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## Female gender themes in women's magazines: A content analysis testing and extending themes uncovered by Erving Goffman

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FEMALE GENDER THEMES IN WOMEN'S MAGAZINES: A CONTENT  
ANALYSIS TESTING AND EXTENDING THEMES  
UNCOVERED BY ERVING GOFFMAN

by

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Bachelor Degree of Journalism  
University of Missouri, Columbia  
2004

A thesis is submitted in partial fulfillment  
of the requirements for the

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**Graduate College  
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Master of Arts in Communication Studies

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## ABSTRACT

### **Female Gender Themes in Women's Magazines: A Content Analysis Testing and Extending the Themes of Erving Goffman**

By

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This study is based on the ideas and studies of Erving Goffman (1922-1982), an influential sociologist and communications scholar (Manning, 1992). Most prior scholars, such as McLaughlin (1999) and Reichert (2003), have chosen to simply repeat and reaffirm Goffman's themes, while largely ignoring that both times and society have changed. Thus, this study proposes not only to repeat Goffman's methods, but also to extend and retest his findings in the modern day. A quantitative content analysis will be employed, using the following women's magazines: *Cosmopolitan*, *In Style*, *Allure*, *Glamour*, and *Marie Claire*. The replication of this study is imperative in order to better understand modern advertising themes and to help future scholars understand and study advertisements. Although the study serves as a simple replication of a previous study conducted in the late 1970s, the findings will provide a new basis for understanding advertisements in modern times.

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## CHAPTER 1

### INTRODUCTION

“We now live in a world where we need clues as to where value and order reside” (p. 12), states James Twitchell in his book, *Adcult USA: The Triumph of Advertising in American Culture* (1997). We now live in a culture “created when advertising becomes not just a central institution, but the central institution” (p. 12). Modern American culture now stands in stark juxtaposition to our roots, where former generations created cultural and social bonds through references to literature, theatre, and religion (Marney, 1997). Today, advertising creates and shapes the cultural experience through images, copy, and sex appeal. In “The Distorted Mirror: Reflections on the Unintended Consequences of Advertising” (1986), University of British Columbia professor Richard Pollay contends that most people feel advertising can and does accurately reflect predominant and prevailing cultural values in society. Thus, advertising serves as a medium through which a society can both view and interpret prevalent and predominant cultural values.

Similarly, Erving Goffman believed that advertisements convey cultural messages about gender in subtle yet persuasive ways. Goffman, one of the most influential sociologists of the twentieth century, spent much of his life examining the intricacies of such advertisements, looking at details such as relative size of the female and male models, positioning of the hands, and childlike poses. These details, seemingly



insignificant, expose the viewer to messages about power and cultural relationships that exist expose the viewer to messages about power and cultural relationships that exist between men and women in a given culture. In his book, *Gender Advertisements* (1979), Goffman outlines six overarching themes in modern advertisements that serve as a visual language of gender roles: relative size, the feminine touch, function ranking, the ritualization of subordination, the family, and licensed withdrawal. Goffman (1979) contends that these advertisements “turn out to be more substantial than one might have thought, being for students of a community’s ritual idiom something like what a written text is for students of its spoken language” (p. 27). Thus, Goffman argues that these visual cues serve as a kind of visual language that is perhaps even more pervasive than that which is written.

Given the expressed importance of advertising as a visual language, it would seem imperative that society should spend more time and energy explaining and understanding the importance of such texts, much in the same manner that Goffman enacted back in the late 1970s. However, this important body of literature is, at best, insufficient. Most prior scholars, such as Odekerken-Schroder, De Wulf, and Hofstee (2002), McLaughlin (1999), and Reichert (2003), have chosen to simply repeat and reaffirm Goffman’s themes, while largely ignoring that both times and society have changed. Thus, this study proposes not only to repeat Goffman’s methods, but also to extend and retest his findings in the modern day through the study of females in advertisements. The goal of the study is not only to support, refute, or extend Goffman’s model, but also to aid in the understanding of advertising’s visual language. Using Goffman’s research as a frame, the study attempts to create an extension of previous methodologies and instruments, as

well as to establish a more systematic nature for which to evaluate Goffman's findings. This, in turn, can help scholars and citizens alike not only to understand Goffman's goals, but also to better understand cultural values as a function of advertising.

In summary, the current study will emphasize replication (and if necessary, extension) of Goffman's methods in order to better understand modern advertisements as they relate to gender. Furthermore, the study will establish a more systematic nature for which to analyze and utilize Goffman's findings than Goffman's original themes. Finally, the study attempts to create a practical application for Goffman's themes and will bring those themes into modern relevance. The study asks: Are Goffman's gender themes still relevant in modern times and in modern women's magazines? With this questions in mind, the goal of the study becomes not only to contribute to the arena of scholarly research but also to donate to practical understanding of these concepts and questions, as well as to aid in the use of Goffman's themes in business and corporate fields.

## CHAPTER 2

### LITERATURE REVIEW

#### Erving Goffman

The proposed study is based on the ideas and studies of Erving Goffman (1922-1982), an influential sociologist who spent much of his life observing face-to-face interactions and creating theories based on his observations (Manning, 1992). Goffman, unlike most other symbolic interactionists of his time, possessed an ability to appreciate and understand the “subtle importance of apparently insignificant aspects of everyday conduct” (Manning, 1992, p. 3). Goffman made those around him “aware of this almost invisible realm of social life, with the result that the banal exchanges and glances observable in any public place become a continual source of fascination...his general descriptions of face-to-face interaction are unmatched” (Manning, 1992, p. 3).

Goffman’s frame analysis, which is integral to the proposed methodology of this thesis, attempts to isolate the various aspects within the environment (or frame) for which it is a part, and in turn, convince us that this aspect is real or genuine (Manning, 1992). An interesting example is cited in *Erving Goffman and Modern Sociology* (1992), where Philip Manning proposes the following scenario:

Consider male behavior at job interviews. Once the questioning and formal presentations are over, the interviewer may invite the candidate into his office, close the door, pour a couple of drinks, loosen his tie, and slouch in his chair. He

may refer to the candidate by his first name and even offer a little personal information about himself. Each of these actions can be understood as an attempt to construct a situation in which the candidate can believe that the interview is over and that he is free to expose a self that he chose to hide during the ostensive interview process. Sitting with a loosened tie he can believe that what is presently happening is a post-interview ritual that is irrelevant to the interview process. Alternatively, he may believe that the 'interview frame' is still operative, and that he is now experiencing an interview pursued by other means (p. 119).

As shown by the aforementioned scenario, the methods whereby individuals attempt to persuade others that what they see is real or genuine are the exact same methods by which individuals deceive and manipulate others (Manning, 1992). However, frame analysis does not only apply to face-to-face human interaction; frame analysis can be applied to advertisements, as seen in Goffman's (1979) next book, *Gender Advertisements*.

Goffman stresses in his work that advertisers mimic human interaction by creating scenes, using props that are observable in everyday life, and the like. Essentially, advertisers create frames that evoke a sense of reality for the viewer, although that frame may or may not be actual reality as perceived by a specific individual. Advertisements often create scenes that a specific culture may *want* to be a reality when it is in fact the opposite of what really exists within that culture. One of the major premises within the book is that advertisers have a deep understanding of the use of physical displays, and subtly communicate information about social identity, intentions, expectations, and

values. Goffman argues that the displays presented by human models in advertisements are intentionally choreographed to be unambiguous about matters to be communicated, however subtle the cues. Advertising viewers come to understand these displays, make inferences about them, and comprehend the meaning of the communications, adding to and creating American culture. More importantly, advertisers choose to use these symbolic cues because they communicate effectively - even when readers give only brief attention to an advertisement.

Keeping in line with these statements, Goffman outlined six major themes in *Gender Advertisements* (1979): relative size, the feminine touch, function ranking, the ritualization of subordination, the family, and licensed withdrawal. These six important themes will serve as the basis of the methodology for the proposed study, and will be altered or extended accordingly as information arises during the study. These themes arose out of a data set studied by Goffman during the late 1970s, and Goffman further asserts that they are common themes within gender advertisements. Although Goffman is the first to admit that his methods were not random, he does state the importance of his findings: “But given these limitations, once a genderism was identified as one worth mocking-up, almost all sex role expectations and reversals I came across were selected” (Goffman, 1979, p. 25). The advertisements chosen for his study were chosen from popular magazines that were “easy to hand – at least my hand” (Goffman, 1979, p. 24). Thus, the study employed convenience sampling – the same sampling method that will be used for the present study.

The conceptual definitions of each of the themes were also outlined by Goffman, if only vaguely. The first theme, relative size, is the comparative magnitude of one

individual (specifically, a female) in relation to her surroundings (both human and environmental atmosphere). An example of this theme was seen in a Clorox Bleach Pen advertisement, where a woman's profile was larger than the surrounding objects or context. The second theme, feminine touch, is the portrayal of an individual (specifically, a female) touching or caressing another person or object, or engaged in reflexive touching (self-touching). Some forms of feminine touch include touching the face, legs or arms, and can also include touching objects. The third theme, the ritualization of subordination, involves the submission of one individual (specifically, a female) to another object or individual. Ritualization of subordination often involves cliché gender roles, such as a woman performing housework or caring for the children, but the category can expand to include more broad forms of subordination as seen with posture and poses. The fourth theme, function ranking, involves an object or individual asserting control over another person within a situation. This theme is often shown with camera angles, where the woman is shown at a lower elevation than a man or some other visible object within the image. The fifth theme, family, involves the portrayal of the family unit within a specific context, which can involve the portrayal of all or even one of the family members. This theme is depicted by a man and woman portrayed as husband, a wife or a woman shown with her children, or any combination of the two. Finally, the sixth theme, licensed withdrawal, involves the physical or emotional departure of an individual (specifically, a female) from the surrounding context or situation. This theme often involves gazing off into the distance and/or ignoring the situation or context in which the female is participating.

One such study that used Goffman's themes as a basis for its methodological structure was written by Kang (1997), entitled "The Portrayal of Women's Images in Magazine Advertisements: Goffman's Gender Analysis Revisited." In this study, Kang used content analysis to compare gender-based behavior patterns represented in print advertisements. The findings from the study indicated that women continued to be stereotyped in advertisements that were consistent with Goffman's themes. The findings specified that: "women in advertisements were (a) rarely shown working outside the home, (b) rarely portrayed as professionals, (c) often shown as dependent on men, (d) frequently portrayed as sex objects, and (e), typically promoted low-cost, every day items" (Kang, p. 990, 1997). The study validated Goffman's themes and helped support the use of his methods for the current study.

With the aforementioned article in mind, the ultimate goal is to use Goffman's six themes as the basis for examination, while remaining open to new influences that may present themselves within the data set. The replication of Kang's (1997) study is imperative in order to better understand modern advertising themes and to help future scholars understand and study advertisements. Although the study serves as a simple replication of a previous study conducted in the late 1970s, the findings will provide a new basis for understanding advertisements in modern times.

Perhaps the least developed but most pertinent body of literature concerns Goffman's methodologies as they apply to gender in advertising research. However, not all of the literature deals with Goffman's frame analysis, which is most important for the proposed research study. Much of this literature deals with the dramaturgical perspective on social interaction, which analyzes everyday human interaction in terms of the theater. Because

of the relative unimportance of this literature to the proposed research study, the literature review will focus solely on Goffman's frame analysis as it relates to gender in advertising.

One such study that chose to utilize Goffman's frame analysis is "Difference Found in Magazine Ads Catering to Ethnic Groups" by Jim McLaughlin (1999). In the article, McLaughlin (1999) analyzes magazine advertisements in terms of Goffman's six rubrics in order to explore the ways in which advertising conveys meaning and specific messages to audiences. The study found that in magazines aimed at primarily Caucasian audiences, more than one-third of the advertisements portrayed women in submissive and subordinate postures and poses, whereas similar ads appeared in African-American magazines only about 15% of the time (McLaughlin, 1999). Another important finding was that almost half of all the advertisements analyzed did not fit into any of Goffman's categories (McLaughlin, 1999). In order to deal with these advertisements that did not fit into any category, McLaughlin compiled a list of potential new themes. The most prominent of the 'other' new themes was ads that tended to feature faces prominently:

Instead of showing a model in a certain posture, the ads featured straight-on views of faces...while many were women (*sic*), they weren't doing anything submissive or giving a 'come hither' look. It was very assertive, self-confident look (*sic*) that didn't seem to fit into any of Goffman's rubrics, so it may be an emerging type (McLaughlin, p. 2).

However, despite the valuable findings that were uncovered, the study lacked conceptual categories and failed to create a valid coding instrument. Although the study identified Goffman's categories as ineffective, McLaughlin failed to specify



or create new categories. Because this study failed to take the findings to the next study or level of importance, the current study will attempt to carry on where McLaughlin finished, creating a new coding instrument based on Goffman's principles. Despite the vague and obscure typology and methodology for the study which makes it difficult to replicate or implement, the findings remain useful for the current study and provide directions for current research.

### Gender and Advertising

The body of literature dealing with gender and advertising contains both breadth and depth. Gender has been, and continues to be, one of the most popular and common forms of segmentation used by scholars and marketers alike in order to examine advertising (Putrevu, 2001). This extensive body of work runs the gamut of topics, from effects of sexual advertising as it appeals to specific genders to gender stereotyping via advertising to gender consumption as a function of advertising. In order to aid in comprehension for the proposed study, it is important to first review what others have researched.

An excellent example of the broad scope of gender research concerns women in the workforce. Patsy Watkins (1996), in her article "Women in the Work Force in Non-Traditional Jobs," studies magazine pictures in order to gain a greater understanding of the portrayal of women within the specific medium. Using Goffman's ideas as a base for her study, Watkins (1996) carefully studies hair, clothing, facial expressions, and apparent age in order to identify a visual profile of powerful women within the workforce. Her research suggests that there are certain features of physical appearance that American culture tends to associate with success and women, such as formal attire,

thin body structure, and youth. These findings resonate and affect the current proposed study and serve as a basis for which to create operational definitions. It is likely that these physical features are utilized in modern advertisements, and may affect comprehension and understanding. These factors contribute to overall themes and overarching categories that serve as the very basis for the proposed study.

In a similar matter, "The Deviance of Obesity," by Linda Coulter (1996) looks at stereotypes of women, especially those stereotypes associated with weight. The article argues that obesity is seen as a form of social deviance within American culture. For the most part, large women are portrayed as clowns, lower-class citizens, and unsuccessful, especially when compared to their male counterparts (Coulter, 1996). In juxtaposition to the obese female stereotype is that of the obese male, who can be shown as successful or unsuccessful, funny or serious, and lower-class or upper-class. In essence, the obese female stereotype is a method of suppressing and repressing women within the American culture. Unfortunately for women, these stereotypes are perpetuated because "the standardized messages become the only digestible ones" (Coulter, 1996, p. 136). American culture desires to see its own values and mores reflected in the media landscape, reaffirming the status-quo and solidifying dominant ideologies.

Gender is a cornerstone variable in much of communication research. One such cornerstone article by Shannon Davis (2002) entitled, "Sex Stereotypes in Commercials Targeted Toward Children: A Content Analysis," discusses and analyzes the differences in the ways in which women and men are portrayed in advertisements. Much like Goffman, Davis argues that our definitions of gender are based on culture and states that "Those different portrayals are based on traditional, gendered expectations of female and

male characters” (Davis, 2002, p. 407). Although advertisements may not define or create our definitions of gender roles, they (at least) aid in the reinforcement of feminine and masculine beliefs (Davis, 2002). Davis notes that gender portrayals in advertisements are often fixed, rigid, and stereotypical. Perhaps the most important argument of the article states that advertisements “provide excellent opportunities for subtle indoctrination” for cultural views and ideas (Davis, 2002, p. 408). Overall, while it is impossible to say whether advertisements create ideas, it is absolutely possible that advertisements reinforce and persuade individuals.

Other researchers have found that males were used as voice-overs, shown as authorities, and depicted as professionals more often than women (Milner & Higgs, 2004). In contrast, women are much more commonly shown in domestic situations as parents, spouses, and homemakers. Milner and Higgs (2004) in their article “Gender Sex-Role Portrayals in International Television Advertising Over Time,” state that “Women are most often associated with home, and men are more often associated with non-domestic settings, typically outdoors. Women are shown as younger than men” (p. 81). These stereotypes and depictions continue to be used today in advertisements in women’s magazines.

A study that focused specifically on magazines was conducted by Mastin, Coe, Hamilton, and Tarr (2004), and studied product categories in relation to gender. In the article “Product Purchase Decision-Making Behavior and Gender Role Stereotypes: A Content Analysis of Advertisements in *Essence* and *Ladies’ Home Journal*, 1990-1999, these researchers stated that women’s magazines reach an estimated 40 million women each month, allowing advertisers to also reach these women. “Although these magazines

are first and foremost vehicles of consumerism, many women name them as authoritative information resources tailored especially for their needs such as in the areas of health information and home maintenance” (Mastin et al., 2004, p. 230). Furthermore, the authors note that unlike most media products, magazines are kept around for extended periods of time for future use, and even passed along to friends and family (Mastin, 2004).

In order to understand why scholars often choose gender as a segmenting variable, it is first important to understand the origins and behavioral differences that exist between the sexes. In “Exploring the Origins and Information Processing Differences Between Men and Women: Implications for Advertisers,” Sanjay Putrevu (2001) asserts that there are biological and social explanations as to why each gender processes advertising differently. Biological differences such as sex chromosomes, hormones, and brain lateralization contribute to differences in brain functioning, thus leading to differences in information processing between the sexes (Putrevu, 2001). Social explanations focus on social roles, where individuals identify with a particular gender and then attempt to validate this identification through mimicking specific behaviors, emotions, and motivations that the individual perceives to be gender-appropriate (Putrevu, 2001). In American culture, male sex-roles are largely guided by self-efficacy, assertiveness, and power, whereas female sex-roles entail sensitivity to others, peaceful relationships, and affiliation with appropriate social groups (Putrevu, 2001). These two factors (biology and socialization) appear to contribute to the differences observed between the sexes and influence how advertising messages are processed and evaluated by each specific gender (Putrevu, 2001).

Other areas of advertising and gender research focus less on the differences between the sexes and focus more on how advertisers use those differences to affect consumers. Tom Reichert (2003), in his article “The Prevalence of Sexual Imagery in Ads Targeted to Young Adults,” performed a content analysis that indicated ads targeted to young adults were 65% more likely to contain individuals who wore provocative clothing than those targeted to older adults. In addition, female models were 3.7 times more likely to portray sexual behavior than male models in ads targeted towards young adults (Reichert, 2003). Finally, in “Is Gender Stereotyping in Advertising more Prevalent in Masculine Countries? A Cross-National Analysis” (2002), researchers found that a country’s masculinity index, which is defined as the degree to which a society reinforces the traditional masculine work role model of male achievement, control, and power, is unrelated to the use of gender stereotypes in print advertisements, implying that there are numerous other factors that advertisers use to gauge use of gender stereotypes (Odekerken-Schroder, De Wulf, & Hofstee, 2002).

Similar gender portrayals were uncovered in “Selling Girls Short: Advertising and Gender Images in Sports Illustrated for Kids” (2002), by Susan Lynn, Kristie Walsdorf, Marie Hardin, and Brent Hardin. The study utilized Goffman’s frame analysis in order to understand how advertisements transmit messages about appropriate gender roles to children. The study found that males were often depicted in more prominent and authoritative roles, whereas women were shown in more passive roles (Lynn et al., 2002). In addition, females were often shown playing ‘ladylike’ sports, such as gymnastics and figure skating, in addition to other aesthetic-oriented sports (Lynn et. al, 2002).

Although a relatively large body of literature exists concerning gender and advertising, as shown through the aforementioned studies, only a small portion of that literature is directly applicable to the proposed study. Thus, this study would be an important, if not imperative, addition to such research and would allow for a broader and deeper understanding of Goffman's themes as they apply to modern advertising. In order for Goffman's themes to be more closely considered from a research and theoretical perspective, changes and additions need to be implemented to adapt his methods to modern concerns. Goffman's extensive work merits attention and deserves to be brought into the modern age, where current and future scholars can utilize his insightful approach to frame analysis.

### Women's Magazines

There are distinct and different manners in which women and men are portrayed in media, and this is especially true for the genre known as women's magazines (Davis, 2002). The portrayals of women in women's magazines are based on sociological, social, and traditional expectations of women within our culture. Although much of what we learn about gender and conduct is learned during our childhood and through childhood life experiences, these ideas are often reinforced and sometimes even re-learned within our adult lives (Davis, 2002).

The genre of women's magazines began in the late 1800s, but failed to come into its own success until the early 20<sup>th</sup> century (Tebbel & Zuckermann, 1991). These early women's magazines, such as the leader, *Ladies Home Journal*, were driven to rise through the substantially increased importance of advertising (Tebbel & Zuckerman,

1991). This rise of the advertising age helped not only magazines, but all mediums in general. In the book *The Magazine in America*, Tebbel and Zuckerman (1991) state that:

Women's journals offered a particularly attractive medium to advertisers of the new brand-name goods. They were a sure way of reaching female customers. Publishers and advertisers combined to create a series of mutually helpful practices that would continue for decades in the industry, and the women's magazines, in particular, pioneered several mass-market tactics: low prices to obtain large circulations, extensive promotional advertising for themselves, some of the earliest market research studies, and creation of a closer relation to readers by paying attention to their ideas and opinions (p.57).

These tactics are still popular in women's magazines today, and are shown in various forms. The promotional advertising for themselves can be seen through the many self-made ads within the magazine pages as well as the 'fall-out' flyers offering deals. These flyers also advertise the low cost of the magazine, trying to entice readers to join with a subscription and thus, increase the magazine's overall circulation. Finally, many magazines today such as *Cosmopolitan*, have question-answer sections where readers can write in to the magazine and obtain answers. This technique has proven to be an effective method of gaining close relationships with the consumer.

As is true for much of the media in general, women's magazines tend to support roles of women and men that are deemed appropriate by popular culture and often serve as a tool of socialization for those who read these magazines, both women and men alike. According to [medicalknowall.com](http://medicalknowall.com), representations of women across all media tend to highlight the following: "beauty (within narrow conventions); size/physique (again,

within narrow conventions); sexuality (as expressed by the above); emotional (as opposed to intellectual) dealings; and relationships (as opposed to independence/freedom)” (2006). In addition, the website continues to state that:

Women are often represented as being part of a context (friend, colleagues) and working/thinking as part of a team. In drama, they tend to take the role of helper or object, passive rather than active. Often their passivity extends to victimhood... men are still represented as TV drama characters up to 3 times more frequently than women, and tend to be the predominant focus of news stories. The representations of women that do make it onto page and screen do (*sic*) tend to be stereotypical, in terms of conforming to societal expectations, and characters who (*sic*) do not fit into the mould (*sic*) tend to be seen as dangerous and deviant. And they get their comeuppance, particularly in the movies. Think of Alex Forrest (Glenn Close) in *Fatal Attraction* or, more recently, Teena Brandon/Brandon Teena (Hilary Swank) in *Boys Don't Cry*. America seems to expect its women to behave better than their European counterparts - British viewers adored the antics of Patsy & Edina in *Absolutely Fabulous*, but these had to be severely toned down (less swearing, NO drugtaking) for the US remake, *High Society* (which was a flop). Discussions of women's representation in the media tend to revolve around the focus on physical beauty to the near-exclusion of other values, the lack of powerful female role models, and the extremely artificial nature of such portrayals, which bear little or no relation to the reality



experienced by women across the planet (medicaknowall.com, p. 1, 2006).

The women's magazines chosen for analysis are part of the top-20 women's magazines in the world, according to an allyoucanread.com poll in 2005. The magazines are ranked accordingly: (1) *Cosmopolitan*, (5) *In-Style*, (11) *Allure*, (12) *Glamour*, and (14) *Marie Claire* (allyoucanread.com, 2005). Thus, the magazines chosen to participate in the study are relevant to the modern female and are well-read by many females. Several of the magazines reach over 45 million readers each month, allowing them to have maximum impact on women across the globe (www.allyoucanread.com, 2005). Many of the magazines, including *Cosmopolitan* and *In-Style*, offer different language versions, and even a Spanish-language edition.

### The Ethics of Female Representations in Advertising

Many scholars and businesspersons alike argue that advertising as an industry lacks ethical guidelines. However, like all forms of mass media, there are mandatory and legal regulations placed on advertising. However, there are no regulations upon the stereotypes and many of the ideas portrayed by advertising itself. In order to understand ethics in advertising, it is first important to understand the following rules for advertising. The following excerpt is from <http://advertising.about.com/gi/dynamic/offsite.htm?site=http%3A%2F%2Fadvertising.utexas.edu%2Fresearch%2Fflaw%2Findex.html>. Although this list details many of the aspects of ethics, laws and advertising, it is by no means a comprehensive list of advertising laws:

Ethics: Law and ethics are not coterminous. All the issues discussed on this page have ethical dimensions, but not all of them implicate legal realities. The law is confined by limitations on government authority, principally through the Constitution, while ethics bear no such limitations. Ethics, therefore, should be subject to a higher standard of expectation than law.

First Amendment: The United States Constitution, through the First Amendment, places constraints on government repression of speech. Advertising is recognized by the courts as a form of "commercial speech." Commercial speech has been defined by the Court as speech "which does no more than propose a commercial transaction." Although the courts never have recognized it as being as valuable as some other forms of speech, commercial speech is protected by the First Amendment. This means that many of the criticisms aimed at advertising are not regulateable by government. However, the Supreme Court, in *Central Hudson Gas & Electric v. Public Service Commission*, declared that commercial speech can be regulated if: It is misleading or concerns an illegal product, OR if there is a substantial government interest, AND the regulation directly advances that government interest, AND the regulation is narrowly tailored to that interest.

Deception: The Federal Trade Commission (FTC) is the primary regulator of deceptive advertising in the U.S. It was created by the FTC Act in 1914. Section 5 of the Act gave the Commission the authority to regulate "unfair methods of competition." The Act was later changed, by the Wheeler-Lea Amendment, to give the FTC authority over both "unfair methods of competition" and "unfair or deceptive acts or practices." It is through this latter power that the FTC regulates

deceptive advertising. Commissioners of the FTC act like judges, hearing cases when marketers are charged with violating the FTC Act. The Commission also publishes advertising guidelines for marketers, which are *not* law but merely advisory, and adopts trade regulation rules, which *are* law.

- Basic Principles: According to its 1993 Policy Statement on Deception, the FTC considers a marketing effort to be deceptive if: (1) there is a representation, omission, act or practice, that (2) is likely to mislead consumers acting reasonably under the circumstances, and (3) that representation, omission, or practice is "material." The term "material" refers to the fact that some deceptive claims are trivial, and that the FTC will only regulate deceptions that are important to consumers, i.e., those that affect consumers' "choice of, or conduct regarding, a product."
- Evidence: To prove that an ad claim is, in fact, deceptive, the FTC is not generally concerned with what the claim says, but what it conveys to consumers. If that conveyed message differs from the reality of the product attribute being advertised, the claim is considered deceptive. This requires the Commission to look at two types of evidence: (1) evidence concerning what message is conveyed to consumers, and (2) evidence concerning the product attribute's true qualities. The former requires looking into the heads of consumers. The FTC considers surveys the best form of evidence to discover what message is conveyed by an ad, though sometimes the Commission relies on other evidence. The question of how best to unearth the inner thoughts of consumers has been an issue of

significant research efforts and theoretical discussion. See our bibliography about evidence used to discover the conveyed message. The second form of evidence can require a variety of different methods of assessing a product's attributes. If, for example, the claim refers to the fuel mileage of an automobile, laboratory testing of the vehicle's fuel efficiency would normally be required. However, the FTC requires that advertisers conduct such testing *prior* to making the ad claim. If a claim is made without evidence in hand that the product will perform as advertised, the claim will be considered deceptive. This is known as "substantiation," and the Commission's requirements are detailed in the 1984 FTC Substantiation Policy.

- Remedies: Most cases started by the FTC never require the Commission to make a final decision about the deceptiveness of an advertiser's claim. Those cases end, instead, in a "consent order," whereby the advertiser simply agrees to do what the FTC staff asks. No hearing is required. In those cases that do end in a final FTC decision, if the claim is found deceptive, the advertiser will face one of three possible remedies: (1) a Cease and Desist Order, which requires the advertiser to stop making the claim, (2) an Affirmative Disclosure Order, which forces the advertiser to provide consumers with more information, or (3) Corrective Advertising, which is a form of affirmative disclosure that is intended to correct lingering deception that results from a long history of deceiving the consumer.

- Puffery: Historically, claims that were "mere exaggerations" or "hyperbole" were considered to be puffery, and therefore not deceptive. Terms like "the best" or "the greatest" were sales talk, and the FTC would not regulate them. After all, everyone knows that "Wonder Bread" is not really a wonder, and "The Greatest Show on Earth" is not what everyone considers the greatest. Puffery, therefore, was a form of opinion statement, and considered unregulateable. Some observers have expressed concern that the "puffery defense" was a loophole through which many deceptive claims fell. The Commission has been criticized for allowing deceptive claims to slip through under the guise of puffery. On the other hand, the FTC has defined puffery as claims that (1) reasonable people do not believe to be true product qualities, and (2) are incapable of being proved either true or false. Consequently, if deception is the creation of a "false belief" about the product in the mind of a consumer, claims that fall into the FTC definition of puffery cannot be deceptive. By definition, such claims can be neither false nor can they create belief. This means that if deceptive claims have slipped through regulation as puffs, it is because the FTC has failed to follow its own definition.

Unfairness: In addition to its power to regulate deceptiveness, the FTC can regulate marketing practices for unfairness. It is possible for marketers to treat consumers unfairly without deceiving them. In the past, the unfairness power enabled the FTC to reach a wide variety of marketing practices. Until 1980, the Commission defined unfairness to include "immoral, unethical, oppressive, or

unscrupulous conduct." This, many business people felt, allowed the Commission too broad a range of authority. Responding to pressure from Congress, in 1980 the FTC published a Policy Statement on Unfairness that re-defined the scope of this authority. After 14 years of debate, the FTC Act Amendments of 1994 incorporated a definition of "unfairness" into the Commission's enabling Act. This new definition limits the application of the FTC's unfairness power to an act or practice that: causes or is likely to cause ... substantial injury to consumers, which is not reasonably avoidable by consumers themselves, and is not outweighed by countervailing benefits to consumers or to competition. How this definition will be interpreted by the Commission remains subject to speculation, until some cases of unfairness are decided.

Subliminal Appeals: *Subliminal stimulation has become one of the more popular advertising-related topics for students and lay-people. Popularized by Wilson Bryan Key's book, Subliminal Seduction (1973), this subject has captured the imagination of people everywhere. The term "subliminal" means "below the limen," or below the threshold of consciousness. The idea is that certain things are heard, seen, or felt, that never reach our conscious thought processes, and that those things may still be recorded somewhere in our mind and have an impact on our decisions and behavior. Key argued that advertising professionals use this concept to hide images within advertisements, and that these images manipulate our behavior without our even realizing we have seen them. Key uses the term "subliminal perception," which is something of a misnomer, since perception implies conscious awareness. Psychologists have studied this phenomenon since*

the late 1800s, and originally called it "subception." However, while this is a real psychological phenomenon, all research on this topic indicates that subliminal stimulation is incapable of affecting our purchasing behavior, contrary to the allegations of Key. While this is a fun topic of discussion, there is no evidence that advertisers embed hidden images in advertisements, and there is ample evidence that such efforts would be a waste of time.

Self-Regulation: The advertising industry has no real Code of Ethics or Code of Professional Conduct. This is largely because advertising is a profession of communication, and communication is protected by the First Amendment. While other professions can adopt a Code that is enforceable by law, any attempt to license or otherwise legally enforce an ethical code for advertising would run afoul of free speech guarantees. The closest thing to an Advertising Code of Ethics is the Code of Advertising adopted by the Council of Better Business Bureaus (CBBB). That code applies to all Better Business Bureau members, and is enforced through the CBBB's National Advertising Division (NAD). As the CBBB receives consumer complaints about an advertiser, those complaints are referred to the NAD. If the NAD receives a significant number of complaints about that advertiser, it asks the advertiser to comply with the provisions of the Code by modifying or discontinuing the offending advertisement(s). If the advertiser feels that the ad does not violate the Code, or otherwise chooses not to make the requested change, the case is "appealed" to the CBBB's National Advertising Review Board (NARB). At that stage the case is heard by a panel, composed of representatives from three other advertisers, an advertising agency

representative, and a member of the public. The panel then renders a decision. If the decision requires the advertiser to make changes in the ad, and the advertiser refuses, the NARB can notify the media and the Federal Trade Commission of the decision and the advertiser's refusal. In addition, the CBBB sponsors the Children's Advertising Review Unit (CARU). The CARU publishes Self-Regulatory Guidelines For Children's Advertising, and monitors children's advertising for ethical offenses (p. 1-6, 2006).

In addition to advertising laws and ethics, women's magazines also need to deal with the laws and ethics of journalism. These ethics, as attained from the OJR (Online Journalism Review), are as follows:

No plagiarism: includes not just cutting and pasting whole articles, but copying photos, graphics, video and even large text excerpts from others and putting them on your web page as well. If you want to reference something on another website, link it instead

Disclose: Tell your readers how you got your information, and what factors influenced your decision to publish it. If you have a personal or professional connection to people or groups you're writing about, describe it. Your readers deserve to know what has influenced the way you reported or wrote a story. Don't hide whom you work for, or where the money to support your site comes from. If your site runs advertising, label the ads as such. Let readers know if you are making money off links elsewhere on your site, as well.

No gifts or money for coverage: One common way journalists avoid conflicts of interest is by refusing gifts or money from sources they cover. Writers who accept



gifts, payments or honoraria from the people or groups they cover open themselves up to charges that their work is a paid advertisement for those sources. Or, at the very least, that those writers are too "close" to these sources to cover them honestly. You can avoid controversy by politely declining such offers. Most major news organizations do allow their writers to accept free admission to events for the purpose of writing a feature or review. But most of those organizations bar their writers from "junkets," where groups provide free travel and hotel rooms in addition to attendance at their event. Many companies also send items such as books and DVDs to writers who review them. Items of significant value ought to be returned after the review. Less expensive items, such as books, can be donated to a local school or charity. If you are writing about your employer, obviously you are accepting money from it. But let your readers know that. Identify yourself as an employee, even if you are writing anonymously, so people know enough about your background that they can make their own judgment about your credibility. As writers should not accept money from sources, they also should not ask for it. If your site runs ads, do not solicit people or groups you cover to buy ads or sponsorships on your site. Find someone else to handle your ad sales.

Check it out, then tell the truth: Just because someone else said it, this statement does not make it true. Reward your readers with accurate information that stands up to scrutiny from other writers. Check out your information before you print it. Find facts, not just others' opinions, to support your comments. Start with sites such as our guide to reporting to learn how to find real data, not someone else's spin. Make sure that what you are writing isn't merely repeating some urban myth,

either. If you are writing about someone else, call or e-mail them for a comment before you publish. If your subject has a blog, link to it. That link will notify the subject that you've written about them, and will allow your readers to click-through and read the subject's side of the story. If you want to write satire or spoofs, fine. But make sure your audience knows that what you are writing is not literal truth. Tricking readers won't help you develop the respect, credibility or loyal audience that truthful writers enjoy and rely upon.

Be honest: In summary, be honest with your readers and transparent about your work. If people wonder for a moment about your honesty or your motives, you've lost credibility with them. Don't let them do that. Answer those questions even before readers ask. (<http://www.ojr.org/ojr/wiki/ethics/>, p. 1-4, 2006)

### Visual Communication

The concept of visual communication or visual grammar is an important concept to understanding and analyzing advertisements. Visual grammar is the understanding of the syntax of visual data, and much like written communication adheres to a set of written rules and practices, each visual medium has its own language that allows readers and viewers to make sense or form a specific meaning from the textual elements (Dondis, 2000). Thus, understanding how a medium's language works, namely advertising, is integral to the overall concept of visual literacy.

Robert Horn (1998), asserts that images speak “immediately, directly, and emotionally” (p. 225), bypassing human conscious evaluation and affecting subconscious cognitions. According to Horn, “Although it is true that reading or hearing great poetry,

stirring speeches, and moving stories can move us emotionally, none of these affects us as rapidly or directly as certain visual images can” (p. 225). Thus, images used in advertising have the ability and power to evoke influential feelings and emotions that leave a lasting imprint on the human mind, leading to greater understanding and recall of a specific image. In addition to the primary image shown in an advertisement, the visuals in the background can also play a factor in viewer comprehension. Additional factors such as dominant colors and overall mood also encourage specific perceptions and readings of advertisements.

Advertising reads in a similar manner to most visual communication, and often adheres to similar theories and ideas. One such theory is the Gestalt theory of visual communication, which focuses on the mind’s perceptive processes. Gestalt theorists follow the basic principle that the whole is greater than the sum of its parts (Dondis, 2000). In other words, the whole (a picture, or in this instance, an advertisement) carries a different and altogether greater meaning than its individual components (model, canvas, text, and the like). In viewing the ‘whole’, a cognitive process takes place, and the mind makes a leap from comprehending the parts to realizing the whole. Gestalt theorists have found methods of breaking down the ‘parts’ that comprise the whole through the use of four groups that aid in the understanding of the ‘whole’: (1) proximity - elements tend to be grouped together according to their nearness, (2) similarity - items similar in some respect tend to be grouped together, (3) closure - items are grouped together if they tend to complete some entity, and (4) simplicity - items will be organized into simple figures according to symmetry, regularity, and smoothness (Dondis, 2000). These factors were the laws of organization, and help guide the reader or viewer into making sense of the

parts of an image, as well as the overall message being conveyed. The laws of organization can be applied to advertisements in order to aid in comprehension of the overall theme or message conveyed. It is likely that Goffman utilized these laws in order to create his themes since they share many similarities. For example, the law of proximity is closely linked to the family theme, where Goffman states that individuals in a family will appear close together in an image.

Advertising uses Gestalt theories in the form of motifs, lines, zigzags, curves, shapes, asymmetrical layouts, futuristic borders, and artistic texts. Some of the basic components of Gestalt theory that are used in advertising include the dominance of diagonal line, where advertisers favor squared-off pictures anchored by angular lines and borders which offer a sense of movement within the image (Marchand, 1985). Another component or theme is the off-center layout, where a line is paralld by a diagonal line that serves to unbalance the picture or image. Often, text and letters in the typeface used in the advertisement introduce a dynamic quality of unresolved tension within the image (Marchand, 1985). Other more complex aspects of Gestalt theories are also used in advertisements, such as rhythms and movement within the images to convey an idea or emotion. Rhythm often utilizes lines that draw the eye to specific points within the image that create a feeling of motion that is often calming and soothing. It is easy to see how these concepts can trigger emotional responses to an image and the components of an image, and this explains why advertisers choose to keep concepts such as rhythm in mind while creating advertisements.

Emotion is also an aspect of visual communication that is vital to successful and effective advertisements. Although emotion is often subjective, certain signs can draw

emotions from an advertisement, or can be drawn from a person and displaced onto an advertisement (Dondis, 2000). According to Williamson (1978), it is possible for the viewer to interact with the signs in an advertisement for two reasons. First, the signs in the advertisements draw upon shared meanings and cultural codes. Second, the rules guiding the interpretation of an advertisement are drawn from other advertisements and applicable to other advertisements, thus forming an “interchangeable system” of rules (p. 13). Furthermore, Leiss, Kline, and Jhally (1996) outline their three vital qualifiers to the process of creating meaning in advertising texts. First, the meaning of one sign must be transferred to another. For example, the meaning of “Jennifer Love Hewitt” is transferred to “Hanes underwear.” This transfer is dependent upon the juxtaposed signs within the advertisement. Williamson (1978) argues that there are many ways in which the transfer of meaning takes place, including between persons and objects (as in this advertisement or example), between social situations and objects, between objects and objects, and finally between feelings and objects. The second qualifier for creating meaning in advertising texts is the connection made by the viewer between the product and the “charged” sign – the product and the sign which has the meaning to be transferred to the product. Again, using the Hanes underwear example, it is not stated anywhere that Hanes underwear is like Jennifer Love Hewitt, and there was no inherent connection between the two before the creation of the advertisement campaign. It is up to the reader to connect the image of Jennifer Love Hewitt to the image of Hanes underwear. The third qualifier, then, is that the “charged” sign has meaning to the reader in the first place. The audience must already know what Jennifer Love Hewitt stands for or means. For this example, many individuals associate a ‘girl-next-door’ quality with her image, and

describe her as young, sweet, and sexy. These associations are then transferred to Hanes underwear, and the two become inextricably linked. Because the ideas and associations of Jennifer Love Hewitt are positive and desirable to Hanes underwear, they chose to use her for the advertisement campaign, and also chose to inherit those associations to the brand. As has been shown, emotional appeals and ideas are often illogical or innate in nature, and can help advertisers create or convey a message that a simple slogan or catchphrase could never accomplish.

Therefore, as has been shown by the previous example, it is a worthy preoccupation for an individual to understand visual communication and grammar in order to understand how production techniques of the advertising medium interact with content elements to create meaning. A close reading of recent print ads within the chosen women's magazines can reveal trends or themes as discussed by Goffman (1979), and will aid in a more comprehensive and complete understanding of the advertisements.

## CHAPTER 3

### METHOD

*Frame Analysis* is perhaps Erving Goffman's (1974) most systematic and theoretic approach to visual communication. The book explores how images and mass media transmit meanings about gender roles, as well as other cultural relations. His follow-up book, *Gender Advertisements* (1979), explores frame analysis entirely in terms of gender, and utilizes a content analysis of images in order to explore how advertisements perpetuate and define cultural gender roles. These two books serve as the framework and method for the proposed study.

#### Content Analysis

Content analysis is a method of collecting data that allows researchers to obtain a systematic view of a specific phenomenon. Content analysis has been chosen for the proposed study because it will allow for the discovery of advertising content as it relates to Goffman's frame analysis. In addition, content analysis was the primary method of research for Goffman, and is the basis for his book *Gender Advertisements* (1979). For the study, a quantitative content analysis is employed. Despite its many advantages, content analysis is criticized by some researchers and scholars because it fails to take into account the audience's interpretation of a message (Leiss, Kline, & Jally, 1996).

However, even with its drawbacks, content analysis will allow for the exploration and analysis of advertising images according to Goffman's primary themes. For the present study, how women are imaged will serve as the predictor variable, while the seven overarching categories (relative size, feminine touch, ritualization of subordination, function ranking, licensed withdrawal, the family, and other) will serve as the correlate variables.

### Data Collection

Five magazines will serve as the sampling units for the proposed study: *Cosmopolitan*, *In Style*, *Allure*, *Glamour*, and *Marie Claire*. Because Goffman chose to use those magazines that were 'at hand' for him, the present study will follow the same procedures and utilize a convenience sampling technique. Although this sampling technique is not a scientific and randomized technique, it is the appropriate technique to use in order to replicate Goffman's prior study. For each magazine, the month of August, 2005 was chosen. This month was chosen for two reasons: first, gender roles and sexual roles are likely to be present in this month due to the clothing worn in the hot summer months; second, August is near the middle of each year. This may aid in creating an accurate representation of advertising for the year given its central location, and may serve to eliminate potential biases of other less centralized months. However, it is likely that any month chosen could carry potential biases; thus, any month is just as qualified (or unqualified) as any other month. Only advertisements that are full-page will be chosen for analysis because they are most easily seen by potential viewers. Any tear-out advertisements will also be disregarded in the study since they are usually smaller in



size and may potentially fall out of the magazine before reaching the reader. Advertisements used for the study may be in color, or black and white. In addition, only advertisements featuring human models will be studied, and photograph images that contain only artistic or non-human figures will be excluded from the proposed study. Because of the methodological modification, 26 advertisements were removed from the study (parsimony). These advertisements contained more than one woman in the image; however, images containing multiple images of the *same* woman were allowed (one example included a Nair hair-remover advertisement which pictured a woman and a close-up of the woman's legs in the shot). Multiple-woman advertisements were removed from the study because it was difficult, if not impossible, to identify the main woman within the advertisement, making the use of a Goffman-style method difficult. Although this limits the potential results of the study, it is essential to curtail the use of multiple-woman advertisements in order to effectively analyze the data. This method (and limitation) will be discussed in greater detail in the limitations section.

#### Measurement Instrument

For the proposed study, Goffman's six themes will serve as the categories in order to answer the research question under investigation. Frame analysis involves the examination of images in order to uncover meaning (Goffman, 1974). Meaning can be contrived in many forms: how models are shown, what postures are displayed, how models interact with each other, how models interact with products, and the like. Analyzing these subtle nuances shown in advertisements, researchers and viewers alike are able to uncover clues about gender roles (Goffman, 1979). In a sense, advertisements

can be seen as a form of education for the masses, showing the members of a specific culture the norms and mores of that culture through behavior and interaction within a frame (in this instance, an advertisement). These themes, which serve as the variables for the proposed study, are as follows: relative size, the feminine touch, function ranking, the family, the ritualization of subordination, and licensed withdrawal (Goffman, 1979). In addition to Goffman's themes, a category entitled 'other' will be used in order to catch those advertisements which do not fit into the aforementioned categories. Should this category become unnecessarily large, the researcher will begin creating new categories, and expanding Goffman's original themes to cater to modern advertising.

Because Goffman's methods were at best, vague, this study attempted to further define the themes and to create a systematic method for which to measure those themes. The creation of the questions used for the measurement instrument were derived from the pictures used in Goffman's (1979) *Gender Advertisements*. This was a difficult task that involved analyzing each picture shown under each theme, and incorporating all aspects of that image into a question or an operational definition. Given that more than two-thirds of Goffman's (1979) *Gender Advertisements* were pictures, this involved a great deal of time and patience. However, this systematic method of analyzing the pictures used by Goffman appeared to be the only systematic and valid manner with which to create a methodology and questions for the questionnaire.

Although Goffman was the only coder of his data set, the proposed replication study will employ a different technique, utilizing two coders. This decision to depart from Goffman's method was done in order to increase the validity, reliability, and overall accuracy of the study. Many scholars argue that one of Goffman's primary flaws was his

lack of reliability within his study, and in order to prevent the same issues from plaguing this study, intercoder reliability will be established using Cohen's Kappa that will take into account chance agreement. The author and primary coder will be provided with a codebook and a recording sheet on which to record the perception of each categorical variable. The unit of analysis is the individual advertisement, and the variables will be coded for each unit of analysis. Since the proposed study has 161 advertisements, there will be 161 units of analysis for which to code. However, there were over 500 actual advertisements in all of the magazines combined, when counting full-page, half-page, classifieds, and quarter-page advertisements. The actual advertisement will serve as the unit of analysis, and not a copy or reproduction of the advertisement. This is important since there are color and image nuances that may or may not be depicted in a copy, and these aspects of the image might somehow affect the overall perception of that image. Thus, the actual hard-copy of the advertisement in the magazine itself will serve as the unit of analysis.

The second coder will code 50 units of analysis. Although usually 10-20 % of all units is necessary for a second coder to code in order to establish reliability, as is common practice in communications research, over 31% will be used for this study in order to enhance reliability and accuracy of the method. This high percentage will also help to keep notorious criticism at bay of Goffman's 'unreliable' and 'subjective' methods, and enhance the overall credibility of the study. Cohen's Kappa will be used to test intercoder reliability because it takes into account chance agreement, unlike percent agreement. The second coder was an auditor by trade, and was trained over a week-long period. The author of the study and the second coder performed one pilot-test coding

before actually coding the data in order to address any potential issues that may cause discrepancies. For that initial coding, Cohen's Kappa was used to test intercoder reliability due to the benefit that it takes into account chance agreement, unlike percent agreement. For the pilot test, both the author and the coder coded 40 advertisements, which comprised about 25% of the data set. Then, the author and the coder discussed some of the discrepancies and the coding instrument was revised. Then, a second pilot-test was performed using the revised coding instrument, while still coding 40 advertisements, or 25% of the data set. This set of coded data served as the final data being presented in this study.

### Operational Definitions

For each of the five overarching themes, an operational definition is specified in order to code the data accurately and achieve intercoder reliability. It is important to note that the definitions are not mutually exclusive and carry some similarities. Thus, it is possible that two (or more) themes may be present within a specific advertisement. Because of the vague nature of Goffman's themes, defining and separating the themes proposes a unique challenge for the present study. In order to accurately replicate Goffman's themes, the following operational definitions have been derived from his book, *Gender*

#### *Advertisements*

The first theme, relative size, is characterized by a person who is physically dominant or relatively larger than another (specifically, a male is larger in relative size than a female); an object is physically dominant or relatively larger than another (specifically, a female is dominated through relative size by a tangible object); metaphors (explicit or

implicit) that imply relative size in conjunction with a person (specifically, an idea or concept is physically or emotionally dominant over a woman); relative size of the image/components of image in comparison to the person (specifically, the image/image components are larger than the woman). Thus, an object is physically dominant or relatively larger than another (specifically, a female is dominated through relative size by a tangible object). Specifically, images and behaviors that fall into this category include (although this is not a comprehensive list): a woman (either real or drawn) shown as smaller or shorter than another person or object; a woman shown in an environment that is visually dominant and larger in scale; the social weight of a woman is shown as inferior (such as in a workplace setting where she is dominated by either men; societal factors such as gender roles show a woman as inferior); a woman shown outside a cluster of people; a woman shown in a downward angle, so as to be seen as looked down upon.

The second theme, feminine touch, is characterized by: an image of a woman touching any person or object; metaphor of a woman touching a person, concept, or object; implication or illusion of touch by a female; self-touching (specifically, a woman touching herself). Specifically, this category includes images and behaviors such as: a woman touching another person (man or woman) or object; a woman's hand (without a body) or other relevant body part shown touching another person or object; a woman's body, face, or hand shown beside text or an object; a woman's hand, face, or other body part shown touching herself.

The third theme, function ranking, is characterized by: image of a person, object, or concept that physically, emotionally, or spiritually overpowers another person; an implicit or explicit metaphor that hints to an uneven power aspect within a context,

image, or relationship (specifically, a metaphor that hints that a woman is not as powerful as an object, concept, or male counterpart). Specifically: a woman shown in an inferior role, such as with an occupation or task; a woman shown in a traditional family role; a woman shown as a sexual being; a woman being helped or instructed by another person, such as with a task or chore; a woman shown looking at a man or child in a sexual, longing, or protective manner.

The fourth theme, ritualization of subordination, is characterized by any illusion to or metaphor of the domination of a female by another person, object, or concept; images depicting women as childlike or lesser than another person, object, or concept; a metaphor (explicit or implicit) that implies subordination of a person or group of persons (specifically, a metaphor alluding to the subordination of women). Specifically, this category includes a woman being led by a man; a woman seems to be “with” (Goffman, 1979, p. 54) another man (this involves actions such as the “arm lock,” the shoulder hold, sitting alongside or standing closely with another man, and hand holding); a woman shown as less than independent, such as leaning on something for support or in the shadow of a man or other individual; a woman lying on the floor rather than sitting in a chair or other furniture; a man shown physically above a woman.

The fifth theme, licensed withdrawal, is characterized by: an image of a person withdrawn or inactive within a situation or context (specifically, a woman who remains inactive and unengaged in a specific image or situation); any metaphor that implies a lack of interest or inability to engage in a specific situation (specifically, a metaphor that implies a woman is disengaged in a specific context); an image or metaphor that implies that a person is incapable of engaging in a specific situation (specifically, a woman is

incapable of engaging in a situation). Specifically, this category includes the following images and behaviors: a woman staring or gazing off into the distance; a woman that is removed from a situation by emotion or physical positioning; a woman turning her head and/or body away from the situation; a woman covering her mouth or placing her head in her hands because of fear or pain; a woman covering her mouth coyly or showing shyness; a woman laughing while covering her mouth; a woman with a finger in her mouth; a woman touching her hands together (either fingers or the whole hand); a woman alone or away from a cluster of other objects or individuals; a woman lowering her head; a woman who appears to be mentally drifting away; a woman holding objects as a diversion from the situation; a woman holding or twisting a male's clothing; a woman maintaining a telephone conversation while looking away or playing with the cord or another object; a woman engaging in childlike emotional responses that are inappropriate or not consistent with the context.

The sixth category, the family, is characterized by images of a group of persons who appear to be operating as a family unit. This includes people standing or laying in close proximity who could be seen as husband and wife, wife and children, husband and children, or an entire nuclear family. This category also includes any images or metaphors implying a family structure. Within this category, the woman is shown as more akin to the daughter(s) while the man is shown more akin to the son(s). Furthermore, the male husband figure in a family image is often shown as the backdrop or the supporting structure for the family, both physically and emotionally. Sometimes the male stands a little outside of the family circle to show his emotional withdrawal from the family (as common during the 1950s) or to show his protective nature. Specifically,

this category includes: a group of individuals standing within close proximity that appear to be operating as a family unit; a few members of a family shown engaging in family behaviors, such as helping children tie their shoe-laces, or teaching a child to ride a bike.

The seventh category (which is not outlined by Erving Goffman), other, is characterized as any image or advertisement that does not fit into any of the aforementioned categories. This category may be broken into more categories if necessary during the data collection and analysis process. This category, as shown in McLaughlin's (1999) research, may be comprised of images and behaviors such as direct, non-submissive eye contact. Other themes that may arise include women in domination or showing power.

#### Data Analysis

SPSS Statistical Package will be used to analyze the nominal data created by the proposed study. Descriptive frequency distributions will be used to determine the relevance of Goffman's themes as portrayed in the advertisements. Unlike Goffman's original research, the current study will use more stringent and precise measures and concepts in order to increase reliability and accuracy. The level of significance will be set at  $p < .05$ .

#### Intercoder Reliability

Intercoder reliability is often defined as the extent to which coders agree on specific issues or ideas within a given study. Intercoder reliability for the current study was established using Cohen's kappa. This measure of reliability was chosen over percent



agreement because it takes into account chance agreement. For the present study, a minimum value of  $K = .75$  was required. Intercoder reliability was established for all quantitative measures used within the study. For the general coding elements, including (1) the location of the advertisement, (2) product and advertisement description, and (3) how the woman is represented in the image, only the primary coder was used. No second coder was necessary for these questions because the answers were all inherent. For the rest of the study questions, a second coder was used. The study was broken down into the following sections of questions: (1) relative size, (2) function ranking, (3), ritualization of subordination, (4) licensed withdrawal, (5) family, and (6) other. Remember that the questions used for this study are derived from themes and pictures shown in Goffman's (1979) *Gender Advertisements*.

#### *Relative Size*

For question 1: A male is visually (larger, smaller, proportionate, or not applicable) in size than a female in the ad (Rs1),  $K = 0.79$ . For question 2: The female in the ad is (larger, smaller, proportionate, or not applicable) than some other visible object (Rs2),  $K = 0.97$ . For question 3: Elements or parts of the female are somehow distorted or out of scale (Rs3),  $K = 1.0$ . For question 4: The female in the ad is (larger, smaller, proportionate, or not applicable) than her environment or context (Rs4),  $K = 1.0$ . For question 5: The female in the ad is shown outside a cluster of larger objects (Rs5),  $K = 0.94$ . For question 6: The female in the ad is shown inside a cluster of larger objects (Rs6),  $K = 1.0$ . For question 7: The female in the ad is shown in a (high, low, or eye level angle) (Rs7),  $K = 0.88$ .

### *Feminine Touch*

For question 8: The female in the picture is touching a man (Ft1),  $K = 0.79$ . For question 9: The female in the picture is being touched by a man (Ft2),  $K = 0.79$ . For question 10: The female in the picture is touching an object (Ft3),  $K = 0.92$ . For question 11: The female in the picture is engaging in self-touch (Ft4),  $K = 0.96$ . For question 12: A female's body, face or hand shown beside text (Ft5),  $K = 0.028$ .

### *Function Ranking*

For question 13: The female in the ad is overpowered by another person (Fr1),  $K = 1.0$ . For question 14: The female in the ad is overpowered by an object (Fr2),  $K = 1.0$ . For question 15: The female is engaged in the losing end of a power struggle (Fr3),  $K = 1.0$ . For question 16: The female is shown in an inferior role, such as with occupation or task (Fr4),  $K = 1.0$ . For question 17: The female is shown in a traditional subordinate cultural role (Fr5),  $K = 1.0$ . For question 18: The female is shown as primarily a sexual being (Fr6),  $K = 0.89$ . For question 19: The female is being helped or instructed by another person (Fr7),  $K = 1.0$ . For question 20: The female being protected by another person or object (Fr8),  $K = 1.0$ .

### *Ritualization of Subordination*

For question 21: The female is dominated by a man in the picture (Ros1),  $K = 1.0$ . For question 22: The female is dominated by an object in the picture (Ros2),  $K = 1.0$ . For question 23: The female is dominated by a group of people (Ros3),  $K = 1.0$ . For question 24: The female is dominated by a group of objects (Ros4),  $K = 1.0$ . For question 25: The female is trying to appear dominant, but fails to do so (Ros5),  $K = 1.0$ . For question 26: The female is overly-dominant in the picture, via dress or pose (Ros6),

K = 1.0. For question 27: The female appears to be intimidated (Ros7), K = 0.66. For question 28: The female is being led by a man (Ros8), K = 1.0. For question 29: The female is being led by an object (Ros9), K = 1.0. For question 30: The female is leading a man (Ros10), K = 1.0. For question 31: The female is leading an object (Ros11), K = 1.0. For question 32: The female seems to be owned by a person (Ros12), K = 1.0. For question 33: The female seems to be owned by an object (Ros12), K = 1.0. For question 34: The female is shown in an 'arm lock' with a man (Ros13), K = 1.0. For question 35: The female is leaning on someone or something for support (Ros14), K = 1.0. For question 36: The female is dressed in very revealing clothes (Ros15), K = 0.79. For question 37: The female is fully clothed and covered-up (Ros16), K = 0.96. For question 38: The female is wearing a swimsuit (Ros17), K = 1.0. For question 39: The female is wearing lingerie (Ros18), K = 1.0. For question 40: The female is nude in the picture (Ros19), K = 1.0. For question 41: The female is sitting/standing at a (higher, lower, equal, or not applicable) elevation than a man (Ros20), K = 1.0. For question 42: The female is sitting/standing at a(n) (higher, lower, equal, or not applicable) elevation to an object(s) (Ros21), K = 0.79. For question 43: The female is sitting/standing (close-touching, causal distance, far away, or not applicable) to a man (Ros22), K = 0.97. For question 44: The female is sitting/standing (close-touching, causal distance, far away, or not applicable) to an object (Ros23), K = 0.79. For question 45: The female is sitting/lying on the floor rather than on furniture (Ros24), K = 1.0.

*Licensed Withdrawal*

For question 46: The female appears withdrawn or inactive within a situation (Lw1), K = 1.0. For question 47: The female is inactive or unengaged in conversation with

other(s) (Lw2), K = 0.85. For question 48: The female is shown as incapable of engaging in a situation (Lw3), K = 1.0. For question 49: The female is shown as incapable of communicating in a situation (Lw4), K = 1.0. For question 50: The female is staring or gazing off into the distance (Lw5), K = 1.0. For question 51: The female looks directly into the camera (Lw6), K = 1.0. For question 52: The female is staring at a man lovingly (Lw7), K = 1.0. For question 53: The female is staring at an object lovingly (Lw8), K = 1.0. For question 54: The female ignores her surroundings (Lw9), K = 1.0. For question 55: The female is removed from the situation by physical positioning (Lw10), K = 1.0. For question 56: The female covers her mouth with her body (Lw11), K = 1.0. For question 57: The female covers her mouth with an object (Lw12), K = 1.0. For question 58: The female's mouth is being covered by a man (Lw13), K = 1.0. For question 59: The female is laughing while covering her mouth (Lw14), K = 1.0. For question 60: The female is touching her finger to her mouth (Lw15), K = 1.0. For question 61: The female is touching her hands together (Lw16), K = 1.0. For question 62: The female is lowering her head by choice or by force (Lw17), K = 1.0. For question 63: The female appears to mentally be drifting away (Lw18), K = 0.91. For question 64: The female is holding onto or twisting a person's clothing like a child (Lw19), K = 1.0. For question 65: The female is on the phone while looking away (Lw20), K = 1.0. For question 66: The female is on the phone while playing with an object (Lw21), K = 1.0. For question 67: The female engages in childlike emotional responses (Lw22), K = 1.0. For question 68: The female responds in a manner that is inappropriate for the context (Lw23), K = 1.0. For question 69: The female is trying to appear sexy (Lw24), K = 0.90. For question 70: The female is not trying to appear sexy, but is sexy nonetheless (Lw25), K = 0.93.

### *Family*

For question 71: The female and other(s) appear to be a family unit (F1), K = 1.0.

For question 72: The female and the man appear to be married (F2), K = 1.0. For question

73: The female shown tending to household chores (F3), K = 1.0. For question 74: The

female shown attending to her husband or children (F4), K = 1.0. For question 75: A

male figure shown behind a female, showing his cultural role (F5), K = 1.0. For question

76: The female is standing with a group of individuals in close proximity (F6), K = 1.0.

### *Other*

For question 77: The female in the picture is depicting a theme or idea (o1), K = 0.27.

For question 78: The female is seemingly the product being promoted (o2), K = 0.92.

For question 79: The female is pictured in color (o3), K = 1.0. For question 80: The

female is pictured in black and white (o4), K = 1.0. For question 81: The image depicts

modern life (anything past 1970) (o5), K = 0.85. For question 82: The image depicts less

than modern life (anything before 1970) (o6), K = 1.0. For question 83: An aspect of an

ad doesn't fit into any of the aforementioned categories (o7), K = 0.26.

## CHAPTER 4

### RESULTS

Testing and data were compiled in order to answer the research question proposed for the study. Data were analyzed for the research question through the use of descriptive statistics in the form of frequency counts, percentages, means, and medians. The data analysis also incorporated basic frequencies and crosstabs in order to gain a better understanding of the data. Finally, intercoder reliability was established using Cohen's kappa.

#### Data Analysis

Research question one sought to discover whether Goffman's themes (family, ritualization of subordination, function ranking, licensed withdrawal, relative size, feminine touch, and other) were still applicable for modern advertisements in women's magazines. A total of 212 advertisements, one-page length in one month (August) of five women's magazines, in the year 2005, that included female models were examined (i.e., *Cosmopolitan*, *Allure*, *Marie Claire*, *Glamour*, and *In-Style*). All of the magazines' advertisements focused primarily on beauty and fashion products.

## Quantitative Measures

The study was broken down into the following sections of questions: (1) general coding elements, (2) relative size, (3) function ranking, (4), ritualization of subordination, (5) licensed withdrawal, (6) family, and (7) other. The majority of the instrument used for this study contained quantitative measures (83 questions, to be exact). However, there were seven (7) total open-ended qualitative questions used to help elaborate and increase comprehension of topics within the study. This section will focus on the 83 quantitative questions. Results will be delivered under each respective subhead. The qualitative results below are presented in consultation with both the author and the coder's findings.

### *General Coding Elements*

The first general coding question asked for the location of the advertisement. *Allure* magazine had a total of 22 advertisements, or 13.7%; *Cosmopolitan* magazine had a total of 42 advertisements, or 26.1%; *Glamour* magazine had a total of 31 advertisements, or 19.3%; *Marie Claire* magazine had a total of 27 advertisements, or 16.8%; *In-Style* magazine had a total of 39 advertisements, or 24.2%. The study contained a total of 161 advertisements.

The second general coding question asked about the advertisement's product. The majority of the products advertised in the magazines were beauty products. However, there were several other identifiable categories of products that were advertised in the magazines, such as clothing, food, drinks, handbags, jewelry. Located in appendix C is a chart showing each product in all advertisements, the frequency with which the product was advertised in the magazines, and finally the percentage of the total product advertisements in the magazines.

The third general coding question asked for a description of each advertisement. The following chart gives a description of all the advertisements, the frequency with which the advertisement was seen in the magazines, and finally the percentage of the total advertisement in the magazines. The descriptions of the data set advertisements help aid in the understanding of advertising content. The coders for the current study were asked to describe the advertisement after viewing the actual advertisement in the magazine, or it's natural content. No advertisements were photocopied or scanned for use of coding in this study. The reason the advertisements were viewed in their original context was to allow the coder to fully comprehend all visual cues and stimuli that might otherwise go unnoticed in a poor quality reproduction of the image. Please refer to appendix F for descriptions of advertisements and products.

The fourth and final general coding question asked how the woman in the advertisement was represented. The majority of the advertisements showed women as photographs, with 157 (97.5%). Only three advertisements showed women as drawings (1.9%), while only one advertisement showed a woman as a cartoon (0.6%).

According to these findings, the majority of products advertised were health and beauty products, most advertisements were found in *Cosmopolitan*, while the least advertisements were found in *Allure*, and women in the ads were almost always represented as photographs.

#### *Relative Size*

For question 1: A male is visually (larger, smaller, proportionate, or not applicable) in size than a female in the ad (Rs1); the majority of responses were not applicable, with a



total of 145 (90.1%). Eleven women were shown as proportionate (6.8%), three as larger (1.9%), and two as smaller (1.2%).

For question 2: The female in the ad is (larger, smaller, proportionate, or not applicable) than some other visible object (Rs2); a total of 57 (35.4%), were shown as proportionate, 38 (23.6%) were shown as larger, 12 (7.5%) were shown as smaller, while a total of 54 (33.5%) were said to not be applicable.

For question 3: Elements or parts of the female are somehow distorted or out of scale (Rs3); a total of 157 (98.1%) were shown as not distorted or out of scale, whereas only 3 (1.9%) of the women in the advertisements were shown as distorted or somehow out of scale.

For question 4: The female in the ad is (larger, smaller, proportionate, or not applicable) than her environment or context (Rs4); a total of 44 (27.3%) were shown as proportionate, 9 (5.6%) as smaller, and 7 (4.3%) as larger than the context. A total of 101 (62.7%) were not applicable.

For question 5: The female in the ad is shown outside a cluster of larger objects (Rs5), a total of 134 (83.2%) were not shown outside a cluster of larger objects, while 27 (16.8%) were shown outside a cluster of larger objects.

For question 6: The female in the ad is shown inside a cluster of larger objects (Rs6); a total of 151 (93.8%) were not shown inside a cluster of larger objects, whereas only 10 (6.2%) were shown inside a cluster of larger objects.

For question 7: The female in the ad is shown in a high, low, or eye level angle (Rs7); a total of 126 (78.3%) were shown at eye level, 30 (18.6%) were shown at a low level, and only 5 (3.1%) were shown at a high level.

According to these findings, the relative size of a woman in a magazine advertisement is proportionate to a man (if one were in the ad), larger than the product advertised (if the product was visible), not distorted or out of scale, proportionate to the surrounding environment of the ad, as part of a cluster of objects, and at an eye-level camera angle.

### *Feminine Touch*

For question 8: The female in the picture is touching a man (Ft1); a total of 157 (97.5%) of females in the advertisements were not touching a man, whereas 4 (2.5%) were touching a man.

For question 9: The female in the picture is being touched by a man (Ft2); a total of 156 (96.9%) of women were not being touched by a man, whereas 5 (3.1%) of females were being touched by a man in the advertisements.

For question 10: The female in the picture is touching an object (Ft3); a total of 125 (77.6%) of the females in the advertisements were not touching an object, whereas 36 (22.4%) of females in the advertisements were touching an object.

For question 11: The female in the picture is engaging in self-touch (Ft4); a total of 97 (60.2%) of females were not engaging in self-touch, whereas 64 (39.8%) of females in the advertisements were engaging in self-touch.

For question 12: A female's body, face or hand shown beside text (Ft5); a total of 18 (11.2%) of females were not shown beside text, whereas 143 (88.8%) of females were shown beside text.

According to these findings, the majority of females were not touching males or being touched by men, touching objects or being touched by objects, or engaging in self-touch.

Furthermore, the majority of female models used in the advertisements were shown beside text.

### *Function Ranking*

For question 13: The female in the ad is overpowered by another person (Fr1); a total of 157 (97.5%) of females in the advertisements were not being overpowered by another person, whereas 4 (2.5%) of females in the advertisements were shown as being overpowered by another person.

For question 14: The female in the ad is overpowered by an object (Fr2); a total of 160 (99.4%) of females were not shown being overpowered by an object, whereas only 1 (0.6%) was shown being overpowered by an object in the advertisement.

For question 15: The female is engaged in the losing end of a power struggle (Fr3); total of 161 (100%) of females were not shown engaged in a losing power struggle. Thus, no females were shown at the losing end of a power struggle in the advertisements used in this study.

For question 16: The female is shown in an inferior role, such as with occupation or task (Fr4); a total of 145 (90.1%) of females were shown in an inferior role, whereas 16 (9.9%) females were shown in an inferior role, such as with occupation or task. This question had a qualitative follow-up question asking the coder to define this occupation or task, which is discussed in further detail under the qualitative measures section.

For question 17: The female is shown in a traditional subordinate cultural role (Fr5); a total of 79 (49.1%) of females were not shown in a traditional subordinate cultural role, whereas 82 (50.9%) of females were shown in a traditional subordinate cultural role.

For question 18: The female is shown as primarily a sexual being (Fr6); a total of 57 (35.4%) of females were not shown primarily as a sexual being, whereas the majority (a total of 104 responses, or 64.6%) of the females were shown as primarily as sexual beings.

For question 19: The female is being helped or instructed by another person (Fr7); a total of 155 (96.3%) of females were not shown as being helped or instructed by another person, whereas only 6 (3.7%) of the females in the advertisements were shown being helped or instructed.

For question 20: The female being protected by another person or object (Fr8); a total of whereas only 1 female, or 0.6%, was shown as being protected by another person or object.

According to these findings, the majority of women in the advertisements were not being dominated by a person or object, and not shown in an inferior role or on the losing end of a power struggle. Furthermore, about half of the women in the advertisements were shown in traditional cultural roles, while the other halves of the women in the advertisements were not depicted in traditional cultural roles. In addition, the majority of women were shown as a sexual being. Finally, the majority of the women were not shown being instructed by another person or protected by another person.

#### *Ritualization of Subordination*

For question 21: The female is dominated by a man in the picture (Ros1); a total of 158 (98.1%) of females were not dominated by a man in the advertisement, whereas 3 females (1.9%) were shown as being dominated by a man.

For question 22: The female is dominated by an object in the picture (Ros2); a total of 160 (99.4%) of females were not shown being dominated by an object in the advertisement, whereas only one female (0.6%) was shown as dominated by an object in the advertisement.

For question 23: The female is dominated by a group of people (Ros3); a total of 161 (100%) females were not shown as dominated by a group of people. Thus, for the advertisement samples used in the present study, no females were shown as dominated by a group of people.

For question 24: The female is dominated by a group of objects (Ros4); a total of 161 (100%) females were not shown as dominated by a group of objects. Thus, for the advertisement samples used in the present study, no females were shown as dominated by a group of objects.

For question 25: The female is trying to appear dominant, but fails to do so (Ros5); a total of 150 (93.2%) of females did not appear dominant although attempting to appear so, whereas 11 (6.8%) of the females in the advertisements did try to appear dominant, though failing to actually appear dominant in the image. Females appeared dominant via pose or posture most often, with forceful and defensive postures, most commonly used to portray female domination. Despite the dominant posture or pose, the women failed to make clear that they were in fact the dominant person, object, or idea in the advertisement.

For question 26: The female is overly-dominant in the picture, via dress or pose (Ros6); a total of 147 (91.3%) of the females did not appear overly-dominant in the

advertisement, whereas 14 (8.7%) of the females in the advertisements did appear overly-dominant, via dress or pose.

For question 27: The female appears to be intimidated (Ros7); a total of 156 (98.8%) of females did not appear intimidated, whereas 5 (3.1%) of the females in the advertisements did appear intimidated.

For question 28: The female is being led by a man (Ros8); a total of 159 (98.8%) females were not being led by a man, whereas 2 females (1.2%) were being led by a man.

For question 29: The female is being led by an object (Ros9); a total of 161 (100%) of females were not being led by an object. Thus, for the advertisement samples used for this study, no females were being led by an object.

For question 30: The female is leading a man (Ros10); a total of 161 (100%) of females were not being led by a man. Thus, for the advertisement samples used for this study, no females were being led by a man.

For question 31: The female is leading an object (Ros11); a total of 161 (100%) of females were not leading an object. Thus, for the advertisement samples used for this study, no females were leading an object.

For question 32: The female seems to be owned by a person (Ros12); a total of 160 (99.4%) of females did not appear to be owned by a person, whereas one female (0.6%) did appear owned by a person.

For question 33: The female seems to be owned by an object (Ros12); a total of 160 (99.4%) of females did not appear to be owned by an object, whereas one female (0.4%) did appear to be owned by an object.

For question 34: The female is shown in an 'arm lock' with a man (Ros13)' a total of 161 (100%) of females were not shown in an 'arm lock' with a man. Thus, for the advertisement samples used for this study, no females were shown in an 'arm lock' with a man.

For question 35: The female is leaning on someone or something for support (Ros15); a total of 160 (99.4%) of females did not lean on someone or something for support, whereas one female (0.4%) did lean on something or someone for support.

For question 36: The female is dressed in very revealing clothes (Ros16); a total of 87 (54%) of females were not dressed in very revealing clothes, whereas 74 (46%) of females were dressed in very revealing clothes.

For question 37: The female is fully clothed and covered-up (Ros17); a total of 135 (83.9%) of females were not shown fully clothed and covered-up, whereas 26 (16.1%) of females were shown fully clothed and covered-up.

For question 38: The female is wearing a swimsuit (Ros18); a total of 155 (96.3%) of females were not wearing a swimsuit, whereas 6 (3.7%) of the females in the advertisements were wearing a swimsuit (usually a two-piece or a bikini).

For question 39: The female is wearing lingerie (Ros19); a total of 153 (95%) of females were not wearing lingerie, whereas 8 (5%) of females were shown in lingerie.

For question 40: The female is nude in the picture (Ros20), a total of 145 (90.1%) of females were not shown nude, while 16 (9.9%) of females in the advertisements were shown nude.

For question 41: The female is sitting/standing at a (higher, lower, equal, or not applicable) elevation than a man (Ros21), a total of 1 (0.6) were shown at a higher level.

10 (6.2%) were shown at an equal level, 4 (2.5%) were shown at a lower level, while 146 (90.7%) were not applicable to the advertisement.

For question 42: The female is sitting/standing at a(n) (higher, lower, equal, or not applicable) elevation to an object(s) (Ros22), a total of 37 (23%) were shown at a higher level, 61 (37.9%) were shown at an equal level, 4 (2.5%) were shown at a lower level, while 59 (36.6%) were not applicable to the advertisement.

For question 43: The female is sitting/standing (close-touching, casual distance, far away, or not applicable) to a man (Ros23); a total of 6 (3.7%) were shown close, 9 (5.6%) were shown at a casual distance, whereas 146 (90.7%) were not applicable to the advertisement.

For question 44: The female is sitting/standing (close-touching, casual distance, far away, or not applicable) to an object (Ros24); a total of 52 (32.3%) were shown at a close distance, 46 (28.6%) were shown at a casual distance, 6 (3.7%) were shown far away, and a total of 57 (35.4%) were not applicable to the advertisement.

For question 45: The female is sitting/lying on the floor rather than on furniture (Ros25); a total of 156 (96.9%) were not shown sitting or lying on the floor rather than on furniture, whereas 5 (3.1%) of females in the advertisements were shown sitting or lying on the floor rather than on furniture.

According to these findings, the majority of females were not dominated by another person, object, or group of persons. Additionally, the majority of females did not appear dominant or overly dominant, or intimidated. The majority of females were not being led or leading a person or object, and did not appear owned by a person or object. No women in this study were shown in an 'arm lock' with a man, and the majority of women



under study were not shown leaning on something for support. Over three-fourths of the women under study were not shown fully clothed. The majority of women under study were not shown in swimsuits, lingerie or nude. Most women under study were shown sitting or standing at an equal elevation to a person or object (if applicable), and were usually shown at a casual distance from males, while at a close distance from objects. Furthermore, most women were not sitting on the floor instead of sitting on furniture.

#### *Licensed Withdrawal*

For question 46: The female appears withdrawn or inactive within a situation (Lw1); a total of 112 (69.6%) were not shown as withdrawn or inactive in the situation, whereas 49 (30.4%) of the females in the advertisements were shown as inactive or withdrawn within the situation.

For question 47: The female is inactive or unengaged in conversation with other(s) (Lw2); a total of 148 (91.9%) of females were not shown as inactive or unengaged in conversation with other(s), whereas 13 (8.1%) were shown as inactive or unengaged in conversation with other(s).

For question 48: The female is shown as incapable of engaging in a situation (Lw3); a total of 132 (82%) of females were not shown as incapable of engaging in the situation, whereas a total of 29 (18%) of females in the advertisements were shown as incapable of engaging in the situation or context.

For question 49: The female is shown as incapable of communicating in a situation (Lw4); a total of 134 (83.2%) of females were not shown as incapable of communicating in a situation, whereas 27 (16.8%) of females were shown as incapable of communicating in the situation.

For question 50: The female is staring or gazing off into the distance (Lw5); a total of 134 (83.2%) of females were not staring or gazing off into the distance, whereas a total of 27 (16.8%) of females were shown as staring or gazing off into the distance.

For question 51: The female looks directly into the camera (Lw6); a total of 72 (44.7%) of females did not look directly into the camera, while the majority of the females did look directly into the camera, with 89 or 55.3%.

For question 52: The female is staring at a man lovingly (Lw7); a total of 154 (95.7%) of females did not stare at a man in a loving manner, whereas 7 (4.3%) of females did stare at a man in a loving manner.

For question 53: The female is staring at an object lovingly (Lw8); a total of 155 (96.3%) of females did not stare at an object in a loving manner, whereas a total of 6 (3.7%) of females did stare at an object in a loving manner.

For question 54: The female ignores her surroundings (Lw9); a total of 144 (89.4%) of females did not ignore their surroundings, whereas 17 (10.6%) of females in the advertisements did ignore their surroundings.

For question 55: The female is removed from the situation by physical positioning (Lw10); a total of 137 (85.1%) of females were not removed from the situation via physical positioning, whereas 24 (14.9%) of females were removed from the situation via physical body positioning.

For question 56: The female covers her mouth with her body (Lw11); a total of 156 (96.9%) of females did not cover their mouths with their bodies, whereas a total of 5 (3.1%) of females did cover their mouths with their bodies.

For question 57: The female covers her mouth with an object (Lw12); a total of 161 (100%) of females did not cover their mouths with an object. Thus, for the advertisement sample used for this study, there were no instances of females covering their mouths with an object.

For question 58: The female's mouth is being covered by a man (Lw13); a total of 161 (100%) of females did have their mouths covered by a man. Thus, for the advertisement sample used for this study, there were no instances of a man covering a female mouth.

For question 59: The female is laughing while covering her mouth (Lw14); a total of 160 (99.4%) of females did not cover their mouth while laughing, whereas one female (0.6%) did cover her mouth while laughing.

For question 60: The female is touching her finger to her mouth (Lw15); a total of 161 (100%) of females did not cover their mouths with a finger. Thus, for the advertisement sample used for this study, there were no instances of females touching a finger to the mouth.

For question 61: The female is touching her hands together (Lw16); a total of 157 (97.5%) of females did not touch their hands together, whereas a total of 4 (2.5%) of females in the advertisements did touch their hands together.

For question 62: The female is lowering her head by choice or by force (Lw17); a total of 147 (91.3%) of females did not lower their head by choice or force, whereas a total of 14 (8.7%) of females did lower their heads, either by choice or force.

For question 63: The female appears to mentally be drifting away (Lw18); a total of 147 (91.3%) of females did not appear to be mentally drifting away, whereas a total of 14 (8.7%) of females did appear to be mentally drifting away.

For question 64: The female is holding onto or twisting a person's clothing like a child (Lw19); a total of 161 (100%) of females did not hold onto or twist clothing in a childlike manner. Thus, for the advertisement sample used for this study, there were no instances of women twisting clothing in a childlike manner.

For question 65: The female is on the phone while looking away (Lw20); a total of 160 (99.4%) of females did not look away while on the phone, whereas one female (0.6%) did look away from the camera while on the phone.

For question 66: The female is on the phone while playing with an object (Lw21); a total of 161 (100%) of females did not play with an object while on the phone. Thus, for the advertisement sample used for this study, there were no instances of females playing with objects while on the phone.

For question 67: The female engages in childlike emotional responses (Lw22); a total of 138 (85.7%) of females did not engage in childlike emotional responses, whereas a total of 23 (14.3%) of females did engage in childlike emotional responses in the advertisements used within this study.

For question 68: The female responds in a manner that is inappropriate for the context (Lw23); a total of 155 (96.3%) of females did not respond in an inappropriate manner for the context, whereas a total of 6 (3.7%) of females did respond in an inappropriate manner for the context.

For question 69: The female is trying to appear sexy (Lw24); a total of 53 (32.9%) of females did not try to appear sexy, whereas the majority of females (a total of 108, or 67.1%) did try to appear sexy. A follow-up qualitative-based question was used to aid in the comprehension of how the female appeared sexy. This question will be discussed under the qualitative measures subhead.

For question 70: The female is not trying to appear sexy, but is sexy nonetheless (Lw25); a total of 130 (80.7%) of females did not appear sexy, while 31 (19.3%) of females were sexy even though they were not trying to appear sexy. A follow-up qualitative-based question was used to aid in the comprehension of how the female appeared sexy. This question will be discussed under the qualitative measures subhead.

According to these findings, the majority of women were not shown: withdrawn or inactive in the situation, inactive or unengaged in conversation with other(s), incapable of engaging in the situation, incapable of communicating in a situation, staring or gazing off into the distance, staring or gazing at a man in a loving manner, ignoring their surroundings, removed from the situation via physical positioning, covering their mouths with their bodies, covering their mouths with an object, with their mouths covered by a man, with their mouth covered while laughing, with their mouths being touched with a finger, touching their hands together, lowering their head by choice or force, appearing to be mentally drifting away; holding onto or twist clothing in a childlike manner, looking away while on the phone, playing with an object while on the phone, engaging in childlike emotional responses, responding in an inappropriate manner for the context, and trying to appear sexy when not actually sexy.

### *Family*

For question 71: The female and other(s) appear to be a family unit (F1); a total of 156 (96.9%) of females did not appear to be a part of a family unit, whereas 5 (3.1%) of females did appear to be a part of a family unit.

For question 72: The female and the man appear to be married (F2); a total of 159 (98.8%) of females did not appear to be married to the man also in the advertisement, whereas a total of 2 (1.2%) of females did appear to be married to the man also shown in the advertisement.

For question 73: The female shown tending to household chores (F3); a total of 160 (99.4%) of females were not shown tending to household chores, whereas only one female (0.6%) was shown tending to household chores.

For question 74: The female shown attending to her husband or children (F4); a total of 160 (99.4%) of females were not shown attending to a husband or children, whereas one female (0.6%) was shown attending to a husband or children.

For question 75: A male figure shown behind a female, showing his cultural role (F5); a total of 161 (100%) of all females in the advertisements were not shown in front of a man. Thus, given the sample advertisements used in this study, there were no male figures shown behind females, conveying a traditional cultural role as defined by Erving Goffman.

For question 76: The female is standing with a group of individuals in close proximity (F6); a total of 159 (98.8%) of females were not shown standing with a group of individuals in close proximity, whereas 2 (1.2%) of females were shown standing with a group of individuals in close proximity.

According to these findings, the majority of women in the advertisements: did not appear to be a part of a family unit, did not appear to be married to the man also in the advertisement, were not shown tending to household chores, were not shown attending to a husband or children, not shown in front of a man, and were not shown standing with a group of individuals in close proximity.

#### *Other*

For question 77: The female in the picture is depicting a theme or idea (o1); a total of 45 (28%) of females were not depicting a theme or idea, whereas the majority of females (a total of 116, or 72%), and were depicting a theme or idea. In order to gain a better understanding of the theme or idea depicted in the advertisement, a qualitative follow-up question was given in order to aid in the possible creation of new categories for which to expand Goffman's original themes.

For question 78: The female is seemingly the product being promoted (o2); a total of 69 (42.9%) of females did not appear to be the product being promoted, whereas the majority, with a total of 92 (57.1%), did appear to be the product being promoted.

For question 79-80: The female is pictured in color (o3 and o4); a total of 3 (1.9%) of females were not pictured in color, while the majority of females in advertisements, with a total of 158 or 98.1%. were pictured in color.

For question 81-82: The image depicts modern life (anything past 1970) (o5 and o6); a total of 8 (5%) of advertisements did not depict modern life, whereas a total of 153 (95%), did depict modern life.

For question 83: An aspect of an ad doesn't fit into any of the aforementioned categories (o7); a total of 153 (95%) stated that there were not aspects that didn't fit into

the aforementioned categories, whereas 8 (5%) stated that there were aspects to the advertisements that did not fit into the aforementioned categories. In order to gain a better understanding of the theme or idea depicted in the advertisement, a qualitative follow-up question was given in order to aid in the possible creation of new categories for which to expand Goffman's original themes.

According to these findings, the majority of women: were depicting a theme or idea, did appear to be the product being promoted, were pictured in color instead of black and white, and did depict modern life more so than less than modern life.

#### Qualitative Measures

The study was broken down into the following sections of questions: (1) relative size, (2) function ranking, (3), ritualization of subordination, (4) licensed withdrawal, (5) family, and (6) other. Although the majority of the questions were quantitative in nature (83 questions, to be exact), there were seven questions that were open-ended and qualitative in nature. These seven questions served as follow-up questions for specific quantitative questions that needed further explanation. The categories that contained qualitative follow-up questions were feminine touch, function ranking, licensed withdrawal, and other. It is important to note that these qualitative findings are presented in consultation with the second coder's findings. Thus, the qualitative measures unite both coder's findings, and are presented as one.



### *Feminine Touch*

Question 10, which was a quantitative question that was previously discussed in the quantitative measures subhead, asked if a female's face, body, or hand was touching an object. If the question was answered yes, a follow up question was proposed asking what the object was that was being touched. This follow-up question was italicized under the primary question and labeled as (Fttext1). For (Fttext1), there were 36 total instances (22.4%) where an object was being touched, whereas there were 125 total instances (77.6%) where there was no object being touched and thus, the question was left unanswered. Of the 36 instances where an object was touched, the responses included baby, box of tampons, briefcase, box, bag; mint, car, car and keys, chopsticks, dog, gum, handbag, shirt, lip gloss, mirror, martini, martini glass, massage table, necklace, cream, phone, pillow, plate, popcorn bag, chocolate syrup, puppy, eye drops, scarf, scooter, sign, surfboard, table, toothbrush, violin, pencil. This question leads into the next question, number 11, which asks whether a female's face, body or hand was placed beside or touching text. It is possible that these two questions may be grouped together during the discussion section of this study in order to increase comprehension of this phenomenon.

Question 12, which was a quantitative question that was previously discussed under the quantitative measures subhead, asked if a female's body, face or hand was touching shown beside text. If the question was answered yes, a follow up question was proposed asking what the text said. This follow-up question was italicized under the primary question and labeled as (Fttext2). For (Fttext2); there were 143 total instances (88.8%) where text was present, whereas there were 18 total instances (11.2%) where there was no text present, and thus, the question was left unanswered. Because of the high rate of

frequency of this phenomenon of placing text next to a face, head, etc., these findings may prove especially important for the overall study. It is likely that this aspect of the advertisements may aid in the creation or adaptation of new or old themes. Additionally, the majority of advertisements did not show women physically touching text, but rather, the text beside a body part or layered over the image of the female. However, even when the female was marked with text, it was not difficult to read or comprehend the text. It is also noteworthy that the text rarely interfered with the viewer's ability to see the woman in the advertisement. One notable exception to this finding was in an advertisement for Clorox Bleach Pen, where only the dark shadow of a woman's head was shown with white text placed directly across the middle of her head. However, this advertisement was an anomaly, and certainly not the norm for the findings uncovered in the current study. Of the 143 instances where the question was answered, the responses are described in appendix G.

#### *Function Ranking*

Question 16 (Fr4), which was a quantitative question that was previously discussed under the quantitative measures subhead, asked if a female was shown in an inferior role, such as with occupation or task. If the question was answered yes, a follow up question was proposed, asking the individual to describe the role portrayed by the woman in the advertisement. This follow-up question was italicized under the primary question and labeled as (Frtext). For (Fttext), there were 16 total instances (9.9%) where the inferior role was detected, whereas there were 145 total instances (90.1%) where there was no inferior role detected, and thus, the question was left unanswered. Of the 16 instances where the question was answered, some of the responses are summarized in table 1:

Table 1 *Inferior Role Description*

Applying makeup
Applying makeup to be sexy for men
Dancer
Dieting to be sexy
Domestic housekeeper, women are the ones who are supposed to clean the house and enjoy cleaning the house
Her posture is similar to a stripper's posture
Housewife or trophy wife
Interior designer - female dominated field
Maid, housewife
Raising children
She is under the man who is pushing her onto the table lustfully

*Licensed Withdrawal*

Question 69 (Lw24) was a quantitative question that was previously discussed under the quantitative measures subhead, asked the respondent if the female was trying to appear sexy. If the question was answered yes, a follow up question was proposed, asking the individual to describe how and/or why the woman was sexy. This follow-up question was italicized under the primary question and labeled as (Lwtext1). For (Lwtewxt1), there were 108 total instances (67.1%) where a sexy demeanor was detected, whereas there were 53 total instances (32.9%) where there was no sexy demeanor detected, and thus, the question was left unanswered.

Question 70 (Lw25) was a quantitative question that was previously discussed under the quantitative measures subhead, asked the respondent if the female was not trying to appear sexy, but was sexy nonetheless. If the question was answered yes, a follow up question was proposed, asking the individual to describe how and/or why the woman was

sexy, even without her intention. This follow-up question was italicized under the primary question and labeled as (Lwtext2). For (Lwtewxt2), there were 31 total instances (19.3%) where a sexy demeanor was detected, while there were 130 total instances (80.7%) where there was no sexy demeanor detected, and thus, the question was left unanswered. Of the 31 instances where the question was answered, the responses included assertive is sexy; athletic and assertive, bare feet, feet in stiletto heels, beautiful face, hair falling to the sides of her face, a clearly passionate woman which is sexy, beautiful woman with great fresh-face appeal, big, beautiful smile, exposed shoulder and skin, fresh-face beautiful woman, hands in pocket, aloof stare, subordinate and protective posture, high-heel shoes and exposed calves are sexy, high-heeled shoes, status symbol Gucci purse is equated with sexy, in the after shot, her lips look soft and kissable, lipstick marks from a kiss, mouth agape, tongue peeking through, exposed neck and upper chest, physically-fit woman with tight clothes, self-touch, posture that is, somewhat subordinate, sexy eyes and hair, sexy, smoky eye, she checks her hair and makeup in the rearview mirror of car, sitting in a flower, aloof yet pretty face, long blonde hair, skimpy workout outfit that is very short and clingy, smile, bare feet, strong is sexy, and touching chopsticks to her open lips.

#### *Other*

Question 77 (o1), which was a quantitative question that was previously discussed under the quantitative measures subhead, asked the coder if the female was depicting a theme or an idea. If the question was answered yes, a follow up question was proposed, asking the individual to describe the theme or idea. This follow-up question was italicized under the primary question and labeled as (otext1). For (otewxt1), there were

116 total instances (72%) where a theme or idea was detected, whereas there were 45 total instances (28%) where there was no theme or idea detected, and thus, the question was left unanswered. Due to the sheer frequency of this question, it is important to look at each new theme proposed. If emerging themes or ideas arise from the given data set, these new themes can either be added or adapted to the original themes in order to create a more accurate Goffman-style scale for which to measure advertisements. Furthermore, many of the themes and ideas proposed in this question are similar in nature, if not exactly the same. Because some of the themes and ideas were exactly the same, it is necessary to take these ideas into consideration during the discussion section of this paper and use these new themes to create a modified Goffman-style method. For the following table, each response is shown as written on the code sheet. The responses are not grouped in any method, as they simply follow the order in which they were written on the code sheets. These themes will be grouped in the discussion section of this paper. Of the 31 instances where the question was answered, the responses are reported in appendix H.

Question 83 (o7), which was a quantitative question that was previously discussed under the quantitative measures subhead, asked the respondent if an aspect of an advertisement didn't fit into any of the aforementioned categories. If the question was answered yes, a follow up question was proposed, asking the individual to describe the aspect. This follow-up question was italicized under the primary question and labeled as (otext2). For (otewxt2), there were 8 total instances (5%) where a theme or idea was detected, while there were 153 total instances (95%) where there was no theme or idea detected, and thus, the question was left unanswered. Because this question seemed to

group with the otext1, the two question responses were grouped together for ease of analysis.

## CHAPTER 5

### DISCUSSION, LIMITATIONS, CONCLUSIONS

#### Discussion

The current study emphasized replication and, possibly, extension of Goffman's methods, and aided in an increased understanding of modern advertisements as they relate to gender. Furthermore, the study established a more systematic way for which to analyze and utilize Goffman's findings. Finally, the study created a practical application for Goffman's themes and brought the themes into modern relevance. The study asks: Are women stereotyped in ads (if so, are these stereotypes identical to the stereotypes Goffman's refers to)? Have women's portrayals in advertisements changed over the past decades? Although you can't infer behavior from content, what can be said about these portrayals? What would Goffman say about these portrayals? With these questions in mind, the goal of the study becomes not only to contribute to the arena of scholarly research but also to provide practical understanding of these concepts and questions, as well as to aid in the use of Goffman's themes in business and corporate fields.

The research question for the study was assessed via frequencies discussed in the results section of this paper. As aforementioned, each of the categories (relative size, the feminine touch, function ranking, the ritualization of subordination, the family, and licensed withdrawal) were studied in five women's magazines: *Marie Claire*, *Allure*,

*In-Touch, Glamour* and *Cosmopolitan*. All of the themes, with the exception of 'the family' appeared in the magazines' advertisements and appeared relevant to current research. Each theme will be discussed under the respective subhead, and the discussion will end with the proposal of theme additions and subtractions.

### Relative Size

Seven questions were used to assess the relevance and frequency of the category, relative size. Results indicated that this category was still relevant, with about 10% of all ads using some form of this theme within the content and context. The majority of relative size issues used within the ads dealt with women being larger than men, while several showed a woman as smaller than a man. This theme of female dominance in advertisements seems commonplace in advertisements within this magazine genre, and increased the relevance of this theme within the study.

The fact that more women were shown as proportionate (or larger) than a male in the sample advertisements went against Goffman's creation of this category; however, the category is still viable with female empowerment instead being the principal variable. Goffman, in his seminal work *Gender Advertisements* (1979), states that women are often shown as smaller than men, signifying dominance and control of men over women in American culture. Furthermore, Goffman's work stressed the disparity that exists (or existed) between men and women which was seen through body language, poses, and size within advertisements. This idea was disputed by the current study's results. Results indicated that within the women's magazine genre, women are shown as proportionate or proportionately larger than men in the majority of advertisements where relative size is



applicable. The hypothesized cause of this finding lies in the ‘backlash’ that has been seen in modern American culture, where women are breaking old and stale stereotypes of domestication and motherhood. Women are now shown in more dominant and superior roles – as businesspersons, athletes, and the like – and defy ideas discussed in *Gender Advertisements*. Additionally, according to Milner & Higgs (2004), advertising role portrayals appear to be more reflective of reality, thus decreasing traditional stereotypes. This ability to overcome traditional stereotypes also aids women and advertisers in creating new and different ways to view the female role in a specific culture. Although the theme has taken a new angle with women dominating men, the theme is still viable and should be used for future study. However, more emphasis on male subordination and less emphasis on female subordination may be appropriate. More research concerning this topic should be conducted in order to assess what new ideas need to be incorporated into this theme.

#### Ritualization of Subordination

According to the findings presented in this study, the majority of females were not subjected to any form of subordination. These findings correlate with and give further proof to the comments made for the previous theme, relative size. As discussed in the aforementioned category, women have become increasingly competitive, and old stereotypes are slowly put in the past. As this occurs, new ideas and themes concerning domination come to the surface. Although the majority of advertisements used in this study did not show women as dominant (or overly dominant), there was also a lack of domination by others. This shows that the domination of women by men or objects in

advertisements may be moot as ideas have changed. Although relevant in a few cases, it appears that ritualization of subordination as a theme or category may be outdated, although it could still be a viable category if the operational definition is tweaked or somehow reversed. Instead of focusing on women as subordinate, the category definition may need to expand in order to cover female domination of individuals or objects. Once this emphasis has been equalized between both sexes, it may be possible that this category can be used for future research.

Another aspect of this category that may need to be altered is clothing. Over three-fourths of the women under study were not shown fully clothed. However, the majority of women under study were not shown in swimsuits, lingerie, or nude. Unlike the advertisements used for study in Goffman's (1979) work, *Gender Advertisements*, most women that were shown not fully clothed were not wearing lingerie or swimsuits, but rather, skimpy and small clothing such as short skirts or shorts with cleavage-bearing tops. However, Goffman's methods failed to gauge what a woman was wearing if she was not either of those two types of clothing. This made it increasingly difficult to understand how women were shown. In order to remedy this shortcoming, this category should be expanded to include more description and measurement of the variable of clothing. The category should include measurement of what kinds of clothing the woman is wearing, such as a skirt, shorts, leggings, etc. The new measurement should also focus on the fit of the clothing, be it loose or tight.

The final aspect of this theme that was noteworthy was the idea of elevation and distance. Goffman's theme stressed elevation and distance as a primary method that men and advertisers use to subordinate women. As discussed in *Gender Advertisements*

(1979), women are often shown at a lower elevation than males or other objects within an advertisement in order to show subordination. However, this fact was not supported in the current study. Most women were standing at an equal elevation to other individuals or objects in the picture, thus portraying women as equal to others. Furthermore, women were primarily shown at a casual distance from males. This went against Goffman's ideas, as he stressed that women are often very close to men or clinging on them for support. The fact that no females in the current study were shown leaning on a male or object for support speaks volumes about the changes in advertising since Goffman's (1979) *Gender Advertisements*. Finally, most women were not sitting on the floor instead of sitting on furniture. Goffman felt that women were often sitting on the floor instead of furniture within the room, portraying them as 'sub-human' or animals in some manner. However, for the current study, no instances were found of women sitting on the floor. This finding goes against Goffman's ideas, and demonstrates the need to create reflexivity within this (and other) categories to incorporate or negate gender bias.

#### Licensed Withdrawal

According to the present study's findings, the majority of women were not shown in terms of licensed withdrawal. That is, they were not shown withdrawn or inactive in the situation; inactive or unengaged in conversation with other(s); incapable of engaging in the situation; incapable of communicating in a situation; staring or gazing off into the distance; staring or gazing at a man in a loving manner; ignoring their surroundings; removed from the situation via physical positioning; covering their mouths with their bodies; covering their mouths with an object; with their mouths covered by a man; with

their mouth covered while laughing; with their mouths being touched with a finger; touching their hands together; lowering their head by choice or force; appearing to be mentally drifting away; holding onto or twist clothing in a childlike manner; looking away while on the phone; playing with an object while on the phone; engaging in childlike emotional responses; responding in an inappropriate manner for the context, trying to appear sexy when not actually sexy. Thus, in a similar manner as the above themes, the theme of licensed withdrawal may be outdated and in need of revision in order for proper use. Because the current study found that women do not appear withdrawn within the sample advertisements, this category may or may not be necessary. More research in other genres or different types of magazines is necessary before assessing the effectiveness of this theme. Thus, because the current study only focused on women's magazines, it may be possible that this theme is still viable in other magazine genres, such as men's magazines, health magazines, and the like. Future researchers should focus on extending this (and every) theme to different magazine genres in order to gauge the effectiveness of Goffman's methods. However, working under the current findings, this category seems to be moot, or no longer valid.

Finally, because this theme is not reflexive in nature, the category cannot be flipped or altered in order to salvage the content. Thus, because men were not shown ever engaging in licensed withdrawal (within the current study), this theme, unlike previous themes, cannot be used in a different or innovative manner. However, this is not to say that licensed withdrawal could not be displayed by males within other magazine genres or contexts. More research is necessary to gauge whether this phenomena is reflexive within different magazine genres.

## Feminine Touch

According to the current study's findings, the majority of females were not touching males or being touched by men, touching objects or being touched by objects, or engaging in self-touch. Goffman felt that feminine touch was yet another method that advertisers use to subordinate or dominate women and to support stereotypes. However, despite Goffman's ideas, this study again disputes Goffman's category of feminine touch, asserting that it is no longer relevant or valid in this context. Because the current study found that, primarily, women do not engage in feminine touch within the sample advertisements, this category may or may not be necessary. More research in other genres or different types of magazines is necessary before assessing the effectiveness of this theme. Thus, because the current study only focused on women's magazines, it may be possible that this theme is still viable in other magazine genres, such as men's magazines, health magazines, and the like. Future researchers should focus on extending this (and every) theme to different genres in order to gauge the effectiveness of Goffman's methods. However, working under the current findings, this aspect of the category seems to be moot, or no longer valid.

However, one aspect of this theme did prove valid: the majority of female models used in the advertisements were shown beside text. Goffman felt that women were used next to text in a similar fashion as women were used to touch objects around them: to draw attention to something and make it sexual. This idea found support in the current study's findings. This finding provides insight into areas of future research, such as the graphication of women in American culture and modern society.

Thus, although some aspects of the feminine touch theme are outdated, it is still possible to salvage this category through revision. Instead of focusing on old-fashioned methods of feminine touch where women were shown touching objects, a new form of feminine touch has formed. This newly formed theme is focused on women as attention-getters next to copy or text. Although the female is often not touching the text, the idea is the same in that the female is drawing attention to the product.

### Function Ranking

According to the current study's findings, about half of the women in the advertisements were shown in traditional cultural roles. Some examples included applying makeup, dancing, or laying around the house. Thus, the other half of the women in the advertisements were not depicted in traditional cultural roles, contradicting Goffman's ideas and older stereotypes. These findings indicate that women are slowly overtaking these traditional stereotypes of domestication. In addition, these findings are consistent with previous research, which indicates that traditional female stereotypes are on the decline (Milner & Higgs, 2004). Thus, this aspect of the theme of function ranking is still viable and important.

In addition, the vast majority of women were shown as sexual beings. This finding further supported the theme and Goffman's ideas. However, although the theme was still active and viable within the study, the method offered little insight into how or why women were shown as sexual beings. These questions should be asked in order to gain increased comprehension of the study and the theme will be revised to incorporate these needs.

## The Family

According to these findings, the majority of women in the advertisements: did not appear to be a part of a family unit; did not appear to be married to the man also in the advertisement; were not shown tending to household chores; not shown attending to a husband or children; not shown in front of a man; not shown standing with a group of individuals in close proximity. This theme was the least supported in the current study. It appears that few aspects of this theme were present within the current study, and thus, the aspects cannot be salvaged. Furthermore, only three out of 161 total advertisements actually depicted some aspect of this theme. Because of this low frequency of occurrence, this theme is no longer viable or active under modern conditions. However, this theme may still be viable in other areas of study or different genres, especially in the genre of children's magazines or family/lifestyle magazines. Thus, further studies should focus on this theme in different environments and contexts in order to assess the ultimate validity of this theme.

## Other

According to these findings, the majority of women were depicting a theme or idea, did appear to be the product being promoted, were pictured in color instead of black and white, and depicted modern life more so than less than modern life. Thus, new categories and ideas were present within the advertisements under study. It appears that these new ideas and aspects outweighed many of Goffman's themes and ideas.

Given these findings, the following new categories have been created: inferior sexual roles and overt-dominance. These two new categories will be added to each of

Goffman's themes and used to supplement some of the shortcomings of his methods. Furthermore, these themes might replace the following original themes: the family and licensed withdrawal. The four other original themes as stated by Goffman – feminine touch, relative size, ritualization of subordination, and function ranking – will be added to the two new themes to create a total of six themes. These new themes, along with Goffman's original themes, will be discussed in further depth in the following section.

#### Theme Changes: Additions and Subtractions

Because previous scholars have found that Goffman's themes were outdated, the choice to add and subtract from his findings seems important. Using information found by McLaughlin (1999) and Kang (1997) in cooperation with the data found in the current study, a new outline for Goffman's themes are created. A new checklist serves as an updated coding instrument and defines each of the themes (as an operational definition) so as to clarify/modify older and outdated ideas. This checklist can be located in appendix D.

With these operational definitions in mind, the following is a proposed code sheet for future researchers to use in order to make better use of Goffman's themes in addition to the new themes introduced in the previous section. This new code sheet takes into account both the results of the current study, as well as other studies conducted by previous researchers. This new code sheet is located in appendix E.



## Limitations

Through the use of these modified themes, future scholars will find Goffman's ideas and methods more applicable and relevant to current advertisements. The findings of this study provide interesting and significant implications for the study of advertisements under Goffman-styled methodology. Additionally, the findings contribute to the existing body of knowledge about gender research, women's magazine research, and Goffman research. However, it is important to point out that several limitations concerning the generalizability and usefulness of these findings do exist. Each of the limitations will be further explained below.

Perhaps the most important limitation of this research is one that occurs frequently in social scientific research of this nature: the use of a homogeneous sample.

Communication research is often criticized for using homogenous samples that lack generalization to the larger population. Despite this criticism, the current study examined five women's magazine that are popular within the given market. It is also important to note that the core of this study is based on replication of Goffman's methods, and Goffman used convenience samples within his research. Further, the current sample is more ethnically diverse than the samples Goffman used within his book, *Gender Advertisements*. Thus, findings for the present study should not be extended beyond the women's magazines. Accordingly, the present sample lacks elements of diversity beyond the genre of women's magazines.

Given this limitation, future researchers should aim to extend these findings to other magazine genres in order to test the validity and accuracy of these findings beyond this small sample. It is only once these finding have been tested in other genres that the

findings can truly be seen as valid and reliable. Additionally, future researchers should aim to replicate the findings of this study in order to ensure that these results are actually reliable.

An additional limitation came from the data that were collected: a vast majority of the answers provided on the methods sheets indicated that the theme was ‘not applicable’ to the given advertisement. Because coders were reporting on themes that did not actually exist within the advertisement context, it is likely that answers were somewhat inaccurate or fabricated. The influence of those ‘not applicable’ answers on the entire data set is difficult to assess, yet their potential influence is important to note. Future research of this nature should attempt to understand how and why aspects of these themes were not applicable in order to better comprehend the themes.

Finally, a cultural limitation presented itself within the current study. All of the magazines used for analysis were American magazines, and not versions made for different countries. Nor were there any magazines used that were published strictly outside of the United States. This limits the findings of this study to only the American culture, and possibly even more so the female American culture. Thus, the current study lacks cultural relevance in different cultures.

### Conclusions

Findings in this investigation support the findings of previous researchers. Goffman’s themes have been continually shown to lack relevance in modern advertisements, although previous researchers failed to revise or create new themes that were relevant to modern advertisements. This research also confirms that there are new themes that

should be added to Goffman's original conceptual themes, while several original themes are still relevant despite the three decades that have passed since their creation.

In sum, the current project provides valuable insight into Goffman's themes and new themes that have been added as an addendum to Goffman's original themes. Because some pertinent findings were uncovered in this study, it should serve as a starting block for future research of a similar nature. A new set of themes – both new and old – were created to serve as methods for which to gauge gender research in advertisements. These new themes in addition to the previous themes created by Goffman can be utilized in future research projects. Most importantly, however, this study further justifies the emerging discipline of gender research as an important facet of advertisement communication. The findings of this study indicate that gender as a function of advertising cannot always be gauged in a traditional, linear fashion, but rather as a process that often continues to change as cultural ideas, stereotypes, and norms change. Thus, it is imperative that future researchers continue to change and adapt Goffman's themes as cultural shifts occur.

## APPENDIX

### A. Instrument used for study

#### *Directions*

For the following advertisements, please indicate which theme(s) (as uncovered by Erving Goffman) are apparent within the specific advertisement. If the category labeled 'other' is selected, please indicate in a detailed description why that category is chosen. You may choose more than one theme for each advertisement, as these themes are not mutually exclusive. Each coding sheet for the advertisements is behind the respective advertisements. The advertisements are broken down into five magazine sections: Cosmopolitan, In-Style, Allure, Marie Claire and Glamour. Within each section, the advertisements found in that specific magazine are shown. Please code all advertisements to the best of your ability.

#### **General Coding Elements:**

1. Location of the advertisement: \_\_\_\_\_
2. Product and Advertisement Description:  
\_\_\_\_\_  
\_\_\_\_\_
3. The woman is represented as a:  photo  cartoon  drawing  
 in some other way: \_\_\_\_\_

#### **Relative Size:**

4. A male is visually \_\_\_\_\_ in size than a female in the ad:  
 SMALLER  PROPORTIONATE  LARGER  N/A
5. The female in the ad is \_\_\_\_\_ than some other visible object  
 SMALLER  PROPORTIONATE  LARGER  N/A
6. Elements or parts of the female are somehow distorted or out of scale  
 YES  NO
7. The female in the ad is \_\_\_\_\_ than her environment or context  
 SMALLER  PROPORTIONATE  LARGER  N/A
8. The female in the ad is shown outside a cluster of larger objects  
 YES  NO
9. The female in the ad is shown inside a cluster of larger objects  
 YES  NO
10. The female in the ad is shown in a...  
 LOW ANGLE  EYE LEVEL  HIGH ANGLE

**Feminine Touch:**

11. The female in the picture is touching a man [ ] YES [ ] NO  
12. The female in the picture is being touched by a man [ ] YES [ ] NO  
13. The female in the picture is touching an object [ ] YES [ ] NO

13a. *If yes, please state the object being touched:* \_\_\_\_\_

14. The female in the picture is engaging in self-touch [ ] YES [ ] NO  
15. A female's body, face or hand shown beside text [ ] YES [ ] NO

15a. *If yes, please write text here:* \_\_\_\_\_

**Function Ranking:**

16. The female in the ad is overpowered by another person [ ] YES [ ] NO  
17. The female in the ad is overpowered by an object [ ] YES [ ] NO  
18. The female is engaged in the losing end of a power struggle  
[ ] YES [ ] NO  
19. The female is shown in an inferior role, such as with occupation or task  
[ ] YES [ ] NO

19a. *If yes, please describe the role portrayed:* \_\_\_\_\_

20. The female is shown in a traditional subordinate cultural role  
[ ] YES [ ] NO  
21. The female is shown as primarily a sexual being  
[ ] YES [ ] NO  
22. The female is being helped or instructed by another person  
[ ] YES [ ] NO  
23. The female is being protected by another person or object  
[ ] YES [ ] NO

**Ritualization of Subordination:**

24. The female is dominated by a man in the picture [ ] YES [ ] NO  
25. The female is dominated by an object in the picture [ ] YES [ ] NO  
26. The female is dominated by a group of people [ ] YES [ ] NO  
27. The female is dominated by a group of objects [ ] YES [ ] NO  
28. The female is trying to appear dominant, but fails to do so [ ] YES [ ] NO  
29. The female is overly-dominant in the picture, via dress or pose [ ] YES [ ] NO  
30. The female appears to be intimidated [ ] YES [ ] NO  
31. The female is being led by a man [ ] YES [ ] NO  
32. The female is being led by an object [ ] YES [ ] NO  
33. The female is leading a man [ ] YES [ ] NO  
34. The female is leading an object [ ] YES [ ] NO  
35. The female seems to be 'owned' by a person [ ] YES [ ] NO  
36. The female seems to be 'owned' by an object [ ] YES [ ] NO  
37. The female is shown in an 'arm lock' with a man [ ] YES [ ] NO  
38. The female is leaning on someone or something for support [ ] YES [ ] NO  
39. The female is dressed in very revealing clothes [ ] YES [ ] NO

40. The female is fully clothed and covered-up  YES  NO
41. The female is wearing a swimsuit  YES  NO
42. The female is wearing lingerie  YES  NO
43. The female is nude in the picture  YES  NO
44. The female is sitting/standing at a(n) \_\_\_\_\_ elevation than a man  
 HIGHER  EQUAL  LOWER  N/A
45. The female is sitting/standing at a \_\_\_\_\_ elevation than an object(s)  
 HIGHER  EQUAL  LOWER  N/A
46. The female is sitting/standing \_\_\_\_\_ to a man  
 CLOSE  CASUAL DISTANCE  FAR AWAY  N/A
47. The female is sitting/standing \_\_\_\_\_ to an object  
 CLOSE  CASUAL DISTANCE  FAR AWAY  N/A
48. The female is sitting/lying on the floor rather than on furniture  YES  NO

**Licensed Withdrawal:**

49. The female appears withdrawn or inactive within a situation  
 YES  NO
50. The female is inactive or unengaged in conversation with other(s)  
 YES  NO
51. The female is shown as incapable of engaging in a situation  
 YES  NO
52. The female is shown as incapable of communicating in a situation  
 YES  NO
53. The female is staring or gazing off into the distance  
 YES  NO
54. The female looks directly into the camera  YES  NO
55. The female is staring at a man lovingly  YES  NO
56. The female is staring at an object lovingly  YES  NO
57. The female ignores her surroundings  YES  NO
58. The female is removed from the situation by physical positioning  
 YES  NO
59. The female covers her mouth with her body  YES  NO
60. The female covers her mouth with an object  YES  NO
61. The female's mouth is being covered by a man  YES  NO
62. The female is laughing while covering her mouth  YES  NO
63. The female is touching her finger to her mouth  YES  NO
64. The female is touching her hands together  YES  NO
65. The female is lowering her head by choice or by force  YES  NO
66. The female appears to mentally be drifting away  YES  NO
67. The female is holding onto or twisting a person's clothing like a child  
 YES  NO
68. The female is on the phone while looking away  YES  NO
69. The female is on the phone while playing with an object  YES  NO
70. The female engages in childlike emotional responses  YES  NO
71. The female responds in a manner that is inappropriate for the context  
 YES  NO

72. The female is trying to appear sexy  
 YES  NO  
 72a. *If yes, please describe:* \_\_\_\_\_
- 
73. The female is not trying to appear sexy, but is sexy nonetheless  
 YES  NO  
 73a. *If yes, please describe:* \_\_\_\_\_
- 

**The Family:**

74. The female and other(s) appear to be a family unit  YES  NO  
 75. The female and the man appear to be married  YES  NO  
 77. The female shown attending to her husband or children  YES  NO  
 78. A male figure shown behind a female, showing his cultural role  
 YES  NO  
 79. The female is standing with a group of individuals in close proximity  
 YES  NO

**Other:**

80. The female in the picture is depicting a theme or idea  YES  NO  
 80a. *If yes, please explain theme:* \_\_\_\_\_
- 
81. The female is seemingly the product being promoted  YES  NO  
 82. The female is pictured in color  YES  NO  
 83. The female is pictured in black and white  YES  NO  
 84. The image depicts modern life (anything past 1970)  YES  NO  
 85. The image depicts less than modern life (anything before 1970)  
 YES  NO  
 86. An aspect of an ad doesn't fit into any of the aforementioned categories  
 YES  NO  
 86a. *If yes, please state proposed category name and give a description:*

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## APPENDIX

### B. Description of Goffman's Overarching Categories Checklist

#### Relative Size

- Another person is physically dominant or relatively larger than another (specifically, a male is larger in relative size than a female)
- An object is physically dominant or relatively larger than another (specifically, a female is dominated through relative size by a tangible object)
- Metaphors (explicit or implicit) that imply relative size in conjunction with a person (specifically, an idea or concept is physically or emotionally dominant over a woman)
- Relative size of the image/components of image in comparison to the person (specifically, the image/image components are larger than the woman)
- A woman (either real or drawn) shown as smaller or shorter than another person or object
- A woman shown in an environment that is visually dominant and larger in scale
- The social weight of a woman is shown as inferior (such as in a workplace setting where she is dominated by either men; societal factors such as gender roles show a woman as inferior)
- A woman shown outside a cluster of people
- A woman shown in a downward angle, so as to be seen as looked down upon

#### Feminine Touch

- Image of a woman touching any person or object
- Metaphor of a woman touching a person, concept, or object
- Implication or illusion of touch by a female
- Self-touching (specifically, a woman touching herself)
- A woman touching another person (man or woman) or object
- A hand (without a body) or other relevant body part shown touching another person or object
- A woman's body, face, or hand shown beside text or an object
- A woman's hand, face, or other body part shown touching herself

#### Function Ranking

- Image of a person, object, or concept that physically, emotionally, or spiritually overpowers another person



- \_\_\_\_\_ An implicit or explicit metaphor that hints to a uneven power aspect within a context, image, or relationship (specifically, a metaphor that hints that a women is not as powerful as an object, concept, or male counterpart)
- \_\_\_\_\_ A woman shown in an inferior role, such as with an occupation or task
- \_\_\_\_\_ A woman shown in a traditional family role
- \_\_\_\_\_ A woman shown as a sexual being
- \_\_\_\_\_ A woman being helped or instructed by another person, such as with a task or chore
- \_\_\_\_\_ A woman shown looking at a man or child in a sexual, longing, or protective manner

#### Ritualization of Subordination

- \_\_\_\_\_ Any illusion to or metaphor of the domination of a female by another person, object, or concept
- \_\_\_\_\_ Images depicting women as childlike or lesser than another person, object, or concept
- \_\_\_\_\_ A metaphor (explicit or implicit) that imply subordination of a person or group of persons (specifically, a metaphor eluding to the subordination of women)
- \_\_\_\_\_ A woman being led by a man
- \_\_\_\_\_ A woman seems to be “with” (Goffman, 1979, 0. 54) another man. This involves actions such as the “arm lock”, the shoulder hold, sitting alongside or standing closely with another man, and hand holding.
- \_\_\_\_\_ A woman shown as less than independent, such as leaning on a something for support or in the shadow of a man or other individual
- \_\_\_\_\_ A woman lying on the floor rather than sitting in a chair or other furniture
- \_\_\_\_\_ A man shown physically above a woman

#### Licensed Withdrawal

- \_\_\_\_\_ Image of a person withdrawn or inactive within a situation or context (specifically, a woman who remains inactive and unengaged in a specific image or situation)
- \_\_\_\_\_ Any metaphor that implies a lack of interest or inability to engage in a specific situation (specifically, a metaphor that implies a woman is disengaged in a specific context)
- \_\_\_\_\_ An image or metaphor that implies that a person is incapable of engaging in a specific situation (specifically, a woman is incapable of engaging in a situation)
- \_\_\_\_\_ A woman starrng or gazing off into the distance
- \_\_\_\_\_ A woman that is removed from a situation by emotion or physical positioning
- \_\_\_\_\_ A woman turning her head and/or body away from the situation
- \_\_\_\_\_ A woman covering her mouth or placing her head in her hands because of fear or pain
- \_\_\_\_\_ A woman covering her mouth coyly or showing shyness
- \_\_\_\_\_ A woman laughing while covering her mouth
- \_\_\_\_\_ A woman with a finger in her mouth
- \_\_\_\_\_ A woman touching her hands together (either fingers or the whole hand)
- \_\_\_\_\_ A woman alone or away from a cluster of other objects or individuals
- \_\_\_\_\_ A woman lowering her head
- \_\_\_\_\_ A woman who appears to be mentally drifting away
- \_\_\_\_\_ A woman holding objects as a diversion from the situation
- \_\_\_\_\_ A woman holding or twisting a male’s clothing

\_\_\_\_\_ A woman maintaining a telephone conversation while looking away or playing with the cord or another object

\_\_\_\_\_ A woman engaging in childlike emotional responses that are inappropriate or not consistent with the context

### The Family

\_\_\_\_\_ Image of a group of persons who appear to be operating as a family unit (Includes people standing or laying in close proximity who could be seen as husband and wife, wife and children, husband and children, or an entire nuclear family)

\_\_\_\_\_ An image or metaphor that implies a family structure

\_\_\_\_\_ Often in family images the woman is shown as more akin to the daughter(s) while the man is shown more akin to the son(s)

\_\_\_\_\_ The male husband figure in a family image is often shown as the backdrop or the supporting structure for the family, both physically and emotionally

\_\_\_\_\_ Sometimes the male stands a little outside of the family circle to show his emotional withdrawal from the family (as common during the 1950s) or to show his protective nature

\_\_\_\_\_ A group of individuals standing within close proximity who appear to be operating as a family unit

\_\_\_\_\_ A few members of a family shown engaging in family behaviors, such as helping children tie their shoe-laces, or teaching a child to ride a bike

### Other

\_\_\_\_\_ Any image or advertisement that does not fit into any of the aforementioned categories

APPENDIX

C. Products Advertised: Frequencies and Percents

Table *Products Advertised: Frequencies and Percents*

Health Care Products	Frequency	Percent
Abreva Cold Sore Treatment	2	1.2
Adidas Deodorant	2	1.2
Aquafresh Extreme Clean Toothpaste	1	.6
Aussie Dual Personality Hairspray	2	1.2
Aveeno Daily Firming Moisturizing Lotion	2	1.2
Aveeno Positively Radiant Daily Moisturizer	1	.6
Aveeno Positively Smooth Moisturizing Lotion	2	1.2
Band-Aid Advanced Healing Blister	1	.6
Beyond Fresh	1	.6
Biologie Volumatherapie	2	1.2
BonneBell Liplites	1	.6
Carefree Dry Ideal	1	.6
Catwalk Curls Rock System	1	.6
Chanel makeup	2	1.2
Cosmetic Surgery Ad	1	.6

Crest Whitestrips Premium Plus	4	2.5
Dove Volumizing Mousse	1	.6
Elizabeth Arden Perpetual Moisture 24	2	1.2
Feria Multi-Faceted highlights	1	.6
Garnier Fructis Style	1	.6
Hylexin	2	1.2
Johnson's Softwash Body Wash	2	1.2
Kinerase	1	.6
Lamisil	2	1.2
L'Oreal ReNoviste Glycolic Peel Kit	2	1.2
L'Oreal Sublime Bronze	1	.6
L'Oreal Sublime Bronze	3	1.9
Maybelline Dream Matte Mousse	2	1.2
Maybelline Dream mousse blush	2	1.2
Maybelline XXL mascara	1	.6
Motrin IB	1	.6
Nair	3	1.9
Neutrogena Advanced Solutions	1	.6
Neutrogena Triple Moisture Hair Mask	1	.6
Nicoderm CQ	1	.6
Nivea Reshaping Treatment	1	.6
Nufree Hair Remover	1	.6

Olay Body Lotion	1	.6
Olay Total Effects	1	.6
OPI nail polish and Ford Mustang	1	.6
Ortho Tri-Cyclen Lo	2	1.2
Pantene Pro-V Curl Collection	2	1.2
Pantene Pro-V Strength Collection	1	.6
Pantene Pro-V Thick Hair Collection	1	.6
Playtex Beyond Tampons	2	1.2
Playtex Gentle Glide Tampons	1	.6
Redken Color Veil Protective Shine Shield	1	.6
Rembrandt Whitening Strips	2	1.2
RepHresh	1	.6
Revlon Ladies Shavers and Trimmers	1	.6
Revlon Styling Tools	2	1.2
RohtoV Redness Relief Eye Drops	1	.6
Sally Hansen Airbrush Sun	1	.6
Sally Hansen crème hair remover	1	.6
Sally Hansen Diamond Strength Nail Color	1	.6
Samy Salon Systems	1	.6
Sonia Kashuk	1	.6
Stila It Gloss	1	.6
Suave	1	.6

Tresemme	1	.6
V05 miracle mist	1	.6
V05 Power! Control	1	.6
Venus Vibrance	3	1.9
Wet 'n Wild	1	.6
Xenadrine NRG diet pill	1	.6
Zantrex-3 diet pill	1	.6
Zest Body Wash	1	.6

Food and Drink Products	Frequency	Percent
Advantt Edge Power Bar	1	.6
Altoids	1	.6
Big Red Gum	1	.6
Diet Pepsi	1	.6
Diet Rite	1	.6
Got Milk?	1	.6
Island Breeze by Bacardi	1	.6
McDonald's	2	1.2
Pop Secret	1	.6
Pop Secret	1	.6
Skyy Vodka	1	.6
Snicker's Marathon Energy Bar	1	.6
Yoplait Nouriche	1	.6

Clothing and Handbag Products	Frequency	Percent
Bebe	2	1.2
Cole Hann Collection	2	1.2
Dooney & Bourke	1	.6
Gap Body	1	.6
Gucci	1	.6
Guess Accessories	1	.6
iBra	1	.6
J-Lo Lingerie	1	.6
Lady Foot Locker	1	.6
Lady Foot Locker and Reebok	1	.6
Lane Bryant	2	1.2
Levi's	5	3.1
Natori	1	.6
Pepe Jeans London	1	.6
Playtex Thank Goodness it Fits	4	2.5
Ray Ban	1	.6
Target and Isaac Mizrahi	1	.6
Tommy Hilfiger	1	.6
Tommy Hilfiger Shoes	2	1.2
Vassarette Lingerie	1	.6
A Diamond Is Forever Trading Company	1	.6

David Yurman Jewelry	1	.6
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Other Products	Frequency	Percent
American Express	1	.6
Citi	1	.6
Clorox Bleach Pen	1	.6
Divine Design on HGTV	2	1.2
Electrasol	1	.6
Harlequin Books	1	.6
iBra	1	.6
Jeep Liberty	1	.6
LG Appliances	1	.6
MasterCard	1	.6
Must Love Dogs Movie	1	.6
Sanyo and Sprint	1	.6
The Container Store	1	.6
Toyota Corolla	1	.6
Treasure Island	2	1.2
Visitlasvegas.com	1	.6



## APPENDIX

### D. Operational Definitions For New Themes

#### Relative Size

- \_\_\_\_\_ Another person is physically dominant or relatively larger than another, male or female
- \_\_\_\_\_ An object is physically dominant or relatively larger than another
- \_\_\_\_\_ Metaphors (explicit or implicit) that imply relative size in conjunction with a person
- \_\_\_\_\_ Relative size of the image/components of image in comparison to the person
- \_\_\_\_\_ A person (either real or drawn) shown as smaller or shorter than another person or object
- \_\_\_\_\_ A person shown in an environment that is visually dominant and larger in scale
- \_\_\_\_\_ The social weight of a woman or man is shown as inferior (such as in a workplace setting or in conjunction with societal factors such as gender roles)
- \_\_\_\_\_ A person shown in a downward angle, so as to be seen as looked down upon

#### Feminine Touch

- \_\_\_\_\_ Image of a woman touching any person or object
- \_\_\_\_\_ Metaphor of a woman touching a person, concept, or object
- \_\_\_\_\_ Implication or illusion of touch by a female
- \_\_\_\_\_ Self-touching (specifically, a woman touching herself)
- \_\_\_\_\_ A woman's body, face, or hand shown beside text or an object
- \_\_\_\_\_ A woman's body, face, or hand serves to direct attention to the product
- \_\_\_\_\_ A woman's body, face or hand shown touching something or next to something in order to diminish female control or dominance
- \_\_\_\_\_ A woman is shown touching something (or next to text) for a sexual purpose

#### Function Ranking

- \_\_\_\_\_ Image of a person, object, or concept that physically, emotionally, or spiritually overpowers another person
- \_\_\_\_\_ An implicit or explicit metaphor that hints to a uneven power aspect within a context, image, or relationship (specifically, a metaphor that hints that a women is not as powerful as an object, concept, or male counterpart)
- \_\_\_\_\_ A woman shown in an inferior role, such as with an occupation or task
- \_\_\_\_\_ A woman shown in a traditional family role
- \_\_\_\_\_ A woman shown as a sexual being through attitude or demeanor in the advertisement

- \_\_\_\_\_ A woman is shown as a sexual being through clothing and aesthetic methods in the advertisement
- \_\_\_\_\_ A woman is shown completing 'female tasks,' such as picking up the kids from a soccer game or getting a facial at a salon/spa
- \_\_\_\_\_ A woman is shown as being emotionally inferior to another person in the advertisement (through observable behaviors, such as crying)

#### Ritualization of Subordination

- \_\_\_\_\_ Any illusion to or metaphor of the domination of an individual by another person, object, or concept
- \_\_\_\_\_ Images depicting individuals as childlike or lesser than another person, object, or concept
- \_\_\_\_\_ A metaphor (explicit or implicit) that imply subordination of a person or group of persons (specifically, a metaphor alluding to the subordination of women)
- \_\_\_\_\_ A woman shown as less than independent, such as leaning on a something for support or in the shadow of a man or other individual
- \_\_\_\_\_ A man shown physically above a woman

#### Inferior Sexual Role

- \_\_\_\_\_ A woman is shown primarily as a sex object via dress, pose, or demeanor
- \_\_\_\_\_ A woman is shown applying makeup for the viewer or another person presented in the advertisement
- \_\_\_\_\_ A woman is shown eating diet foods or working out in order to please another person or object
- \_\_\_\_\_ A woman is shown wet with water in the advertisement
- \_\_\_\_\_ A woman is presented as an object of lust for another person or object in the advertisement, or even for the viewer
- \_\_\_\_\_ A woman is shown as a body part, or a set of body parts, rather than a 'whole'
- \_\_\_\_\_ A woman is referred to as a 'girl' in the text of the advertisement, or through a metaphor used in the advertisement (for example, sitting in a field or flowers or a woman wearing pigtails)
- \_\_\_\_\_ A woman is told to flaunt her best assets in the text of an advertisement, or through a metaphor used in the advertisement
- \_\_\_\_\_ A woman is shown using a sexual product or taking care of a sexual issue in order to be more sexy for another person or object in the advertisement, or for the viewer of that advertisement
- \_\_\_\_\_ A contradiction between text stating inner beauty and physical beauty being shown in the advertisement and/or gained from the use of the product

#### Overt-Dominance

- \_\_\_\_\_ A woman is shown in an aggressive or dominant posture (such as with standing over another person or object)
- \_\_\_\_\_ A woman is trying to appear aggressive or dominant in the advertisement, but fails to do so
- \_\_\_\_\_ A woman is shown next to text that is aggressive in nature

- \_\_\_\_\_ A woman is shown physically bombarding another person or object in the advertisement
- \_\_\_\_\_ A woman is shown intimidating another person or object in the advertisement
- \_\_\_\_\_ A woman is shown taking on a man's role, such as with occupation or task, within the advertisement
- \_\_\_\_\_ A woman is shown next to text that is derogatory in nature or pokes fun towards men

## APPENDIX

### E. New Code Sheet

#### General Coding Elements

1. Location of the advertisement: \_\_\_\_\_
2. Product and Advertisement Description: \_\_\_\_\_
3. The woman is represented as a:  photo  cartoon  drawing  
 in some other way \_\_\_\_\_
4. The female is pictured in color  
 YES  NO
5. The female is pictured in black and white  
 YES  NO
6. The image depicts modern life (anything past 1970)  
 YES  NO
7. The image depicts less than modern life (anything before 1970)  
 YES  NO

#### Relative Size

8. A male is visually \_\_\_\_\_ in size than a female in the ad:  
 SMALLER  PROPORTIONATE  LARGER  N/A
9. The female in the ad is \_\_\_\_\_ than some other visible object  
 SMALLER  PROPORTIONATE  LARGER  N/A
10. Elements or parts of the female are somehow distorted or out of scale  
 YES  NO
11. The female in the ad is \_\_\_\_\_ than her environment or context  
 SMALLER  PROPORTIONATE  LARGER  N/A
12. The female in the ad is shown in a...  
 LOW ANGLE  EYE LEVEL  HIGH ANGLE
13. The female is \_\_\_\_\_ than another person in the advertisement  
(check all that apply)  
 SMALLER  SAME SIZE  LARGER  SHORTER  
 TALLER  FATTER  SEXIER  MORE DESIREABLE  
 LESS DESIREABLE  MORE POWERFUL  
 LESS POWERFUL
14. The female is shown inside or outside a cluster of objects  
 YES  NO
15. A person is shown in a downward angle, so as to be looked down upon

YES  NO

Feminine Touch

12. The female in the picture is touching a man  YES  NO
13. The female in the picture is being touched by a man  YES  NO
14. The female in the picture is touching an object  YES  NO  
*13a. If yes, please state the object being touched:* \_\_\_\_\_
15. The female in the picture is engaging in self-touch  YES  NO
16. A female's body, face or hand shown beside text  YES  NO  
*16a. If yes, please write text here:* \_\_\_\_\_
17. A woman's body, face, or hand serves to direct attention to the product  
 YES  NO  
*17a. If yes, please write a description here:* \_\_\_\_\_
18. A woman's body, face or hand shown touching something or next to something in order to diminish female control or dominance  
 YES  NO  
*18a. If yes, please write a description here:* \_\_\_\_\_
19. A woman is shown touching something (or next to text) for a sexual purpose  
 YES  NO

Function Ranking

20. The person in the ad is overpowered by another person  
 YES  NO
21. The person in the ad is overpowered by an object  
 YES  NO
22. The person is engaged in the losing end of a power struggle  
 YES  NO
23. A person is shown in an inferior role, such as with occupation or task  
 YES  NO  
*23a. If yes, please describe the role portrayed:* \_\_\_\_\_
24. The person is shown in a traditional subordinate cultural role  
 YES  NO
25. The female is shown as primarily a sexual being  
 YES  NO
26. The person is being helped or instructed by another person  
 YES  NO
27. The person being protected by another person or object  
 YES  NO

28. Image of a person, object, or concept that physically, emotionally, or spiritually overpowers another person  
 YES  NO  
 28a. *If yes, please write a description here:* \_\_\_\_\_
- 
29. An implicit or explicit metaphor that hints to an uneven power aspect within a context, image, or relationship  
 YES  NO  
 29a. *If yes, please write a description here:* \_\_\_\_\_
- 
30. A woman is shown as a sexual being through clothing and aesthetic methods in the advertisement  
 YES  NO  
 30a. *If yes, please write a description here:* \_\_\_\_\_
- 
31. A woman is shown completing 'female tasks,' such as picking up the kids from a soccer game or getting a facial at a salon/spa  
 YES  NO  
 31a. *If yes, please write a description here:* \_\_\_\_\_
- 
32. A woman is shown as being emotionally inferior to another person in the advertisement (through observable behaviors, such as crying)  
 YES  NO  
 32a. *If yes, please write a description here:* \_\_\_\_\_
- 

#### Ritualization of Subordination

33. A person is leaning on someone/something or something for support  
 YES  NO
34. The female is dressed in very revealing clothes  
 YES  NO
35. The female is fully clothed and covered-up  
 YES  NO
36. The female is wearing a swimsuit  
 YES  NO
37. The female is wearing lingerie  
 YES  NO
38. The female is nude in the picture  
 YES  NO
39. The female is wearing small or little clothing  
 YES  NO  
 39a. *If yes, please describe here:* \_\_\_\_\_
- 
40. Any illusion to or metaphor of the domination of an individual by another person, object, or concept  
 YES  NO

40a. *If yes, please write a description here:* \_\_\_\_\_

41. Images depicting individuals as childlike or lesser than another person, object, or concept

YES  NO

41a. *If yes, please write a description here:* \_\_\_\_\_

42. A metaphor (explicit or implicit) that imply subordination of a person or group of persons

YES  NO

42a. *If yes, please write a description here:* \_\_\_\_\_

43. A person is shown as less than independent, such as leaning on a something for support or in the shadow of another individual

YES  NO

44. A person shown physically above another person

YES  NO

#### Licensed Withdrawal

45. The person appears withdrawn or inactive within a situation

YES  NO

46. The person is inactive or unengaged in conversation with other(s)

YES  NO

47. The person is shown as incapable of engaging in a situation

YES  NO

48. The person is shown as incapable of communicating in a situation

YES  NO

49. The person is staring or gazing off into the distance

YES  NO

50. The person looks directly into the camera

YES  NO

51. The person is staring at another person lovingly

YES  NO

52. The person is staring at an object lovingly

YES  NO

53. The person ignores the surroundings

YES  NO

54. The person is removed from the situation by physical positioning

YES  NO

55. The person covers his or her mouth his or her body

YES  NO

56. The person covers his or her mouth with an object

YES  NO

57. The person's mouth is being covered by another person

YES  NO

58. The person is laughing while covering his or her mouth  
 YES  NO
59. The person is touching a finger to his or her mouth  
 YES  NO
60. The person is touching his or her hands together  
 YES  NO
61. The person is lowering his or her head by choice or by force  
 YES  NO
62. The person appears to mentally be drifting away  
 YES  NO
63. The person is holding onto or twisting a person's clothing like a child  
 YES  NO
64. The person engages in childlike emotional responses  
 YES  NO
65. The person responds in a manner that is inappropriate for the context  
 YES  NO
66. The female is trying to appear sexy  
 YES  NO  
*66a. If yes, please describe:* \_\_\_\_\_
- 
67. The female is not trying to appear sexy, but is sexy nonetheless  
 YES  NO  
*67a. If yes, please describe:* \_\_\_\_\_
- 

#### Inferior Sexual Role

68. The female is seemingly the product being promoted  
 YES  NO  
*68a. If yes, please describe:* \_\_\_\_\_
- 
69. A woman is shown primarily as a sex object via dress, pose, or demeanor  
 YES  NO  
*69a. If yes, please describe:* \_\_\_\_\_
- 
70. A woman is shown applying makeup for the viewer or another person presented in the advertisement  
 YES  NO
71. A woman is shown eating diet foods or working out in order to please another person or object  
 YES  NO
72. A woman is shown wet with water in the advertisement  
 YES  NO
73. A woman is presented as an object of lust for another person or object in the advertisement, or even for the viewer  
 YES  NO



74. A woman is shown as a body part, or a set of body parts, rather than a 'whole'  
 YES  NO  
 74a. *If yes, please describe:* \_\_\_\_\_
- 
75. A woman is referred to as a 'girl' in the text of the advertisement, or through a metaphor used in the advertisement (for example, sitting in a field or flowers or a woman wearing pigtails)  
 YES  NO  
 75a. *If yes, please describe:* \_\_\_\_\_
- 
76. A woman is told to flaunt her best assets in the text of an advertisement, or through a metaphor used in the advertisement  
 YES  NO  
 76a. *If yes, please describe:* \_\_\_\_\_
- 
77. A woman is shown using a sexual product or taking care of a sexual issue in order to be more sexy for another person or object in the advertisement, or for the viewer of that advertisement  
 YES  NO  
 77a. *If yes, please describe:* \_\_\_\_\_
- 
78. A contradiction between text stating inner beauty and physical beauty being shown in the advertisement and/or gained from the use of the product  
 YES  NO  
 78a. *If yes, please describe:* \_\_\_\_\_
- 

#### Overt Dominance

79. The person is dominated in the picture  YES  NO  
 80. The person is dominated by an object in the picture  YES  NO  
 81. The person is dominated by a group of people  YES  NO  
 82. The person is dominated by a group of objects  YES  NO  
 83. The female is trying to appear dominant, but fails to do so  
 YES  NO  
 84. The female is overly-dominant in the picture, via dress or pose  
 YES  NO  
 85. The person appears to be intimidated  YES  NO  
 86. The person is being led by another person  YES  NO  
 87. The person is being led by an object  YES  NO  
 88. A woman is shown in an aggressive or dominant posture (such as with standing over another person or object)  
 YES  NO  
 88a. *If yes, please describe:* \_\_\_\_\_
-

89. A woman is trying to appear aggressive or dominant in the advertisement, but fails to do so  
 YES  NO  
89a. *If yes, please describe:* \_\_\_\_\_
90. A woman is shown next to text that is aggressive in nature  
 YES  NO
91. A woman is shown physically bombarding another person or object in the advertisement  
 YES  NO
92. A woman is shown intimidating another person or object in the advertisement  
 YES  NO
93. A woman is shown taking on a man's role, such as with occupation or task, within the advertisement  
 YES  NO  
93a. *If yes, please describe:* \_\_\_\_\_
94. A woman is shown next to text that is derogatory in nature or pokes fun towards men  
 YES  NO  
94a. *If yes, please describe:* \_\_\_\_\_

## APPENDIX

### F. Description of Advertisements and Products

*Table Description of Advertisements and Product*

A man mounts a woman on a kitchen table	Harlequin Books
A woman sitting on a bench holding a dog smiles at the camera with an organized shelf in the background	The Container Store
Adrianna Lima shown pulling her turtleneck shirt above her head and showing only her eyes	Maybelline XXL Mascara
Back of a woman's head shown with thought bubbles of food while laying on a beach	McDonald's
Betty From the Flintstones is shown - before and after	Dove Hair Care
Candice Olson holding her hands up in the air while smiling	Devine Design
Catherine Zeta Jones soaking wet in a low-cut white top	Elizabeth Arden Cosmetics
Celebrity Courtney Cox shown close-up next to image of the skincare line	Kinerase Skincare
Celebrity shown crouching in a black dress while twisting head around towards camera	Loreal Sublime Bronze
Celebrity shown on a Broadway stage in a black dress with milk moustache	Got Milk?
Cindy Crawford shown carrying child on her back	Advant Edge
Close-up of a famous model wet and seemingly exiting a pool with large jewelry	David Yurman

Close-up of a woman's eye with heavy makeup	Sonia Kashuk
Close-up of a woman's face and dramatic eye-makeup	Chanel
Close-up of a woman's face and hair	Feria
Close-up of a woman grabbing onto the ends of her hair	Pantene Pro-V
Close-up of a woman smiling and running her hand through her hair	Pantene Pro-V
Close-up of a woman touching her cheek with product shown on side and bottom of image	Maybelline
Close-up of a woman touching her face and shutting her eyes while laughing	Diet Rite
Close-up of Adrianna Lima's face with her head tilted	Maybelline Dream Matte Mouse
Close-up of older woman in glasses touching her face softly	Olay
Close-up of woman's face	Bonne Bell Lip Lites
Close-up of woman shown above text and product	Aveeno Positively Radiant
Close-up of woman with big curly hair and image of product shown on bottom right-hand corner	Pantene Pro-V
Collage of many images	Toyota
Diane Lane shown lovingly looking at John Cusack who is sitting at the same park bench	Must Love Dogs Movie
Drawing of a woman's foot and smiling face	Lamisil
Drawings of woman's feet and lips scattered around with pictures of shoes and workout clothes in between	Lady Foot Locker
Jennifer Love Hewitt shown sitting on a bed in her sleepwear	Hanes

Kim Catrall sitting on a chair crossing her legs and holding a martini	Bacardi
Kimberly Locke shown dancing in jeans with 7 logo in front of her	Seven Jeans
Man dipping a woman while dancing	Zantrex-3 diet pill
Man styling a woman's hair with only her eyes and hair visible	Tresemme
Naked woman's lower half shown with a sign covering her genitals	Rephresh
Natalie Embruligia shown close-up with product next to her face	L'Oreal
Only a woman's hand is shown with very long painted nails holding a pack of gum	Big Red
Picture of a woman's face with a question mark in front of it	Suave
Picture of a woman smiling and touching her hair in the top half of ad and text and pictures of styling tools on the bottom half of ad	Revlon Styling Tools
Product is big with a small picture of celebrity Gabrielle Union	Neutrogena
Product shown with text and small before and after shot of a woman's forehead with acne	Neutrogena Advanced Solutions
Shadow outline of a woman's head with white writing in front of it	Clorox Bleach Pen
Single photo of Krissy Woodard with a watermark of her butt in the background	Levi's
Text and graphic heavy with two pictures of a woman's lips - before and after shots	Abreva Cold Sore Treatment
Text and image heavy with a small picture of a woman in the lower right-hand corner	Xenadrine NRG diet pill

Text and image of a phone are prominent with a woman and a man touching phones in the upper left-hand corner	Sanyo and Sprint
The Jetson's wife holding a clean plate	Electrasol
Vignette of a woman running across an ocean landscape	Snickers Marathon Energy Bar
Woman's back is shown naked while engaging in self touch with a small tag coming off the back of her waist	Beyond Fresh
Woman's bare shoulder shown with a clear patch	Nicoderm CQ
Woman's feet and legs shown walking up a staircase	Band-Aid Advanced Healing Blister
Woman's feet shown in heels, sandals, and barefoot on top of a jeep image	Jeep Liberty
Woman's feet shown with shoes on	Tommy Hilfiger Shoes
Woman's feet, legs, and hand shown holding a handbag	Gucci
Woman's finger shown holding a diamond necklace next to a bottle of nail polish	Sally Hansen
Woman's hips shown in a bikini	Sally Hansen Creme Hair Remover
Woman's legs and hand shown holding a handbag in a hunched-over position	Cole Haan
Woman's legs shown in an action shot twice	Nair
Woman's legs shown underwater	
Woman's mouth shown eating popcorn with chopsticks	Pop Secret
Woman's torso shown in lingerie	Natori

Woman - Amanda Adams shown with hands in her pockets and her butt watermarked in the background	Levi's
Woman - La Bruja - standing with hands in her pockets and butt imprint in background	Levi's
Woman and man dancing on a balcony next to a refrigerator	LG Appliances
Woman bending over and engaging in self touch of her legs with her butt towards the camera	L'Oreal
Woman curled up on the couch in her underwear presenting the cream to the camera while smiling and touching her face	Nivea
Woman doing yoga with her toes holding onto a box of tampons	Playtex
Woman holding a baby with her bare legs crossed covering her genitals	Johnson's Softwash Body Wash
Woman in a soldier's outfit shown holding a briefcase and a mint	Altoids
Woman in all-black shown touching her hips with top of her head cut out of picture	Target and Isaac Mizrahi
Woman in dress shown in left-hand corner looking off into distance with text on the right-hand side of ad	Cosmetic Surgery Ad
Woman in lingerie looking at the camera seductively	iBra
Woman in lingerie touching her hips while laughing and shutting her eyes with head looking up	Vassarette Lingerie
Woman in sexy outfit while seemingly wet pointing at camera in a flirtatious manner	V05 Power! Control

Woman in tight clothing shown engaging in self-touch and leaning against a wall	Pepe Jeans
Woman in underwear smiling with arms above her legs in a playful manner	Playtex Thank Goodness it Fits
Woman laying down on rocks with her legs resting on an upper layer of rocks with eyes shut	Venus Vibrance
Woman laying in a pool on a raft soaking wet and a man sitting on the side of pool filling up her martini glass	Skky Vodka
Woman laying topless on a massage table next to a man sitting in a chair, spelling TI for the reader	Treasure Island
Woman leaning over a man walking his dogs in the park and looking at each other lovingly	Diet Pepsi
Woman looking away from camera with her hair across her face	Biolage Volumatherapie
Woman looking up during a sporting event	Adidas Deodorant
Woman naked crouching next to a lot of text	Nufree Hair Remover
Woman riding a scooter and turning around to look behind her	Carefree Dry Ideal
Woman shown - Caitlin Crosby - looking up with butt imprint in background	Levi's
Woman shown applying makeup while sitting on a lip gloss stick	Stila It Gloss
Woman shown being pulled over for running too fast in mountains	Yoplait Nouriche Smoothie
Woman shown curling up in bed	Tommy Hilfiger
Woman shown engaging in self-touch while shown in two frames with underwear on	Gap Body



Woman shown giggling while pouring chocolate syrup into her popcorn bag	Pop Secret
Woman shown holding a surfboard	Garnier Fructis Style
Woman shown holding her handbag over her back as if working on the railroad in a strong assertive pose	Motrin IB
Woman shown in a dark room sitting in a chair with her diamond ring emanating	Diamond Trading Company
Woman shown in a vignette floating in the ocean in a bikini	AmericanExpress
Woman shown in action wearing lingerie	J-Lo Lingerie
Woman shown in short dress touching her hips while smiling and product on side of ad	V05 miracle mist
Woman shown in shower brushing teeth - before and after	Aquafresh Extreme Clean Toothpaste
Woman shown laying on a sign while holding a martini with a Las Vegas landscape in the background	Vistlasvegas.com
Woman shown laying on the trunk of a car holding a key in her hand	OPI and Ford
Woman shown naked in raindrops looking upward with mouth open	Zest Body Wash
Woman shown nude and touching her arm to her knee - very tan	Sally Hansen Airbrush Sun
Woman shown presenting the package to the camera	RohtoV Redness Relief Eye Drops
Woman shown resting her hand against her head and on her knee	Revlon Ladies Shavers and Trimmers
Woman shown sitting and talking on the phone anxiously	MasterCard

Woman shown sitting in a flower leaning over her leg and looking upward	Ortho Tri-Cyclen
Woman shown sitting outside on the floor of a front porch touching her head to her knee and touching her feet above text and product	Aveeno Positively Smooth Moisturizing Lotion
Woman shown sitting with a large handbag and smiling at the camera	Guess Accessories
Woman shown smiling and putting her hand up towards a dentist office chair	Crest Whitestrips Premium Plus
Woman shown smiling in a sea of umbrellas in a downpour	Rembrandt Whitening Strips
Woman shown splashing in a pool	Playtex Beyond Tampons
Woman shown touching her legs on top of ad with image and text on bottom of ad	Aveeno Daily Firming Moisturizing Lotion
Woman sitting on the floor with a violin in her hand while writing on a sheet of paper	Lady Foot Locker
Woman sitting with a duck	Olay Body Lotion
Woman spreading her arms	Bebe
Woman standing in front of a big truck	Citi
Woman standing on a rock by the ocean holding a scarf over her head and smiling	Venus Vibrance
Woman wearing sunglasses on a windy beach in front of a kangaroo	Aussie Dual Personality Hairspray
Woman with big hair looking down seductively	Catwalk Curls Rock System
Woman with big hair shown next to a small picture of "samy"	Samy Haircare
Woman with black marks under her eyes shown with lots of text	Hylexin

Woman with hands on her hips and sexy outfit turning around to look at camera	Lane Bryant
Woman with head tilted down looking into the camera with product below her chin	Redken Color Veil Protective Shine Shield
Woman with her back to camera crossing her fingers behind her back	Wet 'n Wild
Woman with sexy stare shown holding a large handbag over her shoulder	Dooney & Bourke
Woman with sunglasses on in front of a sideways city skyline	Ray Ban

APPENDIX

G. Text Used in Advertisements

Table *Text Used in Advertisements*

?
1/2 the calories. None of the guilt.
100% pure silk
A curl's best friend
A girl who finds the right birth control pill finds bliss
A hundred years in neon. 1905-2005 Centennial Celebration
A style for every story
A style for every story.
A style for every story. Low. Relaxed. Straight. Skinny. Bootcut. Petite/women's. Levi's. The original.
Advanced self-tanning technology from L'Oreal
Attention cellulite. Be afraid. Be very afraid.
Authentic sleepwear
Beautiful bare bikini like
Beauty lies beneath the surface
Bebe
Before/after
Big Red
Can your daily moisturizer do this?
Candice Olsen has impeccable design sense. Uncanny instincts. And way too much fun at her job.
Chanel
Change your view
Classical turned to jazz, jazz to hip-hop, and the rest is history. I'm told it took courage. But for me, it just felt right.
Cole Haan Collection
Curls Rock System
Daring sometimes, sexy always
David Yurman
Deep recovery for dried-out, brittle hair
Diamond perfect nails!

Discover half-sizes and find a more perfect fit. In A, B, C, and half-cup sizes in between.
Discover the cure for dry, scaly feet! Now going barefoot can be beautiful again!
Emergency phone calls to your best friend: \$50 monthly, paid automatically (during a not-so-hot date: priceless)
Experience fast. Experience different. Experience cool effective redness relief for eyes.
Experience the incredible lightness of volume
Experience the power of a Rembrandt smile
Facts: calories 0. Carbs 0. Sugar 0. Optimal number of puppies to attract opposite sex 3.
Feel how clean it is. See how it whitens.
Feria
Finance your breast enlargement procedure
Fresh American Style Shoes
Get a grip of full, thick hair
Get more comfortable
Glossy color that's easy to come by
Glow by JLo
Great design is always about great options. - Isaac Mizrahi
Gucci
Guess Accessories
Heal cold sores faster with Abreva
Her look says it all. Stylish. Confident. Irresistibly beautiful.
Hold on tight! Shine meets might.
I'm wearing Samy
Ibra
In just 5 minutes, the power to restructure your skin
Is there are worse feeling than not feeling like yourself?
It's a mousse revolution!
It figures
It might put a little too much pep in your step.
Jump into an all-new Zest Body Wash
Life's little pleasures. Organized.
Life is measured in moments
Lookin for a miracle?
My summer's lookin good
Natori
Never tell a lie
New
New airbrush skin
New sublime bronze
New Venus Vibrance
New Venus Vibrance

New Venus Vibrance
New XXL Volume + Length Mascara
Now that blister won't stop you from wearing those shoes.
Now you have the power!
Nufree Nudesse Finipil
Pepe Jeans London
Playtex gentle glide tampons
Professional hair care doesn't need to cost a bundle.
Re-inventing sweat control
Serious dark circles?
Seven Premium Denim
Sexy. Fun 24/7. You've got it. Flaunt it.
Shine. Shield. Secure.
Significant results; A very positive conclusion
Skyy Vodka
Some like the color pink, some don't. Some girls can pull it off, others can't. Me? I Can't get enough of it. If it's the color of roses, cosmos, and my favorite lip-gloss, it's good enough for me.
Stay dry, wherever the day takes you
Stila It Gloss
Stop looking
Surf's up for beach-style hair
The color of strength
The hardest trick is making them stay
The less you wear, the more you need Nair
The patch that moves with you
The shower is my apartment hasn't been cleaned in over 20 years. Mildew stains are everywhere. Am I lucky or what?
Twice the tools, a boulder vision of beauty. That's great design. - Sonia Kashuk
Ve have rays ov making you talk
Very copy heavy
We've got your back
What's Kelli's secret? "Chopsticks make sure every last bit of cheddar gets into my mouth."
What's Miya's pop secret? "Chocolate syrup, 100 calorie pop, breaking even."
Where dry skin finally ends and baby soft skin begins
Whiten without expensive laser treatments
Wrinkles and pimples. What's next, bifocals and ripped jeans?
You are not a duck.
Zero boundaries. 0 carbs. 0 calories. 0 caffeine. 0 sodium. Only great taste.

## APPENDIX

### H. Operational Definitions For New Themes

Table *Themes and Advertising Ideas*

Child-like posture, subordinate position; a woman is only sexy when she is hair-free
Diet
Hands in pocket, reserved and tucked-in posture, subordinate and protective
If you loose weight, you can be sexy too like the female in the advertisement
Imply that women should be referred to as girls; women need beautiful hair to be sexy
Overly-dominant
Overly-dominant pose
Overly-dominant posture
Submissive head tilt
Submissive posture, women should have unnatural soft legs to be sexy
Subordinate
Subordinate
Subordinate
Subordinate head lowering, showing her subordinate cultural role in society
Subordinate head tilt; celebrity model
Subordinate posture
Subordinate posture, self-touch
Subordinate posture, yet still trying to look intimidating towards "cellulite" while curled up in a fetal-like position
Subordinate self-touch and curled up posture
Subordinate head-tilt
The domestic stereotypes from cartoons of previous decades are still resonant with modern women today
Vegas is the city of sexy women
Wet
Wet
Woman as sexual being
Woman care about their figures because they should be sexy; women are dancers
Woman is owned by car - an object
Women are housewives or trophy wives who appreciate household appliances

Women are sex objects
Women are supposed to clean and enjoy cleaning because this is a woman's job
Women as body parts – objectified
Women as body parts
Women as body parts since her legs are shown close-up in half the ad
Women as body parts; women can be more sexy with expensive purses and name-brand clothing, they will be sexier to men
Women as objects
Women as objects or body parts
Women as sex objects and objects of lust
Women as sexual beings
Women as sexual beings; diet
Women can look more dominant and sexy when wearing sunglasses
Women must be beautiful and made-up in order to be sexy
Women need to be well-dressed and have "options" in their wardrobes in order to be sexy and desirable
Women referred to as "girls"; women are childlike and sit in flowers
women should be beautiful
Women should be beautiful and apply makeup to be "it"
Women should be sexy and wear sexy shoes, even if they have to hurt themselves and give themselves blisters by wearing painful shoes
Women should be sexy. If "you've got it, flaunt it." This is the most important asset to a woman.
Women should be soft and firm to be sexy
Women should get plastic surgery to be sexy
women should have beautiful legs to be sexy and desirable
Women should have beautiful white teeth in order to be sexy
Women should raise children
Women should take care of any sexual issue in order to be a better sexy partner for their men and in order to be sexy for themselves and others
Women should take care of any sexual issues in order to be sexy for their men, as well as for themselves; women as body parts
Women should wear the color pink, boys shouldn't; women as body parts - objectified; women referred to as girls
You can be powerful and sexy if you use this hair gel; wet
Contradiction between text stating inner beauty and physical beauty being shown in the ad and gained from the use of the product; also celebrity model
Coy, self-protecting posture
Older women appear to be shown in less-sexual poses and as more confident and self-assured
Overly-sexual posture; celebrity model
Woman is shown as talented and beautiful



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