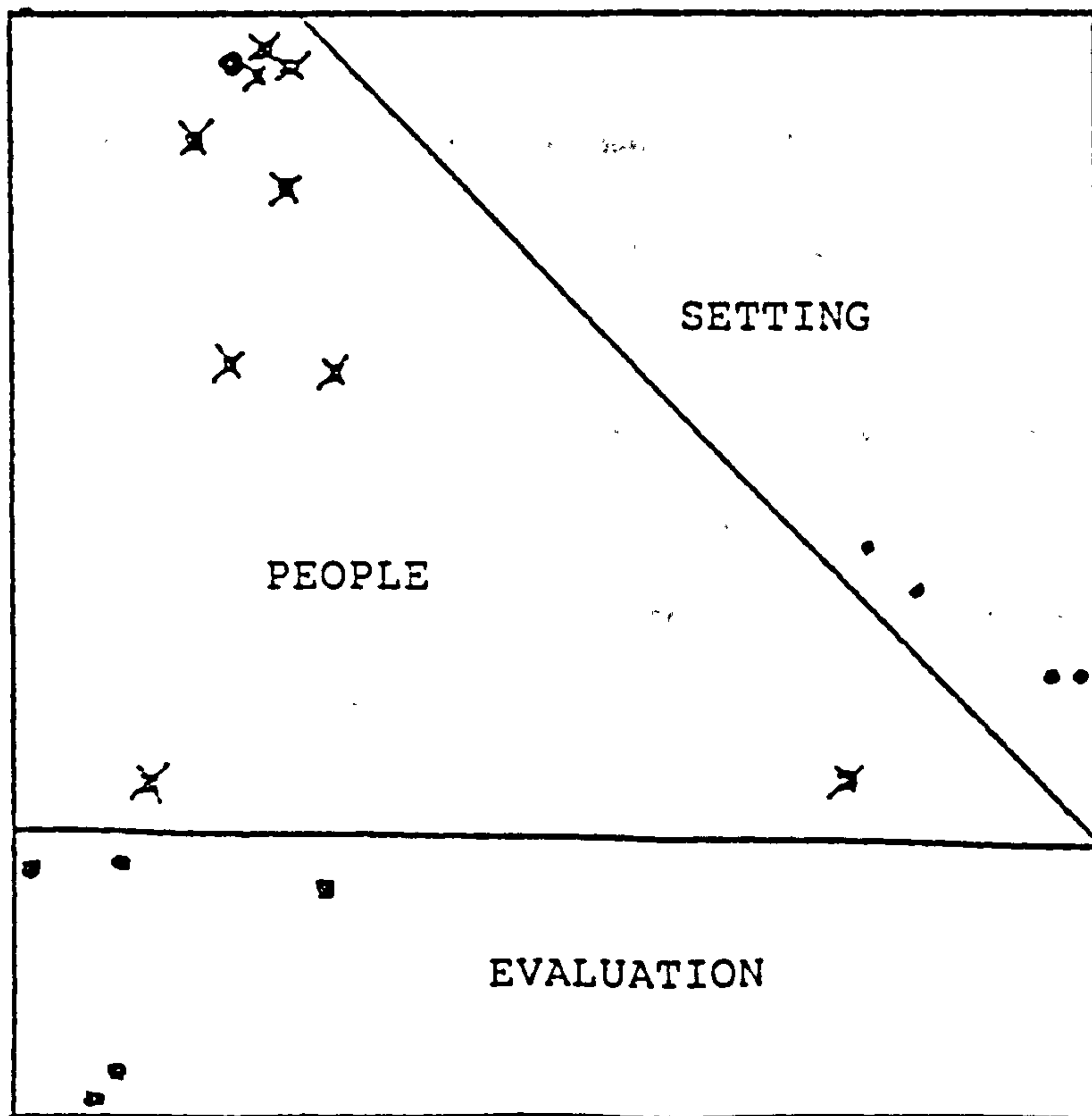
The content analysis of sorting criteria showed that sexuality and comparison advertisements were not sorted according to different criteria. Thus, instead of examining whether viewer characteristics lead to sexuality advertisements being conceptualised on the basis of characters, the research question may be, do certain viewers tend to use a particular criteria as a basis for the sort. An MSA was therefore carried out using respondents as 'subjects'. To use the terminology of facet theory, the aim was to see if certain respondents have similar structuples. The analysis requires that all categories across subjects mean the same thing, therefore data were coded so that subjects could categorise advertisements on the basis of characters, setting or evaluation (identified by the content analysis of sorting criteria above), as well as a don't know category. The configuration of points from a two dimensional MSA are shown in Figure 10.5. The plot clearly shows three separate regions, which, by reference to plots for each of

FIGURE 10.5 MSA FOR FREE SORT :
PLOT OF RESPONDENTS



COEFFICIENT OF CONTIGUITY=.909

FIGURE 10.6 FREE SORT: PLOT OF RESPONDENTS
IN TERMS OF BODY ESTEEM



x = Low • = High

the 10 advertisements, can be interpreted in terms of the three sorting criteria categories.

The next stage of interpretation is to see if the focus of respondents' when sorting the advertisements has any relationship to viewer characteristics. An identical plot to Fig. 10.5 was thus generated for each characteristic: body esteem, number of body parts dissatisfied with, public self-consciousness, social anxiety regularity of make-up use, number of cosmetic products usually worn and rated importance of make-up). Since points represent respondents it is possible to mark on the plot subjects 'score' for each characteristic. For make-up products, situations and importance, and body parts dissatisfied with, the possible range of scores (see Chapter 8) was divided into two. For the rating scales, the median score was used to divide subjects. It was attempted to divide Figure 10.5 on the basis of low and high scores on each subject characteristic (see Appendix 10.1) A straightforward partition was, however, only possible for body esteem. Figure 10.6 illustrates this partition. All but one of the respondents who sorted the advertisements on the basis of the characters had poor body esteem. Likewise all but one of the subjects who used the other two criteria had esteem scores higher than the median.

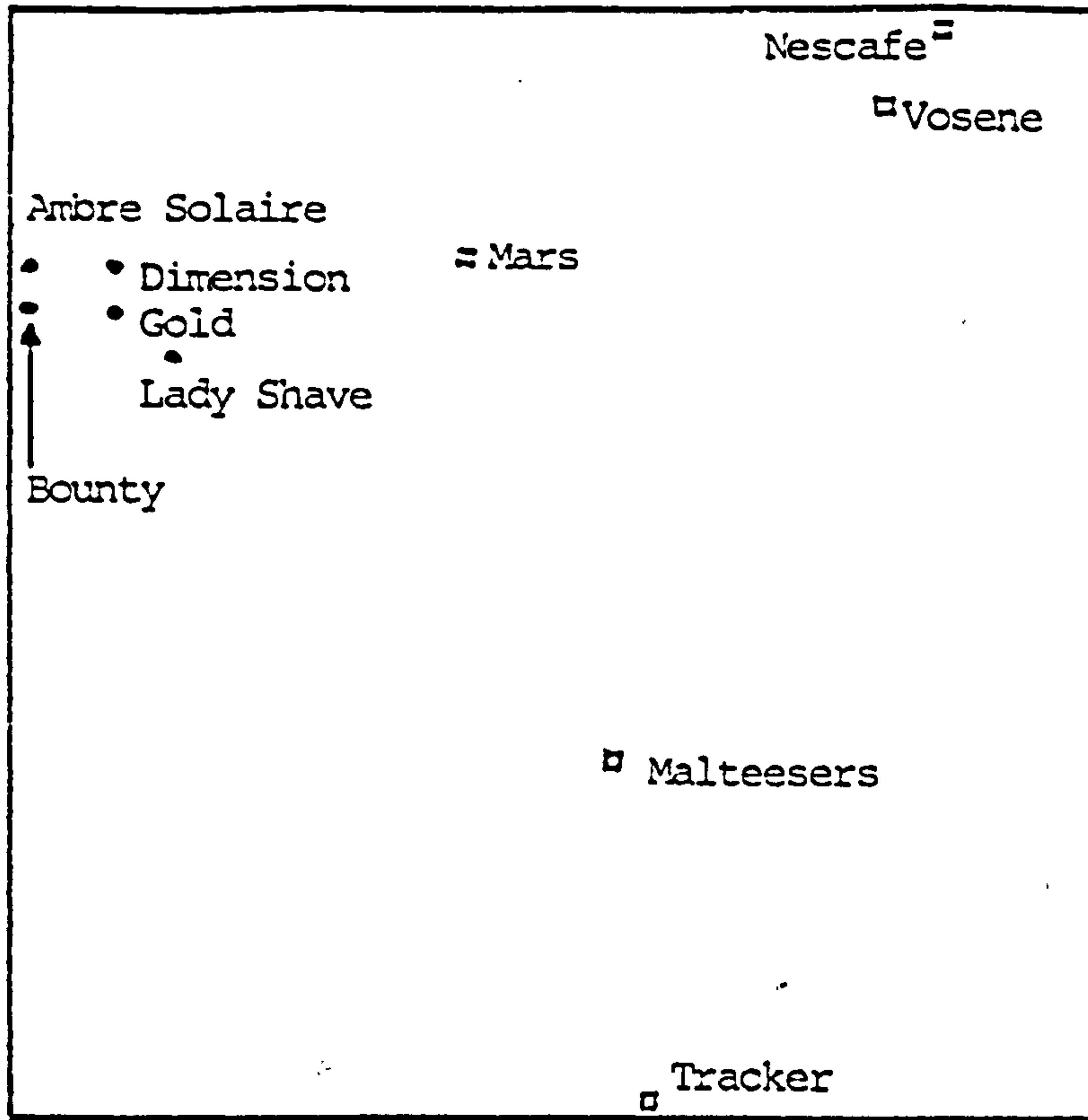
10.4.2 DIRECTED SORT ON FEMALE CHARACTERS IN THE ADVERTISEMENTS

Respondents had been given instructions to sort the advertisements on the basis of people depicted in them and women only. However, since all but three explicitly used the women as the basis for the people sort, only results for women are reported here.

The results of the MSA on women is shown in Figure 10.7. The plot shows that experimental advertisement women occupy a region distinct from comparison advertisement women, although the Mars advertisement woman (comparison to Dimension) is nearer the 'sexuality' side of the space. The remaining four comparison advertisement women are further divided into two separate groupings. Again, interpretation of the space is made by superimposing all subjects' partitions of the space and looking for general patterns. There seem to be two major means of dividing the space, although there was a lot of overlap. Figure 10.8 shows that the women can be divided into young and old. The Mars and Tracker women are placed on the dividing line because they were described by different subjects as young and old. The Maltesers women are, however separated from the beauty and sexuality advertisement women because they are not described in terms of their beauty and sexuality. Women in beauty advertisements often had their sexuality commented upon, in varying degrees, eg.:

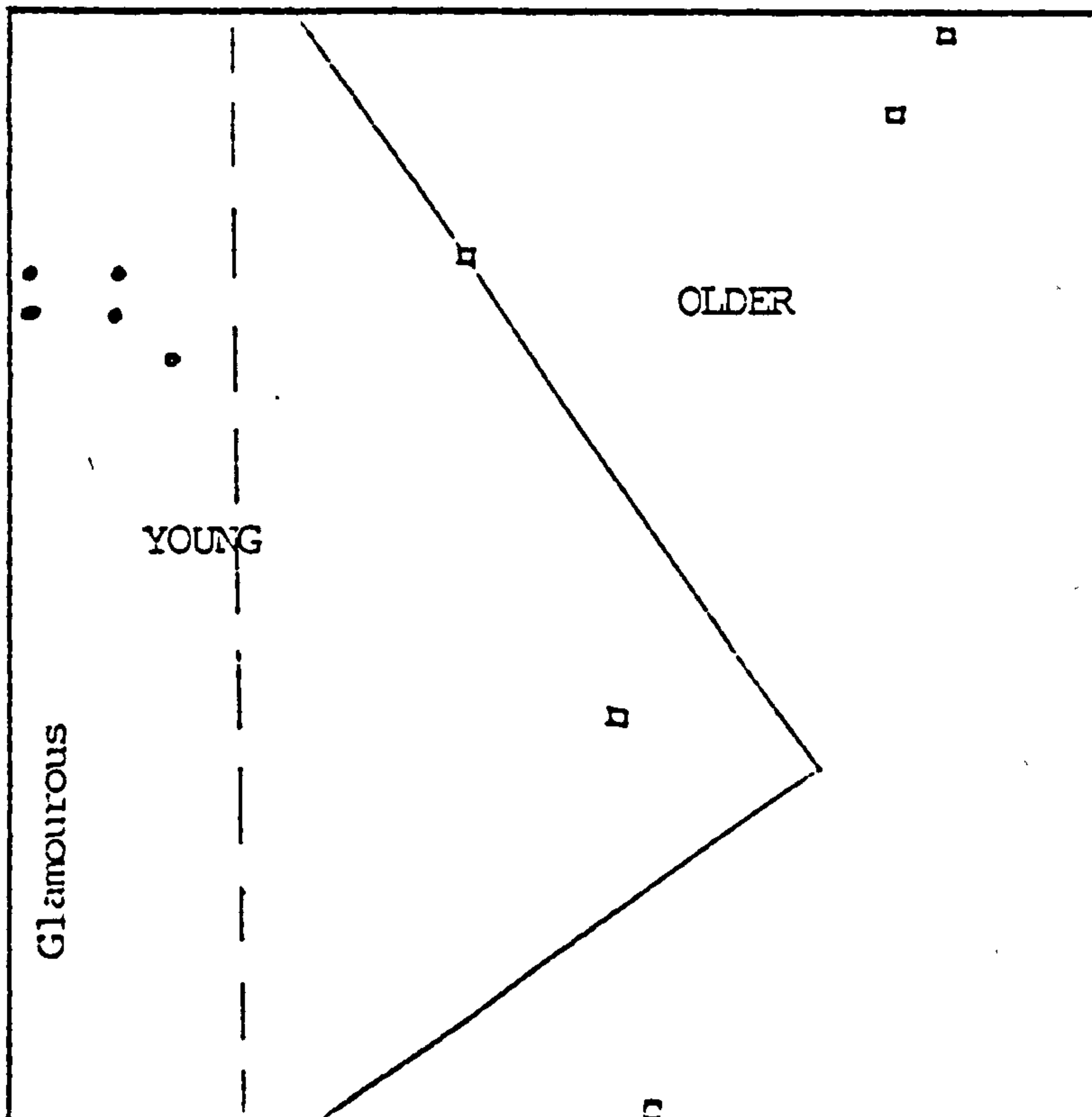
" Younger, more attractive. Their clothes were more

FIGURE 10.7. MSA FOR SORT ON WOMEN



COEFFICIENT OF CONTIGUITY=.939

FIGURE 10.8. MSA FOR SORT ON WOMEN: PARTITIONED IN TERMS OF APPEARANCE.



exotic"

Dimension, Bounty, Lady Shave, Ambre Solaire, Gold, Mars:

"Although some of them were portrayed as glamorous and others weren't as glamorous, they were all model type women"

Lady Shave, Bounty, Ambre Solaire, Gold: "All sort of bothered about their appearance and walking about in bikini's and stuff like that. Showing off...They always seem to have women in these sort of adverts and I don't like that... 'cause it gives them like an image to follow, if you know what I mean. They have to live up to that image"

Dimension, Bounty, Gold, Lady Shave, Ambre Solaire:

"All a woman advertising it by her body...The men take more notice when it's a woman but when it's a woman's thing it's pointless. A woman doesn't take any notice of a woman's body"

The Mars woman was sometimes described in terms of her attractive appearance (eg., see above quote) but she is separated in the space because she belongs to the 'working' side of the space (Figure 10.9) (eg., "Working kind of woman"; "She was in a working environment but she wasn't glamorous. She was like a working kind of woman".)

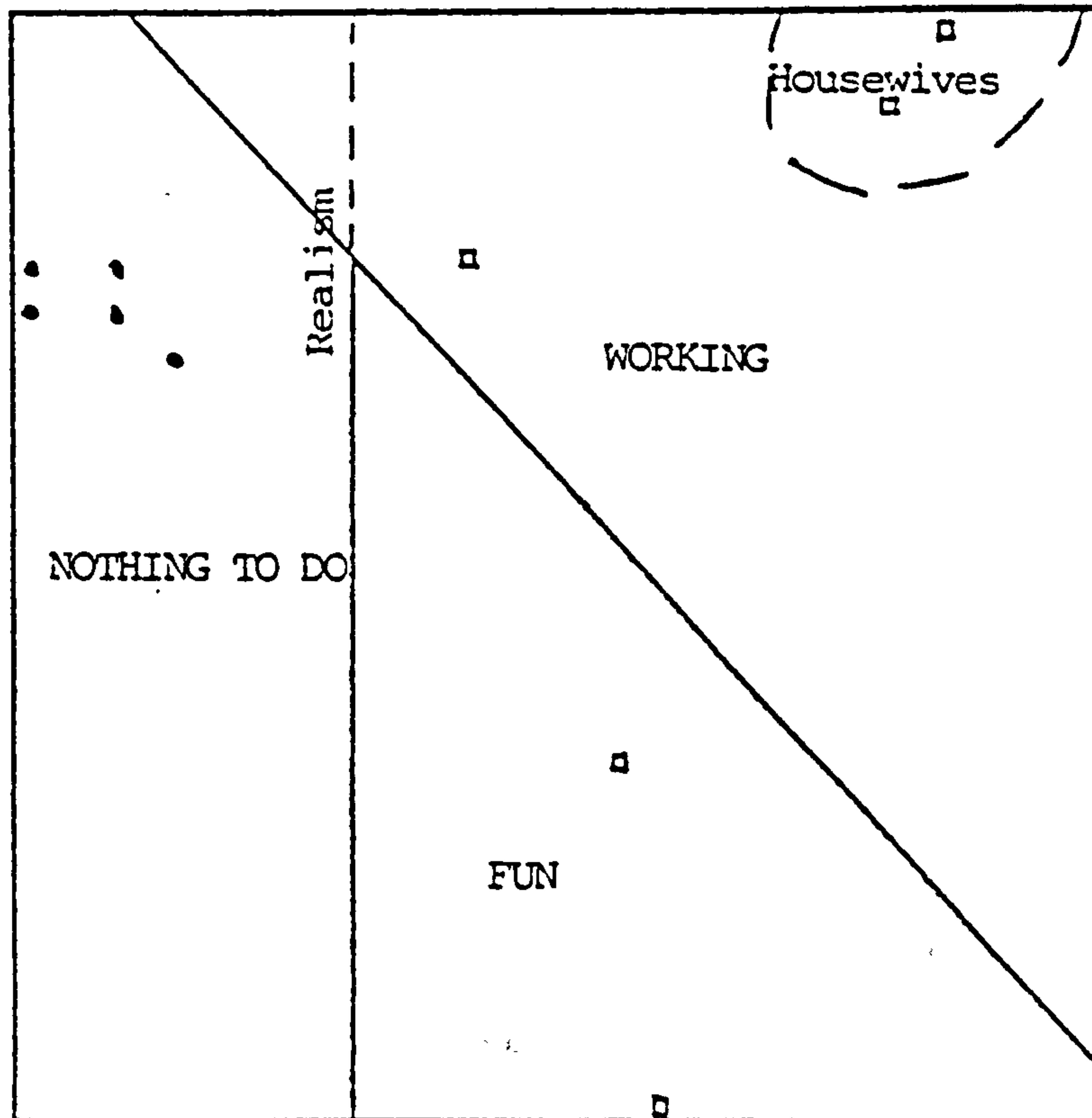
The Nescafe, Vosene and Mars women are all described as working (eg., "normal working people with jobs and things"), although the former two are a distinct sub-set of housewives. Women on the other side of the space do not work but the Maltesers and Tracker women are perceived as having fun in what seems to be implied as their 'spare time' (eg., "relaxing, out and about on holiday"; "People who enjoyed an outgoing life, going out and everything"), whilst the other women seem permanently to have nothing to do with their time, eg.:

Lady-Shave & Dimension: "Like they had all the time in the world to do anything they want"

Bounty & Ambre Solaire: "Just lying around on the beach getting a nice tan"

Lady Shave, Gold, Bounty, Mars, Dimension, Ambre Solaire:

FIGURE 10.9. MSA FOR SORT ON WOMEN: PARTITIONED IN TERMS OF ROLE.



"Women that just look free to do what they want and don't bother about anything. They were just their own sort of person".

(This last quote also illustrates the fact that sometimes the Mars woman was perceived as more similar to experimental advertisement women). Some respondents sorted on the basis of a reality criteria, and some included comments on reality when they discussed womens' roles (working or not). Thus, it is hypothesised that a further division of the space is possible, in terms of reality, with the right hand side of the space depicting realistic women, eg.:

Maltesers, Vosene: "normal working class people"

Maltesers, Nescafe: "Both working and then they stopped for a break...It's just true to life, nothing false about it...(referring to Maltesers)...sort of true to life as well, being out and having a picnic"

Gold, Dimension, Bounty: "Posing, all the women were far-fetched".

Table 10.2 shows the results of a content analysis on these sorting criteria for female characters. (Inter-rater reliability is reported in Appendix 10.6)

TABLE 10.2 Content Analysis of Sorting Criteria for Sort on the basis of Female Characters

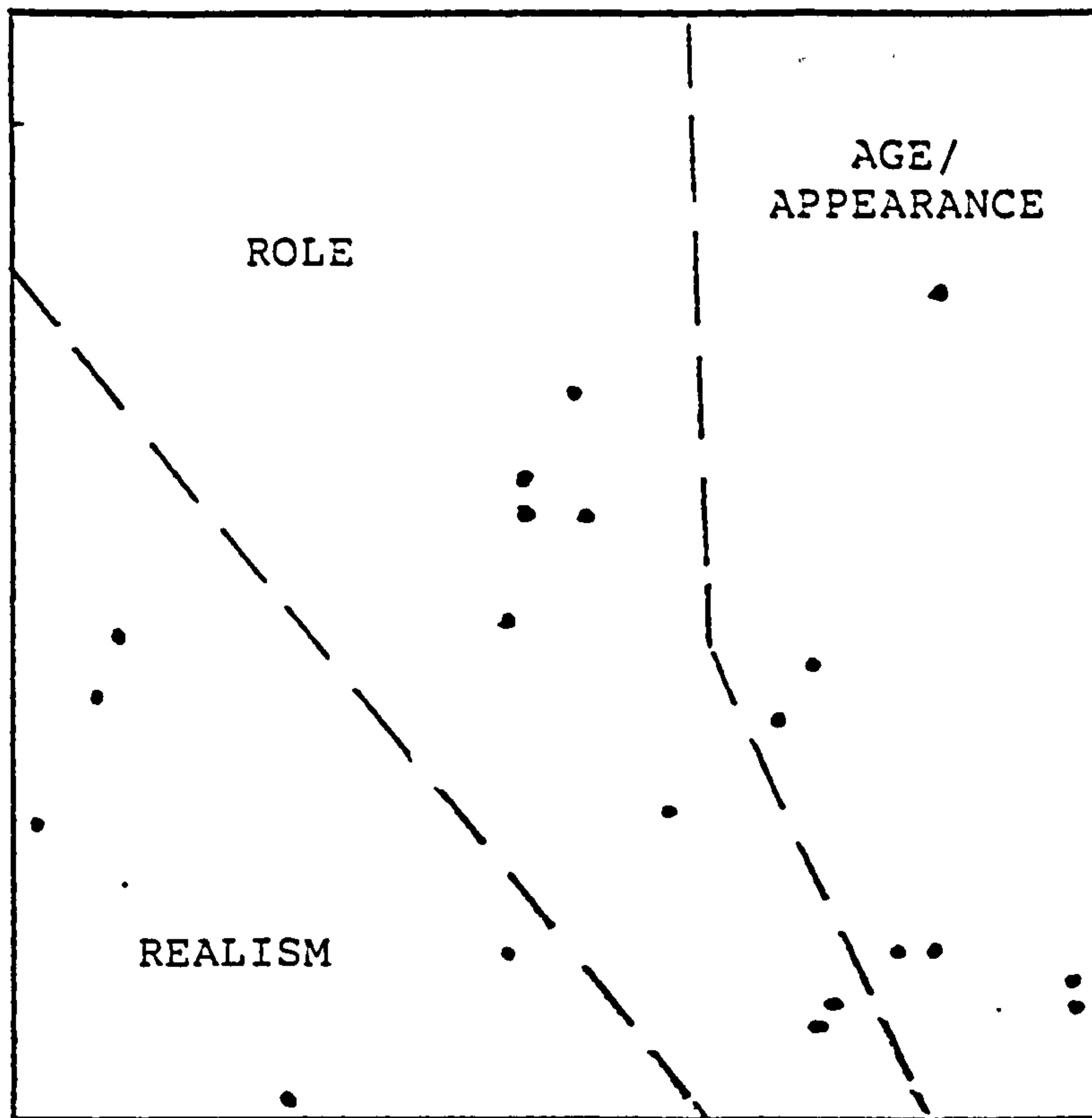
	Age/Appearance	Role	Realism	Don't Know
Lady Shave	11	9	0	2
Nescafe	3	14	2	3
Dimension	9	8	3	2
Mars	7	11	1	3
Bounty	12	7	1	2
Maltesers	6	8	4	3
Gold	14	4	2	1
Tracker	5	9	2	6
Ambre Solaire	11	7	1	2
Vosene.	4	14	1	2

For each advertisement pair, frequencies for role and age/appearance were put into a 2x2 contingency table (as above) and chi-squared analyses performed to test the hypothesis that beauty and sexuality advertisement women are more likely to be sorted in the basis of their age/appearance. All chi-squares were insignificant apart from that for Lady Shave versus Nescafe (Chi-square=5.51, df=1, $p < .02$). Thus, while both role and appearance criteria were used for the Lady Shave advertisement, the Nescafe advertisement was usually sorted on the basis of the woman's role. However, given that this was a within-subjects design, making chi-squared tests not strictly appropriate, this conclusion must be interpreted with extreme caution. For most advertisements, both criteria were used (although, for the Gold, it was usually the age/appearance criteria).

Given the lack of evidence for differences between advertisement pairs, the next stage in the analysis was to see if any particular subjects sorted according to one of

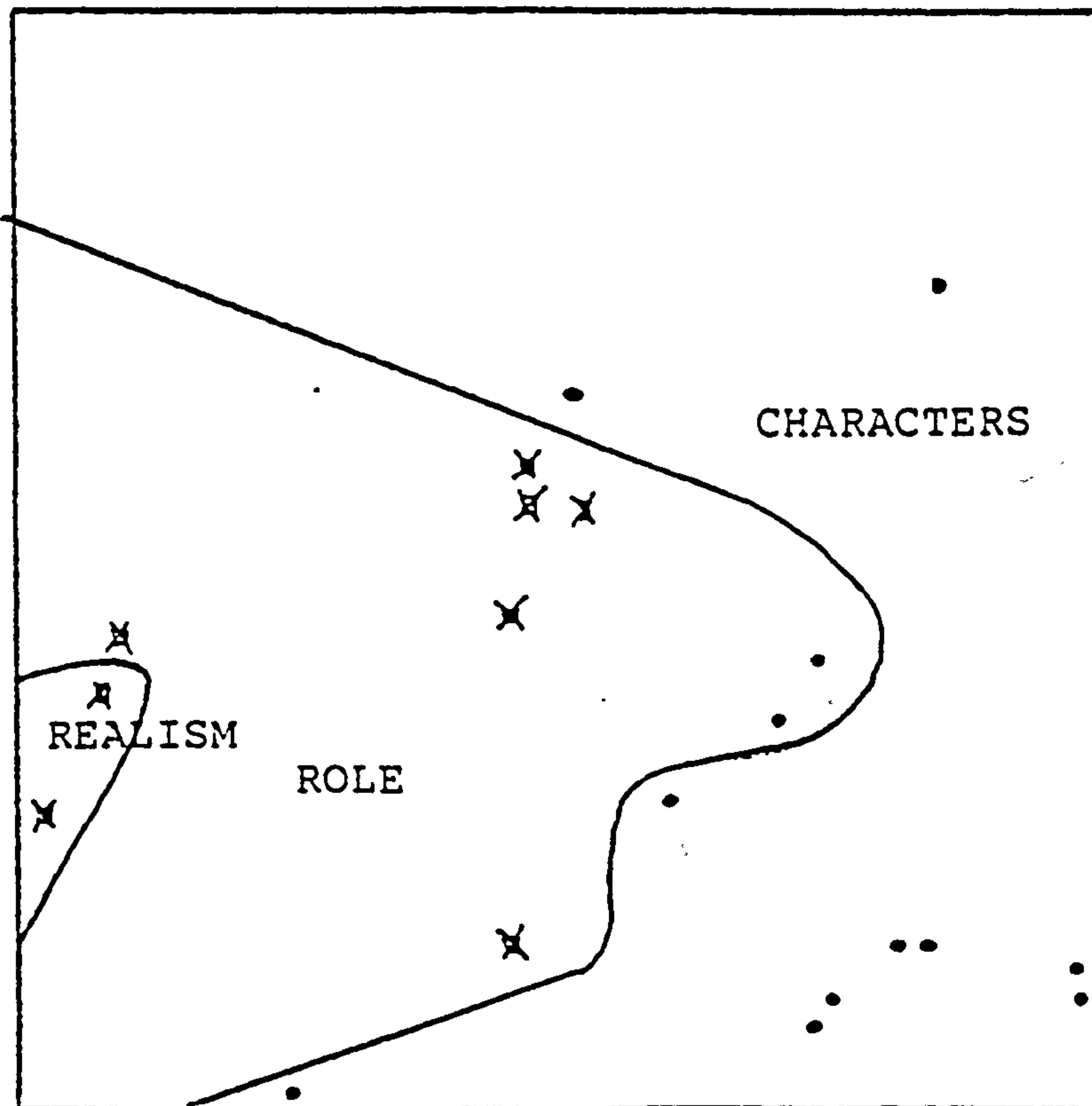
the criteria identified by the content analysis. Thus a 2-dimensional MSA was performed on the data, plotting the respondents. Figure 10.10 illustrates the resultant configuration. Distribution of points make partition of the space more difficult and examination of the plots for each advertisement shows more variety in the individual partitions. However, the right hand side always represented 'characters' and the far left 'realism' but there was a lot of overlap. Thus the partitions on Figure 10.10 are only hypothetical. Plots were generated representing each viewer characteristic (Appendix 10.2) but it was only possible to clearly partition the space for body esteem and number of products shown. This provides evidence for these girls having similar structure's. Girls who wear more than 6 cosmetic products tend to be represented in the right hand side of the space. The partition, does not, however, provide a perfect match for the overall configuration. Thus girls who wear more products are more likely to sort the women on the basis of age but some of them used role as a criteria. However, when the partition for these girls was compared to individual advertisements, it was very similar to the partitioning of the Ambre Solaire space (Figure 10.11). Thus, girls who wear more cosmetic products tended to conceptualise the women in this advertisement in terms of their age/appearance. A more subtle pattern was found for the Bounty and Dimension advertisements. When the number of products worn was split into three groups (0-5, 6-7,

FIGURE 10.10 MSA FOR SORT ON WOMEN:
PLOT OF RESPONDENTS



COEFFICIENT OF CONTIGUITY=.950

FIGURE 10.11 SORT ON WOMEN: PLOT OF
RESPONDENTS FOR AMBRE SOLAIRE IN TERMS OF
NUMBER OF MAKE-UP PRODUCTS WORN



x = 0-5 PRODUCTS • = 6-10 PRODUCTS

FIGURE 10.12 SORT ON WOMEN: PLOT OF RESPONDENTS FOR DIMENSION IN TERMS OF NUMBER OF MAKE-UP PRODUCTS WORN

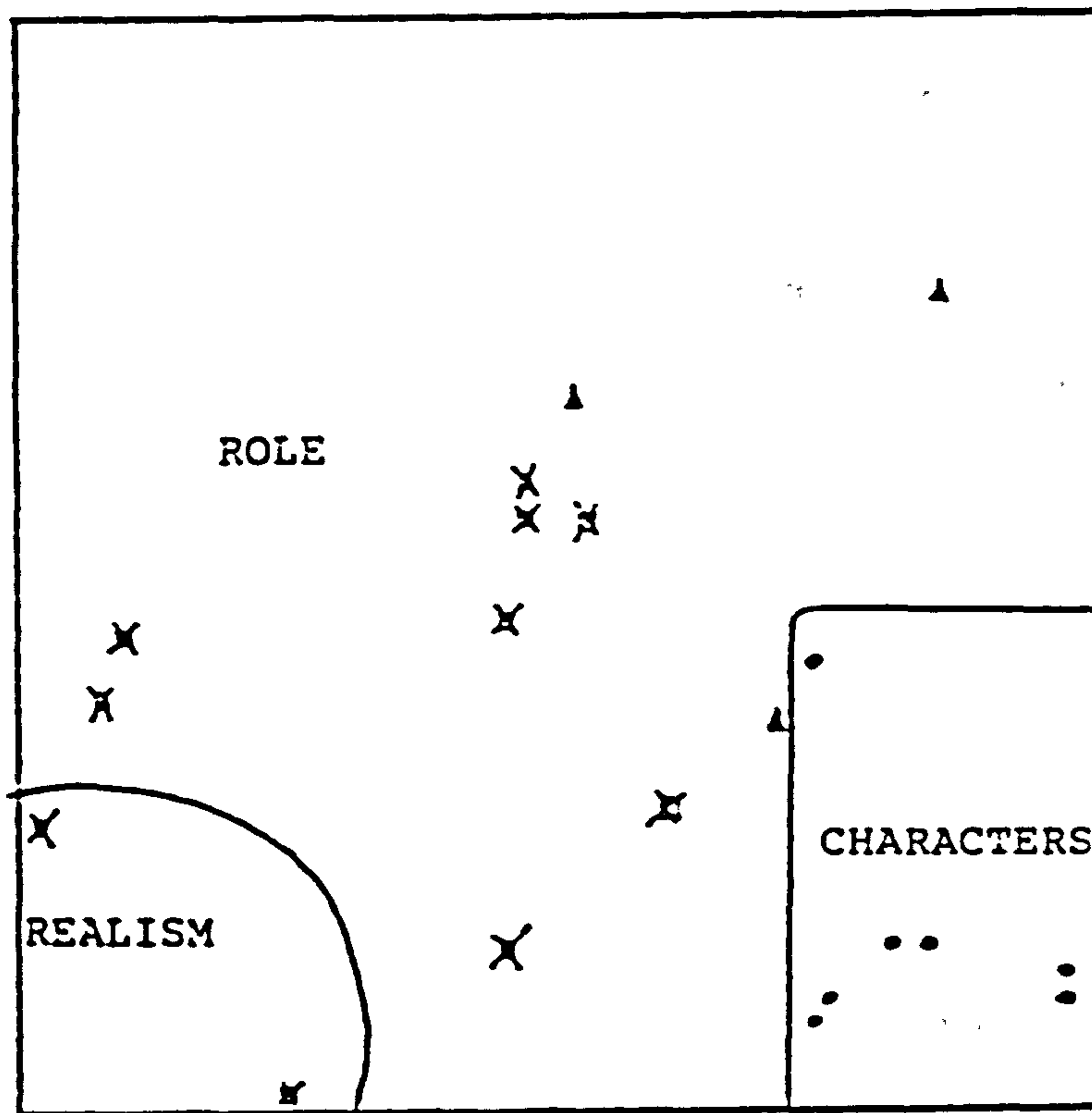
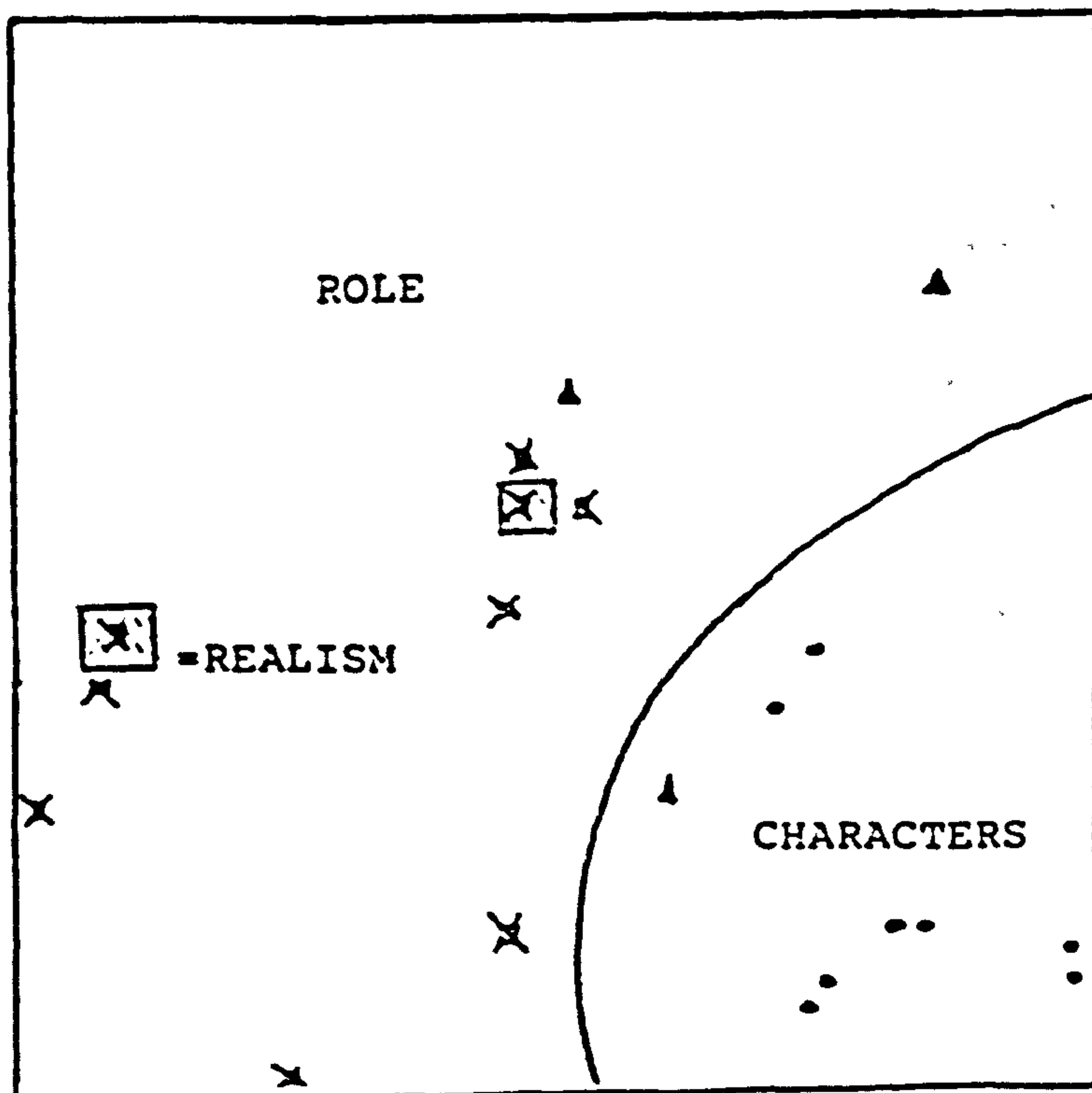


FIGURE 10.13 SORT ON WOMEN: PLOT OF RESPONDENTS FOR BOUNTY IN TERMS OF NUMBER OF MAKE-UP PRODUCTS WORN



X = 0-5 PRODUCTS • = 6-7 PRODUCTS
 ▲ = 8-10 PRODUCTS

8-10), the middle group were the ones to sort the women in terms of age/appearance (Figures 10.12 & 10.13). Although it was possible to partition the space according to respondent's body esteem, the partition cut across all the sorting criteria for the overall configuration and for individual advertisements.

10.4.3 DIRECTED SORT ON MALE CHARACTERS IN THE ADVERTISEMENTS

Figure 10.14 shows the MSA plot for the sort based on male characters. Again, it is possible to partition the space with one straight line into experimental and comparison advertisements. However, using each subject's configuration, partitioning of the space was not as simple as for the free and women sorts. Perhaps this is because the men were harder to sort, as stated by three respondents:

"The men didn't come into it really"

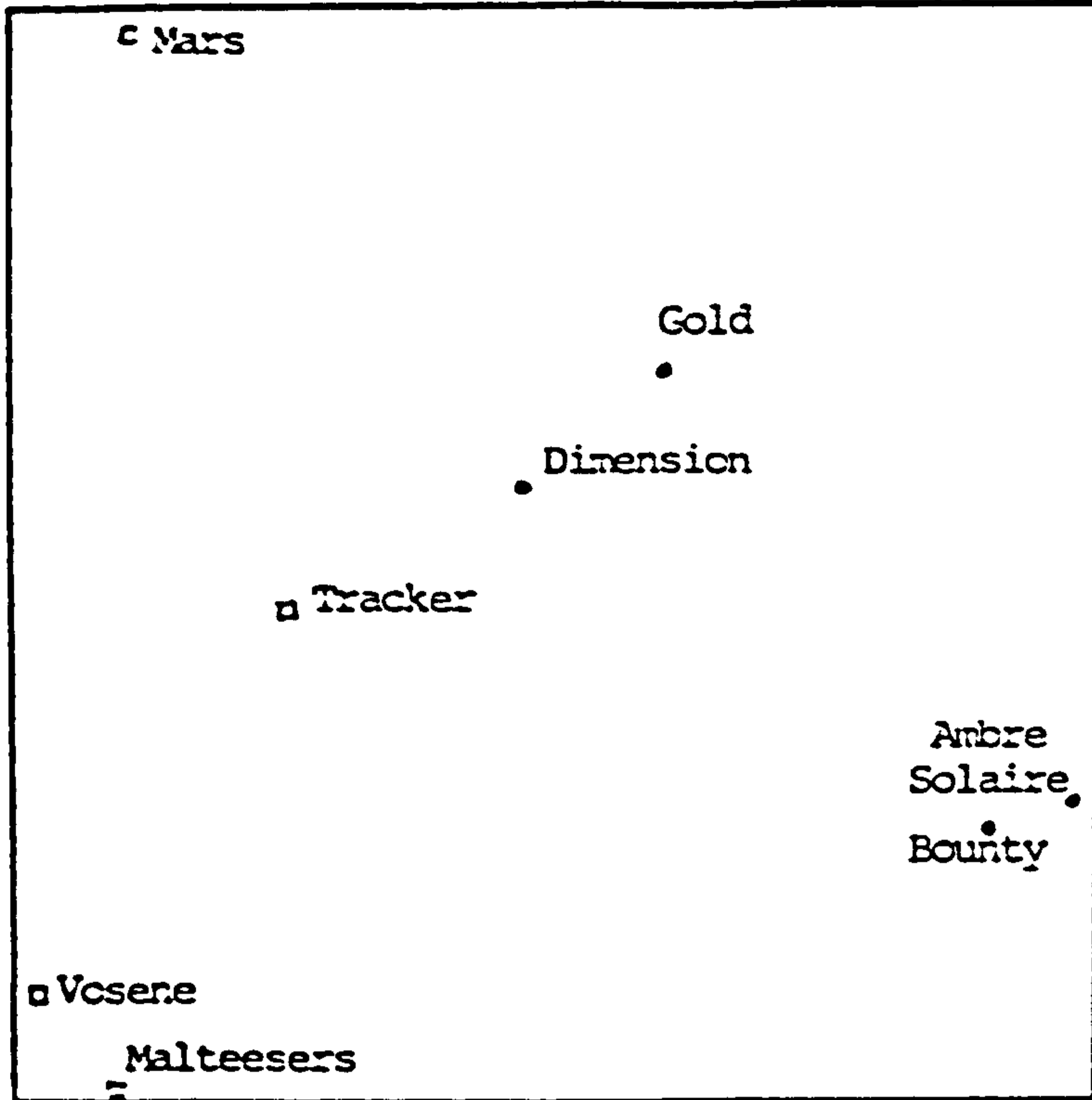
"All were just there to accompany the women...They were the main part in the advert. They were just there so that people wouldn't say there's only a woman in it"

"They wouldn't have been able to advertise it if the woman hadn't been there 'cause the women were advertising it and the men were just there in the background"

Figures 10.15 and 10.16 shows the configuration partitioned on the basis of the men's role described in relation to the women and their own role in the advertisement.

The males in sexuality advertisements were most often described in terms of their relationship to the woman.

FIGURE 10.14. MSA FOR SORT ON MEN



COEFFICIENT OF CONTIGUITY = .968

FIGURE 10.15. MSA FOR SORT ON MEN: PARTITIONED IN TERMS OF RELATIONSHIPS TO WOMEN.

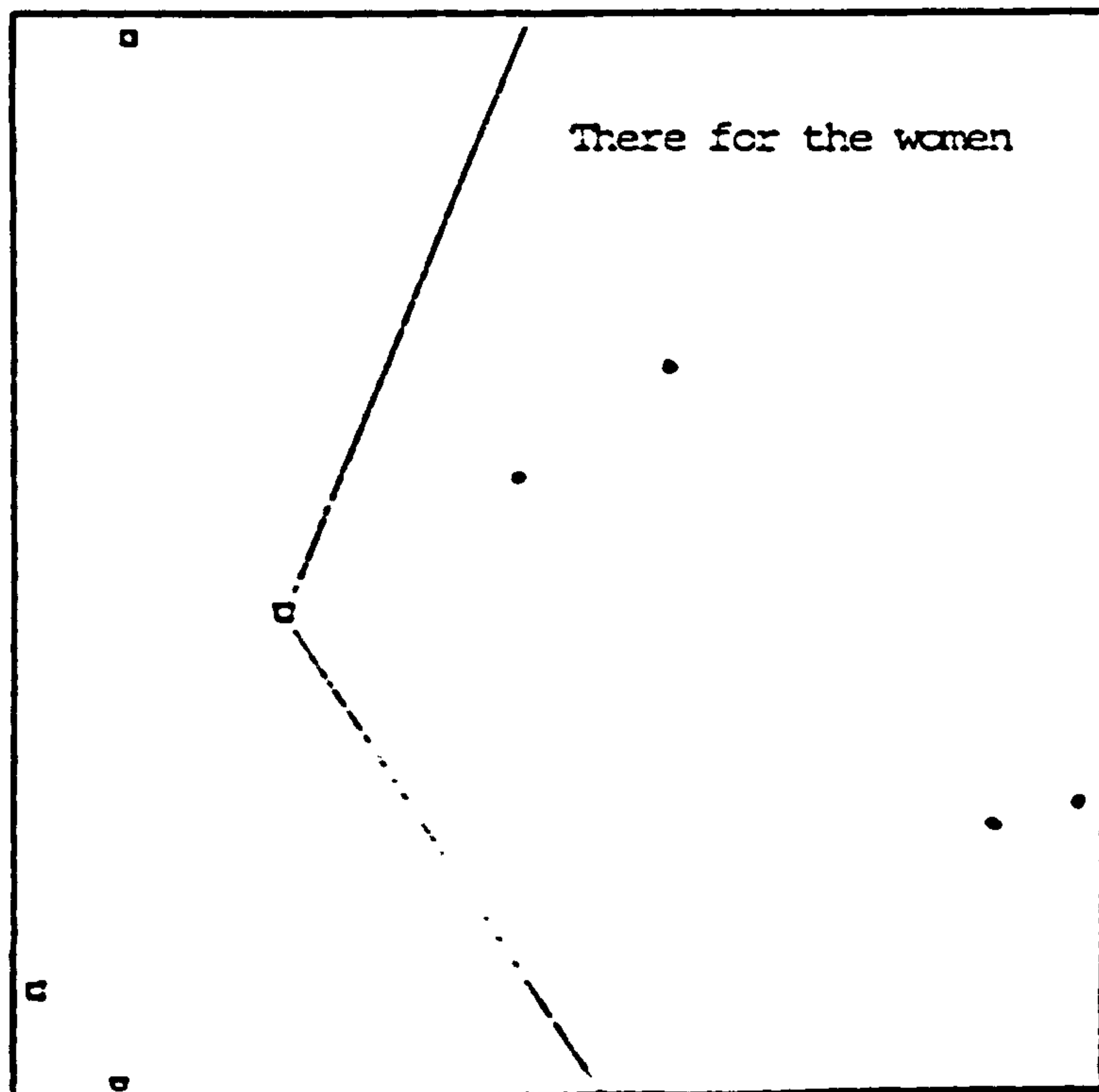


FIGURE 10.16. MSA FOR SCRT ON MEN: PARTITIONED IN TERMS OF OWN ROLE.

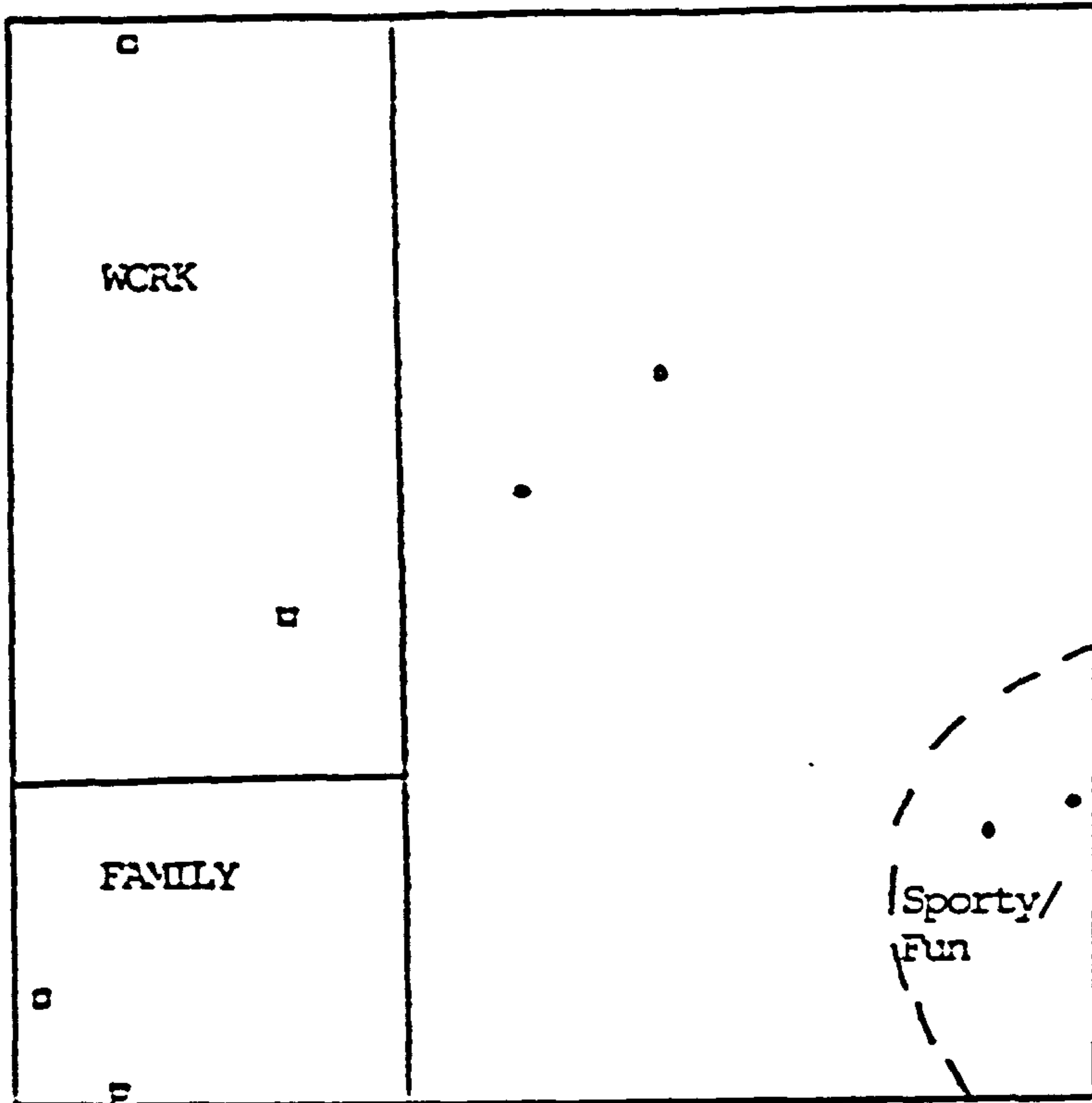
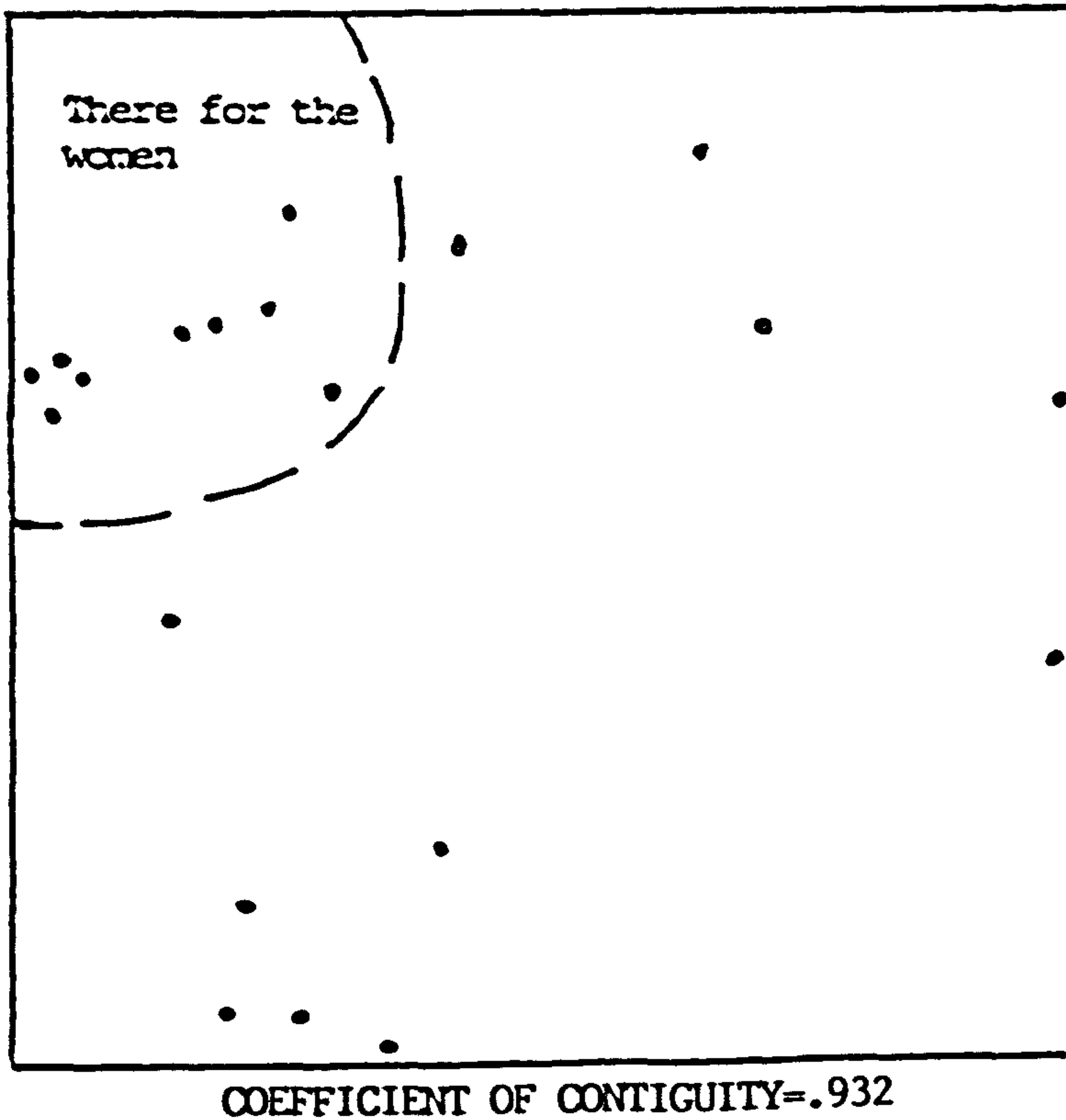


FIGURE 10.17. SCRT ON MEN: PLOT OF RESPONDENTS



For example:

Gold, Dimension: "Both seemed to admire the women, like her a lot"

Bounty & Ambre Solaire: "Just seemed to with the women a lot and they liked being with them and . admired them a lot"

"All tanned and they were going round with girls...people like to see men and women on telly"

Ambre Solaire, Gold, Dimension, Bounty: "All had some contact with the women"

The Ambre Solaire and Bounty men were, however, more often described on terms of their appearance, thus distinguishing them from the men in the other experimental advertisements (eg., "'hunky"; "more good looking and younger"). They were also sometimes criticised for what may be interpreted as perceptions of their sexuality (eg., "looked right cool as if they adored themselves"; "poseurs"). The Tracker man was perceived as similar to the Dimension and Gold ones because of his perceived relationship to the women, eg.:

Tracker, Gold: "Just with their wives and girlfriends, just like to be by themselves really, out of everybody's way"

Ambre Solaire, Gold, Bounty, Tracker, Dimension: "All did something for the woman".

The Vosene and Malteesers men were often labeled as "family men", while the Mars and Tracker were "working men" or "career men". The Dimension men were also sorted on the basis of their working role. When the Bounty and Ambre Solaire men were sorted on the basis of their role it was because they were "sporty" or "athletic" or "having fun". Thus, role also distinguishes them from the men in the other sexuality advertisements.

Table 10.3 shows the content analysis of sorting criteria. (Inter-rater agreement reported in Appendix 10.6). The other common sorting criterion was an evaluation but all advertisements were conceptualised on this basis, with no bias to positive or negative comments, so it was not used to partition the space.

TABLE 10.3 Content Analysis of Sorting Criteria for the Sort on Male Characters

	Relat. to Women	Role	Evaluation	Don't Know
Dimension	10	4	4	2
Mars	7	7	2	4
Bounty	8	5	5	2
Maltesers	7	5	5	3
Gold	12	1	5	2
Tracker	9	5	2	4
Ambre Solaire	10	4	4	2
Vosene	11	6	3	0

Note data was missing for 2 respondents

Frequencies for relationship to women, role and evaluation were each put in 2x2 contingency tables to compare differences between advertisement pairs but none were significant. An MSA was therefore performed on the data with the categories as items and the respondents plotted. Figure 10.17 illustrates the resulting configuration. The density of points in the top left hand corner represents those respondents who tended to sort all advertisements on the basis of their relationship to the women but this could not be explained in terms of the respondents characteristics (Appendix 10.3).

10.4.4 PERCEIVED SIMILARITY BETWEEN SELF AND WOMEN IN ADVERTISEMENTS.

Similarity judgements were coded so that a score of 10 indicated that the woman in the advertisement was 'least like me' and 1, 'most like me'. Table 10.4 shows the mean ranks awarded to each advertisement.

TABLE 10.4 Mean Rank of Women in Advertisements Based on Similarity Ratings

	Mean Similarity Rank	S.D.
Lady Shave	7.21	2.35
Nescafe	6.11	2.79
Dimension	4.11	2.40
Mars	4.68	2.72
Bounty	4.90	1.89
Maltesers	4.00	2.55
Gold	7.37	2.52
Tracker	5.53	2.95
Ambre Solaire	5.37	3.28
Vosene	5.74	2.84

The reasons for perceived similarity were content analysed. (Inter-rater reliability is reported in Appendix 10.6). The major categories were the perceived similarity of the characters' personalities and whether respondents felt they would do what the woman in the advertisement did (Table 10.5).

TABLE 10.5 Content Analysis of Basis of Similarity
to Women Judgements

	Sexuality	Personality Similar/Not	Actions Would/Wouldn't do	Other/ DK		
Lady Shave	4	1	5	2	5	1
Nescafe	-	-	3	6	9	2
Dimension	2	8	2	1	5	2
Mars	-	5	2	7	6	-
Bounty	-	2	1	12	2	2
Maltesers	-	7	1	4	2	1
Gold	5	1	5	-	1	9*
Tracker	-	2	6	7	3	0
Ambre Solaire	3	2	1	6	4	4
Vosene	-	6	4	2	4	-

Note 1 N=20. Some respondents failed to give reasons for their ranks.

Note 2 * = 6 respondents said they were similar because they like to wear gold.

Note 3 DK = do not know

Within the criteria listed above, qualitative differences can be found:

Women in the Dimension, Maltesers and Vosene advertisements were considered similar because of their perceived sense of humour or fun. Eg.:

Dimension "I like a lot of fun and she seems to be having a lot of fun"
"She's more of a jokey type, doesn't take things serious. Looks as if she's one of them who'd always have a laugh with you"

Maltesers: "Seemed to enjoy life. Happy"
"Happy and jolly"
"More outgoing"

Vosene: "Funny"
"I'm always making fun of the family and acting stupid"

However, the Mars advertisement woman was ranked on the basis of her perseverance in the story line (a reporter trying to get a story). Eg.:

"Persistent. I'm persistent"
"Went out and did what she wanted"
"Well, I'm like that. If there's a job to be done, I want

to do it properly"

Considering women whose personalities were considered different from the respondents, no consistent theme emerged for the Tracker advertisement woman. The women in the Lady Shave and Gold advertisements were given a variety of derogatory labels, such as "boring", "vain", "posh" and "affected". Their sexuality was also sometimes directly mentioned as being the reason for them being different, eg.:

Lady Shave: "Tall and thin and graceful"
 "Beautiful"
 "Too thin"

Gold: "Typical blonde, blue eyes person"
 "More of a beauty women"
 "Elegant, long hair, pretty. Didn't like her that much."

Women in advertisement's were also considered similar because of what they did. In the case of the Bounty and Ambre Solaire women, it was enjoying sunbathing, lying on beaches etc. Enjoying an outdoor life, walking, taking photographs etc., as the Tracker woman did, was enjoyed by some respondents. The Mars and Nescafe women were considered similar because they rushed about, working, but this was the same reason given by other respondents for being different from them. Likewise, the housewife status of the women in the Vosene advertisement, distinguished her from some girls. Girls who commented on what the Lady Shave woman did, commented that they did not like or could not do ballet. The girls who did not see themselves as similar to the Dimension woman commented on how unrealistic it was to wash your hair in

a car wash!

An SSA was performed on the 'similarity to me' data. The analysis plots the advertisements so that those closer together are more highly correlated, ie., belong to the same facet. Thus partitions will represent different criteria for the similarity ratings. A maximum of 3 dimensions was specified for the SSA (see above). The coefficient of contiguity for the 1 dimension solution was .484, for the 2 dimensional solution, .275, and for the 3 dimensional one, .119. It is the latter solution that is therefore considered.

Figures 10.18 to 10.20 show the space diagrams in each dimension, partitioned on the basis of the content analysis (above). Figure 10.18 illustrates the personality dimension and Figure 10.19 the likelihood of respondents doing the sort of thing that the women in the advertisement's did. Figure 10.20 splits the advertisements into segments depending on the type of woman portrayed. Thus it can be seen that the different criteria for evaluating women in comparison to the self can result in them being closer together in the space. It can be seen, for instance, that women considered to have similar characters and to be fun, are perceived as most similar to respondents, regardless of whether they are doing something the characters' themselves would do, yet housewife types, even if perceived as sharing personality characteristics are rated as dissimilar.

SSA: SPACE DIAGRAM OF WOMEN IN TERMS OF PERCEIVED SIMILARITY TO RESPONDENTS

FIGURE 10.18 DIMENSION 1 PLOTTED AGAINST 2

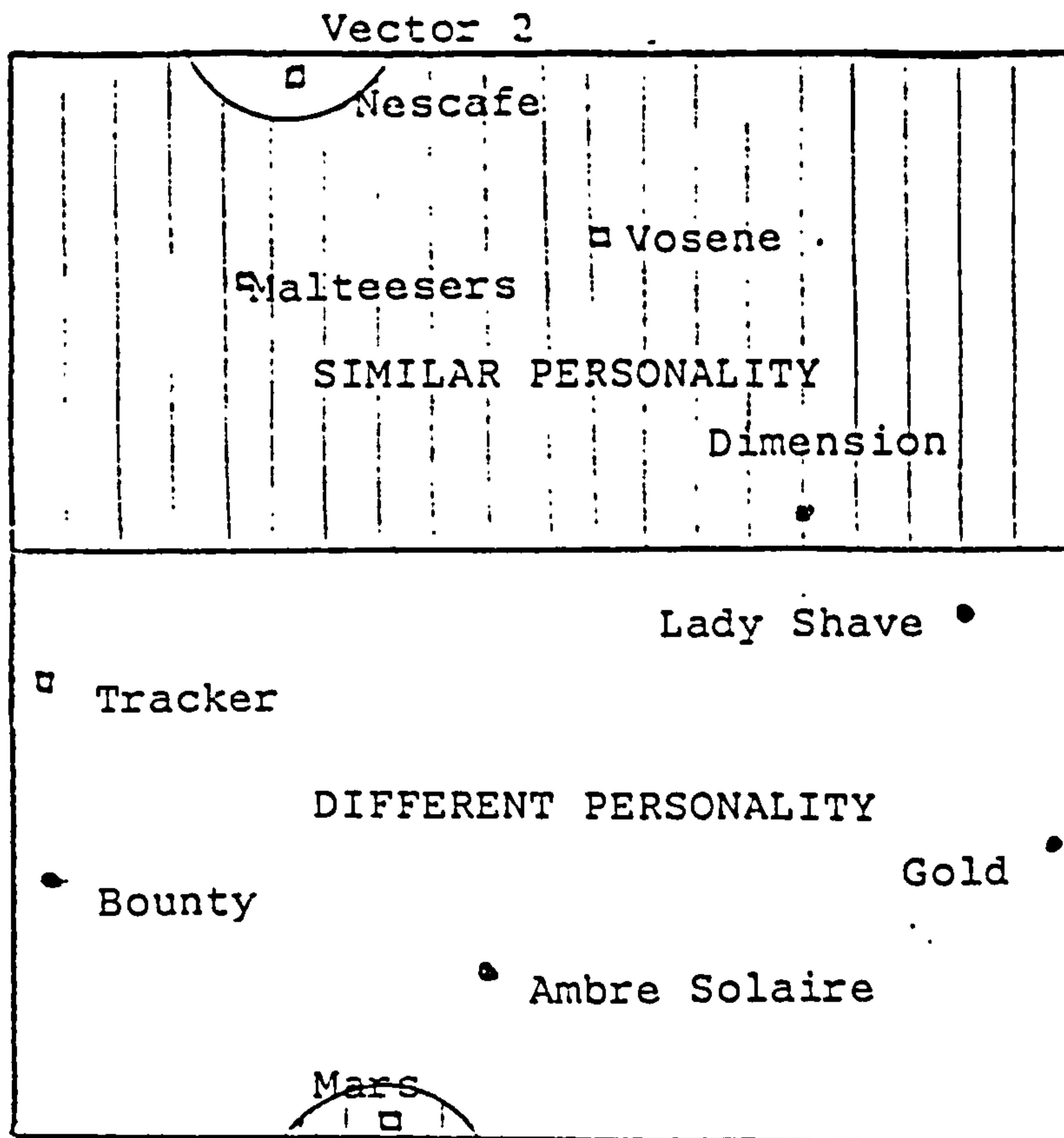
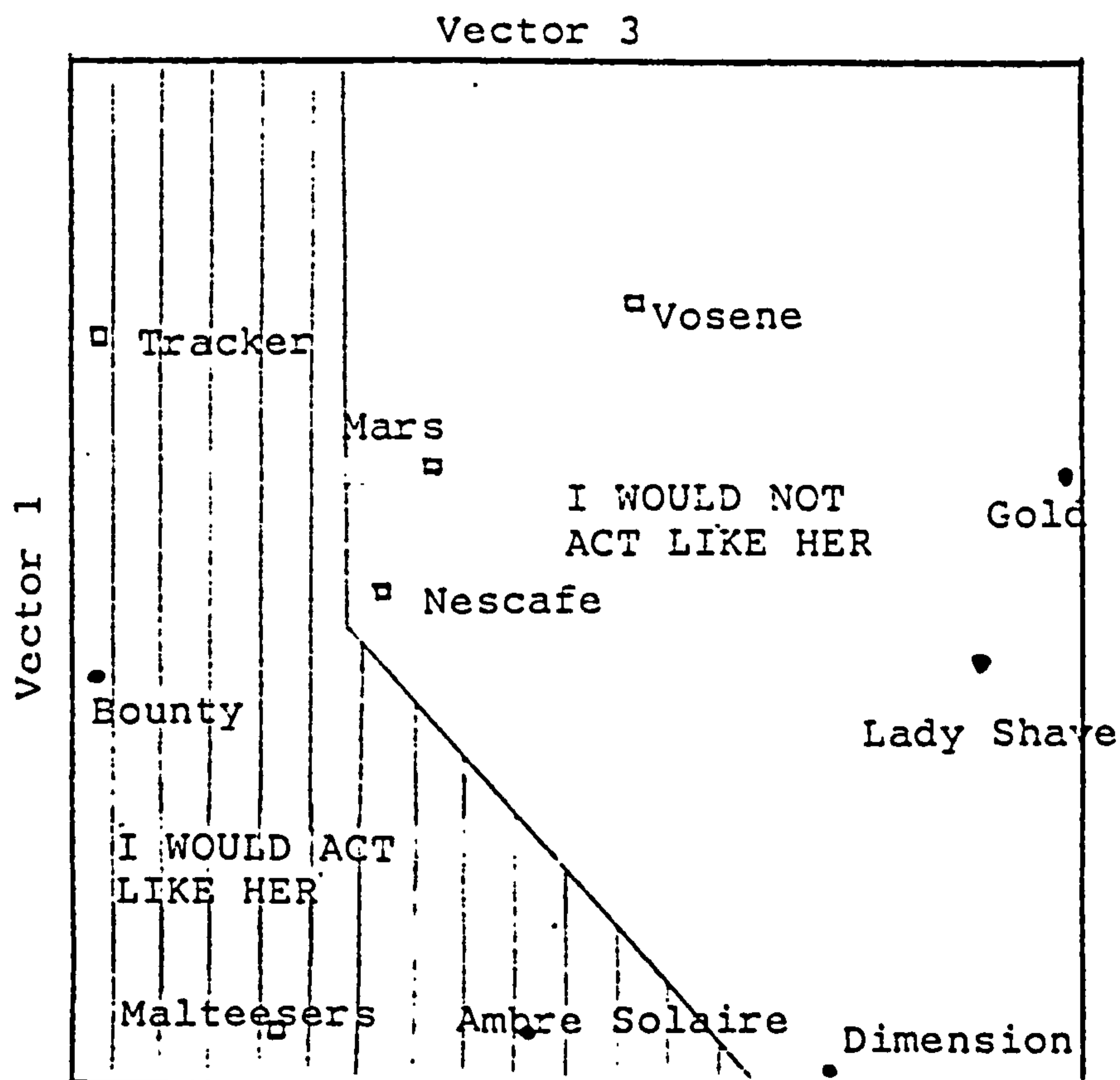


FIGURE 10.19 DIMENSION 3 PLOTTED AGAINST 1



SSA: SPACE DIAGRAM OF WOMEN IN TERMS OF PERCEIVED SIMILARITY TO WOMEN

FIGURE 10.20 DIMENSION 3 PLOTTED AGAINST 2

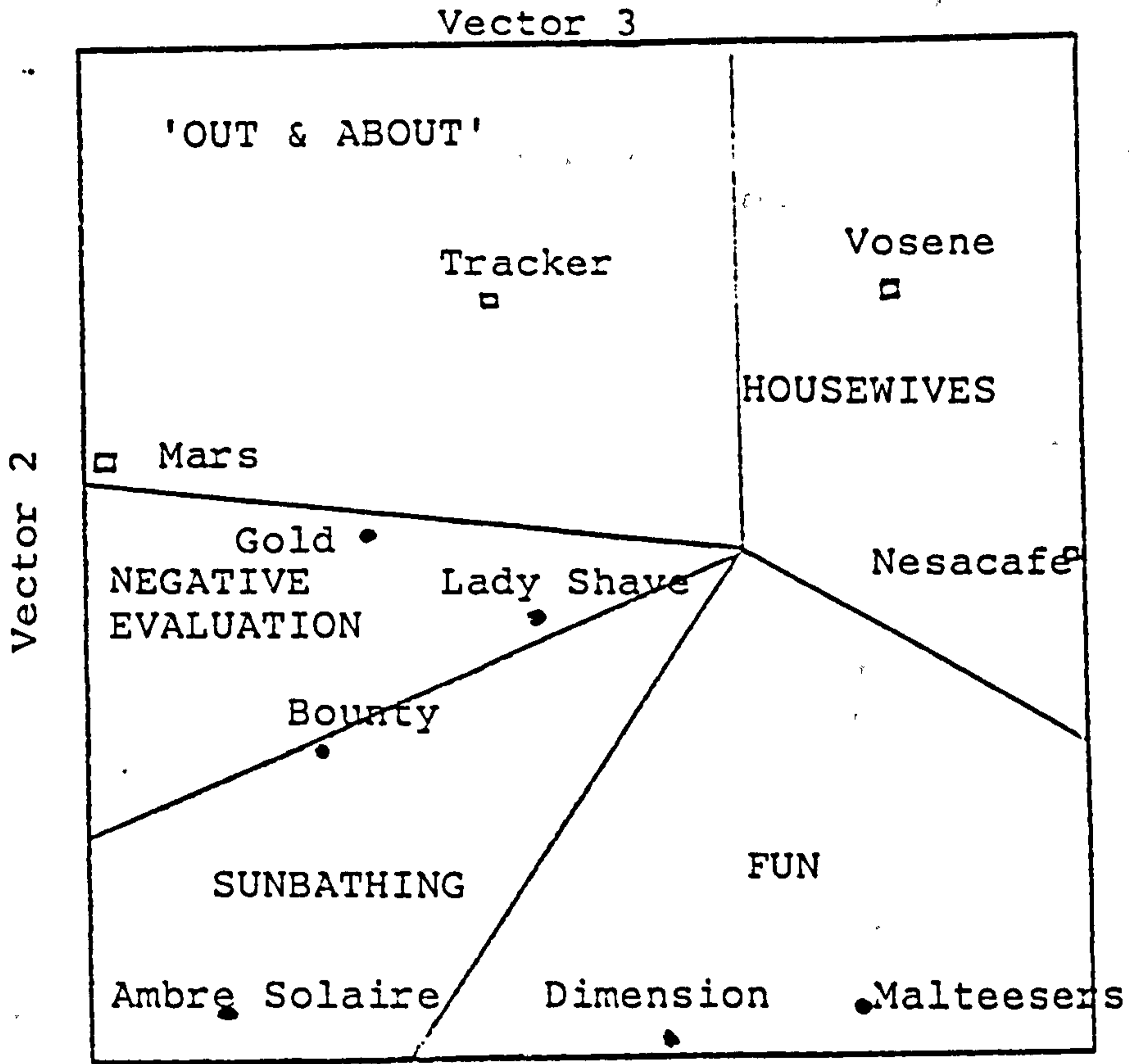


TABLE 10.6 Significant Spearman Rank Correlations Coefficients between Subject Characteristics and Perceived Similarity of Women in each Advertisement

Viewer Characteristic		Rho
Lady Shave		
Nescafe		
Dimension	Social Anxiety	-.497*
Mars	Public Self-Consciousness	-.516*
	Social Anxiety	-.451*
Bounty		
Maltesers	Social Anxiety	-.470*
Gold		
Tracker		
Ambre Solaire	Body Esteem	-.381*
	Public self-consciousness	-.550**
Vosene		

Note * = $p < .05$ ** $p < .001$

Note 2 Low scores on the above characteristics indicate the respondent is high in social anxiety and public self-consciousness and has a negative body esteem

Subject characteristics were correlated to the similarity ratings of women in each advertisement, using Spearman rank correlation coefficients. The majority were not significant. Table 10.6 illustrates the significant ones (the remainder are in Appendix 10.4). Girls who are publicly self-conscious were more likely to rate the woman in the Mars and Maltesers advertisements as unlike them but girls the Ambre Solaire woman as like them, The Ambre Solaire was also rated as 'not like me' by girls with poor body esteem. Girls high in social anxiety rated the women in the Dimension, Mars and Maltesers advertisements as being unlike them.

10.4.5 ASPIRATIONS TO BE LIKE WOMEN IN ADVERTISEMENTS

TABLE 10.7 Rank Order of Women in Advertisements on the Basis of Aspirations

	Mean Aspiration Rank	S.D.
Lady Shave	6.86	2.83
Nescafe	6.57	2.46
Dimension	3.14	2.61
Mars	4.19	1.91
Bounty	5.28	2.39
Maltesers	5.86	2.57
Gold	6.57	3.29
Tracker	6.24	2.72
Ambre Solaire	4.38	2.55
Vosene	5.81	2.77

Respondents rank ordered the women in the advertisements so that 1 indicated 'would most like to be like' and 10 'would most not want to be like'. Mean ranks awarded to each advertisement are shown in Table 10.7

The reasons for wanting to be like the advertisement characters were content analysed. (Inter-rater reliability is reported in Appendix 10.6). The categories are tabulated in Table 10.8. These can be divided into evaluations of the woman's appearance, personality or actions. Evaluations were either positive (indicating a desire to be like) or negative (indicating that respondents would not want to be like the woman).

TABLE 10.8 Content Analysis of the Basis of Wanting to be like the Women in Advertisements

	<u>Appearance</u>		<u>Personality</u>		<u>Actions</u>		<u>Other/</u>
	+ve	-ve	+ve	-ve	+ve	-ve	DK
Lady Shave	3	1	-	6	2	5	1
Nescafe	-	1	2	9	4	4	-
Dimension	7	-	6	2	1	1	-
Mars	2	-	8	1	3	3	-
Bounty	7	2	2	3	-	-	-
Malteesers	-	-	6	2	-	-	1
Gold	6	2	-	10	-	-	1
Tracker	1	-	3	6	3	3	2
Ambre Solaire	9	4	3	3	-	-	1
Vosene	1	1	8	2	6	6	-

Key +ve = positive evaluation. -ve = negative evaluation
DK = do not know

Note Data was missing for three respondents

At least a third of respondents mentioned wanting to look like the women in all experimental advertisements except for the Lady Shave one. Eg.:

Dimension: "Pretty"

"Attractive and her hair was shiny"

"Liked how she looked. Looked better at the end when she'd done her hair"

Bounty: "Glamorous, something I'd like to be"

"Liked how they looked. Tanned"

"Models. I like models"

"Slim and elegant"

Gold: "Long blonde hair. Nice"

"Nice and thin"

"Pretty and athletic. More relaxed than the others"

Ambre Solaire: "She was nice and tanned"

"Brown and thin, like a model"

"Attractive, in her swimming costume"

The women's appearance, did however lead some girls to give them a high ranking because of their artificiality.

Eg.: Ambre Solaire: "Showing off herself instead of the product"

"Didn't have much on...It made you think that you'd go that colour if you wore that sun tan lotion. I didn't like the idea of that"

Bounty: "When she came out of the water, all her make-up seemed perfect. That's not right"

Gold: "She looks like that woman from the Timotei ad. She

was a sort of stereotype woman with the long blonde hair. I didn't really like that"

Wanting to look like the models, did not, on its own, lead to the mean ranks. Personality was also a factor. In the case of the Dimension, comments were generally positive, centreing on how she dared to wash her hair in a car wash. Eg. "She just went in and did it. She wasn't bothered"

"I thought it was good the way she went in the car wash and washed her hair....she just acted as if they weren't there and came out and just drove off without paying"

Comments on the personality of the woman in the Gold advertisement were, however, very negative. She was seen as "posing", "showing off", "unnatural" and "vain". Eg.:

"The way she was looking made me think, oh, she thinks she's lovely and I don't like that"

"Didn't like her. She was thinking that just because she had all that jewellery on, she was the best"

The Lady Shave woman received similar comments.

The woman in the Mars advertisement received a favourable score because of her personality and what she was doing. All, however, focused around her counter-stereotypical job (journalist) and her independent qualities. Eg.:

"Conscientious about her job"

"Gets what she wants"

"Likes her job. Running around and having a lot of fun and looked happy"

"Nice. The sort of person who had drive"

The Vosene woman was considered to be good fun by some girls but others did not want to be like her because she was a housewife, working hard. Similar comments were given concerning the Nescafe woman's role but most

comments concerned the fact that she was "stupid" or "annoying", running around, working. The personality of the woman in the Tracker advertisement was also disliked, she was "boring" and "pathetic" and perceived as "posh" and "upper class" by four girls. The Malteesers women were generally seen as good fun and doing good things. respondents who did not want to be like them, tended not to give reasons.

In order to see if any categorisations schemes were used in ranking specific advertisements an SSA was performed on the data. The coefficient of contiguity was .423 for the one dimensional solution, .341 for the two dimensional solution and .274 for the three dimensional solution. All coefficients are therefore too high. The plot for the three dimensional solution was examined but it was only possible to partition it on the 'appearance' dimension. Thus, it failed to account for the other dimensions.

Subject characteristics were correlated to ranks awarded to the female characters for each advertisement. Significant correlations are tabulated in Table 10.9 (The full correlation matrix is in Appendix 10.5). Only three correlations were significant, all for experimental advertisements. Girls who wanted to change more body parts, were more likely to want to be like the Dimension women. Those who wore make-up more often wanted to be like the women in the Gold and Ambre Solaire advertisements.

TABLE 10.9 Significant Spearman Rank Correlation Coefficients between Subject Characteristics and Aspirations to be like the Women in Advertisements

Subject Characteristic		Correlation
Lady Shave Nescafe Dimension	No. body parts want to change	-.392*
Mars Bounty Malteesers Gold	Make-up use:Regularity	-.623**
Tracker Ambre Solaire Vosene	Make-up use:Regularity	-.383**

Note 1 * = $p < .05$ ** = $p < .01$

Note 2 Low scores on the above characteristics indicate respondents are high in social anxiety and public self-consciousness and have a negative body esteem

10.5 DISCUSSION

The results of this study are based on the central concept of similarity between advertisements and between characters. It is hypothesised that certain facets distinguish advertisements and characters from each other. Evidence for facets comes from the configuration of points in multi-dimensional space. Configurations of points have been partitioned so as to enable easy interpretation of the classification system of respondents.

The free sort was completed without any guidance from the experimenter as to the kind of sorting criteria to use. Thus, the procedure elicits spontaneous classifications. Experimental advertisements are perceived as similar but this was not simply due to the use of

female sexuality. The MSA space could be partitioned in terms of both characters and setting. The age of characters was one method of classification. For women in experimental advertisements (with the exception of the Dimension woman), youth seemed to be associated with 'glamour', thus the two may be part of the same dimension. This supports arguments put forward in Chapters 2 and 5 that only young women are portrayed in terms of their sexuality in advertisements. Beauty and sexuality advertisements were also divided on the basis of male characters being present. It was also hypothesised in Chapter 5 that the presence or absence of men can lead to sexuality being expressed in different ways.

The overall configuration of the free sort is also influenced by classification according to setting. Setting was not hypothesised to be as salient an element as the characters, thus this finding is contrary to expectations. It does illustrate, however, that decoding approaches are very individualistic. The mere presence of female sexuality is not a prerequisite for being the dominant means of decoding advertisements. The plot of respondents, in fact, illustrates that they tended to sort all advertisements on the basis of one criteria (characters, setting or evaluation). Girls who classify advertisements according to the characters, tended to have low body esteem. Girls who are not happy with their appearance may find portrayals of women the most salient aspect of advertisements. These portrayals may then be evaluated

with respect to sexuality.

In conclusion, only a sub-set of respondents spontaneously classified advertisements on the basis of their characters. They may react globally before taking account of specific aspects of the advertisement (see Kaplan, 1982). The free sort will therefore consist of first reactions, a kind of summary of their most immediate impressions. This does not preclude conceptualisations of women during later exposures. While the sort based on women may not be as spontaneous, it can still provide indicators as to how female characters may be perceived.

Women in experimental advertisements were close together in the MSA space. They were classified by some subjects on the basis of their youth and glamour. More evidence was found for the reality dimension discussed in Chapter 6. Reality here was concerned with the distinction between either working or engaged in leisure pursuits, and 'having nothing to do with one's time'. Sexual portrayals may be conceptualised in terms of passivity, which is contrary to the respondent's reality.

Three criteria for sorting the women were identified: sexuality, role and realism. The partitions of the plot of respondents, were, however, more 'fuzzy' since respondents used more than one criteria. Viewer characteristics did not relate to the overall configuration but did effect the sorting of three experimental advertisements. Girls who wear more make-up tended to classify the women in the Ambre Solaire, Dimension and Bounty advertisements in

terms of their sexuality. Thus, girls who make more of an effort to improve their appearance with cosmetics, focus more on the ideal beauty type. It must be remembered that this focus does not necessarily lead to acceptance, however.

The present thesis is not directly concerned with male portrayals in advertisements. The findings of Chapter 9, however, indicated that female sexuality may be more salient in the presence of men. As in Chapter 6, there was evidence for male characters being adjuncts to the women, perhaps to emphasise her sexuality in terms of attractiveness to men. A certain sub-group of respondents did tend to characterise men in terms of their relationship to the women, but this was not a function of the characteristics assessed in this study. Further investigation of why these girls responded in the same way is therefore necessary.

It was hypothesised in Chapter 6 that evaluations of women in advertisements may be a function of perceived social distance. Results from this study showed that the women in two matched pairs of advertisements, Dimension and Mars and Bounty and Maltesers, were rated as most similar to the respondents. Sexuality was not the reason. The Dimension and Maltesers women were ranked highly because of their sense of humour and the Bounty woman because of what she was doing, enjoying sunbathing. Thus, female sexuality was irrelevant to judgements. It is interesting that the Mars woman was considered similar

because of her independence. She was also rated as someone the respondents would want to be like. Thus a counter-stereotypical woman (journalist) may provide a more salient role model for some girls than the sexual woman. Greenberg (1988) has hypothesised that atypical portrayals of women may actually be more salient to viewers. The sexuality of the Gold and Lady Shave women was considered discrepant from the subjects. Their sexuality seems to be overt since it was focused on to make judgements about similarity. Such portrayals were not aspired to because of their falseness. Thus extreme social distance may preclude any chance of characters being used as role models. The sexuality of the Ambre Solaire woman was most likely to elicit desires to be like. It has been suggested (see Chapter 5) that media portrayals of women may lead to adolescent females striving to reach an unrealistic norm of attractiveness. This norm is, however, not accepted unconditionally, but evaluated with respect to reality and to the perceived personality of the models. Girls show no desire to emulate women who are false, albeit beautiful. Appearance is not considered in a vacuum. The sexuality of the Dimension woman is more subtle. Perhaps in wanting to be like her, her sense of humour is not the only desired characteristic. The woman was portrayed as flaunting her sexuality by washing her hair in a car wash (so that her wet clothes emphasised her body). When girls commented that they wished they had the nerve to be like her, perhaps they were also thinking of

this. This contention, is however, only hypothetical. More focused interviews need to be conducted to assess preferences for different portrayals of sexuality. The present methodology elicits only broad conceptualisations.

Subject characteristics showed some relationship to rankings of women. Girls who are publicly self-conscious rated the Dimension, Mars and Malteesers women as unlike them. This characteristic implies concern with the self in social situations. Perhaps these girls could not be expected to have much in common with the outgoing, independent women portrayed. Girls who were high in social anxiety, likewise, perceived the Mars woman as like them. Girls high in self-consciousness also considered the woman in the Ambre Solaire advertisement as dissimilar to them, perhaps because they would not exhibit their bodies in public as she did. Several said that they did not like to sunbathe. This woman was also rated as dissimilar to girls with poor body esteem. It is hypothesised that this characteristic implies a belief that the body does not meet cultural norms, so this may reflect a direct social comparison on the basis of sexuality. Girls who want to change more of their bodies wanted to be like the woman in the Dimension advertisement. Perhaps they wish to have bodies like the model, who displayed hers in front of men (in a more obvious way than in the Bounty and Ambre Solaire advertisements). Girls who wear make-up more often wanted to be like the women in the Gold and Ambre Solaire advertisements. This provides some evidence that girls

concerned with their own sexuality see media models as ideals. Personal sexuality showed no relation to aspirations to be like women in comparison advertisements.

10.6 CONCLUSION

The MSP has provided a means to explore the conceptual systems that individuals use when decoding advertisements. This implies active perceptions on behalf of the viewer. The ease with which respondents completed the task implies that this is quite a natural process. It also establishes the use of the procedure in media research. Instructions to subjects were deliberately vague so as to elicit the concepts they spontaneously and naturally use when considering media stimuli. In line with the theory behind the use of the procedure, the results have indicated the importance of individual differences in the process of media effects. If the methodology was inappropriate for uncovering conceptual systems, the spaces could not have been produced nor the facets of the regions labelled so easily. It is not argued that the procedure is the only one for eliciting conceptualisations, nor that it is totally natural for them (Neisser (1976) has argued that people are not likely to categorise the elements of their environment unless the situation requires them to do so) but it is certainly a more natural task than filling in written questionnaires following the viewing of a media

stimulus.

Multidimensional Scalogram Analysis and Smallest Space Analysis are exploratory data analysis techniques that have served to uncover the underlying dimensions of advertisement perceptions and character representations. Respondents have decoded the advertisements holistically, taking account of plots and perceived personality characteristics of the actors. Any discussion of effects is therefore forced to consider these as well and not confine itself to the categories of the content analysis. Such studies of viewer perceptions can aid in the design of much better content analyses which take as their focus the focus of the audience. While this implies a further move towards more qualitative content analyses, with an increased risk of subjectivity, their external validity will be increased.

The use of sexuality in advertising does not necessarily imply categorisation of advertisements in terms of sexuality. Although this characteristic was deemed important in terms of the content analysis, it may not be so important to all teenage girls. There was some evidence that sexuality and comparison advertisements and their female characters are conceptualised as different but the distinction is more fuzzy than the content analysis assumed. There is no evidence that media images are accepted unconditionally as linear effects researchers have assumed. As argued by Frazer (1987), they are considered within the context of the viewer's own reality.

Sexuality is seen as interacting with the personalities and actions of the actors. Girls have taken a critical approach to media decoding. In some cases, this did lead to an acceptance of the sexual images and a desire to be like the women portrayed in the advertisements. Personal sexuality also seemed to play a role in this process. Girls who seem to have already accepted, to some extent, media messages of normative sexuality, are the ones who see it is an ideal to strive for. Some respondents however, focused on other characteristics of women, emphasising the argument that sexuality is not equally salient to all the audience. Sexuality did not seem apparent to some viewers, or, if it was, not that important. As with the study in Chapter 9, this study points to a need for research to address in more detail the personal characteristics of viewers which mediate perceptions. Those which were assessed for this thesis and hypothesised as being important, do play a role but clearly others are operative.

Comments on and criticisms of sexuality suggest that these girls already have fixed conceptions of normative sexuality and what is considered appropriate for them, personally. Future research could consider differences in age groups. Younger adolescents, who may be at a more formative stage of their sexuality, may perceive media sexuality differently.

The use of the Multiple Sorting Procedure showed the readiness of viewers to respond to advertisements in terms

of social stimuli and to discuss them as real-life vignettes. When their perceptions were elicited in a questionnaire (Chapter 9), there was more of a tendency to discuss them in terms of their marketing role. This is important in illustrating the sophisticated approach of adolescents to the media. However, advertisement perceptions were elicited in a questionnaire which included Attitude towards the Advertisement measures. This may have produced a response set towards decoding the 'advertisement as an advertisement'. The MSP, may, however, be a more natural way of eliciting natural responses to the media, in terms of social representations. It must be remembered, however, that conceptualisations were elicited in an unnatural viewing situations. The generality of findings to real-life is therefore discussed in Chapter 11.

CHAPTER 11. GENERAL DISCUSSION

"It advertises it more if you see a glamorous woman with brown, thin legs. They're more likely to buy it than if they saw a fat woman with white legs".

11.0 INTRODUCTION

Content analyses of advertising have delineated two predominant images of women, defined by their domestic and sexual roles. Norms of ideal types of sexuality are culturally and historically specific. Thus advertisements may play a role in the promotion of normative types. The plethora of other agents, however, makes it difficult to isolate the effects of advertising. It may be beyond our methodological capacities to find direct evidence for a cultivation effect. A linear effects model was therefore rejected and an approach adopted which consists of three distinct (yet interrelated) components: The nature of the media, the nature of the viewer and the interaction between the two.

11.1 THE MEDIA STIMULUS

The content analysis of sexuality and beauty advertisements reported in Chapter 4 was considered to be a prerequisite to the effects studies. It defines the nature of the stimulus. The findings of the analysis are interesting in themselves, however. Characters were

stereotyped in terms of their sexuality but more subtle forms of sexism, in terms of context and persuasion strategies, can be seen to further objectify women. Thus effects will be a result of a combination of advertisement elements. The complex interaction of these elements would have remained hidden without the content analysis, leading to an over-simplification of the nature of the media stimulus under investigation.

The content analysis also served to pose some interesting research questions. The cluster analysis of advertisements suggested that beauty advertisements directed at older women may comprise a sub-set. Whilst not relevant to the audience studied in this thesis, future investigations might focus on older women's perceptions and conceptualisations of these advertisements. This might include analysis of those women who feel negatively about growing old and who see it as entailing a loss of physical and sexual attractiveness.

Male portrayals were not a specific focus of this thesis but were touched upon in several of the studies. The content analysis indicated that men in sexuality and beauty advertisements may have a more low key role, compared to men in advertisements generally. Conceptualisations of adolescent girls, also indicated that they are seen more as adjuncts, whose role is to emphasise female sexuality. A study of print advertisements in US magazines by Wolhater & Lammers (1980) showed that the portrayal of males in 'decorative

roles' (a category that included sex objects) had increased from 27% in 1958 to 50% in 1968 and 54% in 1978. An analysis of television in similar terms would be illuminating, as would an investigation of male and female perceptions of these portrayals.

11.2 THE VIEWER

Knowledge of content has been used by some researchers to make assumptions about effects on viewers. Gitlin (1978) even went as far as to suggest that empirical study of effects of the mass media on individual's perceptions of reality is unnecessary at this stage in communications research. This thesis argues the opposite. It is argued that perceptions mediate effects and that individual differences in what is considered salient in advertisements will determine the nature of any effects on sex-role conceptions and behaviour. The nature of the advertisements under study imply that a personal concern with sexuality may enhance perceptions of the female characters. Evidence was reviewed as to the centrality of developing sexuality to the female adolescent. Teenage girls were therefore selected to take part in the effects studies. Analysis of some characteristics concerned with sexuality - body satisfactions, cosmetic use and self-consciousness - indicated, however, less of an egocentric concern with appearance than has been implied by some writers on adolescence. It is known that journals

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have a bias towards publishing significant results (see Bakan, 1970), so perhaps the 'storm and stress' approach to adolescence has contributed to a rather negative view of it. This contention is, of course, highly speculative, based as it is on only one study, and requires further empirical investigation.

11.3 INTERACTION BETWEEN THE MEDIA STIMULUS AND VIEWER

A circular process of media effects was proposed. This hypothesises that a personal concern with sexuality should lead to enhanced salience of sexual portrayals in advertisements. Advertisements utilising female sexuality were compared to those which did not stereotype women in terms of their sexual or domestic roles (although it is interesting that the older women were often perceived as housewives, even if this information was not explicitly available in the text). Comparisons were matched on a number of elements, using the content analysis as a guide. Thus the content analysis proved to be a valuable methodological tool. Effects were discussed in terms of individual advertisements in the first instance, before making generalisations to the wider class of advertisements. By the use of an intensive approach, it was hoped that this investigation would help to illuminate the complex process of 'decoding' advertisements.

Evidence was presented for two qualitatively different approaches to advertising. One is to discuss it in terms

of real-life and the other as a marketing stimulus. Girls of this age show a detailed knowledge of how advertisers attempt to persuade. Some girls were aware of the way advertisers use sexuality to sell. However, there was also an acceptance by some girls (as the above quote illustrates) that this is inevitable and the way it should be. This implies an acceptance of the ultimate aims of these advertisements (either implicit or explicit) to emphasise a certain normative type of sexuality as an ideal to strive for. Certain measures were employed to assess the effectiveness of beauty and sexuality advertisements, in terms of marketing success. Compared to comparisons, however, little evidence was found for more favourable attitudes towards the advertisement that could be attributable to portrayals of female characters. In the case of one beauty product, at least, (shampoo) an advertisement utilising humour and a 'normal' family was more effective. Concerns with enhancing appearance may simply indicate an involvement with product class.

Findings clearly show that advertisements do not have the potential for identical effects on all viewers, even within this clearly defined sample. Mere exposure to portrayals of female sexuality does not necessarily imply salience. Furthermore, saliency does not necessarily lead to acceptance. Advertisements are decoded holistically, taking account of plots and personalities. Viewers seem to assign subjective weights to elements of the advertisement, which can not be predicted by content

analysis. Moreover, whilst viewer characteristics did show some relation to perceptions and evaluations of female characters, results are suggestive of other contributing factors. The characteristics studied encompass only a small part of sexuality as defined in Chapter 5 and clearly more expansive studies are necessary to define in more detail the effect of individual characteristics on approaches to the media.

Perceptions and conceptualisations of advertisements gave rise to the hypothesis that women in advertisements may be perceived in terms of social distance to viewers. Images of sexuality are not accepted unconditionally but seem to be critically evaluated in terms of the respondents own reality. Certain portrayals were rejected as false by respondents, indicating that beauty and sexuality are not considered in a vacuum. When respondents were asked to rate their own similarity to women in advertisements, however, they often picked on aspects other than sexuality in making their judgements, primarily the actions and personalities of characters. When asked to rate if they would like to be like any of the characters, however, sexuality was used as a reason for some girls and this showed some relation to personal concerns with enhancing the appearance. These findings indicate that social comparison processes elicited by mass media may be a fruitful area of research.

The Multiple Sorting Procedure provided a means of assessing the sort of categorisation schemes viewers assign

to advertisements and their characters. Conceptual similarity was illustrated empirically using Multidimensional Scalogram Analysis. Often, advertisements using sexuality were perceived as similar although, clearly, this was not always related to sexuality. The results of the content analysis indicated that sexuality and youth may be equated and that the sex composition of characters may be associated with the presence of other advertisement attributes. It was possible to partition viewer's sorts on this basis. Furthermore, sorting criteria could sometimes be explained in terms of viewer characteristics, providing support for their importance in advertisement perceptions.

It is argued that more open-ended, exploratory techniques are necessary in this area of research. Since little is known concerning how viewers perceive and categorise media images, this seems more appropriate than formal experimental designs aimed at investigating differences, such as 'before-and-after' methodologies. Such an approach will inevitably have implications for the type of data analysis employed. As Livingstone & Lunt (1988) argue, analyses such as multi-dimensional scaling do not attempt to relate results to a hypothetical population nor a general linear model -

"Instead they maximise validity by revealing any latent order or structure (and not attempting to reduce all the data to a single point)..... such methods allow the exploration of theories not easily fitted into the logic of the null and alternative hypotheses."
(p.12-13)

It is worth note here, of the problems of analysis in this thesis with a within-subjects design, which resulted in data which was neither normally distributed nor comprising of independent variables. Analysis was hampered, for example, by the lack of a non-parametric multiple regression procedure. Exploratory data may not lend itself easily to robust statistical procedures.

More qualitative approaches to the investigation of media effects are increasing in popularity (see, eg., Lindlof, 1987). Researchers in the Symbolic Interactionist tradition for example, make use of ethnographic methodologies to study behaviour in a social setting (Lull, 1982). They emphasise the essentially social nature of television viewing. Their research stresses the need to extend the studies reported here so as to place it in a wider social context. Investigations took place in an unnatural viewing situation (both in terms of viewing advertisements in school and also by taking them out of their natural context of television programmes). As Svennevig (1986) has argued, we need to know more about the ecology of television viewing. Several researchers have investigated this issue. For example, employing the I.B.A.'s H.O.M.E. (Household Observation and Monitoring Device) (Collett & Lamb, 1986; Svennevig, 1986, 1987), or participant observation (eg., Lull, 1980a; 1980b; Silverstone, 1985; Leibes & Katz, 1986; Palmer, 1986; 1988) to investigate the familial context of viewing.

Researchers have emphasised the active interaction with television and Fine & Kleinman (1979) conclude:

"...popular culture products are created in group interaction, require group facilitation for their transmission and frequently are viewed by interacting groups...Thus, even a communication form seemingly removed from face to face interaction - the mass media - is grounded in the same basic set of interactional criteria"

There is a need therefore, to see how decoding of advertisements in terms of sexual content is determined by the presence of others. The peer group may be important here. It should be noted that the present research studied girls from mixed sex schools only. It might be argued that those attending single sex schools have different social comparison criteria.

Research also needs to focus on how various media and media content are selected by girls. Research has shown (eg. Greenberg, 1976) that British adolescents view television less in adolescence. This is comparable to studies in other countries (see Johnsson-Smaragdi, 1983). Use of other media may therefore be important, as may be the effects of peers on this selection. Adolescent cognitive development may enable them to take account of and understand complex messages, resulting in more active and diversified media use (Faber et al, 1979; Hedisson, 1981). The effects studies reported in this thesis indicate a sophisticated decoding process, which makes reference to plots and perceived personalities of characters. If such a process occurs for advertisements, the process of decoding television programmes, with far

more complex story lines and characterisations, is an area worthy of future research.

11.4 CONCLUDING REMARKS

The exploratory nature of the present research has been emphasised. Thus, as this section has shown, it may have posed more questions than it has answered. However, this is necessary for the growth of any discipline. The research has contributed to the growing body of literature which stresses the active nature of the viewer in the media effects process and the essentially constructive nature of media perception in terms of the viewer's own sense of reality.

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APPENDICES

APPENDICES FOR CHAPTER 4.

APPENDIX 4.1. INTER-RATER RELIABILITY OF CONTENT ANALYSIS CATEGORIES

	% Agreement	Phi	Kappa	Z of Kappa
<u>CHARACTER 1:</u>				
Sex	98.14	.95++	.95	41.06+++
Age	92.16	.83++	.57	8.92+++
Occ. discernible	86.94%	.61++	.67	12.94+++
Occ. status	99.63	Z of Binomial =		16.31+++
Speaking part	90.67	.79++	.78	18.41+++
Product user	80.97	.41++	.40	5.31+++
Product endorser	85.45	.66++	.64	12.05+++
celebrity	99.29	Z of Binomial =		16.55+++
high status	97.86	Z of Binomial =		16.08+++
expert	97.08	Z of Binomial =		16.08+++
beautiful	93.57	Z of Binomial =		14.64+++
<u>CHARACTER 2:</u>				
Sex	95.5	.87++	.85	25.16+++
Age				
Occ. discernible	95.51	.87++	.87	23.64+++
Occ. status	95.5	.87++	.87	23.64+++
Speaking part	93.6	.86++	.85	25.16+++
Product user	100.0			
Product endorser	73.41	Z of Binomial =		7.71+++
celebrity	93.93	.66++	.61	6.65+++
high status	90.0	.32++	.23	1.99*
expert	98.9	Z of Binomial =		16.43+++
beautiful/sexy	98.9	Z of Binomial =		16.43+++
<u>MALE VOICE OVER</u>				
celebrity	79.23	.61++	.59	12.41+++
high status	98.57	Z of Binomial =		16.32+++
expert	97.86	Z of Binomial =		15.29+++
	98.21	Z of Binomial =		16.20+++
<u>FEMALE VOICE OVER</u>				
celebrity	90.36	.71++	.68	11.49+++
high status	100.0			
expert	100.0			

PRODUCT:

not shown	98.93	Z of Binomial =	16.43+++
not in use	83.21	.51++ .51	7.66+++
used by others	82.14	Z of Binomial =	10.82+++

SETTING:

outdoors	83.93	.63++ .62	12.07+++
home	85.36	.67++ .68	12.75+++
work	83.93	.50++ .50	7.23+++
public place	91.19	Z of Binomial =	14.04+++
unknown	81.79	.57++ .56	10.14+++

USE OF STORY

75.09	.50++	.47	4.43+++
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TIME SETTING

85.61	.56++	.56	8.68+++
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USE OF MUSIC

58.09	.15*	.15	2.38*
dreamy	85.00	.66++ .63	11.85+++
lively	77.86	.54++ .53	9.89+++
popular tune	85.71	.19*** .19	1.55NS
classical	94.64	.75++ .75	12.09+++

HUMOUR

92.47	.84++	.84	24.04+++
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WOMEN

sexy	78.21	.56++ .55	10.97+++
beautiful	81.43	.64++ .59	11.23+++
natural	84.29	.55++ .54	8.81+++
vain	82.86	.55++ .47	8.43+++

Clothes:

day to day	83.57	.63++ .63	12.51+++
sophist.	88.21	.68 .68	12.71+++
sexy/absent	86.43	.63++ .62	10.99+++

Touch:

product	84.29	Z of Binomial =	11.53+++
other	92.86	Z of Binomial =	14.40+++
sex of other	93.57	Z of Binomial =	14.64+++
self	81.43	.64++ .54	9.79+++

Close-ups:

face	88.21	.76++ .61	9.36+++
hair	83.21	.44++ .41	5.16+++
legs	92.14	.71++ .68	10.47+++
eyes	87.14	.25+ .24	2.03*
hand	73.93	.37++ .29	4.00+++
body	79.93	.51++ .50	8.41+++
other	89.29	.28++ .24	1.85NS

APPEAL:

fear appeals	98.57	Z of Binomial = 16.32+++
flattery	85.71	.54++ .50 6.80+++
v. transference	82.86	.67++ .66 14.78+++
economy	87.50	.71++ .71 15.47+++
unique	67.14	.33++ .33 5.88+++
quality	80.00	.59+ .59 12.25+++
good for you	85.71	Z of Binomial = 12.01+++
ease of use	84.23	Z of Binomial = 11.50+++
shown in use	65.71	.21** .20 3.01***
in demand	95.00	.25* .12 .52NS
before & after	98.43	Z of Binomial = 16.43+++
science	96.07	Z of Binomial = 15.45+++

THEMES

Rich lifestyle	81.79	Z of Binomial = 10.70+++
Glamorous place	85.71	Z of Binomial = 12.01+++
Dreams	83.93	Z of Binomial = 11.41+++
Success in job:	92.14	Z of Binomial = 14.16+++
for male or fem.	93.93	Z of Binomial = 14.76+++
Romance	82.14	.12* .49 7.26+++
Romance starting	88.21	Z of Binomial = 12.85+++
Sex implied	84.64	.21*** .21 1.88NS

KEY

* = $p > .05$ ** = $p < .01$ *** = $p < .005$ + = $p < .0005$ ++ = $p < .00001$

Available Z tables (Guilford & Fruchter (1978) only went up to a z of 3.07, $p < .004$ thus +++ = $p < .0004$, although in most cases the value is clearly more significant.

FREQUENCIES FOR CONTENT ANALYSIS CODING SCHEDULE

NOTE 1. B= beauty advertisements
S= sexuality advertisements
C=comparison advertisements

NOTE 2. Numbers denote frequencies. In brackets are given percentages rounded either up or down.

4.2. DEMOGRAPHY OF FEMALE CENTRAL CHARACTERS

a) Character Constitution

	B	S	C
Solitary Female	17(53%)	5(20%)	2(10%)
2nd Charecter	15(47%)	20(80%)	18(90%)

	B	S	C
2nd character male	7(47%)	16(80%)	16(89%)
2nd character female	8(53%)	4(20%)	2(11%)

b) Age

	B (n=41)	S (n=29)	C (n=22)
Child	-	-	-
14-18	-	-	-
19-25	32(76%)	21(76%)	6(27%)
26-35	8(20%)	6(21%)	7(32%)
35-60	-	-	7(32%)
Over 60	-	-	2(9%)

Note. Age was not discernible for 1 'beauty' and 2 'sexuality' women because their faces were not discernible.

This table was collapsed for Chi square analysis into:

	B	S	C
Under 25	32	21	6
Over 25	8	6	16

c) Occupation

	B	S	C
Occupation shown	7(18%)	3(10%)	5(23%)
Occupation not shown	25(82%)	17(90%)	15(78%)

Note EF's too low for chi square analysis

Status of Occupation

	B	S	C
High	3(43%)	2(67%)	3(60%)
Low	4(57%)	1(33%)	2(40%)

Note EF's too low for chi square analysis

e) Speaking Part

	B	S	C
Speak	8(20%)	6(21%)	8(36%)
Do not speak	24(80%)	14(79%)	12(64%)

Chi square=1.99, df=2, NS

e) Product User

	B	S	C
User	31(78%)	22(76%)	14(64%)
Not user	10(22%)	7(24%)	8(36%)

Chi square=1.45, df=2, NS

f) Product Endorser

	B	S	C
Endorser	8(20%)	5(17%)	2(9%)
Not endorser	33(89%)	24(83%)	20(91%)

Chi Square = 1.2, df = 2, NS

Endorser's source of credibility

	B	S	C
Celebrity*	3(38%)	2(40%)	2(100%)
High Social Status*	1(13%)	-	1(50%)
Expert*	-	-	-

Note * = EF's too low for chi square analyses for each of these variables (celebrity/no celebrity etc.)

4.3 DEMOGRAPHICS OF MALE CENTRAL CHARACTERS

a) Age

	B (n=7)	S (n=16)	C (n=16)
Child	-	-	-
14-18	-	-	1(6%)
19-25	4(57%)	9(56%)	1(6%)
26-35	3(43%)	3(19%)	4(25%)
35-60	-	1(6%)	8(50%)
Over 60	-	-	2(13%)

Note. Age was not discernible for 3 men in sexuality advertisements because their faces were obscured.

This table was collapsed for chi square analysis into:

	B	S	C
Under 25	4(57%)	9(56%)	2(12%)
Over 25	3(43%)	4(25%)	14(88%)

b) Occupation

	B	S	C
Occupation shown	1(14%)	1(6%)	10(63%)
Occupation not shown	6(86%)	15(94%)	6(37%)

Note EFS too low for chi square analysis

Status of Occupation

	B	S	C
High	1	-	6
Low	-	1	4

Note EF's too low for chi square analysis

c) Speaking Part

	B	S	C
Speaking part	-	2(13%)	7(44%)
No speaking part	7(100%)	14(87%)	11(56%)

Note EF's too low for chi square analysis

d) Product User

	B	S	C
User	-	9(56%)	8(50%)
Not user	7(100%)	7(44%)	8(50%)

Note EF's too low for chi square analysis

e) Product Endorser

	B	S	C
Endorser	-	-	3(19%)
Not endorser	7(100%)	16(100%)	13(81%)

Note EF'S too low for chi square analysis

4.4. EXPRESSIONS OF FEMALE SEXUALITY (Main female character coded)

a) Woman coded as sexy, sensual or alluring

	B	S	C
Yes	18(56%)	16(64%)	-
No	14(44%)	9(36%)	20(100%)

b) Woman coded as beautiful

	B	S	C
Yes	30(94%)	23(92%)	7(53%)
No	2(6%)	2(8%)	13(48%)

c) Woman coded as natural

	B	S	C
Yes	18(56%)	9(36%)	14(70%)
No	14(44%)	11(64%)	6(30%)

d) Woman coded as vain/concerned with appearance

	B	S	C
Yes	25(78%)	5(29%)	1(5%)
No	7(22%)	15(71%)	19(95%)

e) Clothing

	B	S	C
Day-to-day	18(56%)	11(44%)	15(75%)
Not day to day	14(44%)	9(56%)	5(25%)

Chi square=4.4, df=2, NS

Sophisticated	10(31%)	8(32%)	3(15%)
Not sophist.	12(69%)	17(68%)	17(85%)

Chi Square=2.1, df=, NS

Sexy/Revealing	11(34%)	9(36%)	-
Absent			

Not sexy	21(66%)	16(64%)	20(100%)
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Chi Square = 11.62, df = 2, p > 0.05

f) Incidence of women touching/caressing

	B	S	C
Touch product	1(3%)	4(16%)	1(5%)
Do not touch product	31(97%)	21(84%)	19(95%)
Touch male	4(13%)	6(24%)	3(15%)
Do not touch male	28(87%)	19(76%)	17(75%)
Touch female	-	-	-
Do not touch female	32(100%)	25(100%)	20(100%)

Self	14(44%)	6(24%)	2(10%)
Do not touch self	18(56%)	19(76%)	18(90%)

Chi Square=7.3, df = 2, p > 0.05

Note Chi squares could not be calculated for touch product, male and female because of low EF's

f) Close -ups on parts of women's bodies

	B	S	C
Face	24(75%)	19(76%)	11(55%)
Not face	8(25%)	6(24%)	9(45%)

Chi Square = 2.96, df = 2, NS

Hair *	10(31%)	-	-
Not hair	22(69%)	25(100%)	20(100%)

Legs *	5(16%)	4(16%)	-
Not legs	27(84%)	21(84%)	20(100%)

Eyes *	3(9%)	3(12%)	1(5%)
Not eyes	29(91%)	22(88%)	19(95%)

Hands	14(44%)	14(56%)	1(5%)
Not hands	18(56%)	11(44%)	19(95%)

Chi Square=13.2, df=2, p<.01

Whole body*	6(19%)	2(8%)	-
Not body	26(81%)	23(92%)	20(100%)

Other *	13(41%)	2(8%)	-
Not other	19(59%)	23(92%)	19(100%)

Note * = EF's too low for chi square analyses

4.5. CONTEXT OF ADVERTISEMENTS

a) Setting

	B	S	C
Outdoors	11(34%)	8(32%)	9(45%)
Not outdoors	21(66%)	17(68%)	11(55%)

Chi square=0.9, df=2, NS

Home	13(41%)	7(18%)	8(40%)
Not home	19(59%)	18(82%)	12(60%)

Chi square=1.1, df=2, NS

Work*	3(9%)	1(4%)	1(5%)
Not work	29(91%)	24(96%)	19(95%)
Public place*	2(6%)	4(16%)	4(20%)
Not public place	39(94%)	21(84%)	16(80%)

Unknown	11(34%)	6(24%)	1(5%)
Known	21(66%)	19(76%)	19(95%)

Chi square=5.94, df=2, p<.051

Note * = EF's too low for chi square analysis

b) Story Elements

	B	S	C
No story	24(75%)	7(28%)	5(25%)
Slice of life drama	8(25%)	18(72%)	13(65%)
Outer space	-	-	1(5%)
Bizzare/Surreal	-	-	1(5%)

This was collapsed for chi square analysis into:

Story	24(75%)	7(28%)	5(25%)
No story	8(25%)	18(72%)	15(75%)

c) Time Settings

	B	S	C
Historical Past	1(3%)	-	1(5%)
Recent past	-	-	2(10%)
Contemporary	31(97%)	24(97)	15(75%)
Future	-	-	1(5%)
Can not say	-	1(3%)	1(5%)

Note EF's too low for chi square analysis

4.6 PERSUASION IN ADVERTISEMENTS

a) Product Display

	B	S	C
Product shown	25(78%)	22(88%)	18(90%)
Product not shown	-	1(4%)	1(5%)
Product shown but not in use	7(22%)	2(8%)	1(5%)

b) Use of voice over

	B	S	C
Used	28(88%)	24(96%)	15(75%)
Not used	4(12%)	1(4%)	5(25%)

Note EF's too low for chi square analysis

c) Sex of voice over

	B	S	C
Male	15(54%)	18(75%)	4(27%)
Female	13(46%)	6(25%)	11(73%)

c) Music used

	B	S	C
Yes	26(81%)	23(92%)	11(55%)
No	6(19%)	2(8%)	9(46%)

d) Music type

	B	S	C
Dreamy	10(39%)	16(70%)	4(36%)
Lively	16(61%)	7(30%)	4(36%)
Popular tune	3(12%)	1(4%)	2(19%)
Classical	1(4%)	1(4%)	2(19%)

f) Humour used

	B	S	C
Yes	3(9%)	6(24%)	18(90%)
No	29(91%)	19(76%)	2(10%)

f) Lines of appeal

	B	S	E
<u>Rational Appeals:</u>			
Focus on economy/Price	-	-	-
Quality of manufacture, materials or preparation	10(31%)	5(20%)	5(25%)
Product is good for you/Natural	7(22%)	1(4%)	1(5%)
Product makes life easier	4(13%)	-	5(25%)
Comparison of before and after use	3(9%)	-	-
Product is scientifically tested	-	-	1(5%)

Emotional Appeals:

Fear Appeals	-	-	-
Flattery	3(9%)	1(4%)	1(5%)
Value Transference	22(69%)	21(84%)	3(15%)

This table was collapsed into the following for chi square analysis:

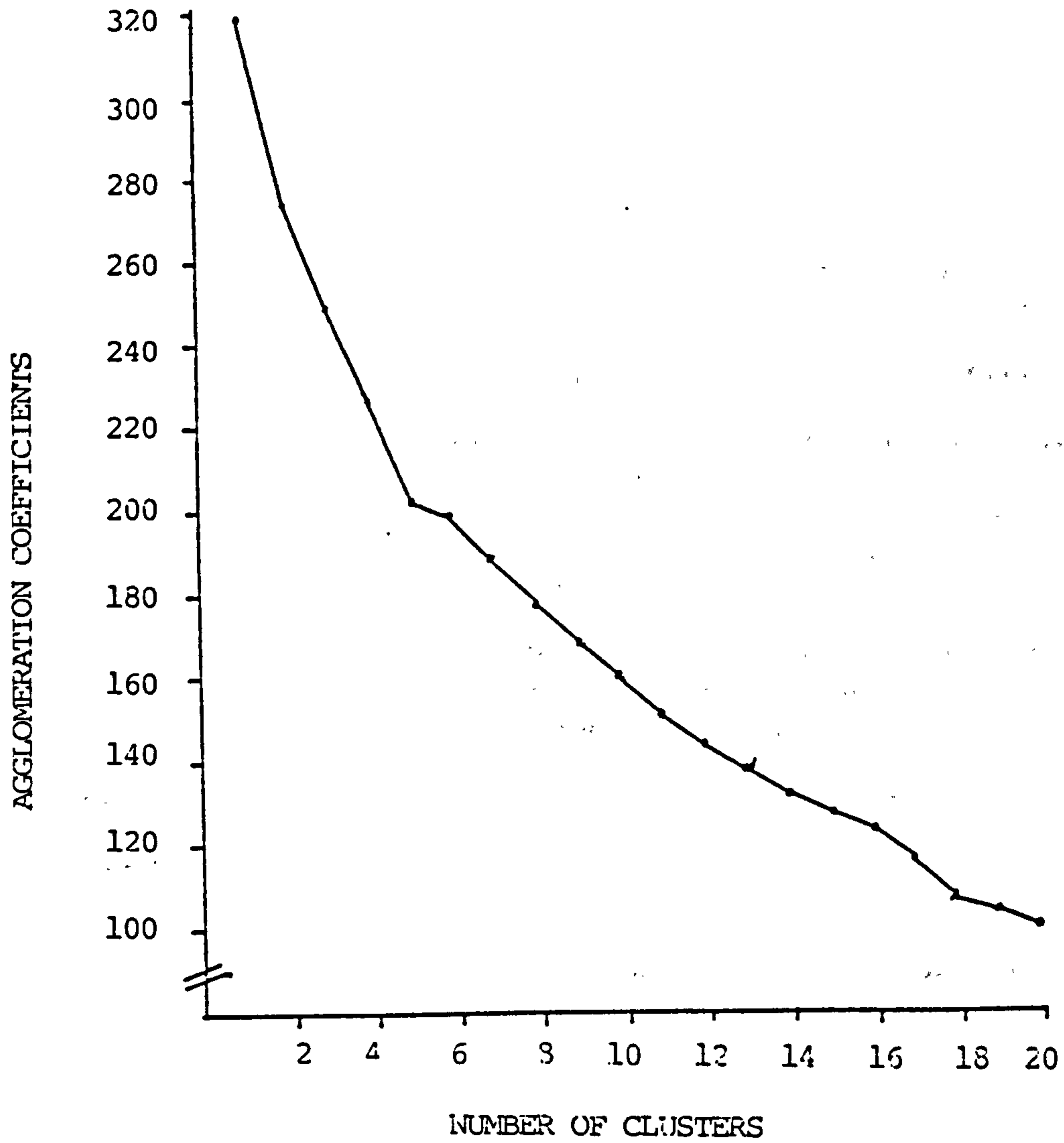
	B	S	C
Emotional Appeal	11(34%)	16(64%)	2(10%)
Rational Appeal	9(28%)	4(16%)	14(70%)
Mixture	12(38%)	5(29%)	4(20%)

4.7 THEMES

	B	S	C
Rich, luxurious lifestyles	2(6%)	9(36%)	-
Glamorous places	2(6%)	3(12%)	1(5%)
Dreams & fantasy	1(3%)	4(16%)	-
Success in career or job	-	-	-
Successful romance & love	2(6%)	10(49%)	-
Love & romance beginning	3(9%)	3(2%)	-

APPENDIX 4.7. CLUSTER ANALYSIS OF ADVERTISEMENTS:

PLOT OF NUMBER OF CLUSTERS AGAINST
AGGLOMERATION COEFFICIENTS.



APPENDICES FOR CHAPTER 6.APPENDIX 6.1 Bantra & Ray's Coding Scheme used for
Advertisement Perceptions Verbal Protocols

<u>Name</u>	
1.Other	Ad content playback; subsequently generated thoughts
2.Support Arguments	Reasoned/Simple affirmations; Trial thoughts (brand & generic)
3.Counter Arguments	Reasoned/Simple disaffirmations
4.Execution Discounting	Execution credibility; Execution derogation; Negative 'editorial' judgements (eg., bad way to advertise, confusing, unrealistic, false)
5.Execution Bolstering	Positive references to elements, style, realism etc. (eg, clear, good way to advertise etc.)
5 Feelings: 'SEVA'	Feelings of Surgency, Elation, Vigour, Activation - upbeat feelings from music, humour, other elements
6 Feelings: Deactivation	References to ad elements being soothing, relaxing, pleasant
7 Feelings: Social Affection	References to ad being warm, touching etc.
8 Distractor Thoughts	Thoughts irrelevant to message, evoked by the message; execution based curiosity or surprise; reference to other commercials or viewing occasions

Note 1. 2-3 = Brand thoughts; 4-8 = Ad execution thoughts

APPENDIX 6.2 Structural Elements of Each Advertisement Pair

1.

L'AIRE DU TEMPS PERFUME

(Beauty Ad)

(Solitary Female: 19-25/Beautiful/Sexy/Vain/
Day-to-day clothes/Close-ups on face, feet, legs/
Product user/Silent role)

(Dreamy music)

(Discernable setting: outdoors)

(No story)

(Persuasion: Value transference)

(Male voice over)

COFEE-MATE DRIED MILK

(Comparison Ad)

(Solitary Female: 26-35/Beautiful/Natural/
Day-to-day clothes/Close-ups hands/ Product user/Silent
role)

(Dreamy music)

(Discernable setting: home)

(Slice of life drama)

(Persuasion: Quality of product)

(Male voice over)

2. BRAUN CURLING TONGS

(Beauty Ad)

(2 Females: 19-25/Beautiful/Vain/Sexy & day-to-day
clothes/Close-ups on face, hair, fingers, hands, whole
body/Product user/Silent role)

(Lively music)

(No story)

(Persuasion: Value transference)

(Female voice-over)

MAXWELL HOUSE INSTANT COFFEE

(Comparison Ad)

(2 Females: 26-35/Natural/Day-to-day clothing/
Close-ups on hands/ /Product user/Silent role)

(Lively music)

(Slice of life drama)

(Persuasion: Value transference; Product makes
life easaier)

(Male voice-over)

3.

BOUNTY

(Sexuality ad.)

(Male & Female central characters)

(Female: 19-25/Beautiful/Sexy/Vain/Sexy clothes/Close-ups on stomach, face, body/Product user/Silent role)

(Male: 19-25/Handsome)

(Dreamy music)

(Discernable setting: desert island)

(Slice-of-life drama)

(Persuasion: Value transference)

(Male voice over)

MALTEESERS

(Comparison Ad.)

(Male & Female central characters)

(Female: 19-25/ Natural/Day-today clothes/Close-ups on face/Product user /Silent role)

(Male: 19-25)

(Lively music)

(Discernable setting: outside)

(Slice-of-life drama)

(Persuasion: Quality of manufacture)

(Male voice over)

6.

OWEN & ROBINSON GOLD JEWELLERY

(Sexuality ad.)

(Mixed dyad)

(Female: 19-25/Beautiful/Sexy/Sexy clothes/Close-ups on face, body, feet, ears, face, hands/Product user/Silent role)

(Male: 19-25/Handsome)

(Dreamy music)

(Discernable setting: wood)

(Slice-of-life drama)

(Persuasion: Value transference)

(Male voice over)

TONINO WINES

(Comparison ad.)

(Mixed dyad)

(Female: 25-35/ Natural/Day-to-day clothes/Close-ups on face, hands/Product user/Speaking role (one word))

(Male: 25-35/Product user/Speaking part)

(Lively music)

(Discernable setting: outside/countryside)

(Slice-of-life drama)

(Persuasion: Quality of manufacture)

(Male character endorser)

APPENDIX 6.3 ILLUSTRATIVE PHOTOGRAPHS OF ADVERTISEMENTS

a) PERFUME & COFFEE-MATE

Perfume:



PAGE

NUMBERING

AS ORIGINAL

Coffe-Mate:



b) TONGS & COFFEE

Tongs:



Coffee:



c). BOUNTY & MALTEESERS

Bounty:



Malteesers:

Geld:



d) GOLD JEWELLERY & WINE

Gold:



Wine:

APPENDIX 5.4 Instructions for Multiple Sorting Procedure



COFFEE-MATE

17.47) (3.85) (1.48)
T. VALUE 8.10 -2.867 -9.16

ROWS 28.2 9.4 5.8



APPENDIX 5.4 105

APPENDIX 6.4 Instructions for Multiple Sorting Procedure

"I want you to sort these ads into groups so that the ads in each group are similar to each other or have something in common with each other - but are different from ads in other groups. How you decide that ads are 'similar' is up to you, you can pick on any feature that you want to. You can have as many groups as you like and put as many ads into each group as you like. When you have finished, I'd like you to tell me what it is that the ads in each group have in common."

APPENDIX 6.5. Attitude Towards and Liking of Each Advertisement

	Affective Aad	Cognitive Aad	Liking of Ad
PERFUME	17.8 (8.50)	6.1 (3.25)	3.1 (1.91)
COFFEE-MATE	17.2 (7.47)	9.0 (3.06)	3.2 (1.48)
T VALUE	0.18	-2.46*	-0.16
TONGS	28.8 (5.03)	9.4 (3.34)	5.5 (1.08)
COFFEE	25.3 (4.60)	7.2 (3.46)	5.1 (1.73)
T VALUE	1.55	2.03	0.52
BOUNTY	28.1 (3.25)	7.5 (2.84)	5.4 (1.3)
MALTEESERS	28.2 (4.08)	10.1 (3.84)	5.4 (1.43)
T VALUE	-0.06	-2.21*	0.00
GOLD	21.1 (8.39)	7.2 (2.44)	3.6 (2.12)
WINE	14.8 (8.04)	7.2 (2.82)	2.5 (1.58)
T VALUE	2.08	0.00	1.47

Note 1. Figures indicate mean scores. Figures in brackets indicate standard deviations

Note 2. N=10, DF=9, for all T-tests

Note 3. * p < .05

APPENDIX 6.6 Frequencies of Perceptions of
Advertisements (Batra Ray's Coding)

	Categories								
	1	2	3	4	5	6	7	8	9
PERFUME	0	1	1	0	6	1	1	0	0
COFFEE MATE	0	2	2	3	6	2	1	0	0
TONGS	1	1	0	3	4	5	0	0	0
COFFEE	0	1	0	0	3	6	2	0	0
BOUNTY	0	3	0	1	3	4	0	0	0
MALTEESERS	0	0	0	4	1	7	3	0	0
GOLD	0	0	0	1	6	0	0	0	2
WINE	0	3	1	1	7	1	0	0	0

Categories: 1= Content playback
 2= Distracter thoughts
 3= Counter arguments
 4= Support arguments
 5= Execution discounting
 6= Execution bolstering
 7= Feelings - SEVA
 8= Feelings - Deactivation
 9= Feelings - Social affection

Brand Thoughts
 Ad. Execution Thoughts

Note 1 Sample Size = 9

APPENDIX 6.7 (i) Coding of Recall Data

Usually all nouns are objects and each adjective an attribute. Eg., 'Woman going through car wash, washing her hair with Dimension shampoo'

Ob1=Woman A1=going through car wash
 A2=washing hair

Ob2=Car wash (setting)

Ob3=Product

'going through car wash' is only one attribute because the woman has to be going through something, it is not possible to semantically separate the two
 'hair' is not an object because it is part of the woman, nouns which are really descriptors of an object are attributes.

The more words that describe an object means it is more salient. Eg., 'She was wearing a huge green necklace with links in it around her neck'

Ob1=She (Woman) A1=wearing necklace
 A2=around neck

Ob2=necklace A1=huge

A2=gold

A3=with links

APPENDIX 6.8 (ii) Recall of Ad Content for Individual Advertisements

	Objects								
	1	2	3	4	5	6	7	8	9
PERFUME	-	10 (26)	-	-	2 (3)	6 (9)	4 (9)	3 (3)	3
COFFE-MATE	2 (2)	9 (44)	1 (2)	1 (5)	-	5 (11)	-	2 (3)	1 (2)
TONGS	4 (5)	8 (30)	-	-	3 (0)	-	3 (14)	-	3 (5)
COFFEE	-	6 (12)	-	-	6 (19)	8 (30)	1 (6)	1 (2)	2 (4)
BOUNTY	3 (5)	2 (7)	1 (3)	6 (28)	6 (14)	6 (14)	-	2 (3)	-
MALTEESERS	6 (13)	3 (18)	1 (4)	8 (34)	4 (6)	2 (1)	-	-	1 (1)
GOLD	3 (2)	8 (79)	7 (41)	-	1 (2)	-	3 (3)	1 (1)	-
WINE	4 (4)	1 (1)	7 (43)	5 (11)	8 (1)	3 (1)	-	-	-

OBJECTS: 1=product
 2=women
 3=men
 4=characters (undifferentiated by sex)
 5=background
 6=props
 7=ad as a whole
 8=voice over
 9=music

Note 1. Frequencies indicate number of 'objects' mentioned.
Note 2. Frequencies indicate number of objects with numbers of attributes in brackets

APPENDIX 6.9 Multiple Sorting Task

(i) Free Sort: General Conceptualisations for Each Advertisement

Ad	1	2	3	4	5	6
PERFUME	2	5	3	2	2	1
COFFEE-MATE	2	2	0	1	1	1
TONGS	1	1	1	1	1	1
COFFEE	2	1	0	1	1	0
BOUNTY	4	2	1	2	1	2
MALTEESERS	3	0	1	2	1	2
GOLD	3	5	2	1	2	0
WINE	2	0	1	1	0	2

Note Categories: 1=Setting; 2=Style; 3=Characters
4=Realism 5=Music 6=Information about product

(ii) Directed Sort: Coceptualisations of Characters for each Advertisement

Ad	1	2	3	4	5	6	7	8	9	10
PERFUME	0	1	2	1	1	2	1	0	0	0
COFFEE-MATE	5	0	1	1	0	0	0	0	0	0
TONGS	3	2	0	1	0	0	0	0	0	1
COFFEE	6	1	0	0	0	0	0	0	1	1
BOUNTY	0	0	0	1	0	1	1	1	1	1
MALTEESERS	4	1	0	0	0	0	0	0	1	1
GOLD	0	1	3	1	1	2	0	0	0	0
WINE	2	0	3	0	0	0	0	0	0	0

Note Categories: 1=Ordinary; 2=Fun/lively; 3=Rich/posh/
sophisticated; 4=Models; 5-Romantic; 6=Nothing to do;
7=Posing; 8=Explorers; 9=Number of characters; 10=Age of
characters

(iii) Directed Sort: Conceptualisations of Female Characters for Each Advertisement

Ad	1	2	3	4	5	6	7	8	9	10
PERFUME	0	0	2	3	1	2	1	0	3	2
COFFEE-MATE	2	0	2	2	1	1	0	0	0	1
TONGS	2	3	0	2	0	0	1	0	0	1
COFFEE	5	2	0	0	1	0	0	0	0	0
BOUNTY	0	0	1	2	0	1	1	1	0	1
MALTEESERS	3	1	0	1	0	0	1	0	0	0
GOLD	0	0	2	4	0	2	1	0	2	1
WINE	0	0	1	1	1	0	1	0	0	1

Note Categories: 1=ordinary; 2=fun/lively; 3=rich/posh/
sophisticated; 4=good looking/models; 5=boring; 6=nothing
to do; 7=showing off/posing; 8=advertiserous; 9=miserable/
soppy/ pathetic; 10=unreal

APPENDICES FOR CHAPTER 7.

APPENDIX 7.1 ITEMS COMPRISING MENDLESON & WHITE'S BODY ESTEEM SCALE

- *1. I like what I look like in pictures
- *2. Kids my own age like my looks
- *3. I'm happy about the way I look
- 4. Most people have a nicer body than I do
- 5. My weight makes me unhappy
- *6. I like what I see when I look in the mirror
- 7. I wish I were thinner
- 8. There are lots of things I'd change about my looks if I could
- 9. I'm proud of my body
- *10. I really like what I weigh
- 11. I wish I looked better
- 12. I often feel ashamed of how I look
- 13. Other people make fun of the way I look
- *14. I think I have a good body
- *15. I'm looking as nice as I'd like to
- 16. It's pretty tough to look like me
- 17. I wish I were fatter
- 18. I often wish I looked like someone else
- *19. My classmates would like to look like me
- *20. I have a high opinion of the way I look
- 21. My looks upset me
- *22. I'm as nice looking as most people
- *23. My parents like my looks
- 24. I worry about the way I look

(* indicates that high agreement = high body esteem)

APPENDIX 7.2 The Self-Consciousness Scale

Key

PB= Public self-consciousness

PV= Private self-consciousness

SA= Social Anxiety

(i) Items Comprising Fennigstein, Scheier & Buss' Self-Consciousness Scale

Public Self Consciousness:

	Factor Loadings
I'm concerned about my style of doing things	.47
I'm concerned about the way I present myself	.65
I'm self-conscious about the way I look	.61
I usually worry about making a good impression	.72
One of the last things I do before I leave my house is look in the mirror	.51
I'm concerned about what other people think of me	.73
I'm usually aware of my appearance	.60

Social Anxiety:

It takes me time to overcome shyness in new situations	.76
I have trouble working when someone is watching me	.45
I get embarrassed very easily	.70
I find it hard to speak to strangers	.66
I feel anxious when I speak in front of a group	.46
Large groups make me nervous	.69

Subscale Correlations of the Self-Consciousness Scale
(Fenigstein, Schier & Buss, 1975).

	PB & PV	PB & SA	PV & SA
Sample 1 (n=452)	.23*	.21*	.11
Sample 2 (n=152)	.26*	.20*	-.06

* $p < 0.01$

Available Female Norms (means) for the Public Self-Consciousness and Social Anxiety Scales

Fenigstein, Schier & Buss, (1975):

Female College Students (n=253)

PBSC - 19.3 (SD. 4.0) (skewed negatively)

SA - 12.8 (SD. 4.5)

Cash & Cash (1980):

Female College Students (Mean age 20.2) (n=42)

PBSC - 19.2 (SD. 4.5)

SA - 12.0 (SD. 4.9)

Enright, Shukla & Lapsley (1980):

Adolescents (Grades 6-12 (1st year upwards) & College students (n=110, 22 in each stage)

	6	8	10	12	COLLEGE
<u>PBSC</u> -	18.7	22.6	22.1	20.7	19.4
<u>SA</u> -	12.0	13.6	15.1	15.0	13.3

Discriminant Validity Studies of the Self-Consciousness Scale: Correlates of the SubScales

1. Turner, Scheier, Carver & Ickes (1978)

	Public Self Consciousness	Social Anxiety
a) n=179		
Guilford-Zimmerman Thoughtfulness	.22*	.09
Paivio Imagery	.05	-.10
b)n=146		
Marlowe-Crowne Social Desirability	.06	-.03
Self Monitoring	.22*	-.37*
c)Marlowe-Crowne Social Desirability	.01	-.23*
d) n=505		
Self Esteem	-.26*	-.35*
Bem Sex-Role Inventory		
Masculinity	-.15*	-.39*
Femininity	.17*	.25*
Self Monitoring	.24*	-.12*
e) n=185		
Emotionality	.21*	.31*
Sociability	.16	-.39*
Test Anxiety	.20*	.23*
Self Monitoring	.19*	-.18*
f) n=185		
	.30*	-.29*

* = $p < .01$

2. Carver & Glass (1976) (Male Subjects only)

n=105		
Otis IQ	-.11	-.21*
Epps Need for Achievement	.09	.07
Test Anxiety	-.01	.14
Emotionality	.20*	.13
Activity level	.04	-.27**
Sociability	.22*	-.46***
Impulsivity	-.12	-.03

* = $p < .05$

** = $p < .01$

*** = $p < .001$

APPENDIX 7.3 ITEMS TO ASSESS DEGREE OF MAKE UP USE

1. Do you wear make up?.....(Answer Yes or No)

IF YOU NEVER WEAR MAKE-UP, YOU DO NOT NEED TO ANSWER ANY MORE QUESTIONS.

2. If you do wear it, how often? (please tick the appropriate box)

- a) Every day and evening ()
- b) Evenings and weekends only ()
- c) Evenings only ()
- d) Weekends only ()
- e) Only when going out ()
- f) Only for special occasions ()
- g) Other - please say when ()

3. When you wear make-up, what do you wear? (please tick appropriate box)

- a) Foundation ()
- b) Face powder ()
- c) Concealer ()
- d) Blusher ()
- e) Mascara ()
- f) Eye shadow ()
- g) Eye-brow pencil ()
- h) Kohl pencil ()
- i) Lipstick ()
- j) Lip gloss ()
- k) Lip liner pencil ()

4. How old were you when you first started wearing make-up?

.....

5. How important do you feel make-up is to you? (Circle the number most appropriate)

1	2	3	4	5	6	7
Not at all important						Extremely important

7. Why do you think that make-up is important (or unimportant) to you?

APPENDIX 7.4

ITEMS FOR ATTITUDES TOWARDS APPEARANCE SCALE

1. A woman should always look her best
2. I would hate to be 'left on the shelf'
3. Intelligence counts for less in a woman than in a man
4. Make-up is a waste of money for women
5. I'd hate to think that my boyfriend was only going out with me because of the way I look
6. Men judge us mostly by our appearance
7. Beauty is only skin deep
8. I would sacrifice my relationship with my boyfriend for my career
9. Men have the same problems attracting women as women do in attracting men
10. It's important for women to stay slim
11. I would hate to get a spot for my first date with a boy
12. Men are just as vain as women
13. Women who let themselves go should not be surprised if men loose interest in them
14. Girls who spend a lot of time on their hair and make-up tend to be rather shallow
15. There is nothing wrong with a woman using her sexuality to advance her career
16. It's good for a man's ego to be seen with a good-looking girl
17. Personality is more important than looks
18. Men admire ambitious women
19. I havne't the time to be forever fussing about the way I look
20. Appearences are more important for women than for men
21. A woman should show off her figure to its best advantage
22. I like boys to compliment me on my looks
23. I wouldn't mind being the breadwinner in my marriage
24. These days, women don't need boyfriends to be happy
25. Men are put off by women who are more intelligent than them
26. I get embarrassed about my appearance, especially when I'm not wearing make-up
27. A good brain is all a woman needs these days to get on in life
28. It's who you are, not what you look like that's important
29. Fat women are just as attractive as thin ones
30. If I was prettier, I'd probably have more

boyfriends

31. I feel sorry for married women who are tied to the home by a husband and children

32. Boys prefer girls to look natural rather than in lots of make-up

33. Attractive women seem to get on in life

34. It's more important to me that boys think I'm intelligent rather than pretty

35. I wish I looked more like the models I see on TV and in magazines

36. I wish I had enough money to visit a beauty salon for a complete treatment

37. I have a certain feature that I would like to be changed by plastic surgery if that were at all possible

APPENDIX 7.5 RELATIONSHIP BETWEEN ATTITUDES TOWARDS APPEARANCE AND ATTITUDES TOWARDS THE ROLES AND STATUS OF WOMEN

Respondents who took part in the piloting of the attitudes towards appearance scale also completed a modified version of a scale developed in Ireland by Fine-Davis (1976; 1983) to assess attitudes towards the roles and status of women. Factor analysis of this scale produced 7 factors:

Factor	Eigenvalue	% Variance	Cum %
1	4.02324	19.2	19.2
2	2.42672	11.6	30.7
3	1.48558	7.1	37.8
4	1.40534	6.7	44.5
5	1.23534	5.9	50.4
6	1.10650	5.3	55.6
7	1.09077	5.2	60.8

PAF extracted 7 factors with Kaisers normalisation (see above) As in the above analysis, the Oblimin rotation produced the most easily interpretable results. The same criteria for significant loadings as above was used, yielding the factors shown below. (Scores were coded such that a low score always indicated a stereotyped response)

FACTOR 1	
When there is high unemployment, married women should be discouraged from working	.66373
Women workers are in some ways less reliable, less committed and less serious than men	.56387

Women are not suitable for some jobs because they find it difficult to keep cool in a crisis	.54401
It's a bad idea for employers to spend a lot of money training women, since they will more than likely get married, have children and leave the job	.29351
FACTOR 2	
The daughters in a family should have the same privileges as the sons	.64161
Husbands and wives should be equal partners in deciding what their money should be spent on	.59862
Boys and girls should be made to do as much housework	.56155
It's every woman's right to prevent unwanted pregnancies by using contraceptives	.43642
A woman who has a job she enjoys is likely to be a better wife and mother because she has an interest and some fulfilment outside the home	.43083
There's nothing wrong with having a healthy sex life, even if you don't want children	.38904
FACTOR 3	
Being a housewife is basically dull and boring	-.79579
Being at home all day looking after your children must be very boring	-.61885
Being a wife and mother are the most fulfilling roles any woman could eventually want	-.42923
FACTOR 4	
Girls under 16 should be able to go on the pill without their parents finding out	.58272
It's bad for young children if their mothers go out and work, even if they have an adult babysitter	.52266
The government should finance more day nurseries for working mothers with young children	.44689
There's nothing wrong with having a healthy sex life, even if you don't want children	.33739
FACTOR 5	
Most women really need and want a man to look after them	.59297
Generally speaking, women are more emotional than men	.58474
Since its the women who have the babies, we should be more concerned with bringing up a family properly than wanting life long careers	.26154

Factor 1 concerns women and employment. Beliefs in these stereotypic statements (low scorers) could be seen as providing justifications for excluding women from the work

force. Factor 2 can be interpreted as a general concern with equality in the family - between husband and wife and the children. The use of contraceptives for women can also be encompassed under this equality. Factor 3 expresses the limitations of the housewife role. Factor 4 refers to the right of women to work and also the right to contraception. Perhaps the two concepts are linked in that choice concerning family planning can give freedom of choice concerning employment. Factor 5 seems to express stereotypes of women as weaker than men and suited to their prescribed role. Correlations between factors from the two scales are shown below.

Pearson Correlations between Factors from Attitudes Towards Appearance Attitudes Towards the Roles & Status' of Women Scales

		APPEARANCE & DATING			
		Factor 1	Factor 2	Factor 4	Factor 9
ROLES & STATUS OF WOMENS	<u>Fac1</u>	.072	.247**	.147	-.012
	<u>Fac2</u>	-.046	.539**	-.037	.088
	<u>Fac3</u>	-.051	.280**	.000	.029
	<u>Fac4</u>	-.037	.195*	.022	-.101
	<u>Fac5</u>	.256**	.046	.254**	.047

* P < 0.01

** P < 0.001

APPENDICES FOR CHAPTER 8

APPENDIX 8.1 INSTRUCTIONS FOR COMPLETING ATTITUDE QUESTIONNAIRES

(1) ATTITUDES TOWARDS BEAUTY

The statements listed overleaf describe beliefs that young women may hold. Some of these you will agree with and some you won't. I want you to rate how much you agree or disagree with them. Some are about young women in general and some will refer to you as an individual.

Under each statement is a scale from 1 to 7 - each number corresponds to your amount of agreement or disagreement with the statement.

For example:

A woman should always look her best.

1	2	3	4	5	6	7
strongly agree			neutral/ don't know			strongly disagree

Please indicate your amount of agreement or disagreement with each statement by circling the number you feel is most appropriate. For instance, if you strongly agree with a statement, circle 1:

1	2	3	4	5	6	7
---	---	---	---	---	---	---

If you agree but not so strongly, circle 2. If your opinion is less extreme but you still agree moderately, circle 3.

If you strongly disagree, circle 7. If you disagree but not as strongly, circle 6. Circle 5 if you moderately disagree.

If you do not have an opinion on the matter or do not think it is important anyway, circle 4.

Remember, there are no right or wrong answers - you are simply asked to indicate your own OPINION about the statements.

PLEASE:

- (1) Consider the words at both ends of the scale before you make your decision.
- (2) Circle ONE number only on each scale
- (3) Do not omit any items - be sure to circle a number for each one

(2) BODY SATISFACTION

The following statements refer to how you feel about your appearance. You are asked to rate how typical you feel they are of you.

PLEASE:

(1) Consider your ratings as being for the TYPICAL day - not just today. We want to know how you feel IN GENERAL.

(2) Try and be as honest as possible in your answers (remember they are confidential). People have different attitudes towards how they feel about their appearance, so there are no 'average' answers expected.

Again, rate your answers by circling the number you feel best describes you. This time, the scale goes from 1 to 5.

For example:

I'm happy about the way I look

1	2	3	4	5
Extremely Typical				Extremely Untypical

The more you agree that a statement is typical of you, the lower the number you should circle.

The higher the number, the more untypical you feel the statement is of you.

(3) SELF-CONSCIOUSNESS

The next set of statements are also concerned with how you feel about yourself.

Again, please try to give honest answers and consider your ratings as being for a typical day.

As in PART 2, rate the statements on a scale of 1 to 5, depending on how typical you feel they are of you.

For Example:

I usually worry about making a good impression

1	2	3	4	5
Extremely Typical				Extremely Untypical

The higher the number, the more untypical you feel the statement is of you

APPENDICES FOR CHAPTER 9

APPENDIX 9.1 Structural Elements of Every Experimental
and Comparison Advertisement

1.

LADY SHAVE

(Beauty ad.)

(Solitary female: 19-25/Beautiful/Sexy/Vain/
Sexy Clothes/Close-ups on hands, body, legs, breasts,
arm, face)

(Dreamy music)

(Discernable setting: inside house)

(No story)

(Persuasion: Value transference)

(Female Voice-Over)

NESCAFE COFFEE

(Comparison ad.)

(Solitary female: 25-35/Natural/Day-to-day clothes/
Close-ups on face, hands)

(Dreamy music)

(Discernable setting: inside house)

(Slice-of-life drama)

(Persuasion: Quality of manufacture)

(Female Voice-over)

2.

DIMENSION SHAMPOO

(Beauty ad.)

(Female main character: 19-25/Beautiful/Sexy/Vain/
Sexy Clothes/Close-ups on hands, body, breasts,
hair, face)

(Males secondary characters: 19-25/Not handsome)

(Lively music)

(Discernable setting: outside & place of work)

(Slice-of-life drama)

(Persuasion: Quality of manufacture)

(Male Voice-Over)

MARS BAR

(Comparison ad.)

(Female main character: 19-25/Beautiful/Natural
Day-to-day clothes/Close-ups on hands, face)

(Males secondary characters: 25-35)

(Lively music)

(Discernable setting: outside & place of work)

(Slice-of-life drama)

(Persuasion: Value transference/ Quality of manufacture)

(Male Voice-Over)

3.

VOSENE SHAMPOO

(Comparison ad.)

(Characters: Family: Mother (25-35/Natural/Day-to-day clothes/ Close-ups on face); Father (25-35, Not handsome); Daughter (under 19); 2 sons (under 19)

(No music)

(Discernable setting: home)

(Slice-of-life-drama)

(Persuasion: Humour/Quality of manufacture/Product good for you)

(Mother=endorser)

4.

AMBRE SOLAIRE SUN TAN LOTION

(Beauty ad.)

(Mixed dyad)

(Female: 19-25/Beautiful/Sexy/Vain/Sexy clothes/Close-ups on stomach, breasts, face, hands, legs, buttocks, back)

(Male: 19-25/Handsome)

(Lively music)

(Discernable setting: beach)

(Slice-of-life drama)

(Persuasion: Value transference)

(Male voice over)

5.

BOUNTY

(Sexuality ad.)

(Male & Female central characters)

(Female: 19-25/Beautiful/Sexy/Vain/Sexy clothes/Close-ups on stomach, face, body)

(Male: 19-25/Handsome)

(Dreamy music)

(Discernable setting: desert island)

(Slice-of-life drama)

(Persuasion: Value transference)

(Male voice over)

MALTEESERS

(Comparison Ad.)

(Male & Female central characters)

(Female: 19-25/ Natural/Day-today clothes/Close-ups on face)

(Male: 19-25)

(Lively music)

(Discernable setting: outside)

(Slice-of-life drama)

(Persuasion: Quality of manufacture)

(Male voice over)

6.

OWEN & ROBINSON GOLD JEWELLERY

(Sexuality ad.)

(Mixed dyad)

(Female: 19-25/Beautiful/Sexy/Sexy clothes/Close-ups on face, body, feet, ears, face, hands)

(Male: 19-25/Handsome)

(Dreamy music)

(Discernable setting: wood)

(Slice-of-life drama)

(Persuasion: Value transference)

(Male voice over)

TRACKER CHOCOLATE BAR

(Comparison ad.)

(Mixed dyad)

(Female: 25-35/ Natural/Day-to-day clothes/Close-ups on face, hands)

(Male: 25-35)

(Dreamy music)

(Discernable setting: wood)

(Slice-of-life drama)

(Persuasion: Quality of manufacture)

(Male voice over)

ILLUSTRATIVE PHOTOGRAPHS OF ADVERTISEMENTS

a) LADY SHAVE & COFFEE

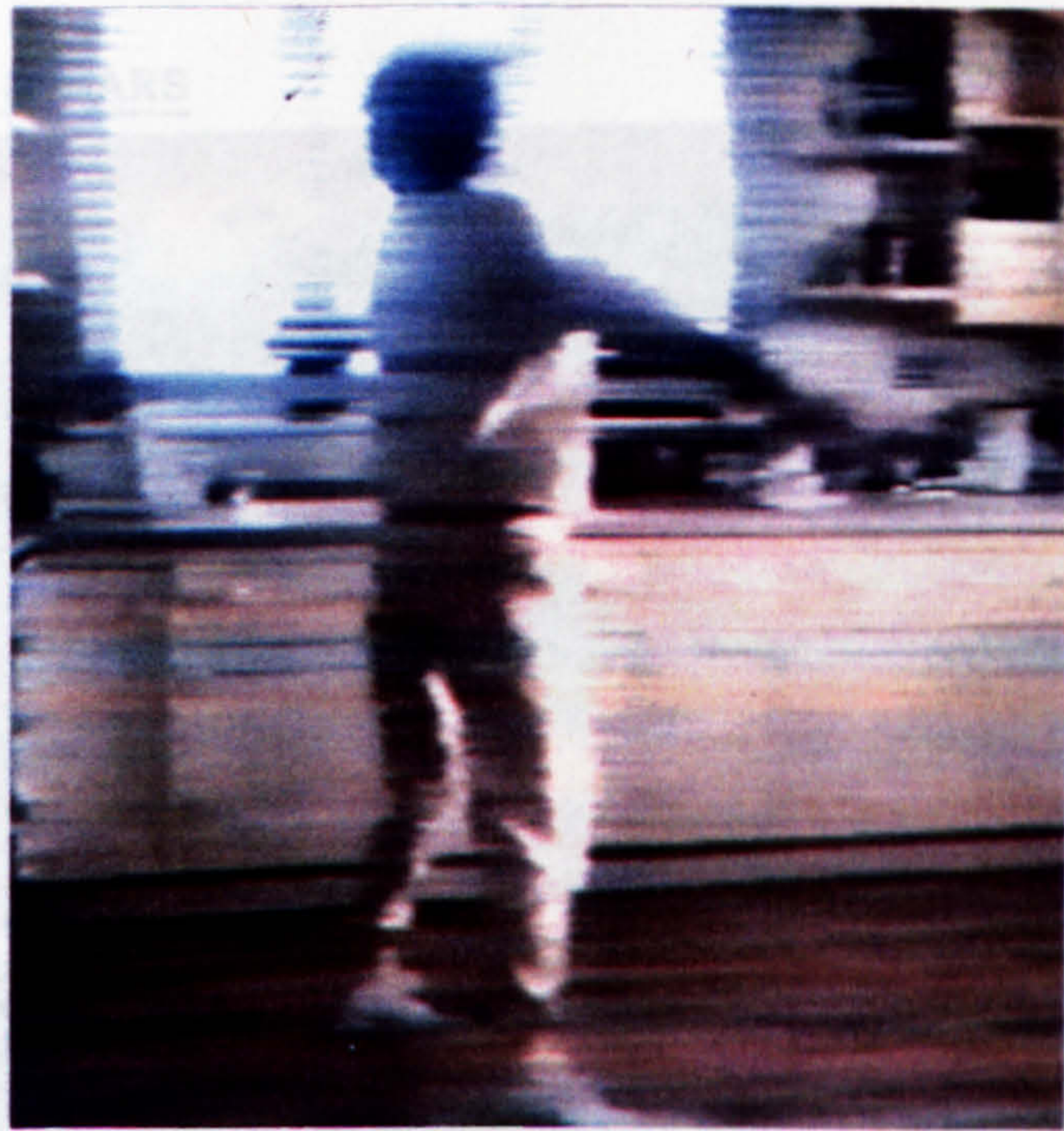
Lady Shave:



Coffee:

D) DIMENSTON

Dinner low



b) DIMENSION & MARS

Dimension:



Mars:



e) AMBRE SOLAIRE

c) BOUNTY & MALTEESERS: See Appendix 6.3

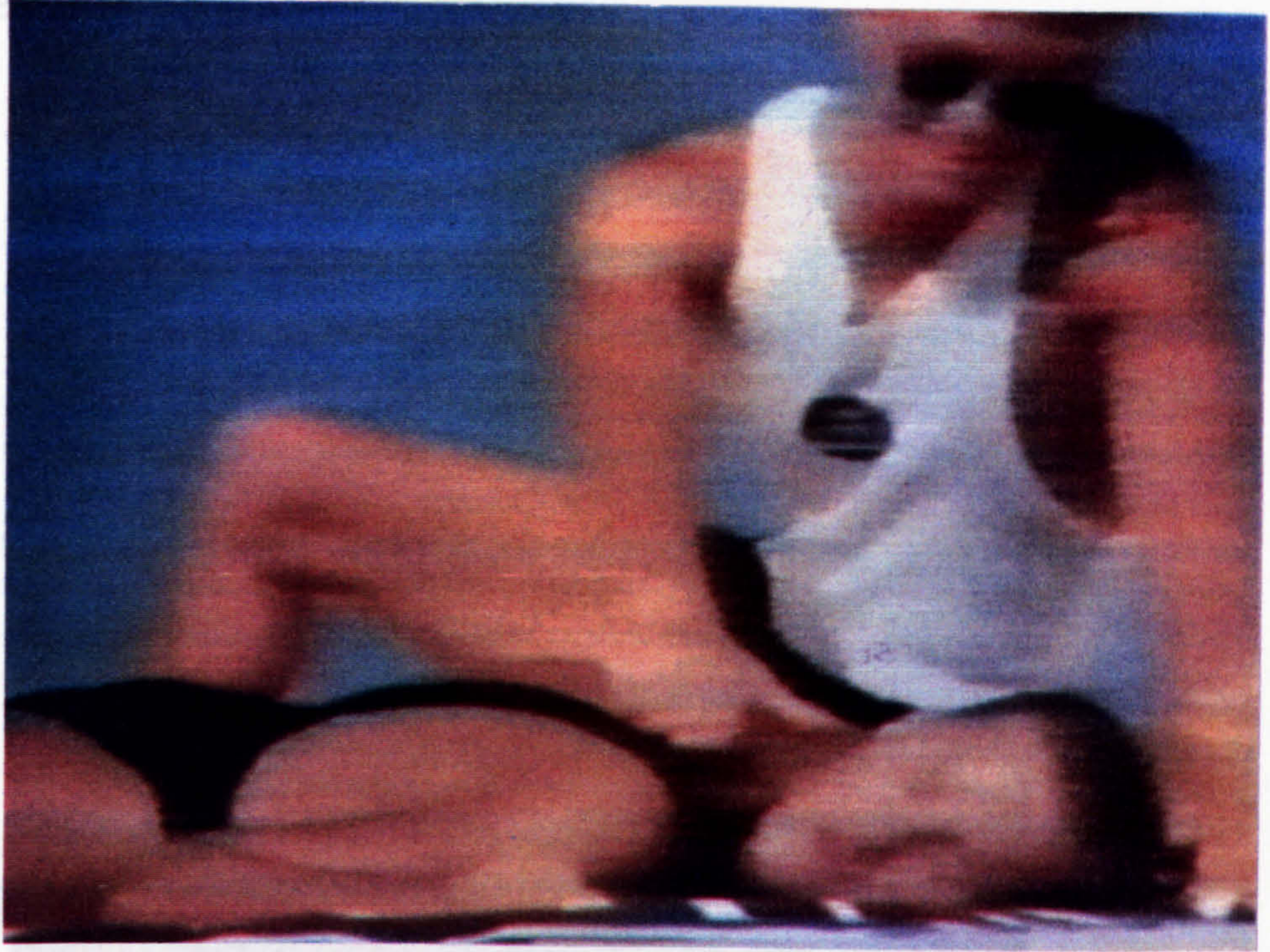
d) GOLD & TRACKER

Gold: See Appendix 6.3

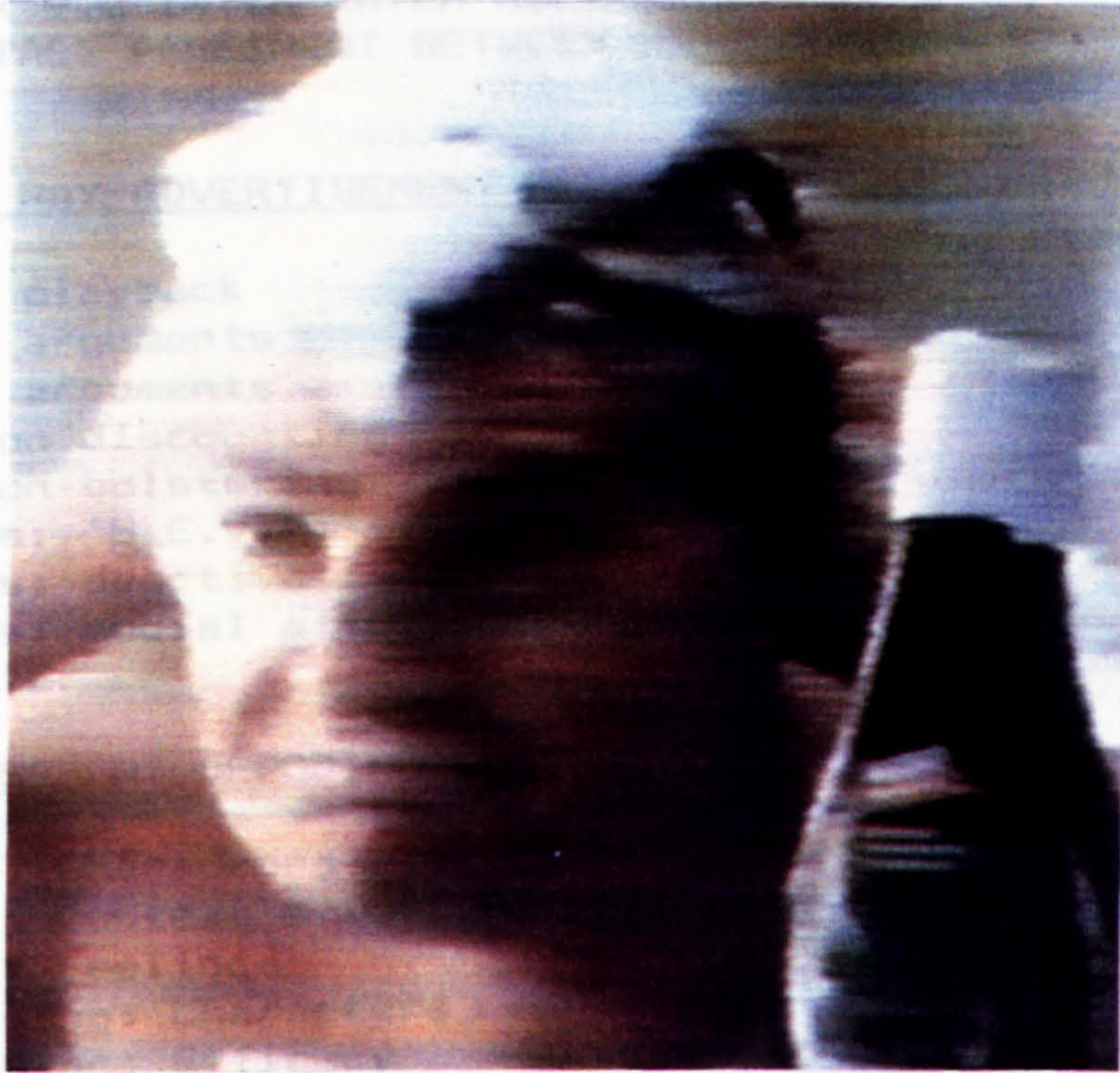
Tracker:



e) AMBRE SOLAIRE:



f) VOSENE:



APPENDIX 9.2 INTER-RATER RELIABILITY OF OPEN ENDED DATA
(PERCENTAGE AGREEMENT BETWEEN RATERS AND Z OF A BINOMIAL
TEST)

BATRA & RAY ADVERTISEMENT PERCEPTIONS

	<u>% Agreement</u>	<u>Z</u>
Content playback	100	-
Support arguments	90.2	5.31
Counter arguments	85.7	2.27*
Execution discounting	89.7	6.67
Execution bolstering	93.6	7.06
Feelings: 'S.E.V.A.'	88.0	4.00
Feelings: deactivation	82.4	2.19*
Feelings: social affectation	100	-
Distracter	91.7	5.17

ADVERTISEMENT DECODING CATEGORIES

	<u>% Agreement</u>	<u>Z</u>
Reality: Characters	90.3	6.48
Reality: Context	92.7	5.62
Reality: Feelings	86.4	3.62***
Advertising: Characters	91.7	3.18**
Advertising: Efficacy	88.5	6.40
Evaluation	94.2	6.52

RECALL

	<u>OBJECTS</u>		<u>ATTRIBUTES</u>	
	<u>% Agreement</u>	<u>z</u>	<u>% Agreement</u>	<u>z</u>
Female	94.2	11.67	89.9	15.5
Male	90.2	8.22	90.9	10.59
Character	82.4	7.15	84.0	10.52
Ad. technique	89.4	11.64	93.7	4.78
Product	81.9	5.78	83.9	3.95
Advertisement	81.8	3.20	82.1	4.16

NOTE

All significant at over .0004 except:

* = $P < .05$ ** = $P < .005$ *** = $P < .0005$

Please note that as the binomial test is affected by sample size, small z indicate categories with lower frequencies of ratings

APPENDIX 9.3 Correlations Between Attitude Towards the Advertisement Components and Viewer Characteristics. (Pearson Product Moment with exception of Number of Body Parts wanting to Change, which was Kendall's tau)

1. LADY SHAVE

	Affective	Cognitive	Like Ad.
Body esteem	.04	-.21	-.04
Change body parts	.26	.49	.31
Public self-consciousness	-.39	-.06	-.41
Social anxiety	-.22	.33	-.18
Make-up:regularity	.24	.32	.29
Make-up:products	.28	.25	.33
Make-up:importance	.23	.19	.25

2. NESCAFE

	Affective	Cognitive	Like Ad.
Body esteem	-.16	.04	-.10
Change body parts	.02	.19	.07
Public self-consciousness	-.24	.06	.13
Social anxiety	-.05	-.08	-.17
Make-up:regularity	.17	-.02	.07
Make-up:products	.30	-.04	-.07
Make-up:importance	.24	.25	-.10

3. DIMENSION

	Affective	Cognitive	Like Ad.
Body esteem	.07	-.06	-.00
Change body parts	.13	.09	.14
Public self-consciousness	-.12	-.21	-.05
Social anxiety	.06	.10	.28
Make-up:regularity	.05	.37	.08
Make-up:products	.30	.53	.30
Make-up:importance	.24	.46	.19

4. MALTEESERS

	Affective	Cognitive	Like Ad.
Body esteem	-.18	.03	-.07
Change body parts	.07	.09	.04
Public self-consciousness	.02	.04	-.08
Social anxiety	.01	.33	.06
Make-up:regularity	.14	-.01	.06
Make-up:products	.20	.13	.23
Make-up:importance	.13	.04	.06

5. BOUNTY

	Affective	Cognitive	Like Ad.
Body esteem	-.19	-.17	-.17
Change body parts	.12	.21	.20
Public self-consciousness	-.07	-.04	-.19
Social anxiety	-.20	-.06	-.18
Make-up:regularity	.35	.44	.22
Make-up:products	.02	.12	-.01
Make-up:importance	.10	.16	.09

6. MALTEESERS

	Affective	Cognitive	Like Ad.
Body esteem	-.10	-.23	.08
Change body parts	-.04	.07	-.21
Public self-consciousness	-.18	-.16	-.18
Social anxiety	-.46	-.15	-.28
Make-up:regularity	.27	.37	-.04
Make-up:products	-.14	.28	-.18
Make-up:importance	-.00	.23	-.08

7. GOLD

	Affective	Cognitive	Like Ad.
Body esteem	-.01	-.25	.13
Change body parts	.11	-.01	-.07
Public self-consciousness	-.13	.16	-.19
Social anxiety	-.04	-.18	-.03
Make-up:regularity	.19	-.15	.04
Make-up:products	.03	-.17	-.29
Make-up:importance	-.02	-.30	-.17

8. TRACKER

	Affective	Cognitive	Like Ad.
Body esteem	-.04	-.10	-.11
Change body parts	.09	.31	.03
Public self-consciousness	-.20	-.18	-.12
Social anxiety	.10	.30	-.03
Make-up:regularity	.33	.12	.08
Make-up:products	-.12	.29	-.14
Make-up:importance	.13	.34	-.01

9. AMBRE SOLAIRE

	Affective	Cognitive	Like Ad.
Body esteem	.13	.04	.16
Change body parts	-.16	.07	.13
Public self-consciousness	.00	-.24	-.07
Social anxiety	.14	.20	.33
Make-up:regularity	.02	.03	.20
Make-up:products	.12	-.02	.29
Make-up:importance	.07	-.02	.18

10. VOSENE

	Affective	Cognitive	Like Ad.
Body esteem	-.21	-.27	-.14
Change body parts	-.14	.33	.16
Public self-consciousness	-.21	-.16	.06
Social anxiety	.11	.22	.26
Make-up:regularity	.35	.44	.17
Make-up:products	.20	.27	.12
Make-up:importance	.07	.05	-.14

APPENDIX 9.4 Frequencies of Major Categories of Advertisement Perceptions as coded by Batra and Ray's Schedule

Advertisement	Content Playback	Brand Thoughts	Ad. Exec. Thoughts	Distra-cter
Lady Shave	1(2.7)	9(24.3)	16(43.2)	2(5.4)
Nescafe	3(10)	4(13.3)	20(66.7)	3(10.0)
Dimension	1(3.7)	2(7.4)	19(70.4)	5(1.4)
Mars	2(6.9)	7(24.1)	16(55.2)	3(10.4)
Bounty	4(13.3)	8(26.7)	14(46.7)	4(13.3)
Maltesers	6(23.1)	3(11.5)	13(50.0)	4(15.4)
Gold	2(7.7)	1(3.9)	18(69.2)	5(19.2)
Tracker	2(6.7)	6(20.0)	20(66.7)	2(6.7)
Ambre Solaire	2(7.7)	4(15.4)	13(50.0)	7(16.9)
Vosene	2(7.4)	4(14.3)	21(75)	1(3.6)

Note. Percentage frequencies (shown in brackets) are the percentage of total number of responses)

PAGE
NUMBERING
AS ORIGINAL

APPENDIX 9.4 Kendall Correlation Coefficients Between
Advertisement Execution Thoughts and Viewer
Characteristics

KEY

ED = Execution Discounting

EB = Execution Bolstering

SEVA = Feelings of surgency, elation, vigour, activation

DEAC = Feelings of deactivation

SOCA = Feelings of Social Affection

Public SC = Public self-consciousness

MU = Make-up

- indicates that a correlation could not be calculated

1. LADY SHAVE

	ED	EB	SEVA	DEAC	SOCA
Body esteem	.09	-.27	-	-	-
Change body parts	-.08	.33	-	-	-
Public SC	.06	.23	-	-	-
Social anxiety	.21	-.04	-	-	-
MU:Regularity	-.01	.30	-	-	-
MU:Products	-.14	.04	-	-	-
MU:Importance	.11	-.05	-	-	-

2. NESCAFE

	ED	EB	SEVA	DEAC	SOCA
Body esteem	-.06	-.15	-.11	.10	-
Change body parts	.29	.28	.36	.29	-
Public SC	-.04	-.15	.15	-.29	-
Social anxiety	.23	.01	.12	.28	-
MU:Regularity	.01	.25	.01	.25	-
MU:Products	-.15	-.13	.28	.30	-
MU:Importance	.01	-.05	.16	.32	-

3. DIMENSION

	ED	EB	SEVA	DEAC	SOCA
Body esteem	-.23	-.15	-.18	-	-
Change body parts	-.10	.10	.23	-	-
Public SC	.22	.07	-.42	-	-
Social anxiety	-.20	.15	.03	-	-
MU:Regularity	.20	.05	.42	-	-
MU:Products	-.23	-.04	-.06	-	-
MU:Importance	-.04	-.13	.24	-	-

4. MARS

	ED	EB	SEVA	DEAC	SOCA
Body esteem	-.01	-.29	-	-	.10
Change body parts	-.13	.28	-	-	.29
Public SC	-.06	.14	-	-	-.29
Social anxiety	-.18	.21	-	-	.28
MU:Regularity	-.03	.35	-	-	.25
MU:Products	-.13	.18	-	-	.30
MU:Importance	-.20	.16	-	-	.32

5. BOUNTY

	ED	EB	SEVA	DEAC	SOCA
Body esteem	-.25	.06	-	-.29	-
Change body parts	.19	.18	-	.14	-
Public SC	-.11	.16	-	-.13	-
Social anxiety	.12	.08	-	-.03	-
MU:Regularity	.02	-.04	-	.21	-
MU:Products	-.04	-.24	-	.07	-
MU:Importance	-.07	.07	-	.08	-

6. MALTEESERS

	ED	EB	SEVA	DEAC	SOCA
Body esteem	-.22	-.20	.01	.24	.24
Change body parts	.31	-.07	.20	.28	-.13
Public SC	.17	.01	-.05	.16	.15
Social anxiety	.39	-.24	.30	.07	.10
MU:Regularity	-.12	.23	.07	-.24	-.17
MU:Products	-.04	-.26	.11	-.13	-.05
MU:Importance	-.18	-.01	.18	.02	.03

7. GOLD

	ED	EB	SEVA	DEAC	SOCA
Body esteem	.07	-.07	-	.12	-
Change body parts	.20	.24	-	-.13	-
Public SC	.18	-.23	-	.08	-
Social anxiety	.19	.06	-	.10	-
MU:Regularity	.05	.14	-	.05	-
MU:Products	.03	-.24	-	.08	-
MU:Importance	.20	.03	-	.03	-

8. TRACKER

	ED	EB	SEVA	DEAC	SOCA
Body esteem	-.27	.03	.38	-.13	-
Change body parts	.18	-.06	-.32	.12	-
Public SC	.11	-.17	.01	-.34	-
Social anxiety	.31	-.03	-.08	.00	-
MU:Regularity	-.21	.13	-.24	.28	-
MU:Products	.08	-.14	.09	.09	-
MU:Importance	.03	-.04	.04	.13	-

9. AMBRE SOLAIRE

	ED	EB	SEVA	DEAC	SOCA
Body esteem	-.37	-.07	.01	.31	-
Change body parts	.15	.06	-.13	-.08	-
Public SC	.20	-.01	-.14	.15	-
Social anxiety	-.16	.03	-.03	-.03	-
MU:Regularity	-.02	.00	-.02	-.04	-
MU:Products	-.21	.07	-.18	-.01	-
MU:Importance	-.09	.05	.03	-.10	-

10. VOSENE

	ED	EB	SEVA	DEAC	SOCA
Body esteem	.29	-.22	-.26	-	.10
Change body parts	-.03	.07	.18	-	.29
Public SC	-.27	-.05	.20	-	-.29
Social anxiety	-.31	.03	.20	-	-.28
MU:Regularity	.01	.33	-.07	-	.25
MU:Products	.05	-.05	.02	-	.30
MU:Importance	.31	.04	.01	-	.32

APPENDIX 9.5 Kendall Correlation Coefficients between
Advertisement Decoding Categories and Viewer
Characteristics

KEY

R = reality perspective

A = advertising perspective

Char = characters

Cont = context

Feel = feelings/aspirations

Effic = efficacy at advertising product

Public SC = public self-consciousness

MU = Make-up

- indicates that a correlation could not be calculated

1. LADY SHAVE

	R:Char	R:Cont	R:Feel	A:Char	A:Effic
Body Esteem	-.18	.32	-.10	-.25	-.10
Change body parts	.27	.00	-.13	.31	.05
Public SC	-.12	-.12	.15	.32	-.28
Social anxiety	-.16	-.16	.05	.13	-.14
MU:products	.08	.03	-.30	.14	-.01
MU:regularity	-.08	-.02	-.30	.06	.37
MU:Importance	.21	.20	-.32	.20	.07

2. NESCAFE

	R:Char	R:Cont	R:Feel	A:Char	A:Effic
Body Esteem	.11	.21	.19	-.20	.03
Change body parts	-.20	.00	.29	.29	.18
Public SC	-.23	-.27	-.29	.22	-.38
Social anxiety	-.34	-.16	.28	-.03	.24
MU:products	.16	-.07	.30	-.05	-.01
MU:regularity	-.23	-.07	.25	.25	.35
MU:Importance	.09	.20	.32	.03	-.03

3. DIMENSION

	R:Char	R:Cont	R:Feel	A:Char	A:Effic
Body Esteem	-.19	.04	.05	-	-.14
Change body parts	-.40	.28	.31	-	-.08
Public SC	.11	-.10	-.38	-	-.03
Social anxiety	-.09	.04	.31	-	-.08
MU:products	.07	-.08	.18	-	-.31
MU:regularity	-.40	.08	.28	-	.35
MU:Importance	-.19	-.09	.25	-	.09

4. MARS

	R:Char	R:Cont	R:Feel	A:Char	A:Effic
Body Esteem	-.09	.21	-	-	-.12
Change body parts	.02	.00	-	-	.03
Public SC	.12	-.27	-	-	-.16
Social anxiety	.30	-.16	-	-	.02
MU:products	.15	-.07	-	-	-.17
MU:regularity	-.02	-.07	-	-	.09
MU:Importance	-.05	.20	-	-	-.12

5. BOUNTY

	R:Char	R:Cont	R:Feel	A:Char	A:Effic
Body Esteem	-.26	-.12	.20	-	-.04
Change body parts	.07	.06	.02	-	.33
Public SC	.31	-.30	-.04	-	-.10
Social anxiety	-.04	-.18	.29	-	.17
MU:products	-.06	.05	.20	-	.10
MU:regularity	-.07	.01	.00	-	.37
MU:Importance	-.47	.20	.23	-	.45

6. MALTEESERS

	R:Char	R:Cont	R:Feel	A:Char	A:Effic
Body Esteem	-.07	.24	-.02	-	.00
Change body parts	-.01	-.07	.04	-	.10
Public SC	.35	-.04	.15	-	-.22
Social anxiety	.12	-.06	.14	-	.20
MU:products	-.10	-.05	.20	-	-.09
MU:regularity	-.32	-.04	-.29	-	.24
MU:Importance	-.24	.05	.10	-	.31

7. GOLD

	R:Char	R:Cont	R:Feel	A:Char	A:Effic
Body Esteem	-.15	.20	-	-.14	.16
Change body parts	-.09	.13	-	.09	.23
Public SC	.16	-.24	-	.11	-.05
Social anxiety	.21	-.19	-	.02	.27
MU:products	-.05	.08	-	-.13	.07
MU:regularity	-.20	-.07	-	-.31	.26
MU:Importance	-.26	.25	-	-.04	.20

8. TRACKER

	R:Char	R:Cont	R:Feel	A:Char	A:Effic
Body Esteem	-.03	.04	.17	-.34	-.17
Change body parts	-.24	.19	-.13	-.08	.30
Public SC	.17	.04	.08	.19	-.10
Social anxiety	-.08	.08	-.03	-.03	.23
MU:products	.26	-.20	-.05	.04	.15
MU:regularity	.07	-.03	.05	-.02	-.23
MU:Importance	-.10	-.03	.03	-.30	.05

9. AMBRE SOLAIRE

	R:Char	R:Cont	R:Feel	A:Char	A:Effic
Body Esteem	.16	.22	.13	-.25	-.28
Change body parts	-.37	.11	.31	.13	-.13
Public SC	-.12	-.29	.04	.01	-.18
Social anxiety	-.24	-.28	.28	-.15	-.20
MU:products	.5	.07	-.14	.08	-.10
MU:regularity	-.18	.05	.10	.24	.14
MU:Importance	.07	.16	.05	-.22	-.14

10. VOSENE

	R:Char	R:Cont	R:Feel	A:Char	A:Effic
Body Esteem	-.14	.24	-.08	-.10	-.04
Change body parts	.02	.39	-.19	.08	.04
Public SC	.15	-.26	.06	-.23	-.32
Social anxiety	.19	.08	.11	-.12	.13
MU:products	.04	.27	-.32	-.03	-.14
MU:regularity	-.09	.06	-.21	.32	.40
MU:Importance	-.08	.41	-.20	.10	.04

APPENDIX 9.6 Kendall Correlations Coefficients between Recall categories and Viewer Characteristics

KEY

Characters = characters not differentiated by sex

Ad tech = Advertising technique

(i) Objects

1. LADY SHAVE

	Women	Men	Characters	Ad tech
Body esteem	-.06	-	-.31	.07
Change body parts	.00	-	.00	-.01
Public self-consciousness	-.20	-	.03	.01
Social Anxiety	-.22	-	-.05	-.07
Make-up:Regularity	.29	-	-.02	-.12
Make-up:Products	-.29	-	.04	-.01
Make-up:Importance	.00	-	.00	-.10

2. NESCAFE

	Women	Men	Characters	Ad tech
Body esteem	-.29	-	.03	.14
Change body parts	.00	-	.05	.10
Public self-consciousness	.20	-	-.10	-.39
Social Anxiety	.12	-	.09	-.09
Make-up:Regularity	.17	-	.07	.01
Make-up:Products	-.07	-	-.02	.09
Make-up:Importance	-.18	-	.05	.17

3. DIMENSION

	Women	Men	Characters	Ad tech
Body esteem	.05	-.07	.22	-.14
Change body parts	.08	.20	-.01	.32
Public self-consciousness	-.38	.20	.30	.17
Social Anxiety	-.20	-.22	.25	-.06
Make-up:Regularity	.24	.32	-.24	.19
Make-up:Products	-.22	-.12	-.21	.12
Make-up:Importance	-.03	-.04	-.13	-.03

4. MARS

	Women	Men	Characters	Ad tech
Body esteem	.09	.03	-.32	.20
Change body parts	.39	.29	.00	-.01
Public self-consciousness	-.04	-.04	.06	-.30
Social Anxiety	.04	-.04	-.18	.17
Make-up:Regularity	.19	.19	.16	.20
Make-up:products	-.16	.16	.23	.32
Make-up:Importance	.06	.14	-.14	.20

5. BOUNTY

	Women	Men	Characters	Ad tech
Body esteem	-.01	.02	.16	-.09
Change body parts	.48	.19	-.05	.13
Public self-consciousness	-.25	-.22	-.16	-.18
Social Anxiety	.20	-.21	.02	-.03
Make-up:Regularity	.09	.13	.06	.04
Make-up:Products	.08	-.07	-.17	.18
Make-up:Importance	.18	.35	-.14	.09

6. MALTEESERS

	Women	Men	Characters	Ad tech
Body esteem	.07	.03	-.07	-.17
Change body parts	.27	.16	.14	.18
Public self-consciousness	-.29	-.23	.23	-.22
Social Anxiety	.28	.04	-.05	-.36
Make-up:Regularity	.17	.30	.22	.23
Make-up:Products	.12	.08	-.28	.31
Make-up:Importance	.06	.03	-.24	.24

7. GOLD

	Women	Men	Characters	Ad tech
Body esteem	.01	.06	-.12	-.03
Change body parts	.19	.28	-.13	.11
Public self-consciousness	-.18	-.16	.22	.06
Social Anxiety	-.12	-.15	.19	.10
Make-up:Regularity	.36	.45	-.26	.27
Make-up:Products	-.09	-.20	-.26	-.19
Make-up:Importance	.02	.11	-.30	.03

8. TRACKER

	Women	Men	Characters	Ad tech
Body esteem	.40	.38	-.18	.21
Change body parts	.06	.03	.15	-.14
Public self-consciousness	-.08	-.00	.13	-.09
Social Anxiety	-.04	-.13	-.04	-.13
Make-up:Regularity	.21	.29	.12	.11
Make-up:Products	.02	.19	-.12	.11
Make-up:Importance	.04	.11	.01	.04

9. AMBRE SOLAIRE

	Women	Men	Characters	Ad tech
Body esteem	-.22	-.11	.03	-.03
Change body parts	.30	.13	.19	-.17
Public self-consciousness	-.13	.02	.08	.16
Social Anxiety	.09	.01	.29	-.30
Make-up:Regularity	.48	.26	-.44	-.20
Make-up:Products	.09	-.12	.09	-.21
Make-up:Importance	.15	-.07	-.01	-.15

10. VOSENE

	Women	Men	Characters	Ad tech
Body esteem	-.19	-.11	.00	-.01
Change body parts	.33	.25	.01	.13
Public self-consciousness	-.08	-.35	-.13	-.06
Social Anxiety	.17	.10	.13	.03
Make-up:Regularity	.20	.02	.05	.12
Make-up:Products	-.01	-.02	.04	.16
Make-up:Importance	.05	-.01	.37	.06

(i) Attributes

1. LADY SHAVE

	Women	Men	Characters	Ad tech
Body esteem	-.13	-	-.31	.04
Change body parts	.14	-	.00	-.02
Public self-consciousness	.07	-	.03	.02
Social Anxiety	-.01	-	-.05	-.05
Make-up:Regularity	.01	-	-.02	-.13
Make-up:Products	.24	-	.04	-.05
Make-up:Importance	-.07	-	.07	-.15

2. NESCAFE

	Women	Men	Characters	Ad tech
Body esteem	.09	-	.03	.10
Change body parts	.06	-	.06	.01
Public self-consciousness	.03	-	-.10	-.23
Social Anxiety	-.02	-	.09	-.17
Make-up:Regularity	.14	-	.07	-.00
Make-up:Products	-.14	-	-.02	.03
Make-up:Importance	-.07	-	.05	.13

3. DIMENSION

	Women	Men	Characters	Ad tech
Body esteem	-.03	.08	.22	-.06
Change body parts	.17	.20	-.01	.25
Public self-consciousness	-.28	-.15	.30	.10
Social Anxiety	-.23	-.32	.25	-.00
Make-up:Regularity	.18	.21	-.24	.00
Make-up:Products	-.07	-.06	-.21	.19
Make-up:Importance	.03	.05	-.13	-.01

4. MARS

	Women	Men	Characters	Ad tech
Body esteem	.06	.15	-.31	.17
Change body parts	.17	.29	-.01	.07
Public self-consciousness	-.13	-.31	.07	-.29
Social Anxiety	-.06	-.02	-.17	.21
Make-up:Regularity	.00	-.07	.15	.22
Make-up:products	-.14	.22	.24	.32
Make-up:Importance	-.02	.20	-.13	.25

5. BOUNTY

	Women	Men	Characters	Ad tech
Body esteem	-.01	.02	.12	.17
Change body parts	.45	.19	-.03	.13
Public self-consciousness	-.28	-.21	-.02	-.29
Social Anxiety	.20	-.20	-.03	.03
Make-up:Regularity	.13	.14	.11	.25
Make-up:Products	.12	-.08	-.23	.15
Make-up:Importance	.20	.35	-.15	.16

6. MALTEESERS

	Women	Men	Characters	Ad tech
Body esteem	.06	.11	.02	-.21
Change body parts	.20	.11	.03	.23
Public self-consciousness	-.33	-.24	.39	-.23
Social Anxiety	.23	.10	-.05	-.32
Make-up:Regularity	.14	.22	.19	.23
Make-up:Products	.13	.06	-.13	.28
Make-up:Importance	.05	.12	-.12	.28

7. GOLD

	Women	Men	Characters	Ad tech
Body esteem	.21	.10	-.12	-.01
Change body parts	-.06	.28	-.13	.11
Public self-consciousness	-.08	-.01	.22	.03
Social Anxiety	.14	.06	.19	.07
Make-up:Regularity	.09	.19	-.26	.29
Make-up:Products	.07	-.08	-.26	-.20
Make-up:Importance	-.10	.03	-.30	.02

8. TRACKER

	Women	Men	Characters	Ad tech
Body esteem	.29	.27	-.21	.15
Change body parts	.03	.05	.21	-.15
Public self-consciousness	-.00	-.05	.16	-.12
Social Anxiety	-.05	-.08	.09	-.06
Make-up:Regularity	.26	.31	.01	-.12
Make-up:Products	.03	.16	-.09	.13
Make-up:Importance	-.05	.02	.10	-.02

9. AMBRE SOLAIRE

	Women	Men	Characters	Ad tech
Body esteem	-.03	-.01	.07	.02
Change body parts	.33	.06	.09	-.14
Public self-consciousness	-.08	.12	.14	.09
Social Anxiety	.28	.04	.09	-.30
Make-up:Regulairity	.33	.18	-.30	-.20
Make-up:Products	.17	-.08	.03	-.21
Make-up:Importance	.21	-.02	-.02	-.15

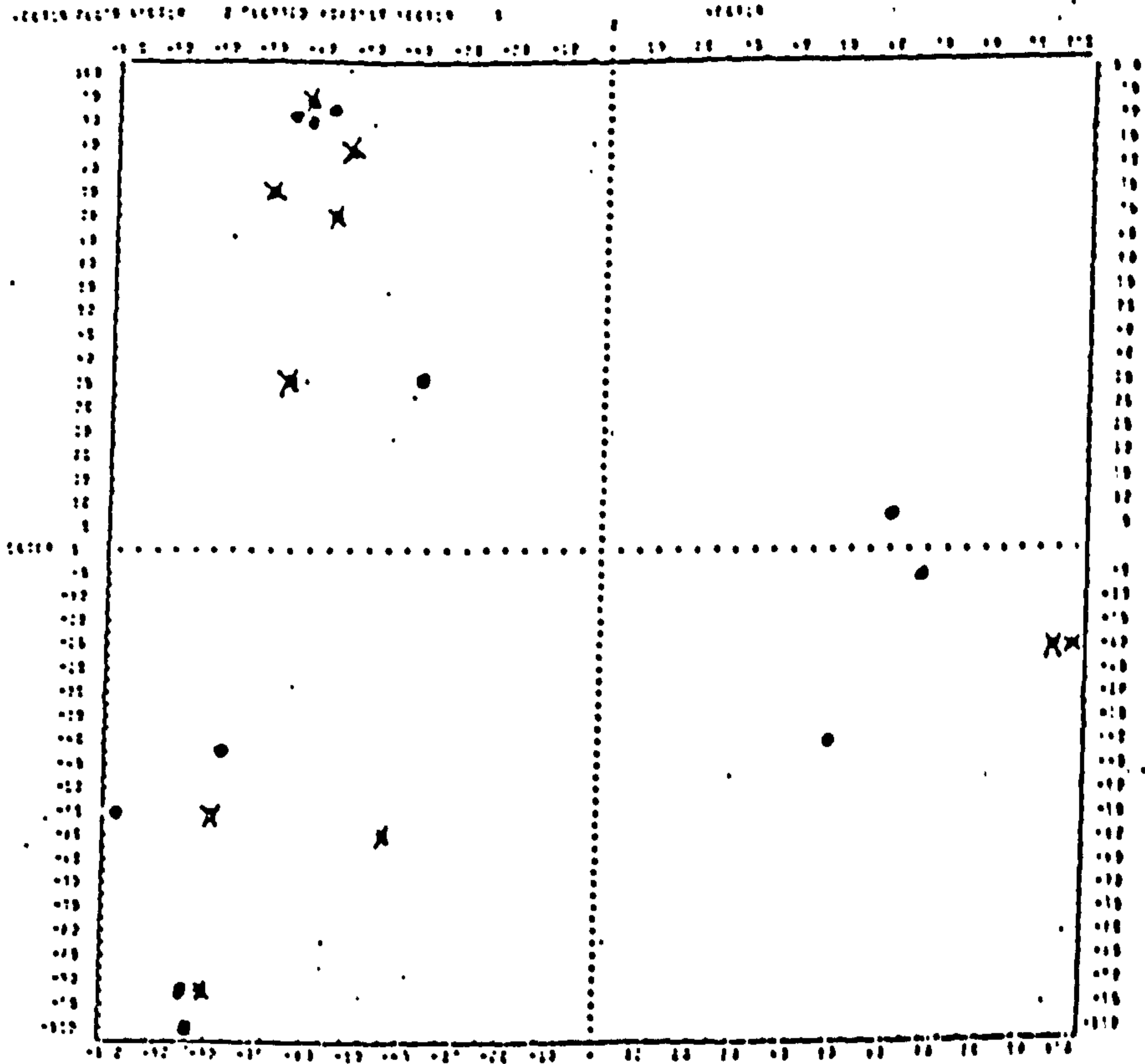
10. VOSENE

	Women	Men	Characters	Ad tech
Body esteem	-.15	-.09	.01	-.01
Change body parts	.35	.17	-.06	.16
Public self-consciousness	-.02	-.35	-.03	-.03
Social Anxiety	.16	.00	-.01	.06
Make-up:Regularity	.15	-.00	.03	.20
Make-up:Products	-.03	-.01	-.03	.13
Make-up:Importance	.06	.00	.23	.03

APPENDIX 9.7 Percentage of Respondents who Decoded Advertisements in terms of the Reality of Characters and who Recalled Female Characters

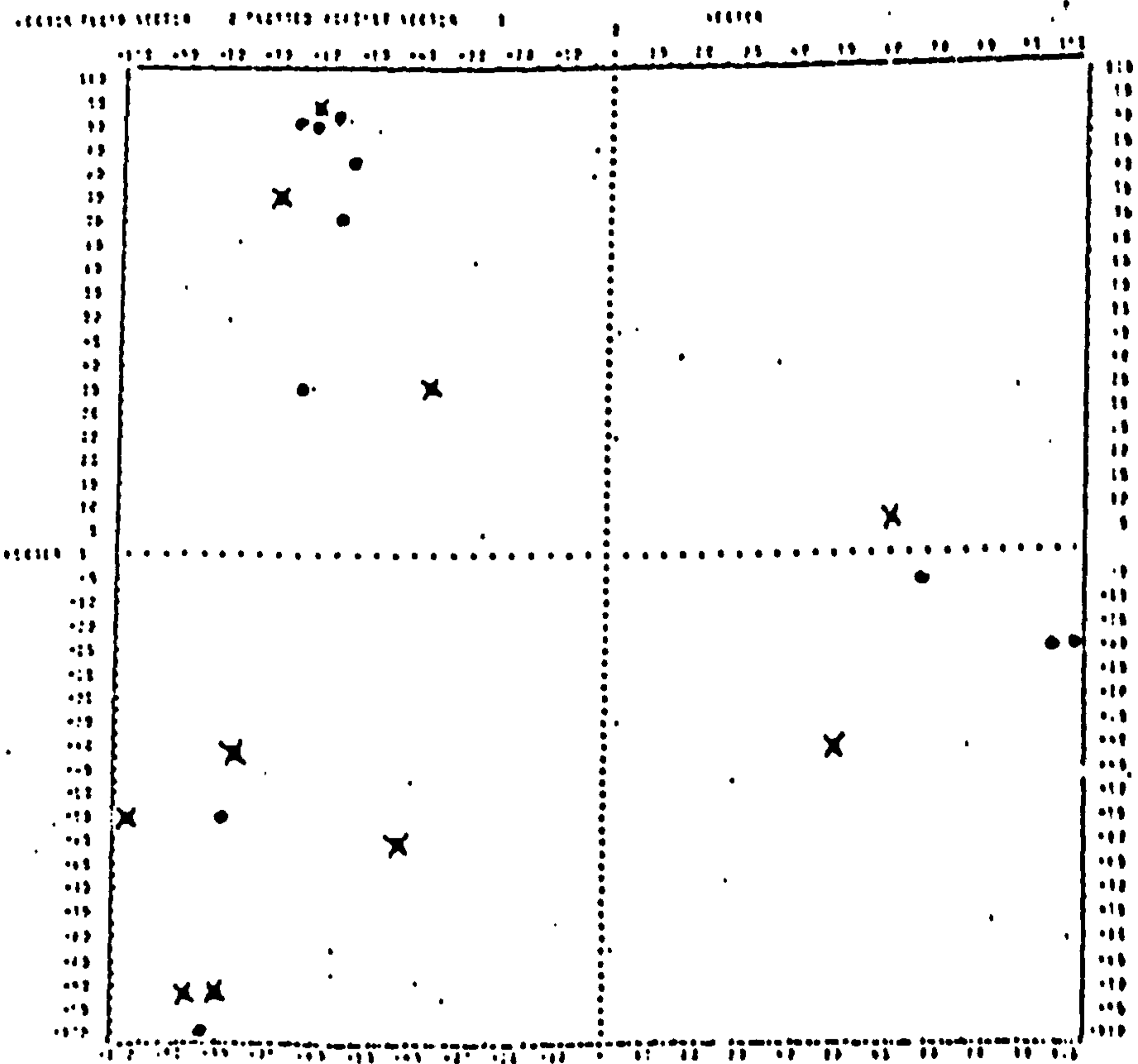
Advertisement	Decoding	Recall
Lady Shave	25.0	100
Nescafe	30.4	100
Dimension	39.1	100
Mars	26.1	100
Bounty	21.7	30.4
Malteeses	20.0	44.0
Gold	28.0	92.0
Tracker	12.0	50.0
Ambre Solaire	26.9	46.0
Vosene	29.2	58.3

APPENDIX 10.1. MSA OF FREE SORT: PLOT OF RESPONDENTS



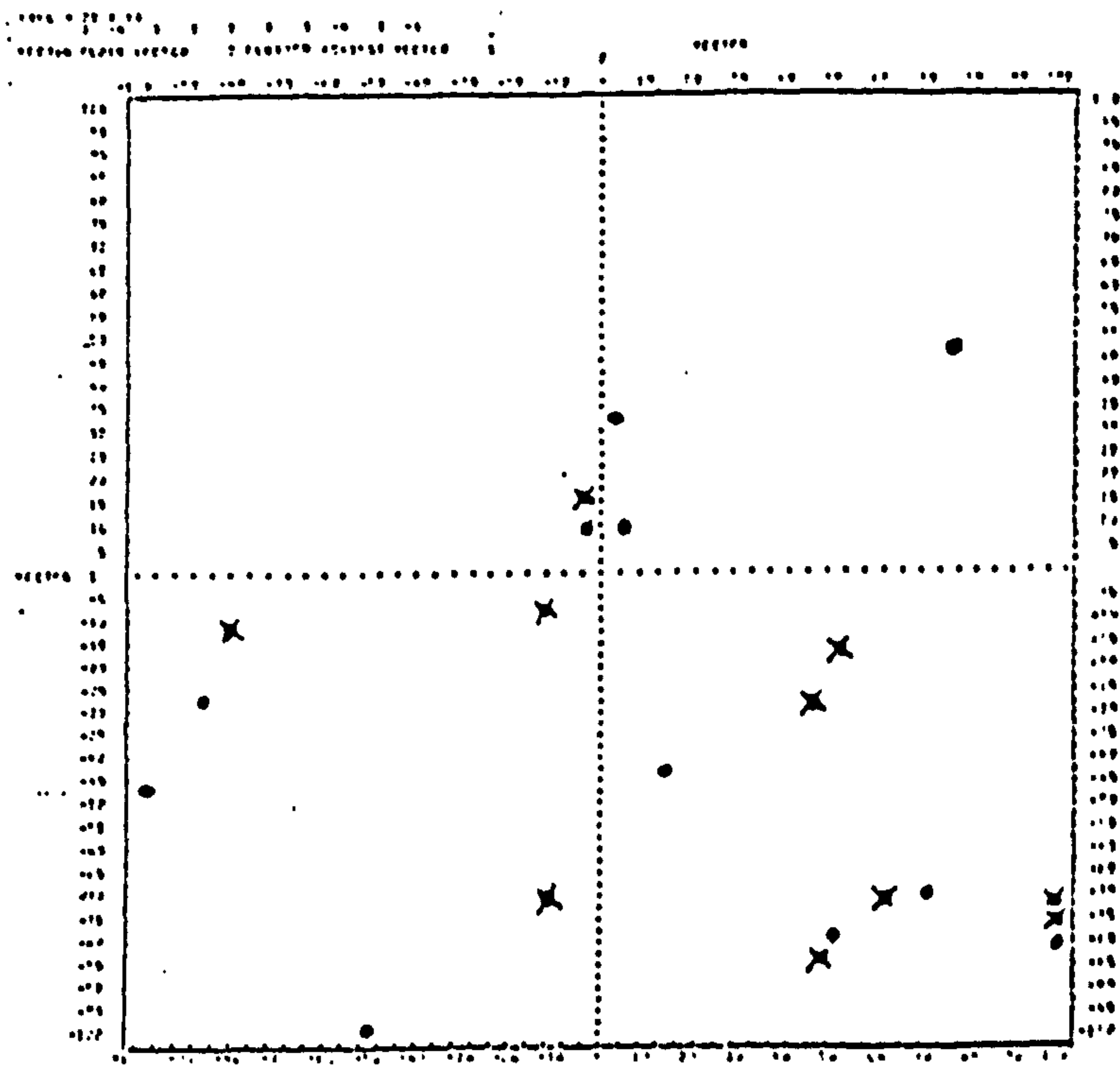
Number of Body Parts Want to Change.

- x = 0-1 parts
- = over 2 parts



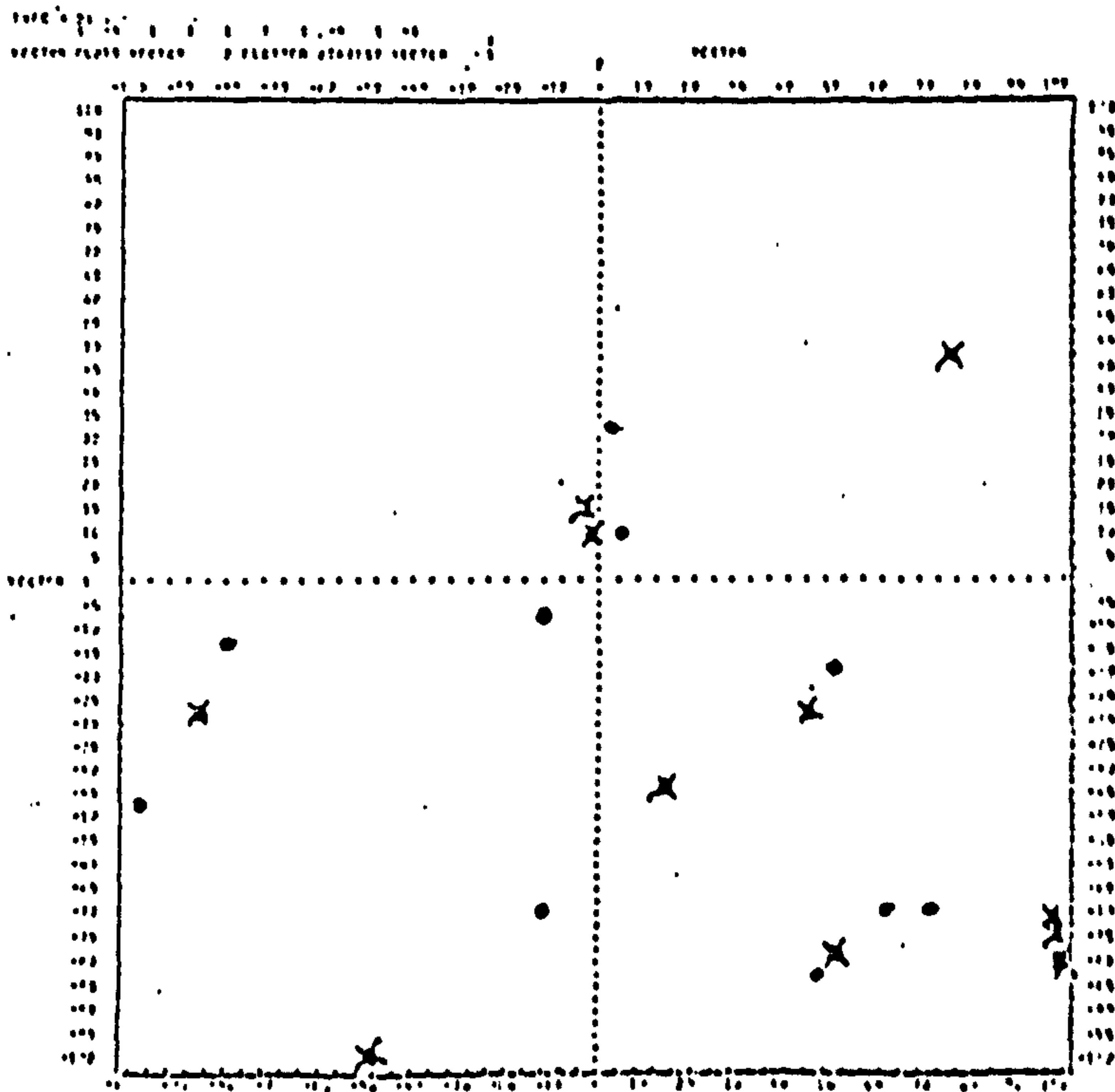
Public Self-Consciousness

- x = score < 15
- = score > 15



Public Self-Consciousness

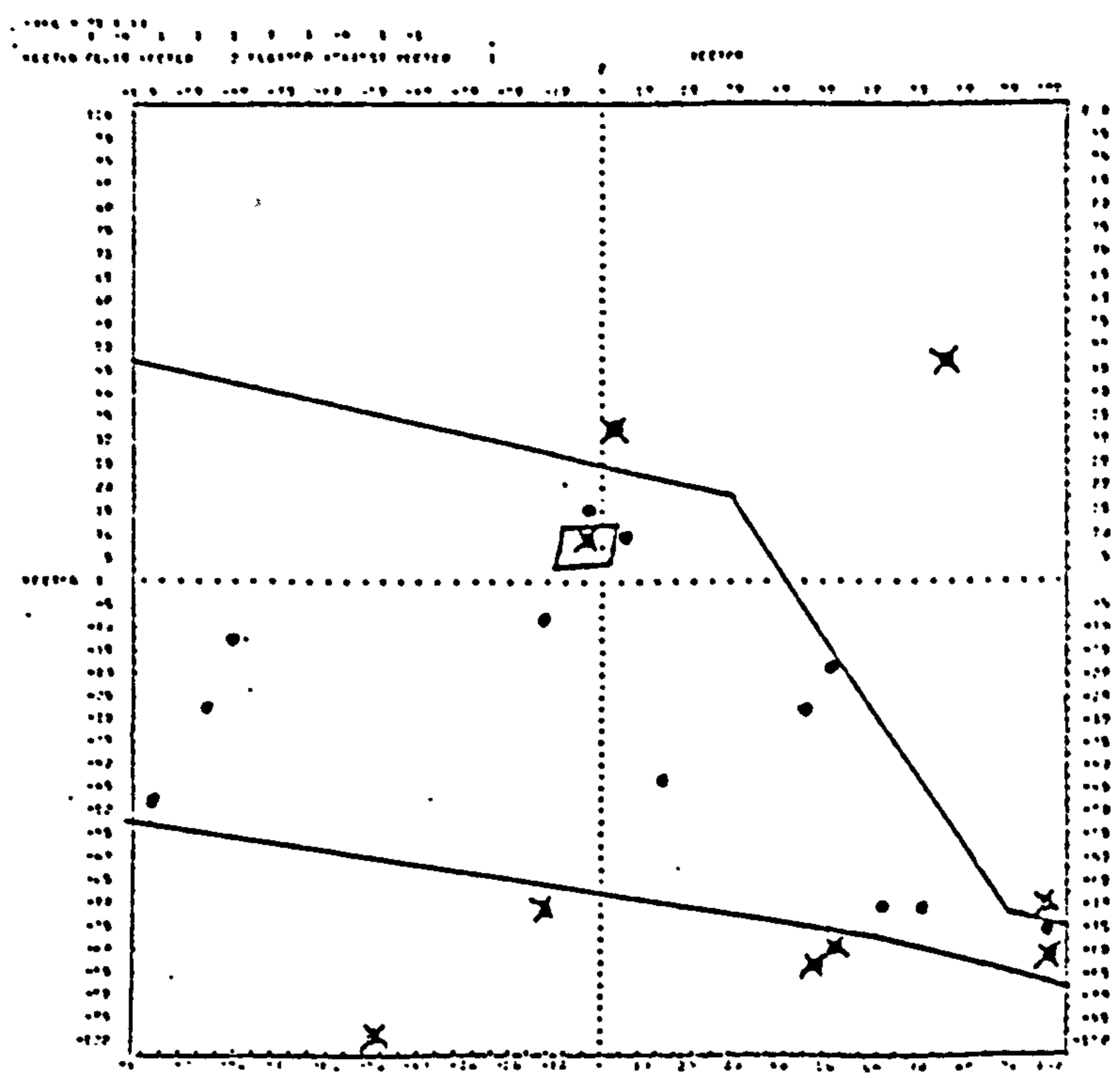
X = < 15
● = > 15



Social Anxiety

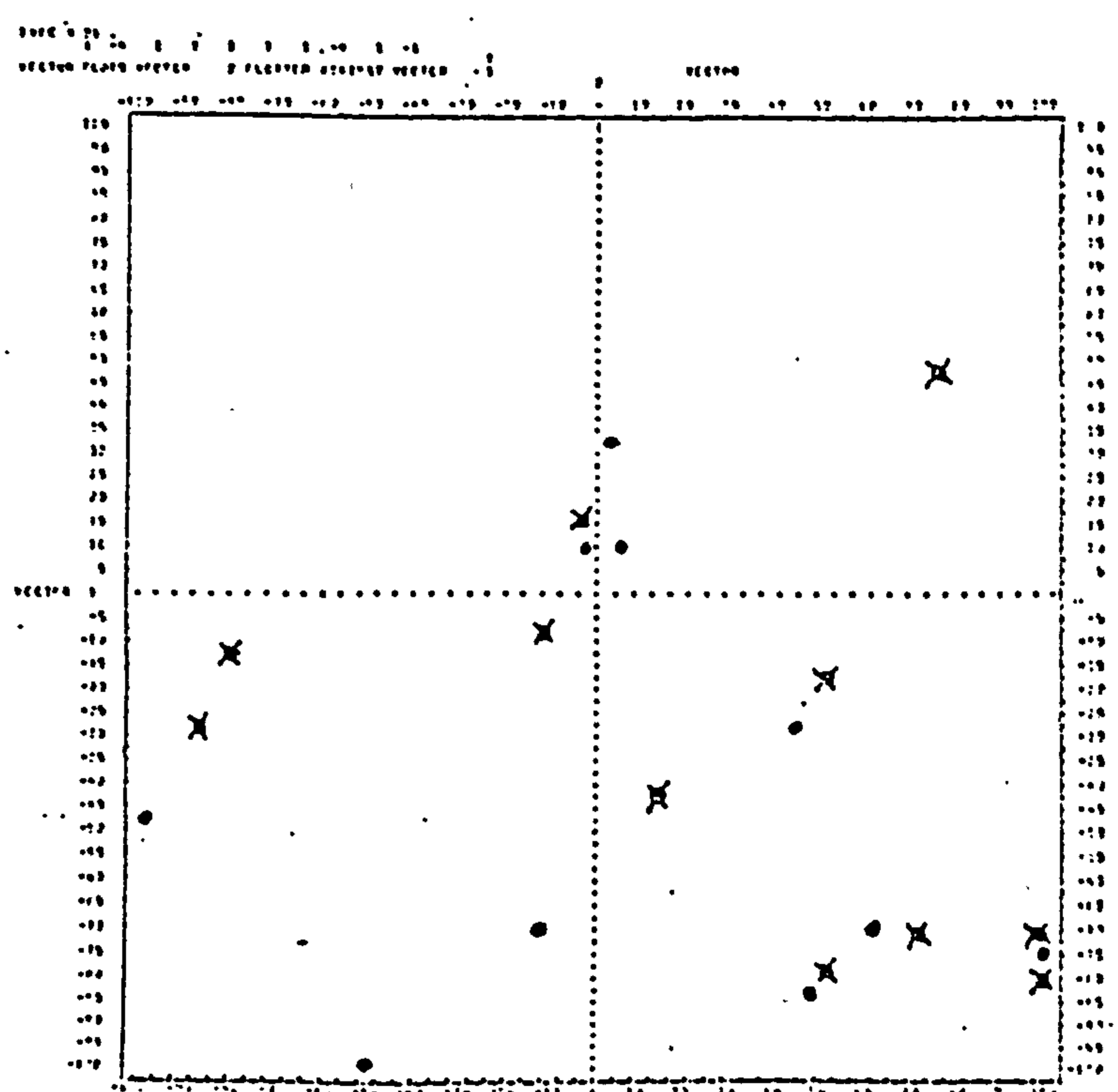
X = < 17
● = > 17

APPENDIX 10.2. MSA OF SCRT ON WOMEN:
PLOT OF RESPONDENTS



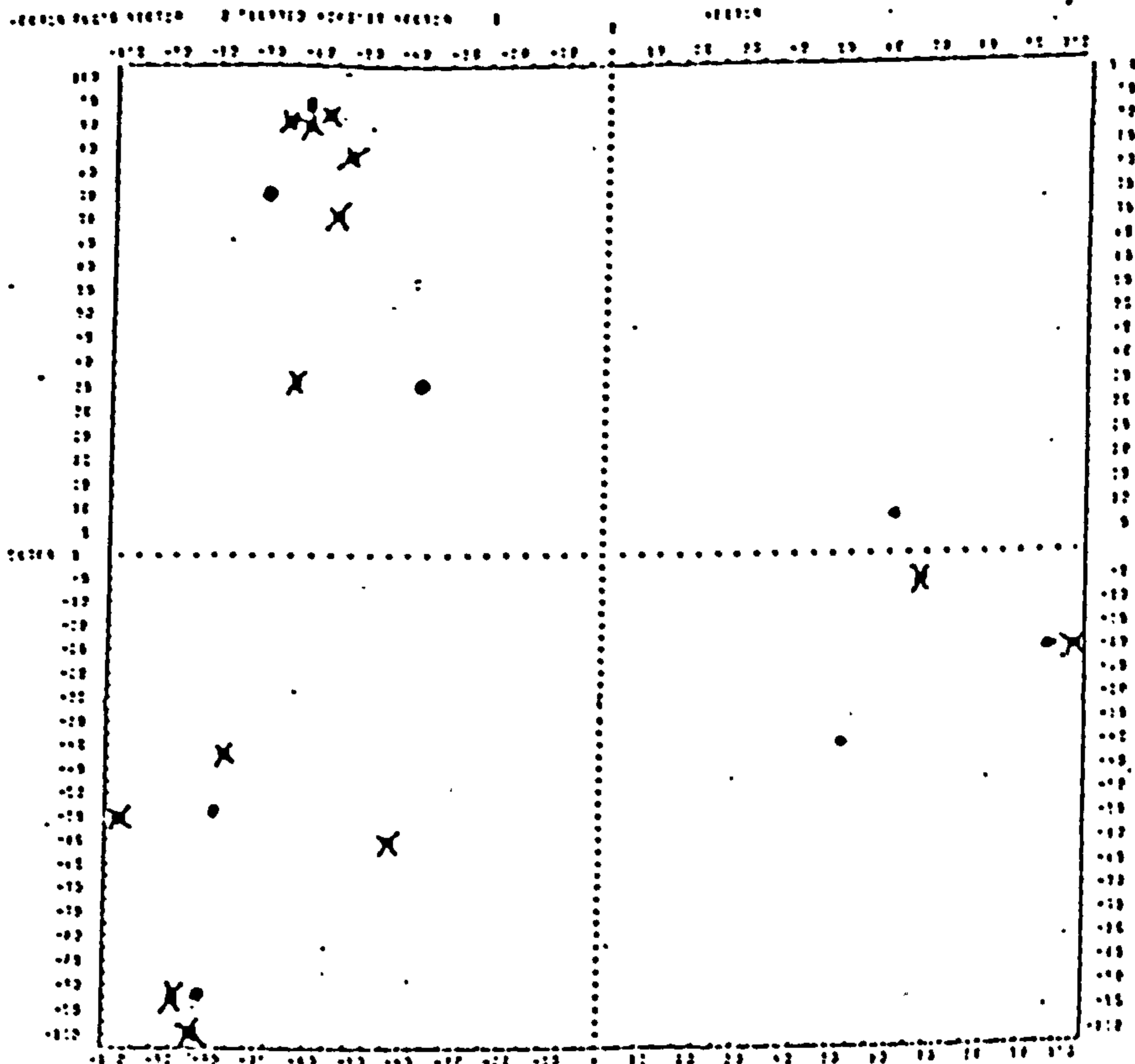
Body Esteem

x = < 49
o = > 49

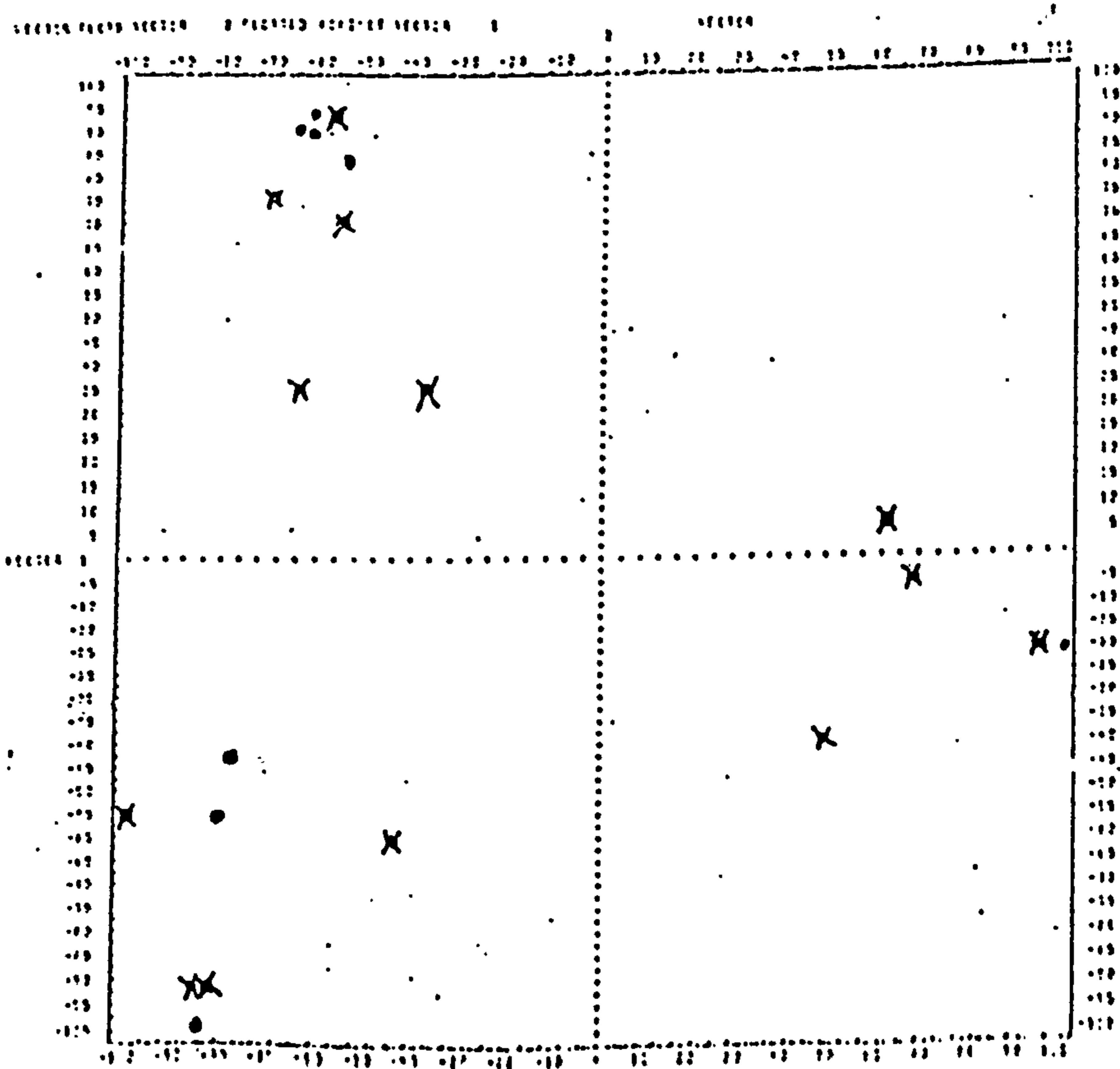


Number of Body Parts Want to Change

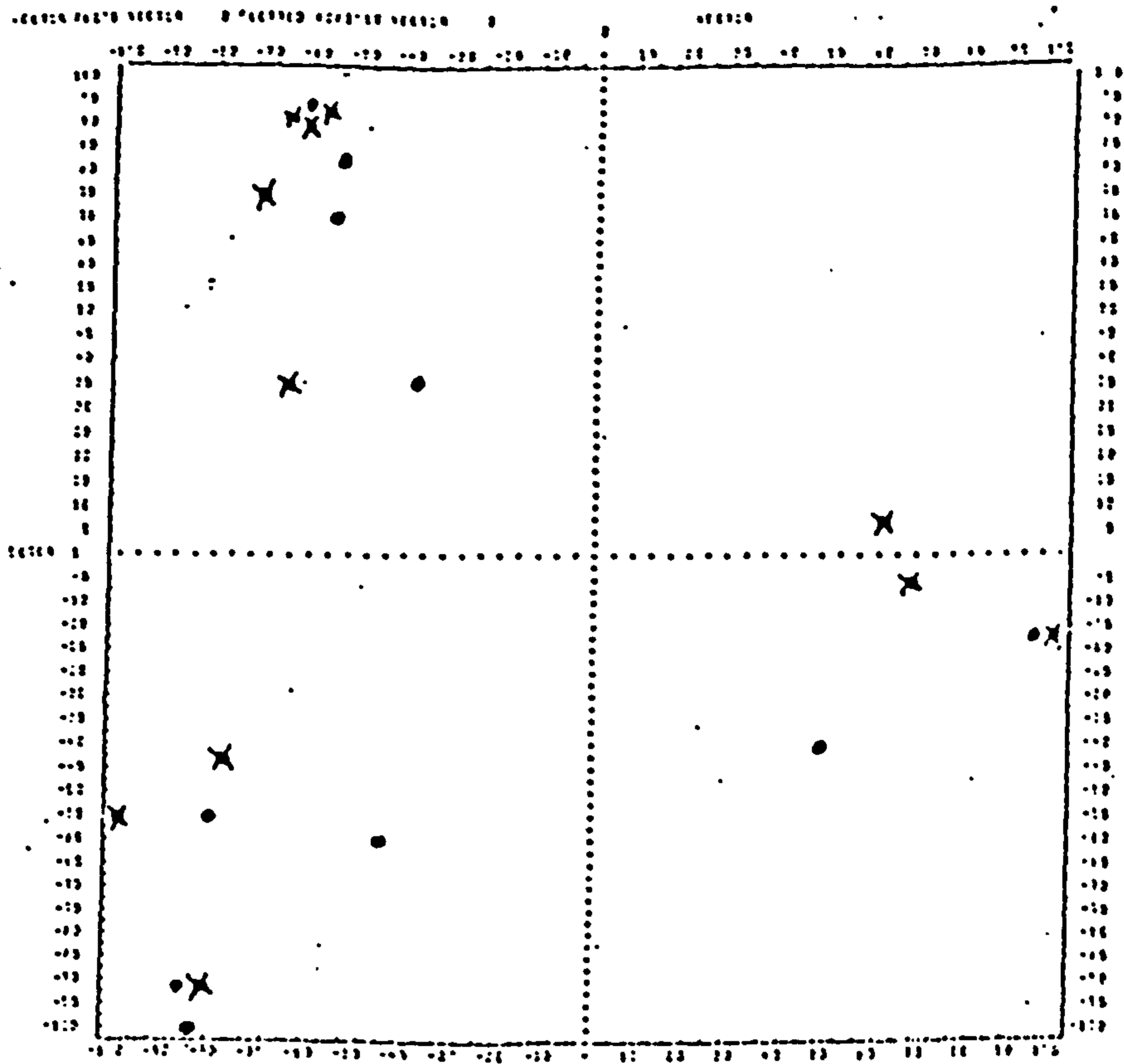
x = 0-1
o = > 2



Regularity of Make-Up Use
 X = 0-5 situations
 ● = 6-10 situations

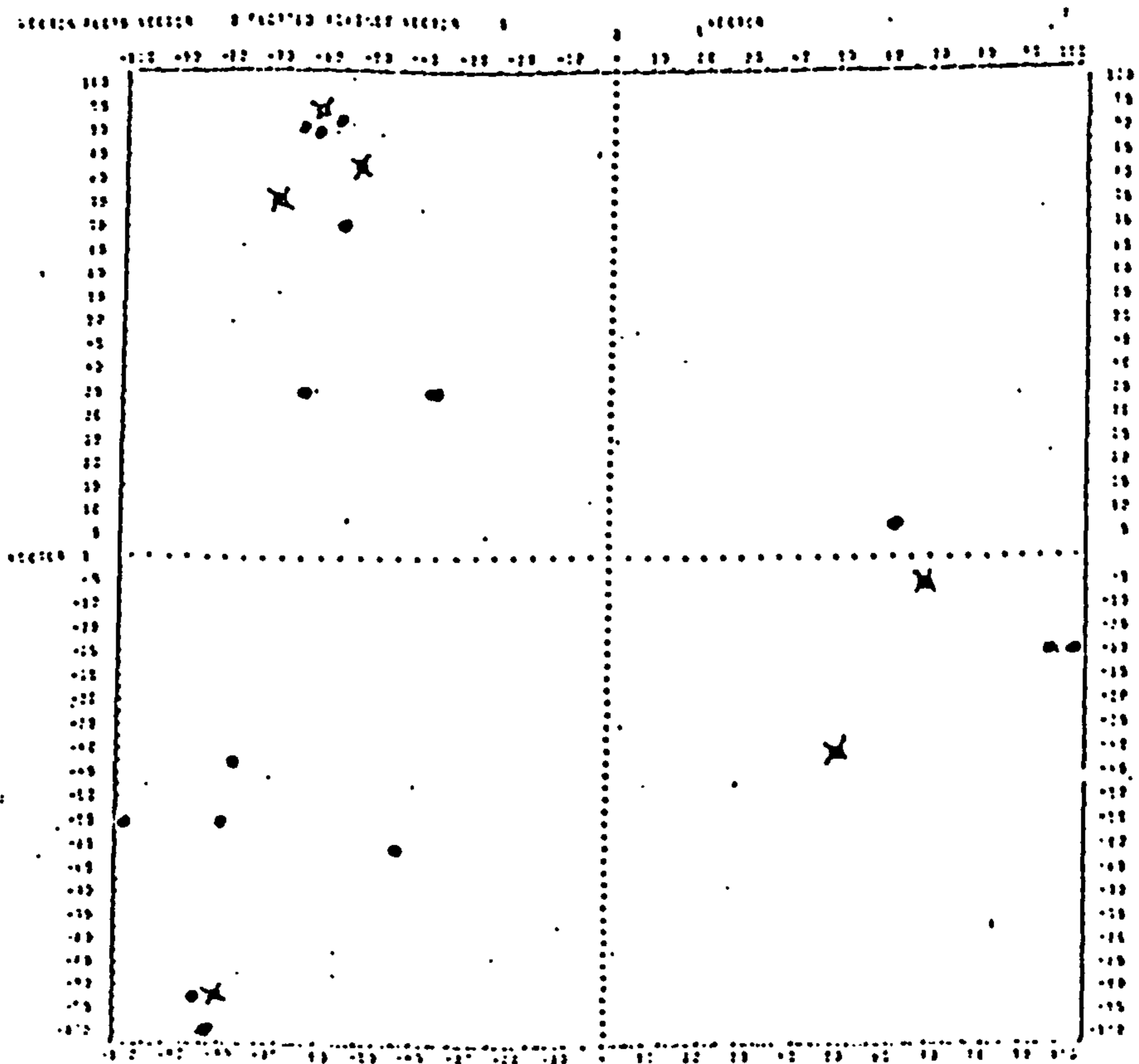


Rated Importance of Make-Up
 X = Rating of 0-4
 ● = Rating of 5-16

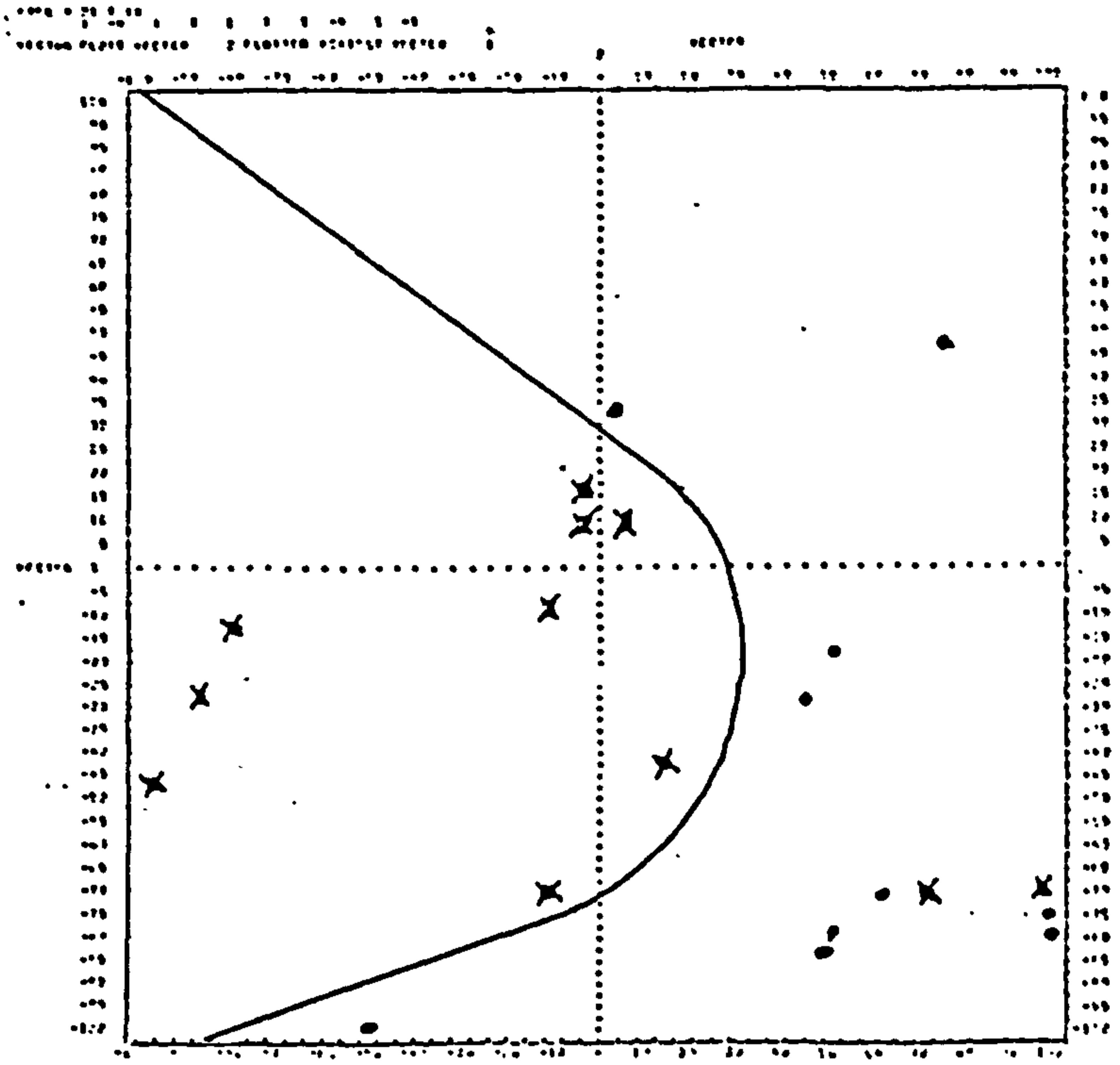


Social Anxiety

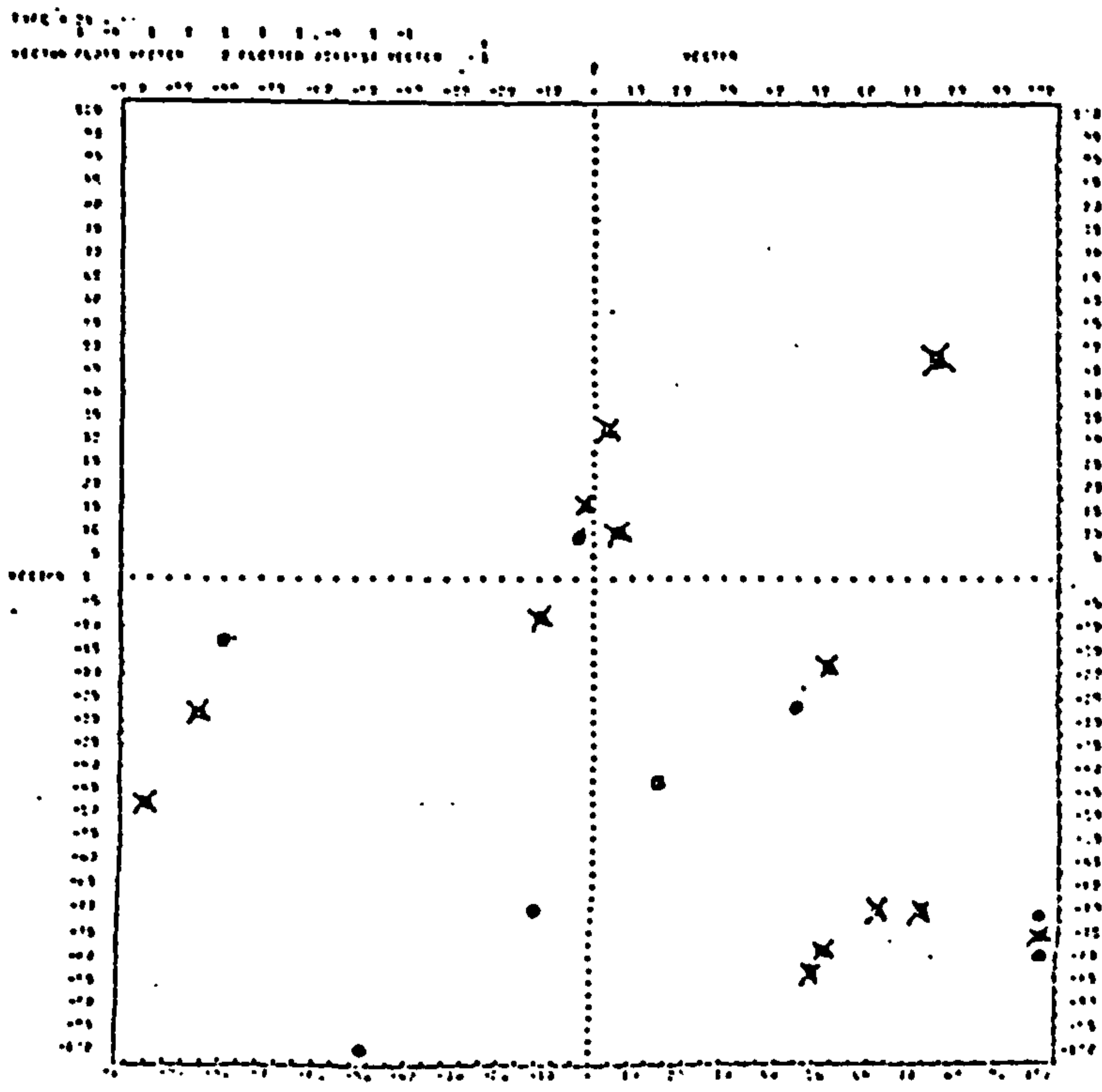
X = < 17
 ● = > 17



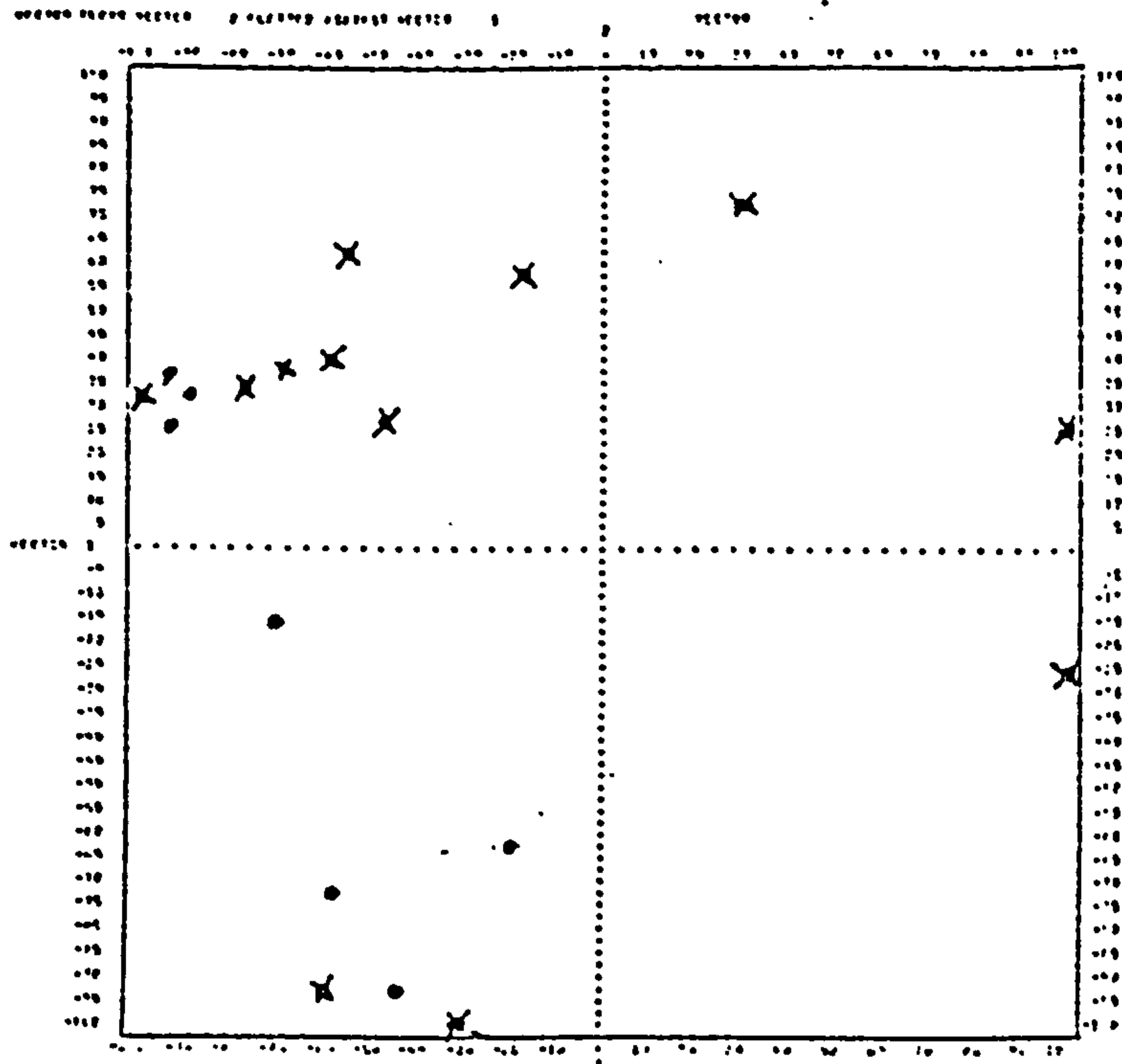
Number of Make-Up Products Worn
 X = 0-5 products
 ● = 6-10 products



Number of Make-Up Products Worn
 x = 0-5
 o = 6-10

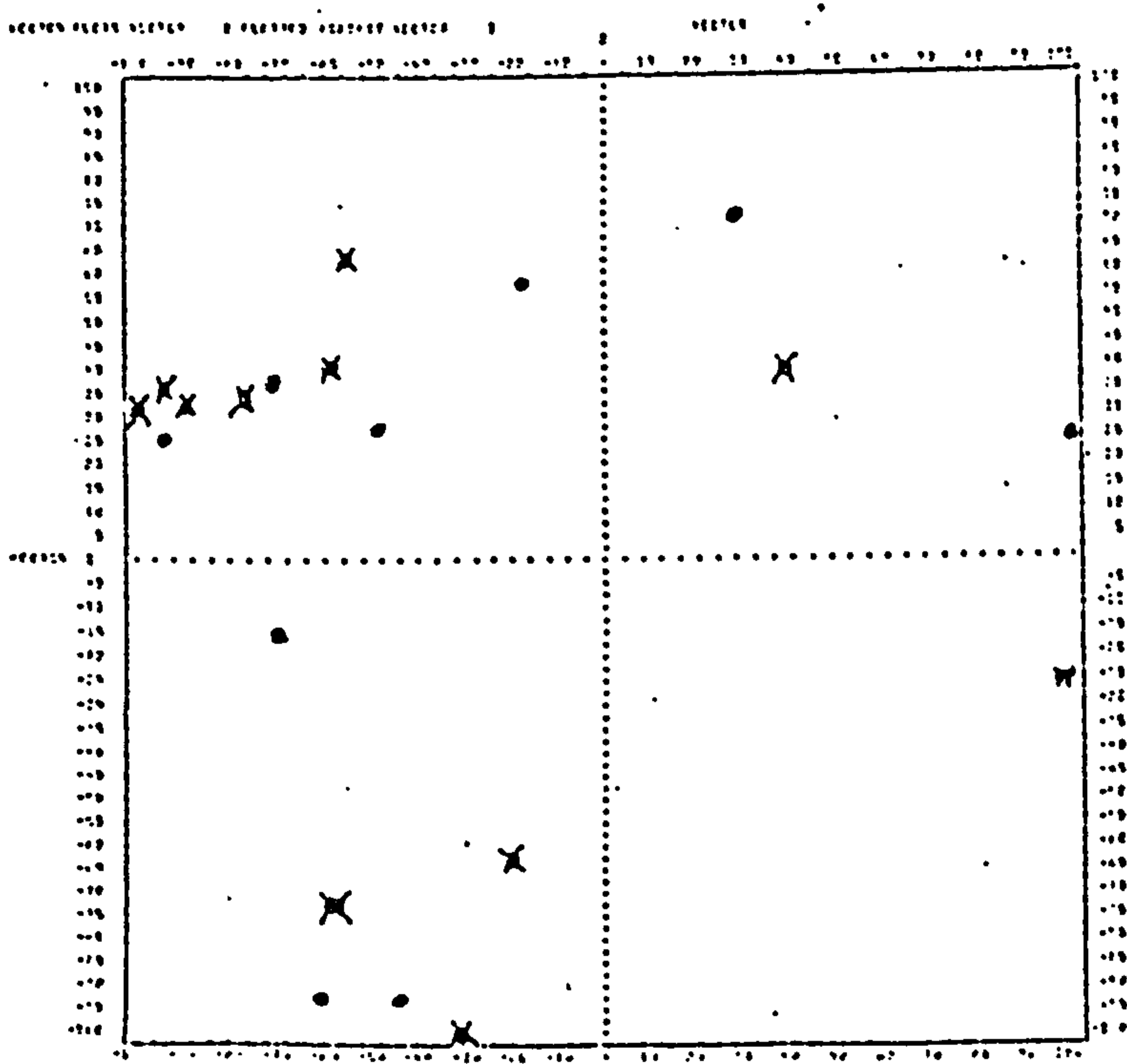


Regularity of Make-Up Use
 x = 0-5
 o = 6-10

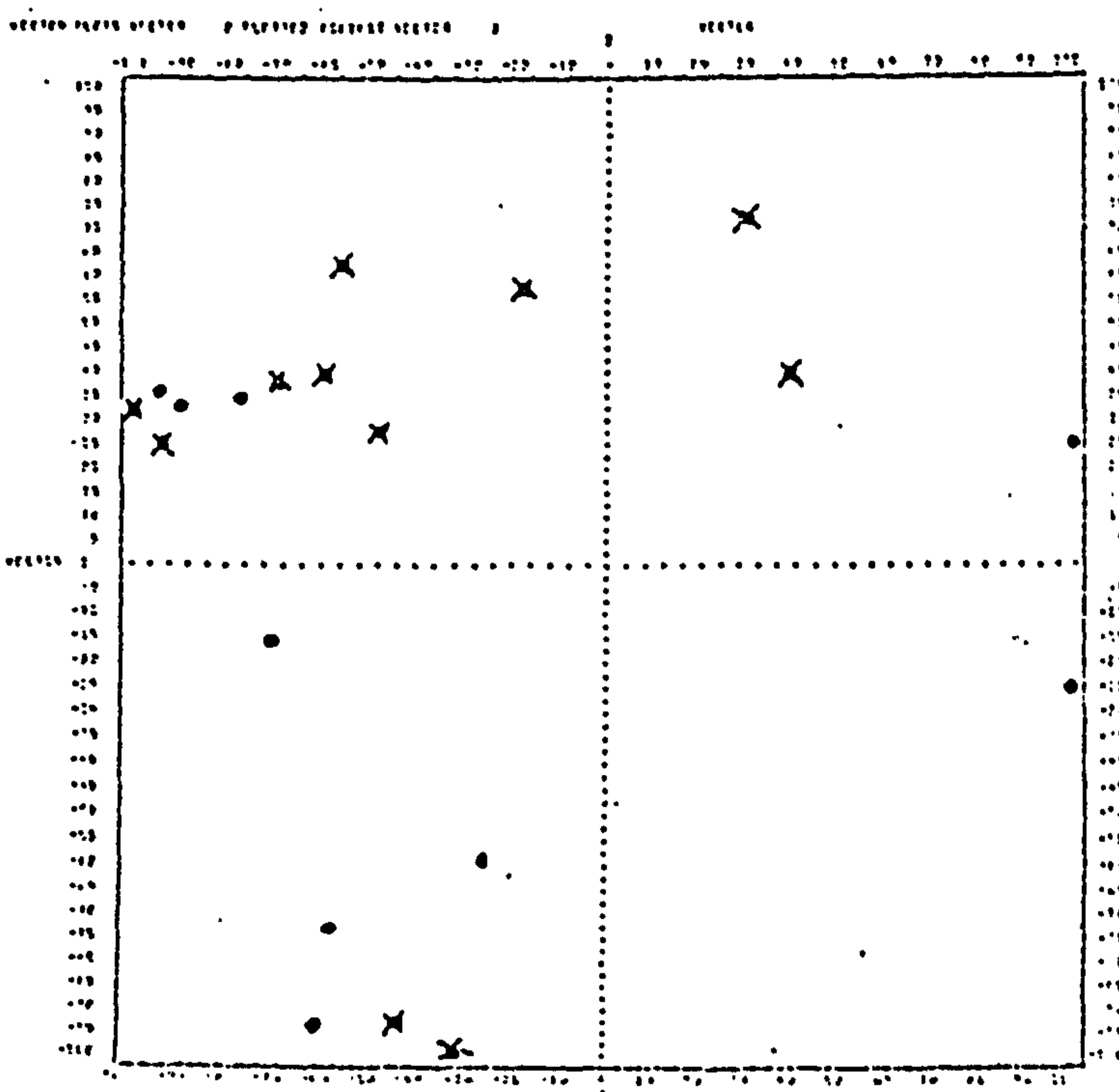
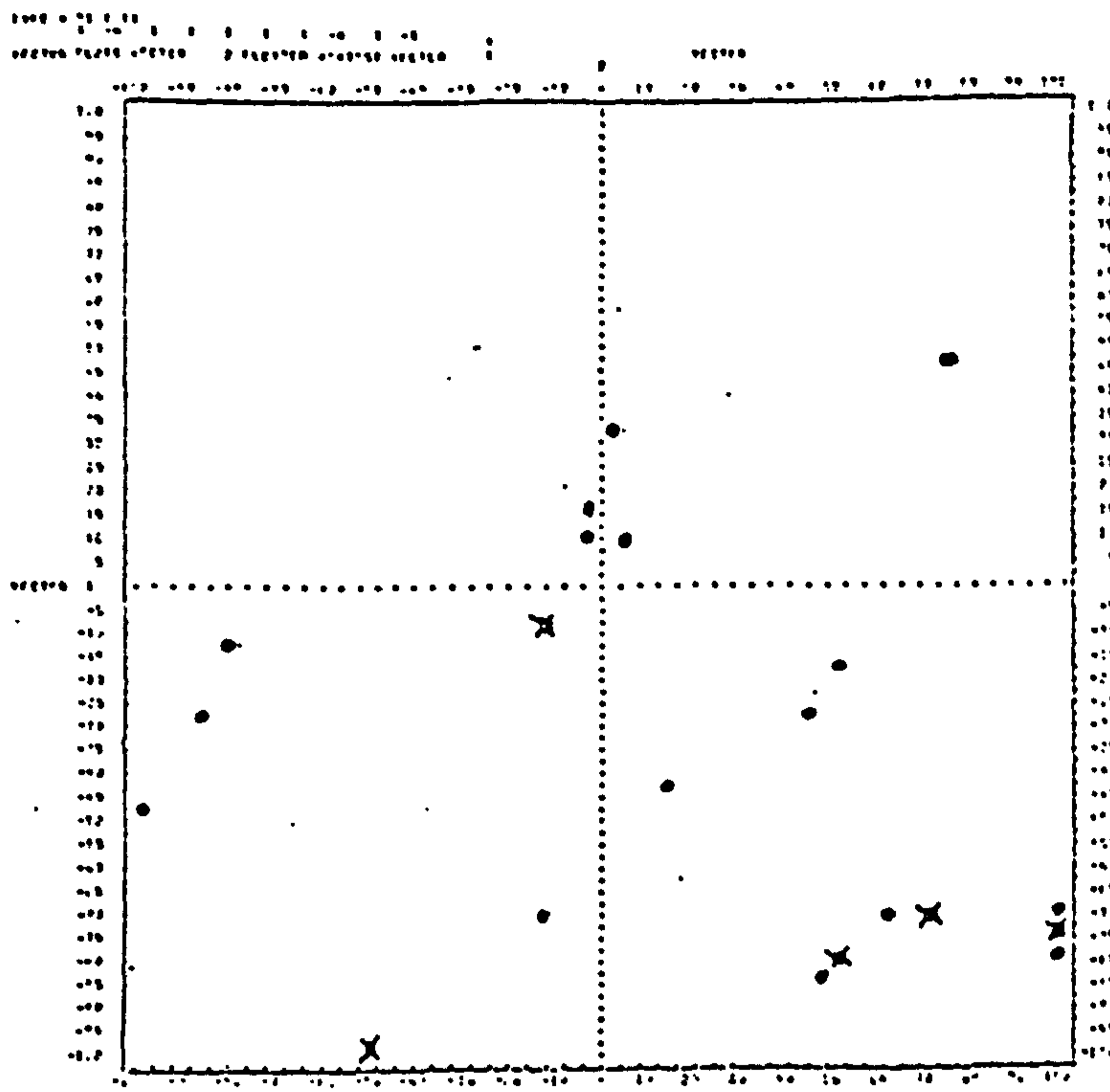


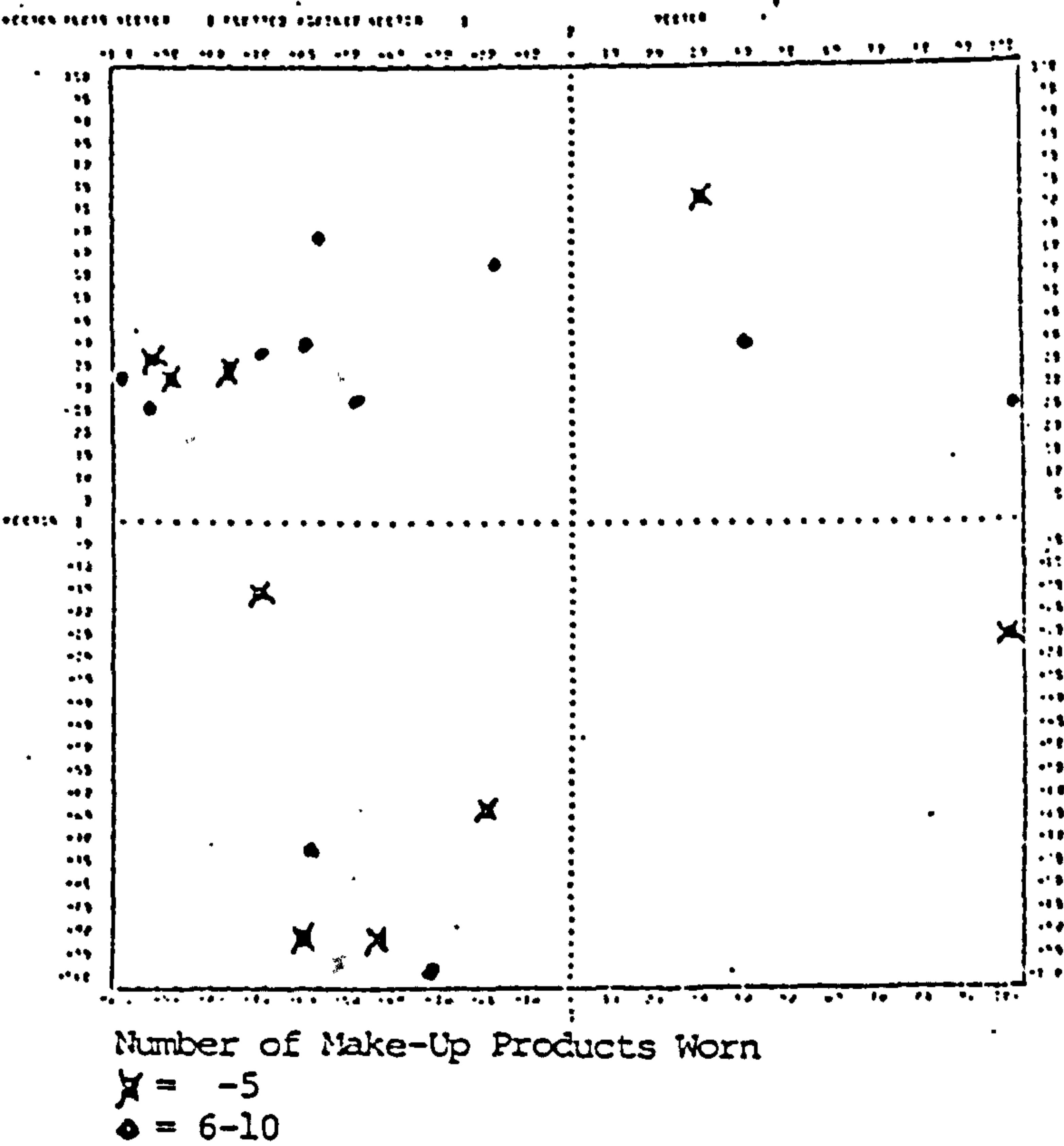
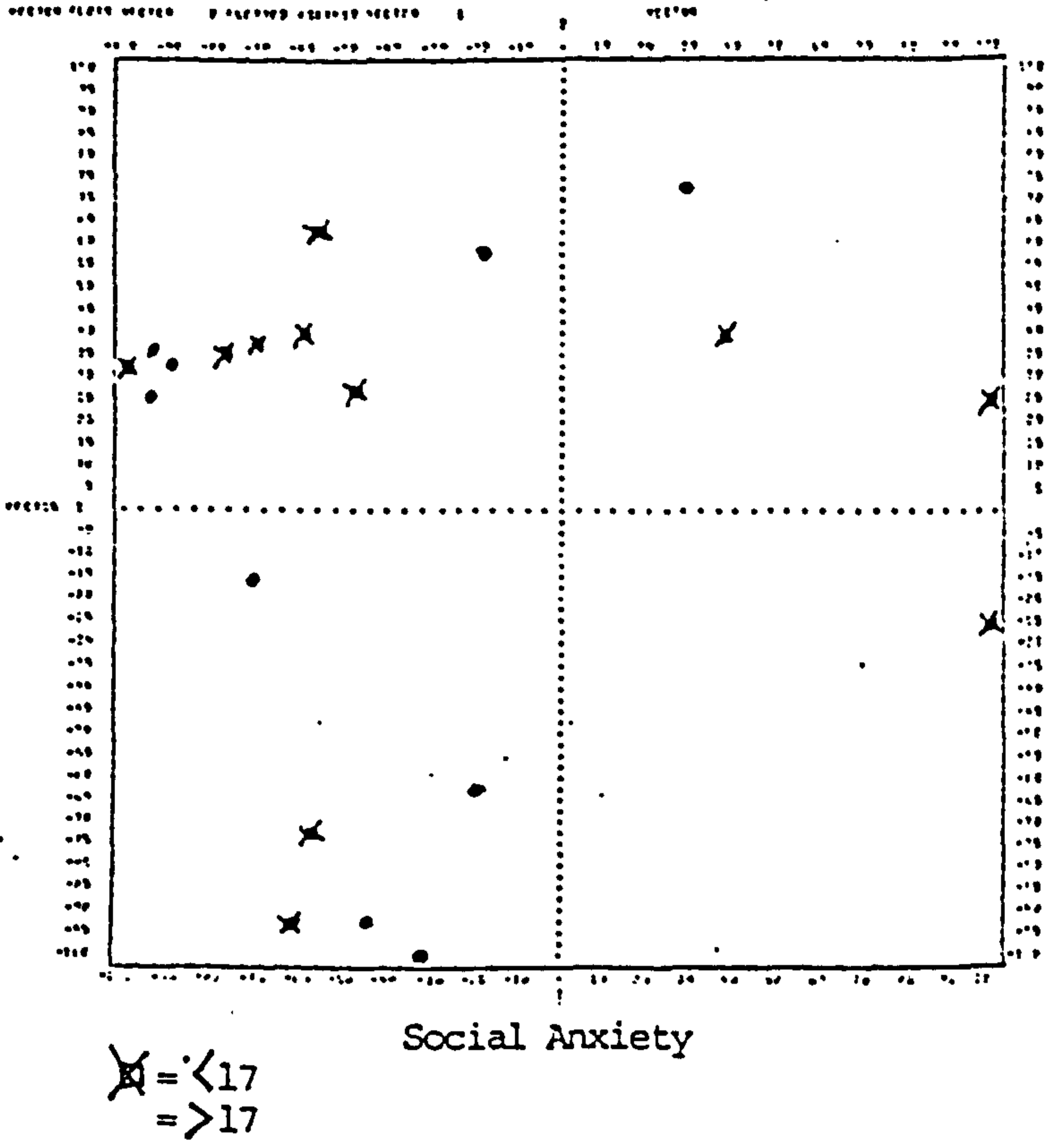
Rated Importance of Make-Up
 X = 0-5
 ● = 6-10

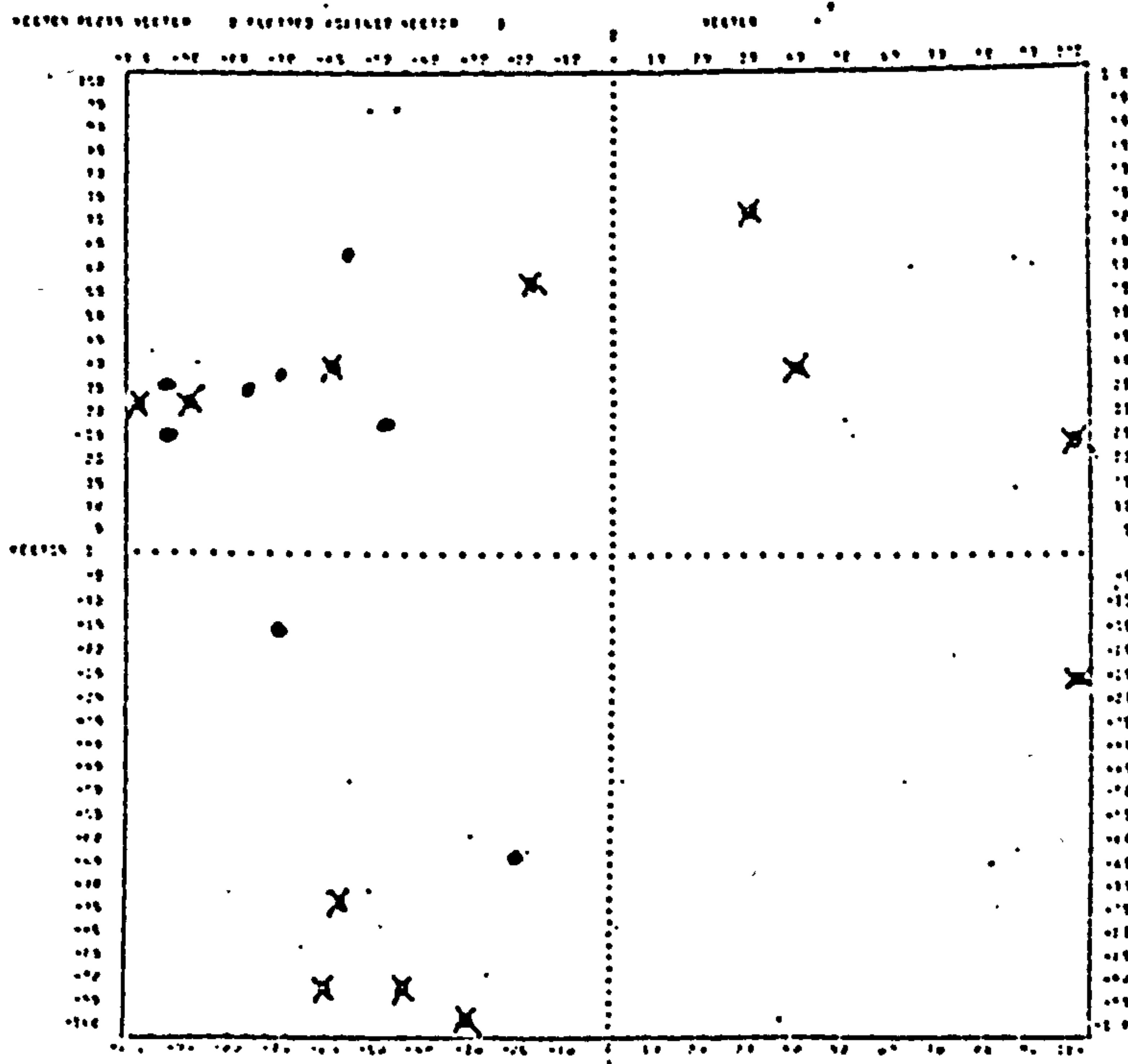
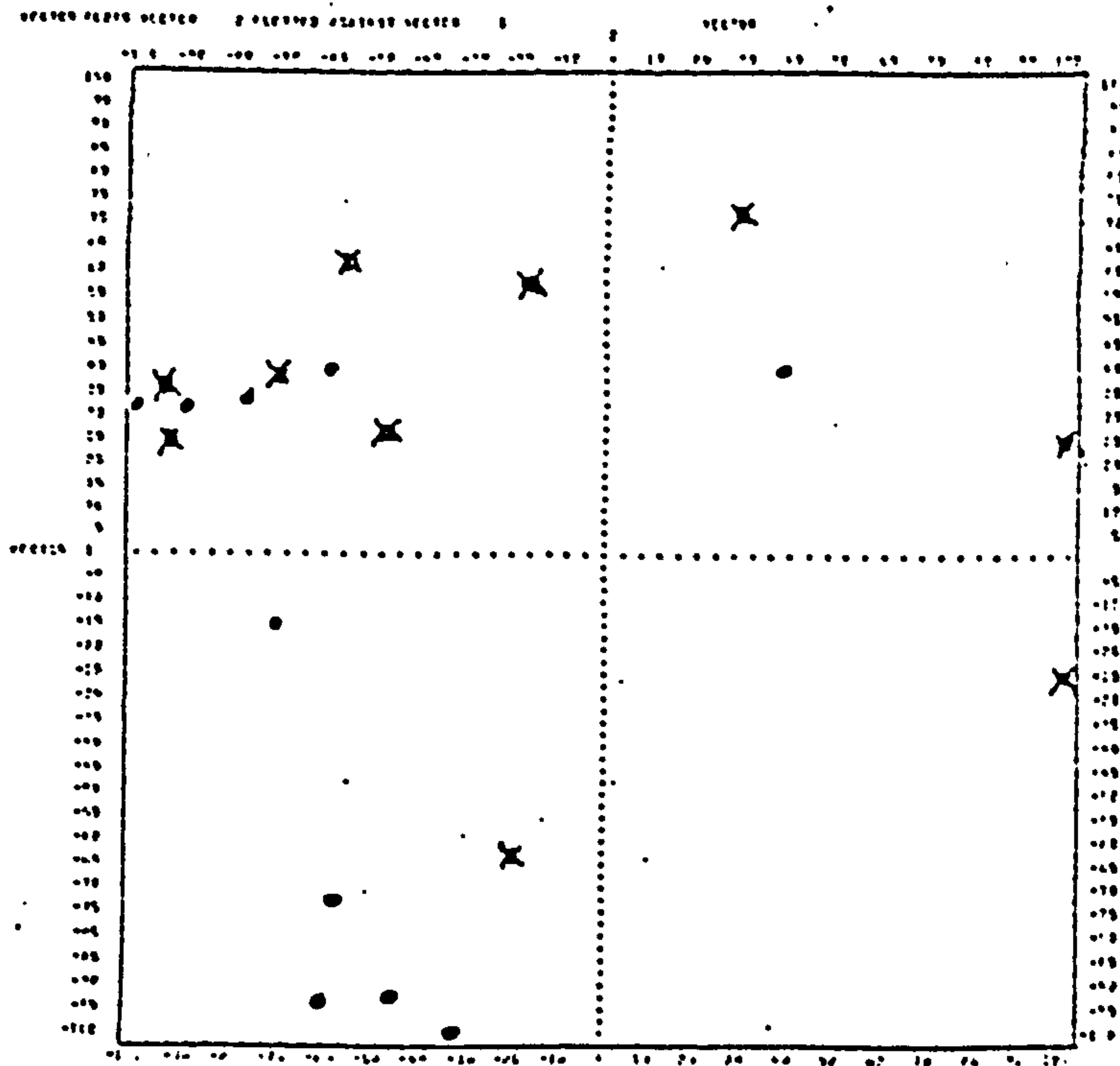
APPENDIX 10.3. MSA OF SORT ON MEN: PLOT OF RESPONDENTS



X = <49
 ● = >49







APPENDIX 10.4 SPEARMAN'S RANK CORRELATION COEFFICIENT
BETWEEN SUBJECT CHARACTERISTICS AND RANKS OF
ADVERTISEMENT WOMEN AS 'SIMILAR TO ME'

<u>LADY SHAVE</u>		<u>NESCAFE</u>	
Body Esteem	-.105	Body Esteem	.276
No. body parts	.104	No. body parts	.231
Public S-C	.008	Public S-C	-.234
Social Anxiety	.010	Social Anxiety	-.209
MU: No. Products	.344	MU: No. products	.227
MU: Regularity	-.106	MU: Regularity	.080
MU: Importance	-.260	MU: Importance	.028
<u>DIMENSION</u>		<u>MARS</u>	
Body Esteem	.116	Body Esteem	.001
No. body parts	-.085	No. body parts	.215
Public S-C	.364	Public S-C	-.516
Social Anxiety	-.497	Social Anxiety	-.451
MU: No. Products	-.278	MU: No. products	.217
MU: Regularity	.068	MU: Regularity	.124
MU: Importance	.189	MU: Importance	.252
<u>BOUNTY</u>		<u>MALTEESERS</u>	
Body Esteem	-.012	Body Esteem	.308
No. body parts	.248	No. body parts	.347
Public S-C	.226	Public S-C	-.074
Social Anxiety	.009	Social Anxiety	-.470
MU: No. Products	.342	MU: No. products	.198
MU: Regularity	-.205	MU: Regularity	-.191
MU: Importance	.225	MU: Importance	.208
<u>GOLD</u>		<u>TRACKER</u>	
Body Esteem	.125	Body Esteem	.003
No. body parts	.023	No. body parts	.319
Public S-C	.207	Public S-C	-.050
Social Anxiety	.077	Social Anxiety	.182
MU: No. Products	-.011	MU: No. products	.265
MU: Regularity	.023	MU: Regularity	.212
MU: Importance	.258	MU: Importance	.101
<u>AMBRE SOLAIRE</u>		<u>VOSENE</u>	
Body Esteem	-.381	Body Esteem	.029
No. body parts	.002	No. body parts	-.094
Public S-C	-.550	Public S-C	.018
Social Anxiety	-.114	Social Anxiety	-.315
MU: No. Products	.189	MU: No. products	-.343
MU: Regularity	-.020	MU: Regularity	.279
MU: Importance	-.211	MU: Importance	-.123

APPENDIX 10.5 SPEARMAN'S RANK CORRELATION COEFFICIENT
 BETWEEN SUBJECT CHARACTERISTICS AND RANKS OF
 ADVERTISEMENT WOMEN AS 'WOULD LIKE TO BE LIKE'

<u>LADY SHAVE</u>		<u>NESCAFE</u>	
Body Esteem	.074	Body Esteem	.287
No. body parts	-.054	No. body parts	.206
Public S-C	.296	Public S-C	-.196
Social Anxiety	.125	Social Anxiety	.015
MU: No. Products	.015	MU: No. products	.079
MU: Regularity	.005	MU: Regularity	.138
MU: Importance	.114	MU: Importance	-.079
<u>DIMENSION</u>		<u>MARS</u>	
Body Esteem	.284	Body Esteem	-.101
No. body parts	-.392	No. body parts	.254
Public S-C	.159	Public S-C	-.052
Social Anxiety	.178	Social Anxiety	.302
MU: No. Products	-.091	MU: No. products	.329
MU: Regularity	-.024	MU: Regularity	.319
MU: Importance	.003	MU: Importance	.315
<u>BOUNTY</u>		<u>MALTEESERS</u>	
Body Esteem	-.013	Body Esteem	.063
No. body parts	.169	No. body parts	.230
Public S-C	.132	Public S-C	.207
Social Anxiety	.017	Social Anxiety	-.136
MU: No. Products	.231	MU: No. products	.042
MU: Regularity	-.324	MU: Regularity	-.102
MU: Importance	-.012	MU: Importance	.005
<u>GOLD</u>		<u>TRACKER</u>	
Body Esteem	.207	Body Esteem	.204
No. body parts	-.259	No. body parts	.156
Public S-C	.041	Public S-C	.091
Social Anxiety	.140	Social Anxiety	-.022
MU: No. Products	-.022	MU: No. products	.230
MU: Regularity	-.623	MU: Regularity	.011
MU: Importance	-.144	MU: Importance	.016
<u>AMBRE SOLAIRE</u>		<u>VOSENE</u>	
Body Esteem	.000	Body Esteem	.012
No. body parts	-.100	No. body parts	.040
Public S-C	-.039	Public S-C	.089
Social Anxiety	-.244	Social Anxiety	.213
MU: No. Products	.276	MU: No. products	-.083
MU: Regularity	-.383	MU: Regularity	.211
MU: Importance	.957	MU: Importance	.126

APPENDIX 10.6 INTER-RATER RELIABILITY OF CONTENT ANALYSES
OF SORTING AND RANKING CRITERIA.

FREE SORT

Category	People	Setting	Evaluation	Don't Know
% Agreement	98.7	98.1	91.3	68.2
Z of Binomial	8.78	7.14	5.75	1.84*

SORT ON WOMEN

	Age/Appearance	Role	Reality	Don't know
% Agreement	96.7	97.8	88.2	89.7
Z of Binomial	9.02	9.33	3.40**	4.46

SORT ON MEN

	Relat. to Women	Role	Evaluation	Don't Know
% Agreement	94.6	94.4	90.0	76.0
Z of Binomial	7.79	6.00	4.56	2.8

RANK: SIMILARY TO WOMEN

	% Agreement	Z of binomial
Sexuality	100	-
Personality +ve	93.8	6.03
Personality -ve	93.3	4.93
Actions: like me	95.9	6.57
Actions: not like me	97.6	6.25
Don't know	87.0	3.75

RANK: WANT TO BE LIKE WOMEN

	% Agreement	Z of binomial
Appearanace +ve	94.4	5.50
Appearance -ve	100	-
Personality +ve	89.5	5.03
Personality -ve	93.6	6.13
Actions +ve	90.5	3.93
Actions -ve	95.2	4.36
Don't know	75.0	1.77*

KEY

All significant at over .0004 except ** = $p < .002$.

* = Non-significant.

Please note that the two non-significant z's are for the don't know category. This was used as a catch-all category and therefore does not effect the reliability of the actual categories used in the analyses