Gender Stereotyping in Television Advertisements

A Case of Austrian State Television

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Abstract

Using content coding analysis, the current study examines sex-role portrayals in Austrian television advertisements. 129 Austrian advertisements were recorded in May 2005, and subsequently analyzed by employing established coding categories. The findings indicate that gender stereotypes in Austrian television advertisements exist in some aspects. For instance, women are underrepresented both as central characters and narrating voiceovers. Men, on the other hand, often play a dominant role and promote masculine products. However, this study also presents results that go against the grain to traditional gender stereotyping, as males and females are found to be equally represented in dependent roles, as well as in occupational and domestic settings.
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1. Introduction and research problem

This chapter introduces the subject matter. There exists a large amount of gender stereotypes research. Information about gender stereotypes in different countries, trends over time, and how gender stereotypes are manifested is presented. The chapter ends with the research problem.

Commercial radio channels, newspapers, magazines, and televisions are today present in countries all over the globe and advertisements and commercials are a natural part of people’s lives. Both local and national companies, not to forget multinational enterprises, use different media to reach out to potential and existing customers and consumers. Commercial television has spread worldwide since the seventies and most people are today subjected to a great quantity of television advertisements (Furnham and Mak, 1999). This combined with the fact that television advertisements influence society’s belief and behavior (e.g. Kolbe and Langefeldt, 1993; Gilly, 1988) makes it interesting to study how advertisements are designed. There exists a huge interest among marketing researchers in gender-related research, since gender is one of the largest segmentation variables (Milner and Collins, 2000; Milner and Higgs, 2004). Milner and Higgs (2004) argue that how men and women are portrayed in advertisements is one indicator to measure society’s attitudes towards gender. Gunter (1995) argues that gender stereotyping in television affects young people who learn gender appropriate attitudes and behavior. Due to the present situation where companies and organizations use television commercials to reach men, women, and children, there is a significant interest in how gender stereotypes are portrayed in television advertisements (Jennings, Geis, and Brown, 1980; Kolbe and Langefeldt, 1993). Silverstein and Silverstein (1974) express a concern how portrayed gender roles in television advertisements influence society’s perception of appropriate gender roles. Hawkins and Coney (1976), on the other hand, suggest that different cultural perceptions of what is seen as a proper role for a woman can result in national differences in how women are portrayed in advertisements. One way or the other, men and women in television advertisements are portrayed following traditional gender stereotypes (Furnham and Mak, 1999). Irrespective of if it is the television advertisements that influence how society view appropriate roles for men and women, or if television advertisements is just a reflection of how gender roles are manifested in society (Courtney and Whipple, 1983), further study of when, where and how gender stereotyping occur in television advertisements is of interest.

1.1 Background

There exists an extensive bulk of research on gender stereotypes in media (e.g., Courtney and Whipple, 1974; Furnham, Abramsky and Gunter, 1997; Furnham and Skae, 1997). Studies in gender advertisements research from 1970 until 2002 can be distinguished in certain main areas where the two most researched areas are gender role stereotyping findings (46.1 percent) and gender advertising response findings (38.1 percent) (Wolin, 2003).

Numerous studies in the 1970s systematically demonstrated that both women and men portrayed in the media reflect gender stereotypes (for an extensive review, see Courtney and Whipple, 1983) and there have been different approaches for gender stereotyping research. How family roles are portrayed (Kaufman, 1999) and stereotyping of race and gender in advertisements (Coltrane and Messineo, 2000) have been analyzed, as well as gender stereotyping in children’s advertisements (Smith, 1994; Furnham, et. al., 1997; Maher and Childs, 2003).
Gender stereotyping has mainly been studied since 1970s where McArthur and Resko (1975) were among the first to analyze television advertisements. The authors analyzed the content of television advertisement by using a coding scheme. This scheme used seven variables to decode the advertisement with its main character or characters. Maximum two main characters per advertisement were chosen for further analysis and each character was decoded separately. The central figures were coded after their sex and if they were portrayed as product user or a product authority, which means that their credibility was based possessing facts about the product. The characters were further coded by the role they were portrayed in, spouse, parent, homemaker, worker, professional, real-life celebrity, interviewer or narrator, boy- or girlfriend, or the category “other”, as well as the locale in which they were portrayed, home, store, occupational setting, or “other”. Arguments given by the characters were also coded and were categorized as scientific or non-scientific arguments or no arguments at all. Furthermore was the reward reaped or offered by the main characters coded, the rewards could be social enhancement, self enhancement, practical reward, or other reward. Last thing coded was what product category that was promoted. The products were divided into four different categories including body products, home products, foodstuffs and “other”. The latter contained pet food and products, sport and recreational products, cars and car products, and insurance.

The content coding scheme created by McArthur and Resko (1975) has been the most used model, with the same or modified versions of the content coding categories, by researcher worldwide since the seventies (Hurtz and Durkin, 1997; Neto and Pinto, 1998; Furnham and Thomson, 1999). Even if there are some differences in how studies have been conducted, the fact that most studies use the content coding scheme by McArthur and Resko (1975) as a norm gives an advantage when researching trends and comparisons within and between different countries. Still, a trend is not a static condition, and research can therefore never be complete.

How Gender Stereotypes Are Manifested

Analyses of television advertisements show evidence of gender stereotypes in many different ways. By and large, research indicates that there are more men than women in television advertisement (e.g., Furnham and Bitar, 1993; Furnham, Babitzkow, and Uguccioni, 2000) and it is also a male dominance in central characters (Furnham et. al., 2000) as well as in aural roles, like voiceover (Bretl and Cantor, 1988; Furnham et. al., 2000; Gilly, 1988). Men often occupy dominant roles, a professional expert or interviewer (Furnham and Mak, 1999). Males are also more often depicted outdoors (Bretl and Cantor, 1988), and in occupational settings (e.g. Bresnahan, Inoue, Liu, and Nishida, 2001; Manstead and McCulloch, 1981; Neto and Pinto, 1988). Furthermore, more traditional male products like cars and sport products are frequently promoted by men (Furnham and Mak, 1999), and males in television advertisement more often receive pleasure (Furnham et. al., 2000). Conversely, women are more likely portrayed in dependent roles like parent, wife or housewife (e.g. Furnham and Mak, 1999; Gilly, 1988), and often in home or domestic settings (e.g. Bretl and Cantor, 1988; Furnham and Mak, 1999; Gilly, 1988). As of age, females are often younger than men in television advertisements (Furnham and Mak, 1999; Furnham et. al., 2000, Gilly, 1988). They are further frequently associated with social approval or self enhancement (Furnham and Mak, 1999; Furnham et. al., 2000) and promote more traditional female products, like home and body products (Furnham and Mak, 1999). Furnham et. al. (pp.92, 2000) argue that “women tend to be confined to the roles of sex object and homemaker” and Furnham and
Mak (1999) suggest that reverse or equivalence sex-role portrays is only used in advertisements based on humor which indicates that it is something unusual.

London radio advertisement analysis conducted by Furnham and Schofield (1986) and Furnham and Thomson (1999), constructed after modified versions of the McArthur and Resko (1975) coding scheme, gave support for radio advertisements as gender stereotyping. Furnham and Schofield (1986) found that men are often portrayed as authorities of products, narrators, or celebrities, while women are portrayed as users of products and are more likely to be portrayed in the home. The purpose of the Furnham and Thomson study (1999) was to update the previous study done by Furnham and Schofield (1986). Analysis of advertisements from two radio stations in the study from 1999 found that women in radio advertisements more often promote body, home, or food products, while men promote more technical products.

One analysis of television advertising in Japan (Arima, 2003) show results that men and women are portrayed differently. A cluster analysis separate five advertisement characters, beautiful and wise housewives, young ladies attracting people's attention, young celebrities, middle- and old-aged people enjoying private time, and middle-aged worker bee. The two latter were mainly represented by men, and the three former by women (ibid).

1.1.3 Trends from Comparing Different Countries

Many studies compare how sex roles are portrayed in different countries’ television advertisement (e.g. Gilly, 1988; Furnham and Mak, 1999). Furnham and Mak (1999) compared 14 different studies of how men and women were portrayed in television advertisements. The studies were all based on the coding scheme created by McArthur and Resko (1975) and were done over 25 years in the United States, Australia, Denmark, France, Great Britain, Hong Kong, Indonesia, Italy, Kenya, Mexico, and Portugal. Similarities were found in television advertisements stereotyping in all five continents, which support the notion that there is worldwide gender stereotyping in television advertisements. Recent studies based on content coding scheme of McArthur and Resko (1975) made in other countries, e.g. in Japan (Arima, 2003) and Turkey (Uray and Burnaz, 2003), as well as reduplicated studies in different countries like France and Denmark (Furnham et. al., 2000) and the United States (Ganahl, Prinsen and Baker-Netzly, 2003), also show evidence of gender stereotyping in television advertisements.

Furthermore, the Furnham and Mak (1999) study indicates that in some aspects, like that men often are portrayed with features as knowledge and authority while women are portrayed in home settings, there has hardly been any changes since the 1970s. Still, their study also implies that trends in gender stereotyping are not identical all over the world. They present fact of different trends in different parts of the world as gender stereotyping in the Western world seems to decline, at the same time as Asian television advertisements show no such decline. In addition, Asian television portrays more gender stereotypes in its advertisements compared to European television. Other studies also show evidence that there is more gender stereotypes in traditional societies (Neto and Pinto, 1998).

Numerous replications of earlier studies illustrate that few and small differences have occurred over time in television advertisements concerning gender stereotypes portrays (e.g. Ganahl et. al.; 2003; Bartsch, Burnett, Diller, and Rankin-Williams, 2000). However, a recent reduplicated study made of Milner and Higgs (2004) indicates that portrayals of women in Australian television advertisements are becoming even more stereotypical. Milner and Higgs
(2004) analyze television advertisements in Australia and the result contrasts from earlier studies as women role portrayals seem to be increasingly distant from women’s roles in society and portrayals of women seem to be more stereotypical. The fact that Milner and Higg’s study from 2004 shows result of increased stereotyping, and Furnham and Mak’s study from 1999 presents result that stereotyping in the Western world seems to decline, stress that national gender stereotyping change over time, which suggest that there are no “final answers” in the research area; instead it is a constant pressing issue.

1.1.4 COUNTRIES ANALYZED

Research on gender stereotypes in television advertisements was scarce up until the middle of 1970s. From the 1970s and onwards, however, as television and television advertisements have spread all over the world, an extensive bulk of research has been undertaken (see pp.5, Table 2.1). Research has mainly been conducted in developed countries and English speaking countries, and there are therefore still large lacking areas. That many countries, especially developing countries where commercial television is a fairly new concept, have not yet been analyzed precludes comparisons between many countries. Besides, numerous countries have not yet been subjected for reduplicated studies, which make longitude comparison impossible (Milner and Higgs, 2004).

1.2 RESEARCH PROBLEM

That gender is one of the main segmentation variables for advertisers (Milner and Collins, 2000; Milner and Higgs, 2004) is one factor that makes it interesting to further study how gender stereotyping is manifested in television advertisement. Moreover, it is questioned if sex-roles are characterized according to traditional stereotypes because advertisements reflects society (Courtney and Whipple, 1983), or if it is gender stereotyping in advertisements that influences society’s view of proper roles for the sexes (Silverstein and Silverstein, 1974), and either way encourage further analyzes of the current situation. Many studies have used a content coding scheme when analyzing sex-role stereotyping in television advertisements (Hurtz and Durkin, 1997; Neto and Pinto, 1998) and even though there are gender stereotypes all over the world they are not manifested the same way in different parts of the world (Furnham and Mak, 1999). Although large amounts of research has been undertaken since the 1970s (see pp.5, Table 2.1), there are still some unexplored areas. Most research has analyzed English speaking countries and there is a lack in non English speaking countries (Furnham and Bitar, 1993; McArthur and Resko, 1975). There are few research made in continental Europe (Furnham and Bitar, 1993; McArthur and Resko, 1975). Except from the Piron and Young study (1996) that analyzes sexual explicitness in German and American magazines, there are hardly any studies done in German speaking countries. Hence, there is a void in empirical work on German speaking cultures which makes it interesting to investigate the situation in a continental, German speaking European country. One country that fulfills those criteria and has not been undertaken any studies in this field is Austria. Therefore, the focus of this study is on Austrian television advertisements. This study will analyze how gender stereotyping is manifested in television advertisements in Austria, year 2005. The study continues with a literature review followed by a problem discussion.
2. Literature review

This chapter presents a review of the relevant literature regarding gender stereotyping in television advertising, followed by a review of the different content analysis schemes that has been used.

2.1 Previous research

Research has been undertaken since the 1970s in countries all over the world. As can be seen in Table 2.1, the first research efforts were made in the United States. During the 1980s were analysis made in other English speaking countries as well, including Great Britain, Canada and Australia. The first study of a non English speaking country, Mexico, was conducted in 1988 (Gilly, 1988) followed by a research of the situation in Italy (Furnham and Voli, 1989). Not until the mid 1990s were the first Asian countries analyzed. However, since then have an increased amount of studies in Asian, European, African and Scandinavian countries been carried out. An assembled list of when and where studies about gender related topics in television advertisements have been conducted is presented in Table 2.1.

Table 2.1 List of studies of television advertisements

<table>
<thead>
<tr>
<th>Year</th>
<th>Author</th>
<th>Country</th>
<th>Main Study Focus</th>
</tr>
</thead>
<tbody>
<tr>
<td>1972</td>
<td>Dominick and Rausch</td>
<td>United States</td>
<td>Women's roles</td>
</tr>
<tr>
<td>1974</td>
<td>Courtney and Whipple</td>
<td>United States</td>
<td>Gender focus</td>
</tr>
<tr>
<td>1974</td>
<td>Silverstein and Silverstein</td>
<td>United States</td>
<td>Gender focus</td>
</tr>
<tr>
<td>1975</td>
<td>McArthur and Resko</td>
<td>United States</td>
<td>Gender roles</td>
</tr>
<tr>
<td>1978</td>
<td>O’Donnell and O’Donnell</td>
<td>United States</td>
<td>Gender roles</td>
</tr>
<tr>
<td>1981</td>
<td>Manstead and McCulloch</td>
<td>Great Britain</td>
<td>Gender roles</td>
</tr>
<tr>
<td>1986</td>
<td>Harris and Stobart</td>
<td>Great Britain</td>
<td>Gender roles</td>
</tr>
<tr>
<td>1986</td>
<td>Livingstone and Green</td>
<td>Great Britain</td>
<td>Gender roles</td>
</tr>
<tr>
<td>1987</td>
<td>Rak and McMullen</td>
<td>Canada</td>
<td>Male and female interactions</td>
</tr>
<tr>
<td>1988</td>
<td>Bretl and Cantor</td>
<td>United States</td>
<td>Gender roles</td>
</tr>
<tr>
<td>1988</td>
<td>Gilly</td>
<td>Australia</td>
<td>Gender roles</td>
</tr>
<tr>
<td>1988</td>
<td>Gilly</td>
<td>Mexico</td>
<td>Gender roles</td>
</tr>
<tr>
<td>1988</td>
<td>Gilly</td>
<td>United States</td>
<td>Gender roles</td>
</tr>
<tr>
<td>1989</td>
<td>Furnham and Voli</td>
<td>Italy</td>
<td>Gender roles</td>
</tr>
<tr>
<td>1990</td>
<td>Radio-TV-Telecommunications Commission</td>
<td>Canada</td>
<td>Gender roles</td>
</tr>
<tr>
<td>1992</td>
<td>Mazzella, Durkin, Cerini, and Buralli</td>
<td>Australia</td>
<td>Gender roles</td>
</tr>
<tr>
<td>1993</td>
<td>Furnham and Bitar</td>
<td>Great Britain</td>
<td>Gender roles</td>
</tr>
<tr>
<td>1995</td>
<td>Leung</td>
<td>Korea</td>
<td>Gender roles</td>
</tr>
<tr>
<td>1995</td>
<td>Sengupta</td>
<td>Japan</td>
<td>Women's roles</td>
</tr>
<tr>
<td>1995</td>
<td>Sengupta</td>
<td>United States</td>
<td>Women's roles</td>
</tr>
<tr>
<td>1995</td>
<td>Wee, Choong, and Tambyah</td>
<td>Malaysia</td>
<td>Gender roles</td>
</tr>
<tr>
<td>1995</td>
<td>Wee, Choong, and Tambyah</td>
<td>Singapore</td>
<td>Gender roles</td>
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<tr>
<td>1996</td>
<td>Mwangi</td>
<td>Kenya</td>
<td>Gender roles</td>
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<td>1996</td>
<td>Siu, W-S</td>
<td>Hong Kong</td>
<td>Gender roles</td>
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<td>1996</td>
<td>Siu, W-S</td>
<td>Singapore</td>
<td>Gender roles</td>
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<tr>
<td>1997</td>
<td>Furnham, Abramsky and Gunter</td>
<td>Great Britain</td>
<td>Gender and children</td>
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<tr>
<td>1997</td>
<td>Furnham, Abramsky and Gunter</td>
<td>United States</td>
<td>Gender and children</td>
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<td>Furnham and Skae</td>
<td>Great Britain</td>
<td>Gender roles</td>
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<tr>
<td>1997</td>
<td>Siu and Au</td>
<td>China</td>
<td>Women's roles</td>
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<tr>
<td>1997</td>
<td>Siu and Au</td>
<td>Singapore</td>
<td>Women's roles</td>
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<tr>
<td>1998</td>
<td>Milner and Collins</td>
<td>Turkey</td>
<td>Gender roles</td>
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<tr>
<td>1998</td>
<td>Neto and Pinto</td>
<td>Portugal</td>
<td>Gender roles</td>
</tr>
<tr>
<td>1999</td>
<td>Kaufmann</td>
<td>United States</td>
<td>Men's Roles</td>
</tr>
</tbody>
</table>
2.2 CONTENT CODING SCHEME THEORIES

McArthur and Resko created one of the first content coding schemes in 1975, and it used numerous variables to decode the advertisement with its main characters. Most researchers have thereafter used it as a norm when conducting their own coding schemes (Hurtz and Durkin, 1997; Neto and Pinto, 1998; Furnham and Thomson, 1999). Even though some latter researchers have used slightly different or different variables, the overall frame is intact. The procedure to analyze the advertisement and its main characters using variables is the same as McArthur and Resko’s coding scheme.

2.2.1 THE McARTHUR AND RESKO CONTENT CODING SCHEME (1975)

The McArthur and Resko (1975) study analyzes television advertisements by decoding a total number of 199 advertisements which all have male or female adult central characters. Those advertisements with only children or fantasy characters portrayed, e.g. cartoons, are not selected. Central character is a male or female adult with a major role, either speaking or with prominent visual exposure, in the advertisement. Maximum two main characters per advertisement are coded by eight different variables including sex of the characters. The category punishment for not using a product is not further analyzed since the frequency of occurrence was too low to analyze it. Totally seven variables are used for decoding the advertisements.

1. Frequency of male and female central characters:
   The sex of the central characters is coded.

2. Basis for the credibility of male and female central characters:
   The credibility of the central character is based upon if he or she is portrayed as a product user or a products authority, that is someone how knows facts about the product.

3. Role of male and female central characters:
This variable codes in what everyday role the character is portrayed, (1) spouse, (2) parent, (3) homemaker, (4) worker, (5) professional, (6) real-life celebrity, (7) interviewer or narrator, (8) boy/girlfriend, or (9) "other".

4. **The location of male and female central characters:**
   In what kinds of settings the characters are portrayed are analyzed. The optional locations are (1) home, (2) store, (3) occupational, or (4) other setting.

5. **Arguments given by male and female central characters:**
   The arguments given by the main character are categorized as (1) scientific, (2) non-scientific, or (3) no arguments at all given.

6. **Rewards offered or reaped by male and female central characters:**
   In this category there is a distinction between product user and authority. Product-using central characters are coded by rewards reaped by them, and authority central characters are coded by rewards offered by them. The coded rewards are divided into four categories. (1) Social enhancement that includes approval from opposite sex, family, or friends as well as social or career advancement, (2) self enhancement, which contains psychological improvement, attractiveness, cleanliness, or health, (3) practical award, which includes time, labor, or money saving, or (4) "other".

7. **Product types associated with male and female central characters:**
   The last category divides the promoted products into four different categories. (1) Body products, (2) home products, (3) foodstuffs, and (4) the fourth group embraces other products, like pet food and products, cars and car products, insurance and sport products.

### 2.2.2 THE GILLY CONTENT CODING SCHEME (1988)

Gilly (1988) used the McArthur and Resko coding scheme (1975) as a base when analyzing 275 advertisements in the United States, 204 in Mexico, and 138 in Australia. Non-commercial programming, program announcements, station identifications, and public service announcements were not coded, but the study includes duplicate airings of advertisements. Some of the variables are intact from the traditional content coding scheme (McArthur and Resko, 1975), like what the characters sex is, the setting or location of the character, what kind of role the character has, and finally if the character is credible because he or she is a user or an authority of the product. However, Gilly (1988) assembled variables from different researchers and ended up with four coding variables for the advertisement and twelve variables for coding the character.

The four variables Gilly (1988) uses for decoding the advertisement are:

1. **Product:**
   The product categories are (1) food, snacks, soda, (2) personal and beauty care, (3) cars and accessories, (4) restaurants and retail outlets, (5) drugs and medicines, (6) household appliances/furnishing, (7) institutional/public service, (8) alcohol beverages, (9) pet food and related products, (10) household cleaning agents, (11) clothing, (12) finance and real estate, and (13) "other". The advertised product categories are taken from Schneider and Schneider (1979) and are a modified version of the variable of McArthur and Resko (1975) as it now included thirteen categories instead of four.

2. **Product user:**
   Who is the main targeted group of the advertised product? The advertised product is coded as used by females, males, or either sex. The variable product user is reduplicated from Silverstein and Silverstein (1974).

3. **Voiceover:**
Voiceover is coded as female, male, chorus, or no voice-over at all and was originally used by Dominick and Rauch (1972).

4. Setting:
The coded categories for setting or location are (1) private residence, (2) store/restaurant, (3) occupational setting, (4) outdoors or (5) "other". It is a modified variable from McArthur and Resko (1975) since the option “outdoor” is added.

The twelve variables Gilly (1988) assembles for analyzing the character are:

1. Sex:
The variable character’s sex, is the same as in the McArthur and Resko study (1975), and has for obvious reason been used in all gender stereotyping researches.

2. Age:
Age of the character is, like in the Schneider and Schneider (1979) study, divided into <35, 35-50, and >50 years old.

3. Marital status:
Schneider and Schneider (1979) also came up with the variable marital status and the optional categories are married, not married, or not identified.

4. Employment:
As well the variable employment, which includes if the character is portrayed in a work situation, in a non work situation but seems to be employed, or without indication of employment, is reduplicated from Schneider and Schneider (1979).

5. Occupation:
If the character is employed, a variable taken from Cortney and Lockeretz (1971) is applied. The portrayed occupation is either (1) professional/high level business executive, (2) entertainer/professional athlete, (3) middle-level business, semi-professional, (4) non-professional, white collar, (5) blue collar or (5) other occupation.

6. Spokesperson:
It is coded if the character serves as an on-camera spokesperson for the product or not. The variable comes from Schneider and Schneider (1979).

7. Credibility:
The character is coded as credible because he or she is either a product user or an authority. This variable is only applied if the character is a spokesperson for the product. The category is from the traditional coding scheme (McArthur and Resko, 1975).

8. Help:
The character is categorized as a provider of help, a recipient of help, or neither, originally used by Silverstein and Silverstein (1974).

9. Advice:
The variable was first used by Silverstein and Silverstein (1974) and includes if the character gives advice, takes advice, or neither of it.

10. Role:
Which role the character is portrayed in is (1) spouse/girlfriend/boyfriend, (2) parent, (3) homemaker, (4) worker, (5) real life celebrity, (6) interviewer or narrator, or (7) other role. It is the same variables as in the McArthur and Resko (1975) study.

11. Activity:
Gilly (1988) gets the variable activity from Poe (1976), which includes if the character is (1) engaged in physical activity or sport, or is (2) inactive.

12. Frustration:
The last variable is if the character seems to be frustrated or not, and is reduplicated from Silverstein and Silverstein (1974).

There are also a few variables from the McArthur and Resko (1975) study that are excluded in Gilly’s (1988) study. What kind of arguments the character gives is not one of the coded characteristics, neither is what kind of reward that the character offers or reaps analyzed.

Milner and Higgs (2004) reduplicate Gilly’s study from 1988 by using the same coding variables when analyzing Australian television advertisement. The coding scheme of Gilly (1988) is also used in Milner and Collins (2000) analysis of Sweden, Russia, United States, and Japan. It is though slightly modified as the category product is extended to include nine more product categories. Moreover, two extra optional characteristics, “Child” and “Not being portrayed in a role relative to other”, are added to the variable “Role”.

2.2.3 The Neto and Pinto Content Coding Scheme (1998)

Neto and Pinto (1998) analyzed 304 Portuguese television advertisements by using the content coding scheme of McArthur and Resko (1975) as a norm. The study also included variables from studies conducted by Furnham and Bitar (1993), Furnham and Voli (1989), and Manstead and McCulloch (1981). Central characters are defined as adults portrayed in the main verbal, or nonverbal, interaction of the advertisement. All repeated advertisements, and advertisements with children, animals, cartoon figures, or fantasy figures as central characters, in addition to advertisements with not readily identifiable central characters, are not analyzed. The Neto and Pinto content coding scheme (1998) includes ten variables to analyze the central characters in addition to the characters sex.

1. **Mode of presentation:**
   - The variable includes if there is (1) a voiceover, (2) a visual speaking, or (3) a visual not speaking character.

2. **Credibility basis:**
   - The character is portrayed as (1) product user or (2) authority/"other".

3. **Role:**
   - The role of the central character is coded as (1) dependent, (2) interviewer, (3) Professional, or (4) "other".

4. **Location:**
   - The setting the central character is portrayed in is coded as (1) home, (2) occupational, (3) leisure, or (4) "other"/unknown.

5. **Age:**
   - The central characters are coded as (1) young/under 30 years, (2) middle age, or (3) old.

6. **Argument:**
   - The argument given can be (1) factual, (2) an opinion, or (3) no argument.

7. **Reward type:**
   - The different types of reward are (1) social approval, (2) self-enhancement, (3) practical or (4) pleasure/"other".

8. **Product type:**
   - The products advertised are divided into five categories (1) body, (2) home, (3) food, (4) auto/sport, or (5) "other".

9. **Background:**
The background characters are coded by (1) mostly feminine, (2) mostly male, (3) mixed, (4) mostly children, or (5) none, which means that no other persons appeared in the advertisement.

10. Comment:
The advertisement is further coded if there is an end comment or not.

The variables “Credibility basis”, “Role”, “Location”, “Argument”, “Type of reward”, and “Product type” are the same or modified variables from the McArthur and Resko study (1975). However, Neto and Pinto (1998) do not only rate the central characters, they also use a variable to classify the background supporting characters and code the content by using a variable if there is an end comment or not.

2.2.4 THE FURNHAM, BABITZKOW, UGUCCIONI CONTENT CODING SCHEME (2000)
Furnham et al. (2000) analyzed 211 television advertisements in France and 151 in Denmark. Repeated advertisements as well as advertisements depicting children, animals, fantasy characters, or other central characters that were not readily classifiable were not analyzed. The Furnham, Babitzkow, Uguccioni content coding scheme (2000) use variables from Furnham and Bitar (1993), Furnham and Voli (1989), Gilly (1988), Manstead and McCulloch (1981), Mazzella, Durkin, Cerini, and Buralli (1992), Rak and McMullen (1987) as well as the traditional content coding scheme of McArthur and Resko (1975). The central characters in the advertisements are either a visual or an aural characters and each visually or aurally presented character is coded, in addition to sex, after the following variables:

1. Mode of presentation:
The central characters are coded after (1) voice, when the visual central character has a speaking part, (2) voiced-over, a voiceover is talking and the central character is not given any speaking part, (3) silence, the visual central character has no speaking role and there is no voiceover or the voiceover only speaks when the visual central character is not on screen, or (4) music, the visual central character has no speaking role and there is no voiceover or the voiceover only speaks when the visual central character is not on screen, and music is played in the background.

2. Credibility:
The central characters are coded as (1) product users, (2) authorities, or (3) ”other”.

3. Role:
Central characters are coded after the role they are portrayed in (1) dependent, which includes homemaker, sex object, spouse, and partner, (2) professional, (3) interviewer or narrator, or (4) ”other”, including worker or any other non obvious role.

4. Location:
In which setting the central character is presented is coded after (1) at home, (2) in an occupational setting, (3) at leisure, or (4) in any other setting.

5. Age:
The central character is coded as looking or sounding (1) young, under 35 years old, (2) middle-aged, between 35 and 60 years old, or (3) old, who is categorized as over 60 years old.

6. Argument:
The central characters’ arguments were coded as (1) factual, which means a scientific argument, (2) an opinion, (3) ”other”, the arguments given does not directly refer to the advertised product, or (4) none, which is when the central character does not give any argument.

7. Product type:
The product categories are divided into products (1) for the body, (2) for the home, (3) food, including beverages and snacks, (4) for the car, (5) financial services, or (6) "other", which includes all products that does not fall under the other categories.

8. **Background/Supporting characters:**
   For the visual central character is the background characters categorized as another visually presented character but with no prominent role. For the aural central character is the background character the visually portrayed character in the advertisement, including the visual central character. The coded categories are (1) mostly women, (2) mostly men, (3) mixed, when neither sex nor children predominated, (4) mostly children, or (5) none, when no other character was presented in the advertisement.

9. **Characteristics of voiceover:**
   Each visual central character was coded being supported by (1) male voiceover, (2) female voiceover, (3) male and female voiceovers, or (4) no voiceover at all.

10. **End comment:**
    The end comment is rated as present or absent.

11. **Race:**
    The visual central characters were coded as (1) white, (2) Oriental or Asian, or (3) black.

Only the visually presented central characters are coded by the variables “Characteristics of voiceover” and “Race”.

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2.2.5 **BARTSCH, BURNETT, DILLER, AND RANKIN-WILLIAMS CONTENT CODING SCHEME (2000)**

Bartsch *et al.* (2000) reduplicated studies of O’Donnel and O’Donnel (1978) and Lovdal (1989). Local or political advertisements are not decoded, neither is advertisements promoting television shows or movies as there is no product representative, instead a character in the program, film, or show that are portrayed. Public service announcements are also not analyzed. The authors analyze 757 television advertisements in the United States by using the same coding variables as in the both former studies. The content is decoded after three variables.

1. **Gender of the voiceover:**
   The voiceover is defined as “a voice is heard but no person is visible” (Lovdal, 1989, p. 716) and is characterized as adult male, adult female, ”other”, or no one.

2. **Gender of the main product representative:**
   The product representative is defined as the main character in the advertisement. The product representative is coded as adult male, adult female, ”other”, or no one.

3. **Domestic or non-domestic product:**
   Definitions for products are taken from Lovdal (1989). “Domestic products included items used in the home such as foods, cleansing products, cosmetics, and home remedies […] Non-domestic products included cars, trucks, or any out of home item” (p. 719). Gender of the product representative for both domestic and non-domestic products is coded.

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2.2.6 **BRESNAHAN, INOUE, LIU, AND NISHIDA CONTENT CODING SCHEME (2001)**

Bresnahan *et al.* (2001) analyze 349 television advertisements from Japan, 251 from Taiwan, 120 from Malaysia, and 170 from the United States. All advertisements with nonhuman content, animation, children only, products only, public service announcements, and movie promotions are not analyzed, neither are reduplicated advertisements. Content is analyzed

1. **Gender roles:**
   Up to four adults were coded in each advertisement and characters were coded as the (1) primary character, defined like the Bretl and Cantor study (1988), as the character that appear longest and seem to have the leading role, (2) the secondary character, appears second in frequency and importance, or (3) supporting character(s), are background persons that are not central to the advertisement. The roles are divided into traditional masculine roles, traditional feminine roles and non-stereotypical roles. Traditional masculine roles are typically associated with males including certain professions, e.g. pilot, doctor, lawyer, business manager, executive, athlete, and manual worker. Feminine traditional roles are service workers, like waitress, maid, secretary, teacher, housewife, mother, and customer. Non-stereotypical roles are any other role that traditionally does not fall under masculinity or femininity, e.g. interviewers, performers, retired persons.

2. **Voiceover:**
   Off-screen announcers are coded as females or males.

3. **Setting:**
   The setting of the advertisement is coded using nine optional variables. The variables are reduplicated from Bretl and Cantor (1988) and are (1) room in the house other than kitchen, (2) kitchen, (3) backyard, (4) business office, (5) public place, (6) riding inside transportation such as car, train, airplane, (7) unclear setting, (8) combination of settings, or (9) other setting.

4. **Product or service being offered:**
The advertised products are coded using 14 alternative product categories, taken from Sengupta (1995). (1) Food, snacks, and soft drinks, (2) personal and beauty care products, (3) cars and automotive accessories, (4) drugs and medicine, (5) household cleaning and furnishing products, (6) restaurant, resort, and retail stores, (7) alcohol beverages, (8) public services such as transportation and ads for school, publications, (9) pet food and products, (10) clothing, and accessories e.g. shoes, jewelry, (11) finance and real estate, (12) tobacco, (13) technology, or (14) sport, music, and personal entertainment.

5. **Age and physical appearance:**
   Both age and physical appearance are coded after four variables. Age of the characters is coded as (1) child, (2) youthful adult, (3) middle age adult, or (4) older person. The categories used when decoding physical appearance are (1) seductive, (2) the level of physical attractiveness, (3) the amount of confidence that the characters projects, and (4) if the character appeared to be in good physical condition.

6. **Type of relationship:**
   There are three categories for the type of relationship characters are portrayed in (1) a relationship between equals, (2) a relationship between non-equals, or (3) non-relational depiction.
3. Problem discussion

This chapter provides a problem discussion and presents the purpose of the study. The research questions in this study are subsequently outlined, followed by a presentation of the content coding scheme used to find answers to the purpose.

McArthur and Resko’s (1975) content coding scheme has been the norm for most researchers worldwide since the seventies (Hurtz and Durkin, 1997; Neto and Pinto, 1998; Furnham and Thomson, 1999). That none or few changes of the traditional content coding scheme by McArthur and Resko have been made in most of later studies indicates that the traditional category codes are comprehensive (Furnham and Mak, 1999). In addition, content analysis that have been made using other coding methods, like the content analyze done with a verbal response method made by Rak and McMullen (1987), give similar end results. This encourages continued use of the traditional content coding scheme when decoding advertisements. The fact that traditional coding procedure has been used for 30 years enables equivalent updated analysis within and between countries worldwide (Furnham et al., 2000). Still, comparing different studies is not straightforward. For instance, many researchers make modifications of the model, use slightly different or different variables, or use different time periods for collecting data, all of which make comparison complicated. Despite these noise factors, using the traditional content coding scheme of McArthur and Resko (1975) as a base when conducting coding variables to analyze the advertisement and its main characters simplify analyzes of trends and important differences in gender stereotyping that occur over time as well as how differences in sex-roles are manifested in different countries.

To find out more about the current situation in Austria and create a good base for future comparisons with other countries as well as longitudinal analysis, there are some questions that need to be answered. Sex of the characters is one variable that has been coded in all previous gender studies (Gilly, 1988) and will also be coded in the current analysis. Austria has a population, year 2005, of total 8.2 million were 67.8 % are 15-64 years old and 16.6 % are 65 or older. The age structure of the Austrian population between 15-64 years is 50.3 % males and 49.7 % females and from 65 years and older is 40.1 % males and 59.9 % females (CIA- The World Factbook, 2005). The situation in television advertisements should be at the same level as the sex ratio in Austria to reflect the actual situation. There is data that there exist gender differences in which sex that promote certain products. Men often promote traditional male products like cars and sport products while women are associated with traditional feminine products like home and body products (Furnham and Mak, 1999). To find out if there are gender differences it will be analyzed if men and women are more frequently associated with certain product categories. Some countries have a ban on particular products, like toys or alcohol (Furnham, Abramsky, and Gunter, 1997). In Austria, it is a legal ban on connecting alcohol with children, driving or sport, and a self-regulatory code, under auspices of the Austrian Advertising Council, prohibits alcohol advertisement that targets children, encourages abuse, or that associates alcohol with success (Institute of Alcohol Studies, 2005). Analysis conducted by Bretl and Cantor (1988), Furnham et al. (2000), and Gilly (1988) all provided result that most television advertisements have a male voiceover. If there are no gender differences, voiceovers in Austrian television advertisements should follow the sex ratio in Austria. An assumption is made that the voiceovers are mainly between 15-64 years old and it should therefore, to accurately reflect society, be as many male as female voiceovers since the sex ratio is 1,01 males per female for Austrian people between 15-64 years old (CIA- The World Factbook, 2005). Furthermore is the location or the setting in which the characters are portrayed an indicator if there exist
gender differences or not. Earlier studies have shown that men more often are portrayed in outdoor settings (Bretl and Cantor, 1988) while women are depicted in home or domestic settings (Furnham and Mak, 1999; Gilly, 1988). Age is also an indicator if there are gender differences or not. Previous analyses have confirmed that women more often are depicted as younger than men (Furnham and Mak, 1999; Furnham et. al., 2000; Gilly, 1988). How characters are portrayed, in which roles, indicates if there are gender differences in television advertisements as men often play dominant roles as a professional expert or interviewer (Furnham and Mak, 1999), and female characters more often have dependent roles like wife, housewife, or parent (Furnham and Mak, 1999; Gilly, 1988). The current study will examine if there are differences in how sexes are depicted, and if different gender are portrayed in different roles.

3.1 RESEARCH QUESTIONS

Given the discussion above, the purpose of this thesis is to study gender stereotyping in Austrian television advertisements. It will examine if portrayals of sexes differ, and if so analyze how they differ and in which way differences are manifested. The following research questions will be used in order to find answers to the purpose:

- RQ 1: Which particular product categories are more frequently associated with male or female central characters?
- RQ 2: With what frequency do males and females act as voiceovers?
- RQ 3: What kind of gender differences are there in portrayed settings?
- RQ 4: With what frequency do males and females appear in television advertisements?
- RQ 5: What gender differences are there in how old the portrayed characters are?
- RQ 6: What role portrayals are depicted for males and females?

3.2 FRAME OF REFERENCE

The content coding scheme used in this study is based on The Gilly content coding scheme (1988). As Gilly’s study presents results of gender stereotyping in every different research question raised in this study its content coding scheme is chosen. The present study employs a modified version as it excludes the variables that do not handle the research questions in this study. Excluded variables are product user, marital status, employment, occupation, spokesperson, credibility, help, advice, activity, and frustration.

3.2.1 CODING PROCEDURE

The most prominent main characters in the advertisements are identified. Like in earlier studies, any person with a line of speech and/or at least three seconds duration in the advertisement is characterized as a central figure (e.g. Gilly, 1988; Milner and Higgs, 2004). Like the studies of Furnham et. al. (2000) and McArthur and Resko (1975), and similar to the studies of Gilly (1988) and Milner and Higgs (2004), maximal two central characters in each advertisement are selected for further analysis. Finally, comparable to the studies made of Furnham et. al. (2000) and McArthur and Resko (1975), the two most prominent characters are selected when analyzing an advertisement containing a larger group of people. But, like Neto and Pinto’s study (1998), advertisements with not readily identifiable central characters are not analyzed, neither are advertisements that portray many different characters with a very short appearance, like the study of Furnham et. al. (2000).
3.2.2 VARIABLES CODED FOR EACH ADVERTISEMENT

The variables coded for each advertisement are reduplicated from the Gilly content coding scheme (1988) and were originally presented in studies made of (1) Schneider and Schneider (1979), (2) Dominick and Rauch (1972), and (3) McArthur and Resko (1975). The research question it is meant to answer is indicated in parenthesis (RQ) after each variable.

1. **Product:** (RQ1)
   Which product is promoted in the advertisement? See List of product categories in appendix for 13 different product categories.

2. **Voiceover:** (RQ2)
   The voiceover of the off-camera announcer is (2a) female, (2b) male, (2c) chorus (both a female and a male voiceover), or (2d) no voiceover.

3. **Setting:** (RQ3)
   What is the setting or location of the advertisement? Is it a (3a) private residence, (3b) store/restaurant, (3c) occupational setting, (3d) outdoors, or (3e) other setting?

3.2.3 VARIABLES CODED FOR EACH CHARACTER

The characters in the advertisements are coded using three variables, and each character is coded separately. The variables are also from the Gilly content coding scheme (1988), but were originally reduplicated from (4) sex are included in all gender analysis, (5) from Schneider and Schneider (1979), and (6) from McArthur and Resko (1975). The research question it is meant to answer is indicated in parenthesis (RQ) after each variable.

4. **Sex:** (RQ4)
   What is the character's sex? Is it (4a) female, or (4b) male?

5. **Age:** (RQ5)
   How old is the portrayed character? It is approximately (5a) under 35, (5b) between 35 and 50, or (5c) older than 50 years?

6. **Role:** (RQ6)
   In what role is the character primarily portrayed? The character is portrayed as a (6a) spouse/girlfriend/boyfriend, (6b) parent, (6c) homemaker, (6d) worker, (6e) real life celebrity, (6f) interviewer or narrator, or (6g) other role?
4. Methodology

This chapter presents the methodological framework used in the empirical analysis. It describes the purpose and approach of the study, and how the sampled data is collected.

4.1 Research purpose

Most research is of an exploratory, descriptive or explanatory nature (Yin, 1994). This is a descriptive research as it describes the situation without explaining how it arose. Still, there is an exploratory touch since there is little information available about the present situation in Austria and because it aims to give a better understanding of the current situation (Eriksson and Wiedesheim-Paul, 1997).

4.2 Research approach

4.2.1 Deductive versus inductive research

According to Patel and Davidson (1994), one of the main problems with researching is how researchers relate reality and theory. Furthermore, they offer two different approaches to come to a conclusion, deductive or inductive research. The inductive process means that researchers start collect and analyze empirical data, without first verify the study in existing theories, and then use the collected data to formulate conceptual hypothesis and theories (Backman, 1998). The research moves from empirical data towards theory (Johansson-Lindfors, 1993). Deductive research, on the other hand, is distinguished by the opposite approach. Researchers start with existing theories and investigate them empirically with different methods (Eriksson and Wiedesheim-Paul, 1997). General principles and theories are used to make conclusions about distinct data (Patel and Davidson, 1994).

In this study reality relates to theory by a deductive research approach. The empirical studies are based on already existing theories. A modified version of The Gilly content coding scheme (1988) is employed to analyze the collected data.

4.2.2 Qualitative versus quantitative research

A qualitative research approach is mostly used to investigate a case study or just a few companies (Yin, 1994) as it penetrates deeper into a limited source (Denscombe, 2000). The researcher is often close to the source from where he or she collects data and is often interested how individuals experience and interpret the subject. It is detailed data of ideas, feelings and attitudes that are analyzed. Patel and Davidson (1994) mean that the qualitative research is most suitable when it comes to understand and interpret personal experiences from the respondents. Focus of the approach is on words, not numbers (Denscombe, 2000) and the collected data is preferably described in words rather than in figures and numbers (Backman, 1998; Yin, 1994). The approach should stress a more open form of empirical data (Alvesson and Sköldberg, 1994) and Jacobsen (2002) states that as few limitations as possible should be used when it comes to answers that the respondent can give.

A quantitative research, however, is often the most effective approach when it comes to gather large amounts of information (Bryman, 1997). This type of research focuses on numbers (Denscombe, 2000). Statistic data is collected and analyzed and the process can be seen as rational (Bryman, 1997). Yin (1994) explains that the quantitative research gives a broad understanding of the study’s problem and it aims to make generalized conclusions.
According to Potter (1996) and Denscombe (1998) most research falls in both categories as none of the qualitative or the quantitative method is exclusive.

The approach used in this study is a quantitative research method, since a large number of television advertisements are analyzed. With the quantitative method comes the ability to compare collected data with other similar studies. There are also aspects of a qualitative nature when it comes to decoding the advertisements and its main characters. It is people that use certain variables to decode the material and their individual skill might affect how they interpret the variables or how they use the alternatives given within each variable. For example, how old the character seems to be is not always straightforward. The variable “Age” is divided into three possible alternatives, under 35, between 35 and 50, or older than 50, to decrease the risk of not setting the character's age correctly. Still, it is complicated to say if a character is 33 or 37 years old, and it is the decoding person’s perception that decides under which alternative group the character ends up.

4.3 DATA COLLECTION METHOD AND SAMPLE SELECTION

It is of importance for advertisers what audience the channel has got since they place advertisements with numerous economic demographic and psychographic factors in mind (Gunter and Svennevig, 1987). ORF 1 is a public broadcast channel and gives a broader sample audience as it is available to everyone in Austria that has access to a television. The sample of data is further affected by what time of the day it is gathered. Different group in society have diverse patterns in watching television and a time-of-the-day effect in advertisements therefore exists (Harris and Stobart, 1986). Children watch early morning and early evening television, while daytime television is watched by homemakers, retired, unemployed, and shift workers (Gunter, 1995). As there are no television advertisements during morning and daytime at working days in Austria, this can be neglected. Advertisements for special products differ from time of the day, day of the week, and season of the year, segmented after of what is known about the television audience (Furnham et. al., 1997; Furnham and Skae, 1997; Gunter, 1995).

Television advertisements from ORF 1 were recorded during two days within a two week period in May, 2005. The sampled data was recorded on a Wednesday the first week and on a Saturday the following week. To give such a correct picture of the situation as possible, data was assembled on different weekdays, including both working day and weekend. A factor that supports this sample decision is that Gunter (1995) states that during evenings and weekends there is a wider general population sample who watches television. A total of nine hours programming was videotaped one Wednesday from 6 p.m. to 12 p.m. and one Saturday from 6 p.m. to 9 p.m.

Like in studies conducted by Schneider and Schneider (1979) and Gilly (1998), noncommercial programming, channel identifications, announcements of programs, and public service announcements are not taken into account. Furthermore, like the McArthur and Resko’ (1975) and Furnham et. al.’s (2000) studies, only advertisements with at least one visually portrayed adult are analyzed. This means that advertisements with children, cartoons, animals, or other main characters that do not apply to the classifications are excluded. Film, theater, and music advertisements are also excluded from the sample as there is no product representative, just a character from the play or the CD. Duplicated exposures are like the studies of Gilly (1988) and Silverstein and Silverstein (1974), but unlike the studies of Furnham et. al. (2000) and Schneider and Schneider (1979), included in the study since
Silverstein and Silverstein (1974) argue that repeated advertisements might reinforce the message. Finally, 129 advertisements were selected for the analysis.

4.4 DATA ANALYSIS

The collected empirical data were analyzed in order to find answers to the research questions proposed in section 3.1. Chi square analyses were conducted on sex x category-subdivision contingency tables which revealed the frequency, with a statistical significance at the ten, five, and one percent level, of men and women within each category (product, voiceover, setting, frequency of sex, age, and role). The results from the chi square analyses were then analyzed and discussed.

4.5 DATA QUALITY

4.5.1 VALIDITY AND RELIABILITY

The main purpose of the strategic decisions is to put the researcher in a position to obtain the best possible outcomes from the research (Denscombe, 1998). Validity and reliability are two factors that measure how trustful collected data are.

Validity aims to determine the research tool’s capability to measure exactly what it is supposed to measure (Eriksson and Wiedershiem-Paul, 1997; Denscombe, 2000). If the research tool investigate only what it is supposed to, it has got a high validity (Thurèn, 2000). In other words, there is a high validity if the data analysis really investigates what it means to. By employing coding variables from well used coding schemes found in peer reviewed studies it should be the case that the validity in the present study is high.

According to Thurèn (2000) and Denscombe (2000) there is a high reliability when the research tool is consistent, dependable, and reliable, but also that the method has to be repeatable with the same outcome as result. Reliability measure how well a method provides the same result if it were to be repeated under the exact same circumstances. In order to strengthen the reliability, 20 of the advertisements were decoded once again two days after they were first decoded. Furthermore, an outside person was asked to conduct the coding procedure on 20 advertisements, with a subsequent comparison of the overall coding results. The result from these exercises suggests that the reliability is high.
This chapter presents and discusses the results of the empirical analysis. Chi square analyses are carried out on the sampled data material in order to find answers to the research questions proposed in section 3.1. These results are then analyzed and discussed.

The data sample contains 129 advertisements with a total number of 203 central characters. 55 (42.6%) advertisements have one central character and 74 (57.3%) have two central characters. Chi square analyses were conducted on sex x category-subdivision contingency tables which reveal the frequency of male and female appearance within each category (product, voiceover, setting, frequency of sex, age, and role).

RQ 1: Which particular product categories are more frequently associated with male or female central characters?

“Pet food and related products”, “Household cleaning agents”, and “Clothing” are not taken into account since there are no such products promoted in any advertisement. The categories “Drugs and medicines” and ”Institutional/public service” are combined with the category ”Other” since there are so few advertisements that contained those two types, 2 and 1 respectively.

There is a statically significant association at a one percent level ($\chi^2 = 29.32$; df (degree of freedom) = 7) between gender and what product that is advertised. Women do more often advertise body products, while men are more likely associated with finance and real estate and the category “other”.

Table 5.1 Gender and product categories

<table>
<thead>
<tr>
<th>Product</th>
<th>Female (t=86)</th>
<th></th>
<th>Male (t=117)</th>
<th></th>
<th>$\chi^2$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Food, snacks, soda</td>
<td>23</td>
<td>26.7</td>
<td>15</td>
<td>12.8</td>
<td>ns</td>
</tr>
<tr>
<td>Personal and beauty care</td>
<td>27</td>
<td>31.4</td>
<td>14</td>
<td>12.0</td>
<td>4.12**</td>
</tr>
<tr>
<td>Cars and accessories</td>
<td>1</td>
<td>1.2</td>
<td>5</td>
<td>4.3</td>
<td>ns</td>
</tr>
<tr>
<td>Restaurants and retail outlets</td>
<td>4</td>
<td>4.7</td>
<td>5</td>
<td>4.3</td>
<td>ns</td>
</tr>
<tr>
<td>Household appliances/furnishing</td>
<td>5</td>
<td>5.8</td>
<td>5</td>
<td>4.3</td>
<td>ns</td>
</tr>
<tr>
<td>Alcohol beverages</td>
<td>6</td>
<td>7.0</td>
<td>7</td>
<td>6.0</td>
<td>ns</td>
</tr>
<tr>
<td>Finance and real estate</td>
<td>4</td>
<td>4.7</td>
<td>16</td>
<td>13.7</td>
<td>7.20***</td>
</tr>
<tr>
<td>“Other”</td>
<td>16</td>
<td>18.6</td>
<td>50</td>
<td>42.7</td>
<td>17.52***</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>$\chi^2 = 29.32***$; df=7</td>
</tr>
</tbody>
</table>

Note: *, **, and *** indicate statistical significance at the ten, five, and one percent level, respectively.

RQ 2: With what frequency do males and females act as voiceovers?

There are 109 (84.5%) advertisements out of 129 that have got a voiceover. 25 (22.9%) have a female voiceover and a man act in 77 (70.6%) of these 109 advertisements as a voiceover. Only 7 (6.4%) of the advertisements have a chorus voiceover. The chorus voiceovers were in all cases one man and one woman. Since chorus voiceovers have got a female and a male voiceover, the category “chorus” is not included in the chi square analyze. Subsequently, the analysis is carried out on male and female voiceovers only. There is a statically significance at a one percent level that men are overrepresented as voiceover ($\chi^2 = 26.51$; df = 1).
Table 5.2 Gender and voiceover

<table>
<thead>
<tr>
<th>Voiceover</th>
<th>n</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Female</td>
<td>25</td>
<td>22.9</td>
</tr>
<tr>
<td>Male</td>
<td>77</td>
<td>70.6</td>
</tr>
<tr>
<td>Chorus</td>
<td>7</td>
<td>6.4</td>
</tr>
</tbody>
</table>

Total of male and female $X^2 = 26.51^{***}; \ df = 1$

Note: *, **, and *** indicate statistical significance at the ten, five, and one percent level, respectively.

RQ 3: What kind of gender differences are there in portrayed settings?

“Store/restaurant” is added to “Other” since there were so few (1 advertisement) that took place in a store or restaurant.

There is no statically significance associating gender with settings. Still, men are statistically significant associated with the category “other” setting, and more often portrayed outdoors. Noteworthy is that women and men are equally represented in the categories “private residence” and “occupational setting”.

Table 5.3 Gender and setting

<table>
<thead>
<tr>
<th>Setting</th>
<th>Female (t=86)</th>
<th>Male (t=117)</th>
<th>$X^2$</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>n</td>
<td>%</td>
<td>n</td>
</tr>
<tr>
<td>Private residence</td>
<td>24</td>
<td>27.9</td>
<td>27</td>
</tr>
<tr>
<td>Occupational setting</td>
<td>10</td>
<td>11.6</td>
<td>10</td>
</tr>
<tr>
<td>Outdoors</td>
<td>29</td>
<td>33.7</td>
<td>42</td>
</tr>
<tr>
<td>&quot;Other&quot;</td>
<td>23</td>
<td>26.7</td>
<td>38</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Note: *, **, and *** indicate statistical significance at the ten, five, and one percent level, respectively.

RQ 4: With what frequency do males and females appear in television advertisements?

Of a total of 203 characters in the advertisement sample are 86 (42.4%) women and 117 (57.6%) men. Thus, there are overall more male then female characters, statistically significant at a five percent level ($X^2 = 4.73; \ df = 1$).

Table 5.4 Frequency of sex

<table>
<thead>
<tr>
<th>Gender</th>
<th>n</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Women</td>
<td>86</td>
<td>42.4</td>
</tr>
<tr>
<td>Men</td>
<td>117</td>
<td>57.6</td>
</tr>
</tbody>
</table>

Total $X^2 = 4.73^{**}; \ df=1$

Note: *, **, and *** indicate statistical significance at the ten, five, and one percent level, respectively.

RQ 5: What gender differences are there in how old the portrayed characters are?

Women are more likely to be young (<35), and men are more often portrayed as middle age (35-50). The relationship between gender and age is statistically significant at a one percent level ($X^2 = 24.61; \ df = 2$).
Table 5.5 Gender and age

<table>
<thead>
<tr>
<th>Age</th>
<th>Female (t=86)</th>
<th>Male (t=117)</th>
<th>X²</th>
</tr>
</thead>
<tbody>
<tr>
<td>&lt;35</td>
<td>53</td>
<td>32</td>
<td>5.19**</td>
</tr>
<tr>
<td>35-50</td>
<td>27</td>
<td>75</td>
<td>22.59***</td>
</tr>
<tr>
<td>&gt;50</td>
<td>6</td>
<td>10</td>
<td>ns</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td></td>
<td>X² = 24.61***; df=2</td>
</tr>
</tbody>
</table>

Note: *, **, and *** indicate statistical significance at the ten, five, and one percent level, respectively.

RQ 6: What role portrayals are depicted for males and females?

“Homemaker“ is added to the category “Other” since there is so few, only three advertisements, that contains that role.

There is a significant association at a ten percent level between gender and what role the central character is depicted in (X² = 10.23; df = 5). Males are more often portrayed as an interviewer or narrator, but are also more frequently represented in the category “Other”. Traditional dependent roles, “spouse/girlfriend/boyfriend” and “parent” are not associated with gender differences; instead both categories are equally represented by males and females.

Table 5.6 Gender and portrayed roles

<table>
<thead>
<tr>
<th>Role</th>
<th>Female (t=86)</th>
<th>Male (t=117)</th>
<th>X²</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spouse/girlfriend/boyfriend</td>
<td>22</td>
<td>21</td>
<td>ns</td>
</tr>
<tr>
<td>Parent</td>
<td>7</td>
<td>5</td>
<td>ns</td>
</tr>
<tr>
<td>Worker</td>
<td>13</td>
<td>15</td>
<td>ns</td>
</tr>
<tr>
<td>Real life celebrity</td>
<td>6</td>
<td>3</td>
<td>ns</td>
</tr>
<tr>
<td>Interviewer or narrator</td>
<td>5</td>
<td>19</td>
<td>8.17***</td>
</tr>
<tr>
<td>&quot;Other“</td>
<td>33</td>
<td>54</td>
<td>5.07**</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td></td>
<td>X² = 10.23*; df=5</td>
</tr>
</tbody>
</table>

Note: *, **, and *** indicate statistical significance at the ten, five, and one percent level, respectively.

5.1 DISCUSSION

The results of this study clearly indicate that the male and female central characters in Austrian television advertisements differ in several noteworthy aspects. The Austrian population has an age structure of 50.3% men and 49.7% women for people between 15-64 years old (CIA- The World Factbook, 2005). To accurate reflect society the central characters should be equally represented by men and women. This should also be the case when it comes to voiceovers. However, it is statically significant that Austrian television advertisements have more male central characters (57.6%), which is inaccurate with the sex ratio in Austria. Thereby, this study presents, like many previous studies (e.g., Furnham and Bitar, 1993; Furnham et. al., 2000), evidence of gender stereotyping when it comes to frequency of portrayed sexes.
Previous studies often indicate voiceover as mostly narrated by men (Bretl and Cantor, 1988; Furnham et. al., 2000; Gilly, 1988). This study also confirms a male dominance in voiceover. Women are underrepresented, since 70.6% of all voiceovers are male.

Moreover, advertisements in Austrian television show result of statically significance in how gender associates with age. By tradition, women are more frequently portrayed younger than men (Furnham and Mak, 1999; Furnham et. al., 2000, Gilly, 1988). This is also true in this study as women are more often portrayed as young, while men are portrayed as middle age.

Furnham and Mak (1999) state that women are more frequently associated with female products and men often promote masculine products. The results in this study show that women are more often promote body products, while men advertise traditional male products like finance, and real estate. Thereby, gender stereotypes for promoted products also persist in this study.

Furthermore, men are more frequently depicted in dominant roles as narrator or interviewer which also is consistent with gender stereotyping in previous studies (Furnham and Mak, 1999).

However, the results also show evidence that separates from traditional gender stereotypes. First, female characters traditionally tend to play more dependent roles (Furnham and Mak, 1999; Gilly, 1988; McArthur and Resko, 1975). But, the categories “spouse/girlfriend/boyfriend” and “parent” are equally represented by males and females and show thereby no evidence of gender stereotyping.

Second, the setting in which the central characters are depicted in differ from traditional gender stereotype results. Women are often portrayed in home or domestic settings (e.g. Bretl and Cantor, 1988; Furnham and Mak, 1999; Gilly, 1988). This study find evidences that, in Austrian television advertisements, men and women are equally represented in “private residence”, which do not follow traditional gender stereotypes. Neither does the representation of men in “occupational setting”. Traditionally, men are overrepresented in occupational settings (e.g. Bresnahan et. al., 2001; Manstead and McCulloch, 1981; Neto and Pinto, 1988), but in Austrian television advertisements men and women are equally represented.
6. Conclusions

This final chapter presents the conclusions made from the study; how gender stereotyping in Austrian television advertisements are consistent with traditional gender stereotyping, and how they differ. It also provides suggested implications and recommendations for further research.

This study showed that in some ways are Austrian television advertisements consistent with traditional gender stereotyping. For example, there are more male than female central characters, and men are more frequently narrating the voiceover. Men are often portrayed in traditional dominant roles, like interviewer or narrator, and promote masculine products, such as finance and real estate. They are also more likely to be portrayed as middle aged. Women, on the other hand, are more likely to be depicted as young, and do most often promote body products.

However, in some aspects do Austrian television advertisements differ from traditional gender stereotypes. This study presents equal representation of sexes in dependent roles, like parent or spouse, were women traditionally are overrepresented. The same goes for some of the settings. By tradition men are overrepresented in occupational settings, and women in a domestic environment. The result presented in this study thereby also show evidence on non-stereotypical gender roles and settings.

6.1 Implications for Future Research

The sampled data in this study is from a two week period in May, 2005. To confirm that the results accurate reflect the overall situation in Austria more research is of interest, and longitudinal research is needed to find out if gender stereotypes in Austrian advertisements are constant or becoming less or more like traditional gender stereotypes. Furthermore, comparisons between Austria and other countries are of interest to find out more about existence of gender stereotypes in Austrian television advertisements compared to other countries. Nevertheless, this study employs original data for Austria and will therefore be a good reference case for further analyses.
References


## APPENDIX

### List of product categories

<table>
<thead>
<tr>
<th>Product Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>Food, snacks, soda</td>
</tr>
<tr>
<td>Personal and beauty care</td>
</tr>
<tr>
<td>Cars and accessories</td>
</tr>
<tr>
<td>Restaurants and retail outlets</td>
</tr>
<tr>
<td>Drugs and medicines</td>
</tr>
<tr>
<td>Household appliances/furnishing</td>
</tr>
<tr>
<td>Institutional/public service</td>
</tr>
<tr>
<td>Alcohol beverages</td>
</tr>
<tr>
<td>Pet food and related products</td>
</tr>
<tr>
<td>Household cleaning agents</td>
</tr>
<tr>
<td>Clothing</td>
</tr>
<tr>
<td>Finance and real estate</td>
</tr>
<tr>
<td>“Other”</td>
</tr>
</tbody>
</table>