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Portrayals of Power: A Content Analysis of Gender Dominance in Magazine Advertisements

John Nicholas Holladay

Western Kentucky University, nicholas.holladay@wku.edu

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Portrayals of Power: A Content Analysis of Gender Dominance in Magazine
Advertisements

A Thesis
Presented to
The Faculty of the Department of Sociology
Western Kentucky University
Bowling Green Kentucky

In Partial Fulfillment
of the Requirement for the Degree
Master of Arts

John Nicholas Holladay

May 2010

Portrayals of Power: A Content Analysis of Gender Dominance in Magazine
Advertisements

Date Recommended__April 30, 2010____

__Stephen Groce_____

Director of Thesis

__Holli Drummond_____

__Douglas Smith_____

Dean, Office of Graduate Studies and Research

Date

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TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS.....	iii
LIST OF TABLES.....	vi
ABSTRACT.....	vii
CHAPTER I INTRODUCTION.....	1
CHAPTER II THEORETICAL PERSPECTIVE.....	4
MIND, SELF, AND SOCIETY.....	5
THE PRESENTATION OF SELF.....	5
SUMMARY.....	6
CHAPTER III REVIEW OF LITERATURE.....	7
ADVERTISING TECHNIQUES.....	7
WOMEN’S PORTRAYALS.....	8
MEN’S PORTRAYALS.....	9
WOMEN AND MEN PORTRAYED TOGETHER.....	10
ADVERTISING BRANDS.....	12
DOMINANCE AND SUBMISSIVE BEHAVIOR.....	12
MEDIA INFLUENCE.....	15
CHAPTER IV METHODS.....	17
MAGAZINE AND ADVERTISMENT SELECTION.....	17
HYPOTHESES.....	18

THE METHOD.....	19
PREVIOUS LITERATURE.....	20
INTER-CODER RELIABILITY.....	21
CHAPTER V ANALYSIS.....	22
DOMINANT AND SUBMISSIVE ROLES.....	23
DOMINANT AND SUBMISSIVE ROLES AND INTENDED SEX OF MAGAZINE.....	27
DOMINANT AND SUBMISSIVE ROLES AND INTENDED SEX OF PRODUCTS.....	28
VIOLENT DOMINANT AND SUBMISSIVE ROLES.....	28
RELIABILITY OF DOMINANT AND SUBMISSIVE CUES....	29
INTEDED SEX OF THE CONSUMER OF PRODUCTS.....	30
TESTING OF OTHER CUES.....	31
CHAPTER VI SUMMARY AND CONCLUSIONS.....	33
CONTENT ANALYSIS RESULTS.....	34
LIMITATIONS OF THE RESEARCH.....	39
APPLIED THEORY.....	40
SUGGESTIONS FOR FUTURE RESEARCH.....	41
APPENDIX A CODING FORM.....	44
APPENDIX B CODING BOOK.....	47
APPENDIX C RULES FOR CODING.....	49

LIST OF TABLES

Table	Page
1. Magazine Advertisement Totals.....	22
2. Sex of the Targeted Consumer.....	23
3. Dominant and Submissive Cues.....	24
4. Dominant Cues for Male and Female Actors.....	25
5. Submissive Cues for Male and Female Actors.....	26
6. Dominant Role and Magazine.....	27
7. Dominant Role and Product.....	28
8. Violent Dominant and Submissive Portrayals.....	29
9. Product Type Categories.....	31
10. Correlated Other Cues.....	32

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John Nicholas Holladay

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Directed By: Dr. Steve Groce, Dr. Doug Smith, Dr. Holli Drummond

Department of Sociology

Western Kentucky University

Advertisers use sexual imagery to attract attention to their messages and to demonstrate the "outcomes" of buying and using the brand. In addition to receiving information about a product, we subconsciously process the entire advertisement.

Vicarious learning emphasizes that individuals not only learn from their own experiences but also from observing others. However, vicarious learning also influences the judgment and values of an individual. This study focuses on the portrayal of gender dominance in such advertisements. The magazines chosen for the study are three predominantly female magazines and three predominantly male magazines. Six issues from each magazine were sampled and only advertisements that fit the criteria of the study were utilized. A total of 202 advertisements displaying 244 male and female interactions were coded.

The results of the content analysis indicated that advertisements featuring male and female actors interacting portrayed the female actor in the dominant role more often than the male actor. Females were found to be the dominant actors in most predominantly women's magazines; however, males were displayed as the dominant actors in most predominantly men's magazines. The findings from this study support the importance

and significance of social learning and modeling. Based on the results of this study, the dominant and submissive cues displayed in advertisements provide learning behaviors for consumers.

CHAPTER I

INTRODUCTION

Consumers are bombarded every day with messages of how to act, think, and choose. Messages that are reinforced by means of magazines are designed for profit, and Gadsden (2000:2) states that “the media enable those with power to potentially control the choices of others.” Americans often enjoy the advertisements they see and find advertising generally informative and useful in guiding their own decision making (Shavitt, Lowery, and Haefner 1998). Advertising messages are reinforced, utilized for decision making, and utilized as socializing agents and thus should be examined to understand clearly the cultural conditioning produced.

Albert Bandura and Richard Walters (1963) stated that people learn from one another by face to face observation, imitation, and modeling. In addition, the mass media are extremely influential sources of social behavior. Media images act as socializing agents that influence our attitudes, values, beliefs, and behaviors (Kang 1997).

According to Bandura and Walters (1963) people often generalize learned patterns of response to situations similar, though not identical, to the situations in which the learned pattern initially occurred. In addition to receiving information about a product in advertisements, we subconsciously process the entire advertisement. Such processing involves the symbolic analysis of body language and nonverbal cues of the actors in the advertisements. Research suggests that exposure to gender-role stereotypes in advertising

often influences gender-stereotyped attitudes (Signorielli 1989). Kilbourne (1990) found that individuals exposed to gender role stereotypes of women also showed significantly more negative attitudes toward women.

In a comparative study of social power between two rivaling actors, Bandura, Ross, and Ross (1963) found that the actor who possessed rewarding power was imitated by those observing the interaction. Knowing that rewarding power is imitated, exposure to gender-role stereotypes perpetuates stereotypes, and that imitation may be generalized. Given that learned patterns can be generalized and research has found that exposure to gender-stereotypes yields gender-stereotyped attitudes, I will explore if exposure to male and female dominant roles in advertisements will result in male and female dominant attitudes.

My study will take a quantitative and qualitative snapshot of portrayed dominance in popular consumer magazines advertisements. One aspect of my cultural conditioning snapshot focuses on the prominent sex in dominant positions as well as the dominant sex regarding the intended market of a magazine. I will also explore whether the sex of the dominant actor is reflective of the intended sex of the products advertised. Moreover, I will examine whether dominance is portrayed considerably through violence. I will utilize the method of content analysis to examine dominance in magazine advertisements.

The selection of six issues from 2009 of six consumer magazines will provide an adequate sample of advertisements. Because studies that explore dominant and submissive cues in print advertisements are very limited, the coding sheet was generated mainly from the work of Goffman's *Gender Advertisements* (1979), specifically

modeling after Goffman's concepts of function ranking, ritualization of subordination, and licensed withdrawal. Robert Morris' *Manwatching* (1977) also contributed to elements of the coding sheet, specifically status displays, submissive behavior, protective behavior, and threat signals. This study will extend the literature regarding dominant and submissive cues between male and female actors.

Explanation of the theories of social learning, vicarious learning, socialization, and dramaturgy will be revealed in Chapter II. Following a review of the relevant literature in Chapter III, delineation of the methods is presented in Chapter IV. The sample collected will serve to either support or reject the hypotheses of the dominant actor in all advertisements, advertisements in predominantly male and female magazines, advertisements of specific male or female products, and advertisements portraying violent cues. Reviews of the findings are presented in Chapter V; and Chapter VI outlines conclusions, discussions, limitations of the research, and suggestions for future and additional research.

CHAPTER II

THEORETICAL PERSPECTIVE

Albert Bandura and Richard Walters (1963) stated that people learn from one another through observation, imitation, and modeling. People learn by observing others' behaviors, attitudes, and outcomes of those behaviors. Social learning theory explains human behavior as the result of continuous reciprocal interaction between cognitive, behavioral, and environmental influences (Bandura and Walters 1963). However, modeling behavior does not occur in a vacuum.

Besides learning behaviors through observation, Bandura and Walters (1963) also state that learned patterns of response often generalize to situations other than those in which they were learned. Responses may overgeneralize or generalize based on irrelevant cues (Bandura and Walters 1964). In addition to generalization of observed behaviors, the effectiveness of imitation is greater if the observers are emotionally aroused (Walters, Marshall, and Shooter 1960).

Behavior is influenced by a perceived environment shaped by prior learning and experience (Bandura 1986). This process is described as vicarious learning. Vicarious learning emphasizes that individuals not only learn from their own experiences but also from observing others. However, vicarious learning is not limited to replication of observed behaviors; it also influences judgment and values of an individual (Bandura 1986). Thus, vicarious learning can cause imitating of positive judgments and values or

imitating of negative judgements and values, depending upon the cognitive processing of individuals.

Understanding that modeling behaviors occur daily, it is the interactions with others that provide the stage for behaviors to model. Mead (1934) explains that the self cannot exist outside a social context. To understand social context fully, an explanation of mind, self, and society is needed.

Mind, Self, and Society

Mead's (1934) contribution to our understanding of the self and how it is constituted emphasizes the idea that we are thoughtful and reflective creatures whose identities and actions arise because of our interaction with others. Society can be understood as the product of the communication of social acts between individual subjects.

Human beings have the capacity to reshape their behavior to gain approval and acceptance from others (Mead 1934). In this way our actions are adjusted to complement the behaviors of those with whom we interact. It is this constant adjustment, the fitting together of our actions with those of others, that is the substance of social life. This adjustment changes from interaction to interaction. By constantly molding our behaviors and actions we become actors on a grand stage. Goffman explains our daily acts as the presentation of self in everyday life.

The Presentation of Self

An individual is an active and reflective self and can make a wide range of choices in determining how he or she should be presented in the varied social spaces in which he or she must perform (Goffman 1959). Coining the term dramaturgy, Goffman

(1959) explains that life is a stage and performances are carefully planned and thought out to meet specific social situations.

The selection of “props” (i.e., the clothing to be worn; the use, disuse, or abuse of make-up; and other aids deemed appropriate by the actor to project the appropriate image) are all carefully determined out of view of the audience. Goffman (1959) states that all actors choose their appropriate masks to play their roles convincingly. Actors must research their roles to ensure that their props are convincing to their audience.

The actor attempts to gauge the reaction of the audience and, thus, shapes his or her performance, or the presentation of the self, to elicit the desired reaction (Goffman 1959). These attempts are made to present an idealized version of the actor’s performance more consistent with the norms and laws of society. By seeking and gaining reinforcement, the actor will continue to perform within societal norms.

Summary

Modeling and social learning are constant fixtures in everyday life. Through vicarious learning, behavior is influenced by generalizations and heightened by arousal, but modeling does not occur outside a society. Humans are thoughtful and reflective creatures whose identities and actions arise from interactions with others. By searching and constantly gauging audience approval, we continue to present ourselves in relation to the norms and laws of our society. A constant balance of reflecting, modeling, and gauging determines one’s performance on the world stage.

CHAPTER III

REVIEW OF LITERATURE

It is important to remember that magazine content, articles, and advertisements do not exist independently of commercial interests (Stevens, Maclaran, and Brown 2003). According to Williamson (1978), advertising mystifies us, deprives us of knowledge, and appropriates our real needs and desires to serve the interests of capitalism. With capitalism at heart, advertisers are merely “simulating a slice of life” (Goffman 1979:15).

Contrary to marketing ideology, markets do not already exist “out there” in social reality but are “constructed” (Sinclair 1987: 97). The construction of markets calls for the individual to consume and to engage with the advertisements in a state of make-believe, treating the depicted world as if it were real life (Goffman 1979). The content of magazines is designed to sell the magazines, but the magazines’ main source of income depends on the advertising.

Advertising Techniques

Russell and Lane (2002:29-30) explain that the basic function of advertising is to disseminate product information that allows consumers to know that products exist, give them information about competing brands, and permit consumers to make intelligent choices among product options. Advertisers utilize several techniques to ensure that information is provided in a persuasive manner. The task of the advertiser is to dispose viewers to his product favorably, which means largely to show a sparkling version of that

product through glamorous events (Goffman 1979:26). Understood by Goffman's statement, these techniques are used to provide a favorable emotion toward the product.

Russell and Lane (2002:452-55) explain specific techniques used when designing a print advertisement: 1) unity: one unified design; 2) harmony: all the elements of the layout must be compatible; 3) sequence: the ad should be arranged in an order so that it can be read from left to right and top to bottom; 4) emphasis: accenting or focusing on an element; 5) contrast: differences in sizes, shapes, and tones; 6) formal balance: elements of equal weight, sizes, and shapes; 7) informal balance: elements balanced from top to bottom of the page. These techniques will aid in the content analysis.

Women's Portrayals

The first and most frequently cited study of women and men in magazine advertisements is Courtney and Lockeretz's (1971) analysis in general-audience magazines. Their study revealed that women were most often depicted as buyers, purchasing inexpensive items such as cosmetics and household products. In contrast, men were often depicted as buyers of more expensive items and, thus, more "important" items.

A follow-up study to Courtney and Lockeretz by Venkatesan and Losco (1975) compared magazine ad-role portrayals of women. The study concluded that women are portrayed most frequently in the roles of sex objects, physically beautiful women, and women dependent on men.

Women's magazines are meant to attract women. They appeal to women visually, by offering colorful advertisements and fashion spreads, as well as emotionally by offering support about women's everyday life (Ferguson 1983). McMahon (1990)

suggested that readers get hooked on women's magazines because they offer solutions to social and personal conflicts.

The subtle and sometimes blatant messages communicated by advertisements contribute to the definition of what is considered appropriate behavior for men and women (Klassen, Jasper, and Schwartz 1993). Advertisements studied by Courtney and Lockeretz (1971) found that women rarely ventured from the home by themselves or with other women. Women did smoke, drink, travel, ride in cars, and use banks, but primarily in the company of men. The female playing a dependent role is clearly represented by these advertisements. Advertisements found in predominantly male-oriented publications and more established magazines tend to stereotype women more often than general publications (Leppard, Ogletree, and Wallen 1993).

According to Goffman (1979:21) "females depicted in commercially posed scenes have straighter teeth and are slimmer, younger, taller, blonder, and 'better' looking than females found in most real life situations." Women are depicted in the decorative role for many products. Many advertisements targeted to men use partial or complete female nudity, sexual suggestiveness, and innuendo (Courtney and Whipple 1983).

Men's Portrayals

Barthel (1994) states that the masculine gender role emphasizes power; and, due to this gender role, products advertised for men are shown in conjunction with images of power. Men have traditionally not been depicted as sex objects in advertisements; but, because gender role prohibitions have relaxed and women's consumption power has increased, many advertisers feature a crossover behavior in their advertisements

(Rohlinger 2002). Rohlinger also states clearly that men are being sexualized and objectified to support multiple audiences.

Other research has found that modern society praises an increasingly muscular male body ideal (Pope, Phillips, and Olivardia 2000). A study completed by Leit, Gray, and Pope (2002) found that exposure to muscular male figures in advertisements produced body dissatisfaction in males. These findings suggest that media images, even in a brief presentation, can affect men's views of their bodies. Furthermore, findings from a study by Richard Kolbe and Paul Albanese (1996) concluded that men are sometimes objectified in magazine advertisements.

Women and Men Portrayed Together

“How a relationship is portrayed through ritual can provide an unbalanced or even distorted view of the relationship itself” (Goffman 1979:3). Print advertisements depict men and women differently in working occupations, in nonworking roles, and in the nature of buying (Belkaoui and Belkaoui 1976). These discrepancies are greater when men and women are depicted together.

When a male has dealings with a female or a subordinate male some mitigation of potential distance, coercion, and hostility is quite likely to be induced (Goffman 1979:25). In print advertisements a woman's place is in the home, women are dependent on men, women do not decide, and women view themselves and are viewed as sex objects (Courtney and Whipple 1983:14). Courtney and Whipple have also found that men are also stereotyped but in reverse of the way women are portrayed. Other studies have found a message of androcentrism (males heavily overrepresented in sheer numbers

and given more important roles) and sex stereotyping between male and female characterizations (Neuendorf 2002).

A sexual relationship is often implied between the male product user and his female companion (Courtney and Whipple 1983). Advertisements aimed at women also employ sexual appeals, and males in sexual roles are seen now with some frequency in advertisements targeted to female audiences (Courtney and Whipple 1983). Based on a study by Lundstrom and Sciglimpaglia (1977), women who believe they are portrayed as dependent on men are often younger and come from higher-income households. However, women generally feel that neither men nor women are portrayed accurately in advertising (Lundstrom and Sciglimpaglia 1977).

According to Kilbourne (1999:26-27), "Women's bodies and men's bodies, too, these days are dismembered, packaged, and used to sell everything from chain saws to chewing gum." By using creative and persuasive advertising techniques, consistent readers are taught a specific social structure (Goffman 1979). My study focused on print advertisements and the dominant and subordinate roles to find whether a link exists between gender and power.

A recent study of the portrayal of men and women in U.S. television commercials revealed several differences between the portrayal of men and women, but these gaps are seen to be narrowing (Bretl and Cantor 1998). Furthermore, a lower percentage of female than of male central characters were depicted as employed, but males are being presented in increasing numbers as spouses and parents, with no other apparent occupation. Bretl and Cantor (1998) also concluded that women are more likely than men to be shown as users of the products they advertise.

Lori Wolin's (2003) comprehensive synthesis of three decades of gender-related advertising research suggests that advertisements are generally moving toward a slightly less stereotypical stance. Several other studies suggest gender role stereotyping does exist but seems to be decreasing over time (Allan and Coltrane 1996; Busby and Leichty 1993). However, others suggest that gender biases and stereotyping are increasing (Ferguson, Kreshel, and Tinkham 1990.)

Advertising Brands

Advertisers use color, shape, texture, packaging, logos, verbiage, graphics, and names to define the gender of a brand. Brand gender is communicated through advertising. Research has found that males and females accept feminine and masculine products and brands differently (Alreck, Settle, and Blech 1982; Whipple and Courtney 1985). It is generally considered safer to advertise neutral products to males because females will use males' products, but males will not use products considered "feminine" (Barthel 1998). Bellizzi and Milner (1991) found that women respond more positively to female-positioned advertisements than to male-positioned advertisements, and men respond much less positively to female-positioned advertisements than male-positioned advertisements.

Dominance and Submissive Behavior

I modeled a part of my content analysis after Goffman's *Gender Advertisements* (1979), in specific, the concepts of function ranking, ritualization of subordination, and licensed withdrawal. These concepts helped analyze dominant and subordinate roles of males and females.

Functional Ranking

Function ranking in advertisements is the determination of when an actor takes the executive role. The executive role can be displayed by position of actors, occupation, giving service to another, teaching, leading, height, and dictate the activity. The submissive actor would be the reverse of the executive role and would be displayed by receiving, following, and watching the activity.

Ritualization of Subordination

A classic stereotype of deference is that of lowering oneself physically in some form or other of prostration. Correspondingly holding the body erect and the head high is stereotypically a mark of shamelessness, superiority, and disdain. Other examples of subordination include lying down on floors or beds, sitting, lower elevation, bashfulness knee bending, kneeling, bowing, leaning, engaging in canting postures, and displaying childlike guise.

Licensed Withdrawal

Engagements occur when the actor is removed psychologically from the social situation leaving him or her disoriented and dependent on protectors. The psychological withdrawal is visualized through the covering of mouth, shock, finger brought to the mouth, face partly covered, turning gaze, shielding, snuggling, nuzzling, and grief.

Nonverbal Behavior

In an analysis completed by Schwartz, Tesser, and Powell (1982), it was found that elevation accounts for about two-thirds of the explained variation in dominance attribution. The study also concluded that dominance is associated with front as opposed

to behind, right as opposed to left (lateral opposition) (Schwartz, Tesser, and Powell 1982:117).

The first completed study on lateral opposition was conducted by Robert Hertz ([1909] 1973). According to Hertz, the physiological advantages of right and left position are found not in the individual but in the collective consciousness.

Furthermore, Desmond Morris, a prominent zoologist, in his book *Manwatching* (1977) explains that it is common for less important people to lower themselves as a sign of respect. Morris' work spanned a decade of observation and categorizing of human gestures and how those gestures transmit messages. A selection of his work will also be utilized in my coding sheet, such as the look of fear; infantile signals of crying, laughing, and smiling; pointing; open body and closed body positioning; status display; serving; and top and bottom positioning.

Morris (1977:142) states that submissive behavior is making one's body as small and limp as possible to get the message across that he or she is not to be treated as an opponent. Certain gestures people display are rooted and used in acts of submission. In a detailed examination of facial expressions, Morris outlines how the human face expresses fear. Fear is seen when the mouth corners are pulled back exposing all the teeth (Morris 1985). The smile, according to Morris, evolved from the fear face as a submissive signal, which expresses, "I am scared and not a threat to you" (Morris 1977).

Other studies have focused on the submissive cues of smiling. A study completed by Muller and Mazur (1997) of facial dominance of a military class of 1950, concluded that smiling is known to lower facial dominance. However, fear can also be recognized from other components of the human face.

A study of dependency conducted by Nevill (1974) concluded that individuals who were highly dependent showed a significantly higher rate of gaze toward the experimenter than did less dependent subjects. Similarly Fugita (1974) found that individuals with high status and power received more visual attention than their peers. Studies have shown that visual attention is a cue of submission, but Henley and Freeman (1995) also state that simply not speaking is a sign of submission. Other cues of submission include head tilting, which is a presenting gesture of submission (Henley and Freeman 1995:93), serving gestures (Morris 1977:144); shielding the body from attack in a closed manner (Morris 1977:134); and removal of clothing as a token of submission (Morris 1977:144).

Commanding another's attention is a common assertive behavior (Ridgeway 1987:686). Such commands of attention can be exercised by pointing (Morris 1977:64), body-guiding and holding (Morris 1977:93), and an open and relaxed body posture (Morris 1977:85). Morris also observes that body positioning is a cue of dominance. All that is important is that the actor on top is the dominant and the one beneath is subjected to domination (Morris 1977:125).

Media Influence

Media enable those with power to potentially control the choices of others (Gadsden 2000). Reinforcement of the dominant culture is a strong tool for the media to show their own views of the world as normal. For example, "good sex" is represented by the practices of heterosexual couples (Foucault 1978), and "bad sex" is represented by the practices of homosexual couples and sadomasochism, which invite persecution (Foucault 1978; MacKinnon 1989).

Reichert and Carpenter (2004) found that advertisers use good sexual imagery to attract attention to their messages and to demonstrate the “outcomes” of buying and using the brand. These strategies are designed to influence overt consumer behavior (Peter and Olson 2005). Neuendorf (2002) explains that the social-effects approach to studying advertisements is motivated by concern over the impact of advertising on individuals and societies. While some readers of magazines may view the content as innocent fun, feminists maintain that magazine content represents only a partial view of the world (Farvid and Braun 2006).

CHAPTER IV

METHODS

In the past chapters explanations were given for the presence and use of modeling behaviors attributed to print advertisements. To explore fully the representations of men and women in print advertisements and the impact those representations have on the consumer, a content analysis was used.

Magazine and Advertisement Selection

The magazines chosen for the content analysis were six issues of one year of three popular women's magazines (*Cosmopolitan*, *Glamour*, and *Women's Health*) and three popular men's magazines (*Maxim*, *GQ*, and *Men's Health*). The selection of these magazines provides balance when examining the print advertisements. The time frame included January 2009 to December 2009. The reasoning for this time frame was to obtain the most current possible sample to analyze.

According to the demographic profiles, each magazine was chosen for the similarities in content, readership, education levels, income levels, and marital status. The magazines are grouped together by fashion (*Glamour* and *GQ*), relationship (*Cosmopolitan* and *Maxim*), and fitness (*Women's Health* and *Men's Health*). The following months of each magazine were selected: March, April, May, June, July, and September of *Men's Health*; January, March, April, May, June, and October of *Women's Health*; January, February, March, April, May, and June of *Cosmopolitan*; January,

March, April, May, June, and July of *Maxim*; June, July, August, October, November, and December of *Glamour*; March, June, July, August, October, and November of *GQ*.

With the selection of magazines, the criteria were set for the selection of the advertisement sample. Advertisements were coded when at least two actors, or objects representing actors, one male and one female, were interacting. Interacting is loosely defined as a situation in which a male and female actor had an effect upon each other. When advertisements displayed groups of actors, only the interactions between male and female actors were coded. From the total thirty-six magazines selected, the sample consisted of 202 advertisements with 244 interactions. From the total 244 interactions, 97.1 percent of those depicted human actors, 1.6 percent depicted cartoons in place of human actors, and 1.2 percent depicted objects in place of human actors.

Hypotheses

Formal hypotheses that link variables of interests usually are based on theory; however, predictive statements are often presented in the content-analysis literature based simply on past research (Neuendorf 2002). The following hypotheses are partly based on theory and partly based on past research. Also, the hypotheses below were devised before any research for this study.

Recent studies have found that women tend to be stereotyped more often than men (Leppard, Ogletree, and Wallen 1993). This being the case, a safe assumption was made that the present study would find support for this hypothesis:

H1: Male actors will be found in more dominant positions than female actors despite the target audience of the magazine.

A comparative study of social power between two rivaling actors concluded that the actor who possessed rewarding power was imitated by those observing the interaction

(Bandura, Ross, and Ross 1963). These earlier findings fuel the basis for the following hypothesis:

H2: The sex of the actor found in the dominant position will reflect the target audience of the magazine being examined.

Research has found that males and females accept feminine and masculine products and brands differently (Alreck, Settle, and Blech 1982; Whipple and Courtney 1985). Furthermore, women respond more positively to female-positioned advertisements than to male-positioned advertisements, and men respond much less positively to female-positioned advertisements than male-positioned advertisements (Bellizzi and Milner 1991). Based on the predominance of past research, I expected that:

H3: The target audience for the product being advertised will reflect the actor in the dominant position.

Past television analyses have concluded that 29 percent of male actors exhibited highly aggressive behavior, compared to 16 percent of female actors (Barcus 1983). Males also tended to use violence about three times more frequently than females. When a male has dealings with a female or a subordinate male, some mitigation of potential distance, coercion, and hostility is quite likely to be induced (Goffman 1979:25). In addition, Kilbourne (1999) has found that dismemberment of actors is utilized to sell a product.

H4: It is expected that more advertisements depicting the male actor in the dominant position will be established violently.

The Method

Content analysis was used to examine the portrayal of dominance in the observed advertisements. Content analysis was chosen because the method is useful in studying communications as it allows in-depth description and analysis (Babbie 2005). Russell

Schutt (2006) also maintains that we can learn a great deal about popular culture and many other issues through studying the characteristics of messages delivered through the mass media.

The method of content analysis was first applied to the study of newspaper and film content of Nazi propaganda broadcasts in World War II (Schutt 2006). A systematic approach was used to study historical documents, records of speeches, and other “voices from the past” (Neuendorf 2002).

For this study there are two kinds of observational units: factors that give the impression of dominance to one actor and the gender-specific products being advertised. Dominance is defined in *The Encyclopedic Dictionary of Sociology* (1986:89) as a system of status within a social organization in which individuals occupy different ranks in respect to one another. To this study, different ranks are established by dominant and submissive cues.

To help ensure reliability and validity of the results, I have created clear and defined categories for the observational units. Each category is exhaustive and mutually exclusive. The following are contributors to the creation of the coding categories.

Previous Literature

As stated in the Literature Review, my content analysis will stem from Goffman’s (1979) *Gender Advertisements* and Morris’ *Manwatching* (1977). In tandem with these studies I also borrowed from Kilbourne’s (1990) research. Kilbourne has coded dismembered body parts as submissive cues, dominant cues established through violence (torture, sadistic behavior, bondage, and force) and the intended gender-specific product being advertised. For consistency and ease of coding, only advertisements depicting one

male and one female actor will be analyzed. See Appendix A for the complete coding sheet and Appendix B for the coding book.

Inter-coder Reliability

Reliability is a great concern when conducting a content analysis. To ensure reliability for my study, I had an independent coder that was trained and provided with my coding scheme. The following guidelines, as explained by Lombard, Snyder-Duch, and Bracken (2002), were utilized. The independent coder was asked to code a random representative sample of ten percent of the advertisements.

A total of twenty advertisements were randomly selected for inter-coder reliability. Each coder was given twenty coding sheets and a copy of the rules of coding. See Appendix C for the complete rules for coding. Each advertisement was coded exhaustively for dominant and submissive traits by seventy-three variables. The results of the independent coder were examined against the researcher's coding to test for an acceptable level of reliability. The coefficient utilized is a percent agreement, which is a simple percentage representing the number of agreements divided by the total number of measures (Neuendorf 2002). After cross referencing the coding sheets, the coders agreed 1394 times out of a total 1460 units of analysis signifying a percent agreement of 95 percent.

CHAPTER V

ANALYSES

The first step in the analysis began with the selection of the advertisements. Combing through six months of six magazines, 36 magazines in all, resulted in a total of 202 advertisements that met the guidelines of this study. From those 202 advertisements, a total of 244 recordable male-female interactions occurred. Out of the total 244 interactions 97.1 percent of those depicted human actors, 1.6 percent depicted cartoons in place of human actors, and 1.2 percent depicted objects in place of human actors.

Before testing my research questions, frequencies were run on all the variables to ensure that no missing data or duplicated data had occurred. The frequencies also provided general information of each dominant and submissive variable and the prominent actors. Observing Table 1, it is evident that the magazine *Cosmopolitan* contained the most advertisements, followed by *GQ*.

Table 1. Magazine Advertising Totals

<u>Magazine</u>	<u>Frequency</u>	<u>Percent</u>
Men's Health	45	18.4
Women's Health	14	5.7
Cosmopolitan	63	25.8
Maxim	34	13.9
Glamour	40	16.4
GQ	48	19.7
Total	244	100

Total frequency and percentage of advertisements in the selected magazines provided understanding of the demographic splits of my sample; 47.9 percent of the advertisements were pulled from predominantly female magazines and 52.1 percent from predominantly male magazines. Products advertised for male and female consumers are not as evenly distributed. In Table 2 the sex of the targeted consumer is predominantly gender neutral and slightly more female than male.

Table 2. Sex of the Targeted Consumer

Sex	Frequency	Percent
Male	27	11.1
Female	45	18.4
Gender Neutral	172	70.5
Total	244	100

Dominant and Submissive Roles

The testing of hypotheses was heavily influenced by current theories of dominance, mainly from Goffman and his publication, *Gender Advertisements* (1979), and Desmond Morris' publication of *Manwatching* (1977). From past research the following variables were coded as dominant or submissive cues. See Table 3.

Coding the advertisements consisted of acknowledging the presence or absence of a dominant or a submissive cue displayed by the actors. If a single actor in the advertisement displayed a cue, then that cue was attributed to the actor's sex. Thus, a cue displayed by only the male actor was coded as male, and a cue displayed by only the female actor was coded as female. If both male and female actors displayed the same cue, the code was neutral; and, if the trait was not displayed by either actor, the code was neither. Finally, if the cue could not be determined, the code was unknown.

Table 3. Dominant and Submissive Cues

Dominant		
Teaching	Completing a Task	Higher Head Elevation
Right Positioning	Front Positioning	Body Holder Side
Body Holder Above	Body Holder Behind	Gaze Off
Gaze on Reader	Speaking	Point at Actor
Pointing Away(Attention)	Pointing Away(Solo)	Elevation
Height	Open Body	On Top
Leading Motion	Limb Holding	Neck Holding
Torso Holding	Whole-Body	Fully Clothed
Submissive		
Receiving	Serving	Watching Task
Bowing	Lying(Spread)	Lying(Fetal)
Sitting	Knee Bend	Body Clowning
Body Holder in Front	Body Holder Below	Snuggling
Gaze on Actor	Gaze Down	Hand Covering Face
Lowered Head(Away)	Lowered Head(Toward)	Crying
Apprehension	Smiling	Scream
Laughing	Biting Finger	Attentiveness
Kneeling	Leaning	Below
Following Motion	Limb	Torso
Head	Caged	Partially Clothed
Nude		

For the purpose of determining dominant and submissive roles, the both, neither, and unknown designations were excluded and thus coded as 0. Males received a 1 for each dominant trait displayed and a -1 for each submissive trait displayed. Similarly females received a -1 for each dominant trait and a 1 for each submissive trait. Then the totals for dominant and submissive traits were tallied. The data in Table 4 present the strength, frequency, and percentage of male and female actors correlated with all dominant cues.

In tallying the percents of the dominant cues displayed by male and female actors, it was found that female actors display 7.3 percent more dominant cues.

Table 4. Dominant Cues for Male and Female Actors

Strength	Frequency	Percent
-8.00	1	.4
-6.00	8	3.3
-5.00	7	2.9
-4.00	18	7.4
-3.00	11	4.5
-2.00	34	13.9
-1.00	33	13.5
0.00	38	15.6
1.00	33	13.5
2.00	27	11.1
3.00	17	7.0
4.00	7	2.9
5.00	8	3.3
7.00	2	.8
<u>Total</u>	<u>100</u>	<u>100</u>

In addition, the actor that displayed the most dominant cues (8 cues for one advertisement) was the female actor. Pearson Correlation was run against the findings from Table 4 to personal coding of the dominant actor in each advertisement. Pearson Correlation factored .475 and was found significant at the .001 level. Similarly Table 5 presents the strength, frequency, and percentage of male and female actors correlated with all submissive cues.

Tallying the percentages of the submissive cues displayed by male and female actors, I found that male actors display 23.8 percent more submissive cues. In addition, the actor that displayed the most submissive cues (7 cues per advertisement) was the male actor. Pearson Correlation was run against the findings from Table 4 to personal coding of the dominant actor in each advertisement. Pearson Correlation factored -.531 and was found significant at the .001 level.

Table 5. Submissive Cues for Male and Female Actors

Strength	Frequency	Percent
-6.00	1	.4
-5.00	5	2.0
-4.00	10	4.1
-3.00	16	6.6
-2.00	20	8.2
-1.00	21	8.6
0.00	40	16.4
1.00	43	17.6
2.00	31	12.7
3.00	26	10.7
4.00	15	6.1
5.00	7	2.9
6.00	3	1.2
7.00	6	2.5
Total	100	100

Furthermore, to examine the combined effects of dominant and submissive cues, the dominant cue total and the submissive cue total were standardized using z-scores. Rationale for the standardization stems from the disproportionate amount of dominant and submissive cues. The disproportion could have potentially biased the results. Computing the standardized dominant cues with the standardized submissive cues, the median factored to be $-.0080$. The median of $-.0080$ indicates that by combining the dominant and submissive traits, overall, female actors are displayed in the dominant role more often than are male actors. With such conclusions my first hypothesis, male actor will be displayed in dominant roles more often than female actor, despite the target audience of the magazine, is not supported.

Dominant and Submissive Roles and Intended Sex of Magazines

My second hypothesis was addressed by examining the intended sex of each magazine audience and the sex of the actor in the dominant and submissive role.

I continued to use the standardized combined dominant and submissive cues. See Table

6.

Table 6. Dominant Role and Magazine

Magazine	N	Mean
Men's Health	45	-.1213
Women's Health	14	.2276
Cosmopolitan	63	-.4689
Maxim	34	.4190
Glamour	40	-.4380
GQ	48	.7311
Total	244	

A negative mean indicates a female was displayed in the dominant role, and a positive mean indicates a male held the dominant role in an advertisement. The strongest mean of female actors in the dominant role was found in the magazine *Cosmopolitan*, and the strongest mean of male actors in the dominant role was found in the magazine *GQ*. Running a one-way ANOVA revealed that the difference between the means of the combined dominant and submissive cues of *Cosmopolitan* and *GQ* is significant at the .05 level.

The results from the frequencies and ANOVA concluded that my second hypothesis was also not supported. Moreover, the frequencies indicated that *Men's Health*, a predominantly men's magazine, depicted female actors in the dominant role more frequently, and *Women's Health*, a predominantly women's magazine, depicted male actors in the dominant role more frequently.

The other two predominantly women's magazines, *Cosmopolitan* and *Glamour* depicted female actors in the dominant role, while *Maxim* and *GQ*, predominantly men's magazines, depicted the male actor in the dominant role. The strongest depiction of an

actor in the dominant role was found in the magazine *GQ*. Yet, for *Cosmopolitan* and *Glamour*, the female actor displayed in the dominant role was more consistent.

Dominant and Submissive Roles and Intended Sex of Products

Frequencies were run to test the third hypothesis. As seen in Table 7 my third hypothesis is supported.

Table 7. Dominant Role and Product

<u>Sex of Product</u>	<u>N</u>	<u>Mean</u>
Male	27	.7981
Female	45	-.5993
Gender Neutral	172	.0315
Total	244	

As expected, when the intended sex of the consumer of the product being advertised was male, the male was portrayed in the dominant role and when the intended sex of the consumer of the product being advertised was female, the female was portrayed in the dominant role. Interestingly there was a stronger dominant presence of the male actor in advertisements depicting male products than of female actors in female product advertisements.

When the intended sex of the consumer of the product was gender neutral, the male actor was depicted in the dominant role. Results from One Way ANOVA indicated significant differences between the groups at the .05 level. A Scheffe test of multiple comparisons yielded a significant mean difference at the .05 level between male and female products.

Violent Dominant and Submissive Roles

Researcher Jean Kilbourne (1999) argues that women are portrayed in violently submissive displays of bondage in media advertisements. From her research the following coding variables were used to represent violent dominance portrayals: limb

holding, neck holding, torso holding, and whole-bodying holding, caged, dismemberment of the limb, torso, or head.

Frequencies were run to test my fourth hypothesis. My hypothesis expects that more advertisements will depict the male actor in the dominant position established by the violent cues as delineated in Kilbourne's research. As seen in Table 8, this hypothesis was also not supported.

Table 8. Violent Dominant and Submissive Portrayals

<u>Violent Dominant Portrayal</u>	<u>Frequency</u>	<u>Percent</u>
-2.00	6	2.5
-1.00	31	12.7
.00	175	71.7
1.00	23	9.4
2.00	9	3.7
<hr/>		
<u>Violent Submissive Portrayal</u>	<u>Frequency</u>	<u>Percent</u>
-1.00	21	8.6
.00	177	72.5
1.00	46	18.9

For advertisements that contained violent, dominant variables the dominant actor was the female actor. Among the advertisements depicting violent dominant portrayals 15.2 percent were classified as female in the dominant role, while the male was depicted in the dominant role only 13.2 percent. Moreover, when advertisements depicted violent, submissive portrayals the male was classified as the submissive actor 18.9 percent of the time, while females were depicted as 8.6 percent of the time.

Reliability of Dominant and Submissive Cues

More careful examination of the dominant and submissive cues was used to determine if some cues could be determined to be more reliable. To measure reliability of cues, Cronbach's Alpha was used. Cronbach's Alpha is a measure of internal reliability for multi-item indexes, that is, how closely related a set of items are as a group. The

following dominant cues were reliable indicators of dominance, with Cronbach's Alpha being .614: higher head elevation, body holder above, body holder behind, elevation, height, on top, neckholding, and whole body holding. The following submissive cues were reliable indicators of submission, with Cronbach's Alpha being .760: bowing, snuggler, gaze on actor, lowered head toward, and attentiveness.

Intended Sex of the Consumer of Products

Due to the concern of the possibility of biased data from unevenness of male, female, and gender neutral products being advertised, more in-depth analysis was conducted. The concern stems from the possibility that the findings of the overall dominant actor being female could be a biased finding due to an unevenness of the intended sex for the market of the products. A frequency table of the intended sex for the market for all of the products displayed in the advertisements found that 18.4 percent of the advertisements were predominantly female products, 11.1 percent were predominantly male products, and 70.5 percent of the products were considered gender-neutral products.

All of the products are divided into six product categories, each of similar function or intentional use, to test for biases. The following six categories were used: Vice, Appearance, Hygiene, Technology, Entertainment, and Other. The Vice category consists of products that are commonly used in law enforcement to refer to criminal offenses related to prostitution, alcohol, narcotics, and pornography. The Appearance category consists of products that are commonly used to enhance one's appearance or common everyday appeal. The category of Hygiene consists of products used during regular cleaning or maintenance of the body. Products that have improved the human

condition are in the Technology categories, and products that are used as a diversion or permit people to amuse themselves are grouped in the Entertainment category. Finally, any products that do not fit neatly into one of the five categories are placed into the Other category. See Table 9 for a complete breakdown of all the products advertised.

Table 9. Product Type Categories

Vice:	Sex Videos, Supplement, Alcohol, Lubrication, Sex Chat Line, Tobacco
Appearance:	Clothing, Shoes, Jewelry, Watch, Purse, Sunglasses, Hair Extensions
Hygiene:	Fragrance, Deodorant, Makeup, Lotion, Razors, Shampoo, Breath mint, Body wash,
Technology:	Camera, Tires, Cell Phone
Entertainment:	Hotel, Casino, Tourism, Magazine, Psychic, Television show, Beverage, Music CD
Other:	Investment, Antidepressant, Nonprofit

A test for a difference in means was used. Multiple ANCOVA models were used, each independently controlling for the intended sex of the consumer of each magazine, the intended sex of the consumer of the product, and the overall dominant actor. The correlation between intended sex of the consumer of each magazine and the intended sex of the consumer of each product, on each model, were not significantly correlated.

Testing of Other Cues

The last analysis is to examine the remaining cues used in the coding sheet that did not relate to a significant theory or past literature. Each remaining cue was correlated using Pearson Correlation against the dominant cues, submissive cues, standardized dominant cues, and standardized submissive cues categories. Once correlated, only certain other cues were significant at the .05 level as either dominant or submissive. See Table 10. Concern of the other cues' significance is due to the lack of generalizability and will be discussed in greater detail in the suggestions for further research chapter.

Table 10. Correlated Other Cues

Dominant Other Cues

Raised Head (Away)	Standing	Back of Head
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Submissive Other Cues

Sitting	Eyes Closed	Mouth Open
Raised Head (Toward)	O-Face	

Non-Significant Other Cues

Holding Product	Using Product	Sunglasses
Mouth Closed		

CHAPTER VI

SUMMARY AND CONCLUSIONS

The current study was undertaken to examine dominant and submissive relationships among opposite-sex actors in magazine advertisements. The magazines chosen for the study were three magazines intended predominantly for females and three magazines intended predominantly for males. Six issues from each magazine were sampled, and only advertisements that fit the criteria of the study were utilized. A total of 202 advertisements displaying 244 male and female interactions were coded. This sample was chosen to obtain a current representation of magazine advertisements.

Utilizing a blend of dominant and submissive cues from past literature and as yet unmeasured cues, a content analysis was conducted on the advertisements. A total of 70 variables was used to determine the dominant and submissive relationship in the interactions. Eleven of the variables used had not previously been measured, while the other 59 variables were borrowed from past literature.

The dominant cues used in my content analysis consisted of: teaching, completing a task, higher head elevation, right positioning, front positioning, body holding from the side, body holding from above, body holding from behind, actor gazing off, actor gazing on reader, speaking, pointing at actor, pointing away with attention from other actor, pointing away without attention from other actor, elevation, natural height, open body position, on top of other actor, leading motion, limb holding, neck holding, torso holding,

whole body holding, and being fully clothed. The submissive cues consisted of: receiving, serving, watching a task, bowing, lying spread and fetal, knee bend, body clowning, body holding from below, sitting, snuggling, gazing on other actor, actor gazing down, hand covering face, lowered head away and toward other actor, crying, apprehensions, smiling, screaming, laughing, biting on finger, attentiveness to other actor, kneeling, leaning, below other actor, following motion, dismembered limb or torso or head, caged position, partially clothed, and nude.

During the initial collection of advertisements for this sample, a number of cues that have not previously been studied as they relate to subordination or gender-role stereotypes occurred consistently throughout the sample. Because of their frequency, I chose to include them during coding to determine whether they were of significance as related to subordination or gender-role stereotypes. These cues consisted of: raised head away and toward other actor, standing, displayed back of head, eyes closed, mouth open, o-face, holding the product, using the product, wearing sunglasses, and mouth closed. A pilot study was conducted before the final study to test for inter-coder reliability. Each coder was given twenty randomly selected advertisements and a copy of the coding guidebook. The coding sheets were analyzed using percent agreement. The overall reliability was calculated at 95 percent.

Content Analysis Results

The results of the content analysis indicated that advertisements featuring male and female actors interacting portrayed the female actor in the dominant role more often than the male actor. While there has not been significant research on dominant and submissive portrayals in advertisements between male and female actors, this finding

contradicts earlier findings that women are stereotyped more often than men (Leppard, Ogletree, and Wallen 1993), women are depicted mostly as sexual objects (Venkatesan and Losco 1975), and women are limited almost exclusively to passive roles (Courtney and Whipple 1983).

As cited in other studies, this finding indicates an improvement in sexual equality in consumer magazine advertisements. Past research has indicated that gender-role stereotyping has decreased over time (Allan and Coltrane 1996; Busby and Leichty 1993; Lori Wolin 2003). The growing trend of less gender-role stereotyping is one rationale for the surprising findings regarding the sex of the overall dominant actor in advertisements. The trend moving away from gender-role stereotyping may be explained by Witkowski's (1975) research that provides empirical evidence demonstrating that advertisements that alienate female viewers as a result of role portrayals may result in fewer sales and/or public criticism. Advertisers may assume that there are more female readers of magazines than demographic data have indicated, and they may be advertising on the "safe side" with less gender-role stereotyping.

From the present study it is apparent that the gender-role stereotyping has narrowed significantly, another contradiction to Courtney and Whipple (1983:24) who stated that "the image of the sexes in advertising is not keeping pace with change. In fact, the image reflects the status quo of a time gone by."

Females were found to be the dominant actor in most predominantly women's magazines (*Cosmopolitan* and *Glamour*); however, males were displayed as the dominant actor in most predominantly men's magazines. Discrepancies with these findings are derived from *Men's Health* and *Women's Health*. In *Men's Health* the female actor was

displayed in the dominant role more often than the male actor, whereas the male actor was displayed in the dominant role more often in *Women's Health*. In a comparative study of social power between two rivaling actors, Bandura, Ross, and Ross (1963) concluded that the possessor of the rewarding power would be imitated by observers. Given the results of this study, the sex of the dominant actor would have been consistent with the intended target sex of the magazine. From this study it can be assumed that the rewarding aspect that is imitated is the persuasion to purchase a particular product when the sex of the dominant actor is consistent with the sex of the target market. The assumption made is even stronger with regard to the intended sex of the product and the sex of the dominant actor.

As expected from past research, the intended sex of the consumer of a product being advertised was reflected in the sex of the dominant actor. These findings support previous research that males and females accept products considered feminine and products considered masculine and brands differently (Alreck, Settle, and Blech 1982; Whipple and Courtney 1985). Furthermore, women respond more positively to female-positioned advertisements than to male-positioned advertisements, and men respond much less positively to female-positioned advertisements than male-positioned advertisements (Bellizzi and Milner 1991). The findings of the current study coupled with the findings of past research support the assumption that imitation of the rewarding power is linked to the dominant and submissive displays of the actors in advertisements.

Historically research has concluded that when a male has interactions with a female some hostility is likely to be used (Goffman 1979). Past analysis has concluded that male actors in television advertisements exhibit more aggressive behaviors and

employ violence more often when compared to female actors (Barcus 1983). The present study concluded a contradiction to these findings. In advertisements that contained violent dominant cues, female actors were displayed employing those cues more often than were male actors. Furthermore, when advertisements depicted violent submissive portrayals, the male was classified as the submissive actor more often than was the female actor. These findings could quite possibly be yet more support for the changing trend of sex stereotyping in advertisements.

Dominant actor

The overall findings of this study regarding the sex of the dominant actor were unexpected. It was predicted that the male actor would be displayed in the dominant role more often than the female actor, based on past gender-role stereotyping research. One possible explanation for this finding is the growing trend, found in the content analysis of print and television advertisements, of the decreasing of gender-role stereotyping. Females may require more advertising exposure than do males to persuade them to purchase a product (Kempf, Palan, and Laczniak 1997). If females do require more exposure, then more advertisements must portray the female actor possessing the rewarding power; the rewarding power in this context is the dominant actor. Another explanation could be a bias in the sample. Overall, more advertisements were pulled from predominantly male magazines, yet there were more advertisements that portrayed female products than male products. A more in-depth analysis of the intended sex of the consumer of the product being advertised was conducted.

ANCOVA models were used to test for significance between the intended sex of the consumer of the product, the intended sex of the consumer of the magazine, and the

more dominant actor. The correlation found no significant difference. Simply put, the difference in the number of advertisements that displayed male and female products was not a factor. With this finding I believe that advertisers might suspect a larger number of female readers of magazines selected for this study.

Dominance in Relation to Intended Readership of Magazines

Prior to coding the advertisements in the sample, it was hypothesized that intended sex of the consumer of each magazine and the sex of the actor in the dominant and submissive role would mirror one another. It was thought that predominantly female targeted magazines would portray females in the dominant role and predominantly male targeted magazines would portray males in the dominant role. For most magazines in the sample the prediction was correct; only *Men's Health* and *Women's Health* were found to contradict this hypothesis. It was interesting that in *Women's Health* the male actor was portrayed in the dominant role more strongly than the female actor in *Men's Health*.

A possible explanation for this finding may be rooted in the intended content of these magazines. *Men's Health* and *Women's Health* are magazines that focus on improvement of the body physically and may attract readers that are self-conscious regarding their own physical appearance. With self-conscious feelings, readers may need outside motivation for physical enhancement; one such motivation could be the desire for an opposite-sex mate. By displaying female actors in the dominant role in *Men's Health*, advertisers may be enticing the male readers to improve their appearance to gain the approval of potential mates. The same advertising philosophy could be applied to the male actors in advertisements in *Women's Health*.

Dominance in Relation to Intended Sex of the Consumer of the Product

The results of the dominant actor in relation to the intended sex of the consumer of the product were as anticipated. The rationale behind the hypothesis is that male and females process and accept feminine and masculine brands differently. However, findings concluded stronger dominance levels in products intended for males than in products intended for females as well as an overall slight male dominance in gender-neutral products. Yet, this finding supports past research that when advertising gender-neutral products, it is safer to advertise to males because females will use products intended for males, but males will not use products considered “feminine.”

Violence and Dominance

The prediction that advertisements depicting dominant, violent cues with the male actor in the dominant role was not supported. In fact, male actors were more likely to be portrayed violently in the submissive role. It is interesting to note that, while the strength of violent, dominant cues for male and female actors were the same, the frequency differed. The same results were true for violent, submissive cues. One possible explanation could be that products that are originally targeted toward women will require super masculine symbols to be accepted by men (Alreck, Settle, and Belch 1982). An advertiser may display the female actor in the violent, dominant role as a means to super masculinize the advertisement in order to attract male buyers.

Limitations of the Research

When utilizing content analysis as a method for research, there is the possibility of the limitation of generalizability. The sample utilized consisted of comparable demographics, which provided a good understanding of a certain specific demographic

but fails to provide understanding of other demographics. I could have chosen more magazines with more diverse readerships, but due to time constraints it would have been unmanageable. This change would have made it possible to determine dominant and submissive actors in a variety of readerships. The number of months for each magazine was also limited due to time constraints. Six months provided an adequate sample size, but more months of each magazine would have increased my validity and reliability.

As mentioned previously, this study assumed that all cues, dominant and submissive, are weighted the same, which means that each cue equally displays the same dominant or submissive message. From a coding standpoint equal distribution is easier to measure, but the subjective interpretation of the individual readers is lost. Some dominant and some submissive cues might not be equally matched, resulting in skewed findings.

Applied Theory

The findings from this study support the importance and significance of social learning and modeling. Based on the results of this study, the dominant and submissive cues displayed in advertisements provide learning behaviors for consumers. The dominant and submissive displays are strong environmental influences that could affect the cognitive processes and behaviors between people. The male actors in the sample of advertisements were more often dominated by the female actor; this behavior could have been generalized to other situations such as violence.

Female actors were displayed more often employing violent, dominant cues. This finding contradicts earlier findings that male actors in advertisements utilized violence more often than females. If the growing trend of female actors in advertisements is becoming less gender-role stereotyped, then Bandura and Walters (1963) might conclude

that those observations were generalized to violent advertisements. Furthermore, one might want to consider the fantasy of female dominance over males and the greater generalization of observed behaviors with emotionally aroused observers. In regard to vicarious learning, advertisers are also socialized by the media. If female actors in advertisements are increasingly being portrayed less stereotypically, those judgments and values are being displayed in future advertisements.

Mead ([1934] 1962) explains that human beings have the capacity to reshape their behavior to gain approval and acceptance from others. The findings from this study would provide support for the reshaping of behavior in regard to male and female equality in advertisements. The constant adjustment and continual narrowing of gender-roles in advertisements is proof of the socialization that occurs in society. Actively reflecting on choices made and carefully planning how to assimilate specific social situations reinforces Goffman's (1959) theory of dramaturgy.

Regarding dramaturgy the advertisers gauge the reaction of the consumers in order to shape future advertisements and to elicit the desired reaction of consumption. Findings that predominantly male and predominantly female magazines and the intended sex of the consumer of the product advertised match the sex of the target market support the theory of image management. By continually seeking and gaining reinforcement, advertisers may continue with the current trend of performing inside present societal norms.

Suggestions for Future Research

This study of dominant and submissive cues provided insight into the continual explanation of socialization and modeling behaviors found in advertisements. Because

little sociological research has been completed on dominant and submissive cues between male and female actors, further research is still needed. Some changes could be made to further investigate this topic.

Equality among Cues

As mentioned earlier, equality among the dominant and submissive cues is a concern. Utilizing Cronbach's alpha, higher head elevation, body hold above, body holder behind, elevation, height, on top, neckholding, and whole body holding were found to be the most reliable dominant cues. Furthermore, bowing, snuggler, gaze on actor, lowered head toward, and attentiveness were found to be the most reliable submissive cues. Knowing that reliability among these cues is strong, one would assume that these cues could be more influential than other dominant and submissive cues. Future studies on the displayed power of specific dominant and submissive cues would provide more insight.

Other Measured Cues

Out of the total 70 cues coded, 12 were not based on previous research. Those 12 cues were correlated using Pearson Correlation against the dominant cues, submissive cues, standardized dominant cues, and standardized submissive cues categories. Raised head away, standing, and back of head were correlated significantly with dominant cues. Sitting, eyes closed, mouth open, raised head toward, and o-face were significantly correlated with submissive cues. Holding product, using product, sunglasses, and mouth closed were not significantly correlated with dominant or submissive cues.

The concern of generalizability with the other measured cues is the rationale for not adding them to the total dominant and submissive counts. The other cues were

correlated only against cues in this specific sample with the unknown factor of how the cues would correlate in a different sample. Further research could be conducted on the perceived dominance and submissiveness of the other cues to provide assurance and dissolve the concern of generalizability.

New Dominant and Submissive Cues

Throughout the study new research questions were uncovered. Similar research could be completed on the following unknown cues: walking, running, relative size, complete faces covered, specific dominant or submissive tasks, kissing, eating or drinking, hand holding, and the camera focus of the actor. Identifying whether these new cues correlate with dominant or submissive cues could provide more understanding of dominant and submissive portrayals.

Demographics

Finally, the demographics of the magazines selected were intentionally similar. The rationale was to rule out demographic variables when comparing the sample advertisements. Future research could be completed utilizing a more varied magazine selection, including socioeconomic status, race, and content of magazines. Furthermore, the study could be expanded to dominant and submissive actors displayed in groups and group dynamics as well as dominant and submissive actors in interaction with the same sex.

Appendix A

Coding Sheet

Magazine Name/Month _____

Ad Number _____

<i>Product</i>	M	F	GN	U
Holding Product		M	F	B N
Using Product		M	F	B N
<i>Functional Ranking</i>				
Teaching		M	F	B N
Receiving		M	F	B N
<i>Working on Task</i>				
Serving		M	F	B N
Watching a Task		M	F	B N
Completing a Task		M	F	B N
<i>Ritualization of Subord</i>				
Higher Head Elevation		M	F	N
Right Postioning		M	F	N
Front Positioning		M	F	N
Bowing		M	F	B N
Lying (Spread)		M	F	B N
Lying (Fetal)		M	F	B N
Sitting		M	F	B N
Knee Bend		M	F	B N
Body Clowning		M	F	B N
<i>Embrace</i>				
Body Holder Side		M	F	B N
Body Holder Above		M	F	N
Body Holder Behind		M	F	N
Body Holder Fnecont		M	F	N
Body Holder Below		M	F	N
Snuggler		M	F	B N
<i>Facial Expression</i>				
Gaze on Actor		M	F	B N
Gaze off		M	F	B N
Gaze on Reader		M	F	B N
Gaze Down		M	F	B N
Sunglasses		M	F	B N
Eyes Closed		M	F	B N
Hand Covering Face		M	F	B N

Appendix A (Cont.)

Lowered Head (Away)	M	F	B	N
Lowered Head (Toward)	M	F	B	N
Raised Head (Away)	M	F	B	N
Raised Head (Toward)	M	F	B	N
Crying	M	F	B	N
Apprehension	M	F	B	N
Smiling	M	F	B	N
Scream	M	F	B	N
Laughing	M	F	B	N
Sucking/Biting Finger	M	F	B	N
Mouth Open	M	F	B	N
Mouth Closed	M	F	B	N
O-Face	M	F	B	N
Conversation				
Speaking	M	F	B	N
Attentiveness	M	F	B	N
Hands				
Point at Actor	M	F	B	N
Pointing Away (Attention)	M	F	B	N
Pointing Away (Solo)	M	F	B	N
Pointing at Reader	M	F	B	N
Body Positioning				
Standing	M	F	B	N
Kneeling	M	F	B	N
Leaning	M	F	B	N
Elevation	M	F	B	N
Height	M	F	B	N
Closed Body	M	F	B	N
Open Body	M	F	B	N
On Top	M	F		N
Below	M	F		N
Back of Head	M	F	B	N
Leading Motion	M	F	B	N
Following Motion	M	F	B	N
Dismemberment				
Limb	M	F	B	N
Torso	M	F	B	N
Head	M	F	B	N
Bondage				
Limb Holding	M	F	B	N
Neck Holding	M	F	B	N
Torso Holding	M	F	B	N
Whole Body	M	F	B	N
Caged	M	F	B	N
Clothing				
Fully	M	F	B	N

Appendix A (Cont.)

	Partial	M	F	B	N
	Nude	M	F	B	N
Actor Male	Person	Cartoon	Object		
Actor Female	Person	Cartoon	Object		

Appendix B

Coding Book

Magazine

- 1 = Men's Health
- 2 = Women's Health
- 3 = Cosmopolitan
- 4 = Maxim
- 5 = Glamour
- 6 = GQ

Month

- 1 = January
- 2 = February
- 3 = March
- 4 = April
- 5 = May
- 6 = June
- 7 = July
- 8 = August
- 9 = September
- 10 = October
- 11 = November
- 12 = December

Product Sex

- 1 = Male
- 2 = Female
- 3 = Gender Neutral
- 4 = Unknown

Product Type

- 1 = Clothing
- 2 = Sex Videos
- 3 = Supplement
- 4 = Shoes
- 5 = Hotel
- 6 = Investment
- 7 = Casino

- 8 = Antidepressant
- 9 = Alcohol
- 10 = Camera
- 11 = Tires
- 12 = Tourism
- 13 = Fragrance
- 14 = Deodorant
- 15 = Magazine
- 16 = Makeup
- 17 = Lubrication
- 18 = Lotion
- 19 = Sunglasses
- 20 = Razors
- 21 = Shampoo
- 22 = Breath mint
- 23 = Psychic
- 24 = Television Show
- 25 = Hair Extensions
- 26 = Nonprofit
- 27 = Sex Chat Line
- 28 = Beverage
- 29 = Body Wash
- 30 = Jewelry
- 31 = Cell phone
- 32 = Tobacco
- 33 = Watch
- 34 = Purse
- 35 = Music CD

Holding Product

- 1 = Male
- 2 = Female
- 3 = Both
- 4 = Neither
- 5 = Unknown

Appendix B (Cont.)Using Product

- 1 = Male
- 2 = Female
- 3 = Both
- 4 = Neither
- 5 = Unknown

Dominant and Submissive Traits

- 1 = Male
- 2 = Female
- 3 = Both
- 4 = Neither
- 5 = Unknown

Actor Male and Female

- 1 = Person
- 2 = Cartoon
- 3 = Object

Dominant Actor

- 1 = Male
- 2 = Female
- 3 = Neither

Dominance Level

- 1 = Slight
- 2 = Moderate
- 3 = Strong
- 4 = NA

APPENDIX C

Rules for Coding

The coder will examine one advertisement and identify one interaction (male and female). The coding sheet will be completed by analyzing only the one interaction. If there are multiple interactions occurring in the advertisement, multiple coding sheets will be used. Multiple interactions will be coded, left to right, then top to bottom.

Magazine Name/Month: Each magazine advertisement is pulled from a specific magazine. Indicate the magazine name abbreviation (see below) and the month of publication (all magazines were published in the year 2009).

MH : Men's Health
WH: Women's Health
MA: Maxim
CO: Cosmopolitan
GQ: GQ
GL: Glamour

Ad Number: Each magazine advertisement is numbered chronologically as the advertisement appeared in the magazine. The advertisement numbering resets each magazine issue. If coding multiple interactions from one advertisement, number the additional interactions as .1, .2 and so on.

Product: Identify the sex of the potential consumer of the product being advertised, code "M" for male or "F" for female. If the product being advertised is intended for either sex, code "GN" for gender neutral. If the intended product being advertised is unknown, code "U" for unknown.

Holding Product: Identify the sex of the actor holding the intended product being advertised; code "M" for male or "F" for female. If both actors are holding the intended advertised product, code "B" for both; and, if no actors are holding the intended advertised product, code "N" for neither.

Using Product: Identify the sex of the actor using the intended product being advertised in the correct way the product was designed, "M" for male or "F" for female. If both actors are using the intended product being advertised in the correct way the product was designed, code "B" for both; and if no actors are using the intended product being advertised in the correct way the product was designed code "N" for neither.

Appendix C (Cont.)

Teaching: An actor is considered to be in a teaching role when the actor provides a form of instruction, either modeled or dictated, to another actor. Code the actor that is providing the instruction to the other actor “M” for male or “F” for female. If both actors are providing instruction to each other, code “B” for both; and if no actors are providing a form of instruction, code “N” for neither.

Receiving: An actor is considered to be receiving a form of instruction when modeling of an instruction occurs or task completion. Code the actor that is receiving instruction “M” for male or “F” for female. If both actors are receiving a form of instruction, code “B” for both; and if no actors are receiving a form of instruction, code “N” for neither.

Serving: An actor is considered to be serving when the actor renders physical assistance or body-connected care to another actor. Code the actor that is serving “M” for male or “F” for female. If both actors are serving, code “B” for both; and if no actors are serving, code “N” for neither.

Watching a Task: An actor is considered to be watching a task when there is focused attention, visually, on a specific physical task. Code the actor watching a task “M” for male or “F” for female. If both actors are watching a task, code “B” for both; and, if no actors are watching a task, code “N” for neither.

Completing a Task: An actor is considered to be completing a task when there is physical movement and effort to complete a specific task. Code the actor that is completing a task “M” for male or “F” for female. If both actors are completing a task, code “B” for both; and, if no actors are watching a task, code “N” for neither.

Higher Head Elevation: An actor is considered to have a higher head elevation by physically having the head elevated as compared to the other actor. The elevation can be naturally higher or artificially (by height). Code the actor with a higher head elevation “M” for male or “F” for female. If both actors are at perfect parallel elevation, code “N” for neither.

Right Positioning: An actor can be considered to be in right positioning only when compared to another actor. When two actors are engaged in close proximity, the actor that is to the right (from the actors’ perspective) is in the right position. For the actor in the right position code “M” for male or “F” for female. If right positioning cannot be established, code “N” for neither.

Front Positioning: An actor can be considered to be in front positioning only when compared to another actor. The actor that is spatially in front of another actor (closer to the reader and camera), either full body or limb, is in the front position. For the actor in the front position code “M” for male or “F” for female. If front positioning cannot be established, code “N” for neither.

Appendix C (Cont.)

Bowing: An actor is considered to be bowing when an actor has to bend the knee or body or incline the head. Code the actor in the act of bowing “M” for male or “F” for female. If both actors are bowing, code “B” for both; and, if no actors are bowing, code “N” for neither.

Lying (Spread): An actor is considered to be lying (spread) when the actor assumes a horizontal or prostrate position with arms and legs partially or fully extended. Code the actor lying “M” for male or “F” for female. If both actors are lying, code “B” for both; and, if no actors are lying, code “N” for neither.

Lying (Fetal): An actor is considered to be lying (fetal) when the actors assumes a horizontal or prostrate position with the body curled with the head and limbs drawn in. Code the actor lying (fetal) “M” for male or “F” for female. If both actors are lying (fetal), code “B” for both; and, if no actors are lying (fetal), code “N” for neither.

Sitting: An actor is considered to be sitting when the actor is resting the body, supported by the buttocks or thighs. Code the actor sitting “M” for male or “F” for female. If both actors are sitting, code “B” for both; and, if no actors are sitting, code “N” for neither.

Knee Bend: An actor is considered to be in the act of knee bending when the actor bends the knee and the body is lowered. Code the actor in the act of knee bending “M” for male or “F” for female. If both actors are in the act of knee bending, code “B” for both; and, if no actors are in the act of knee bending, code “N” for neither.

Body Clowning: An actor is considered to be body clowning when the actor is in the act of a nonserious or childlike guise or is using the entire or partial body as a playful gesticulate device. Code the actor in the act of body clowning “M” for male or “F” for female. If both actors are engaged in body clowning, code “B” for both; and, if neither actor is engaged in body clowning, code “N” for neither.

Body Holder Side: An actor can only be considered to be in holding position (side) when compared to another actor. The actor that is clasping or encircling his or her arms around another actor, from either parallel side, is considered to be in the holding position (side). Code the actor in the holding position “M” for male or “F” for female. If both actors are in the holding positioning, code “B” for both; and, if no actors are in the holding position, code “N” for neither.

Body Holder Above: An actor can only be considered to be in holding positioning (above) when compared to another actor. The actor that is clasping or encircling his or her arms around another actor, while positioned above the other actor, is considered to be in the holding position (above). Code the actor in the holding position “M” for male or “F” for female. If no actors are in the holding position, code “N” for neither.

Appendix C (Cont.)

Body Holder Behind: An actor can be considered to be in holding positioning (behind) only when compared to another actor. The actor that is clasping or encircling his or her arms around another actor, while positioned behind the other actor, is considered to be in the holding position (behind). Code the actor in the holding position “M” for male or “F” for female. If no actors are in the holding position, code “N” for neither.

Body Holder In Front: An actor can be considered to be in holding positioning (in front) only when compared to another actor. The actor that is clasping or encircling his or her arms around another actor, while positioned in front of the other actor, is considered to be in the holding position (in front). Code the actor in the holding position “M” for male or “F” for female. If no actors are in the holding position, code “N” for neither.

Body Holder Below: An actor can be considered to be in holding positioning (below) only when compared to another actor. The actor that is clasping or encircling his or her arms around another actor, while positioned below the other actor, is considered to be in the holding position (above). Code the actor in the holding position “M” for male or “F” for female. If no actors are in the holding position, code “N” for neither.

Snuggler: An actor is considered to be snuggling when the actor is curled up closely or comfortably, nestled or pressed closely against another actor. Code the actor in the snuggling position as “M” for male or “F” for female. If both actors are in the snuggling position, code “B” for both; and, if no actors are in the snuggling position, code “N” for neither.

Gaze on Actor: An actor is considered to be gazing when the actor is looking steadily and intently, as with great curiosity, interest, pleasure, or wonder towards another actor. Code the actor in gaze as “M” for male or “F” for female. If both actors are gazing at each other, code “B” for both; and, if no actors are gazing, code “N” for neither.

Gaze Off: An actor is considered to be gazing off when the actor is looking steadily and intently, as with great curiosity, interest, pleasure, or wonder into space at a parallel or upward level. Code the actor gazing off as “M” for male or “F” for female. If both actors are gazing off, code “B” for both; and, if no actors are gazing off, code “N” for neither.

Gaze Down: An actor is considered to be gazing down when the actor is looking steadily and intently, as with great curiosity, interest, pleasure, or wonder toward the ground. Code the actor gazing down as “M” for male or “F” for female. If both actors are gazing down, code “B” for both; and, if no actors are gazing down, code “N” for neither.

Sunglasses: An actor is considered to be wearing sunglasses when eyeglasses with colored or tinted lenses are worn over the eyes. Code the actor wearing sunglasses as “M” for male or “F” for female. If both actors are wearing sunglasses, code “B” for both; and, if no actors are wearing sunglasses, code “N” for neither.

Appendix C (Cont.)

Eyes Closed: An actor is considered to have eyes closed when the actor's eyelids are closed, covering the entire eye ball. Code the actor with eyes closed as "M" for male or "F" for female. If both actors have closed eyes, code "B" for both; and, if no actor's eyes are closed, code "N" for neither.

Hand Covering Face: An actor is considered to be covering his/her face when the actor's hand, partially or fully, is in front of his/her face. Code the actor with his/her face covered as "M" for male or "F" for female. If both actors have their faces covered, code "B" for both; and, if no actor has his or her face covered, code "N" for neither.

Lowered Head (Away): An actor is considered to have a lowered head (away) when the actor's head is inclined towards the ground and not facing the actor. Code the actor with a lowered head (away) as "M" for male or "F" for female. If both actors have lowered heads (away), code "B" for both; and, if no actor has a lowered head (away), code "N" for neither.

Lowered Head (Towards): An actor is considered to have a lowered head (towards) when the actor's head is inclined towards the ground and facing the actor. Code the actor with a lowered head (towards) as "M" for male or "F" for female. If both actors have lowered heads (towards), code "B" for both; and, if no actor has a lowered head (towards), code "N" for neither.

Raised Head (Away): An actor is considered to have a raised head (away) when the actor's head is inclined towards the sky and not facing the actor. Code the actor with a raised head (away) as "M" for male or "F" for female. If both actors have raised heads (away), code "B" for both; and, if no actor have raised heads (away), code "N" for neither.

Raised Head (Towards): An actor is considered to have a raised head (towards) when the actor's head is inclined towards the sky and facing the actor. Code the actor with a raised head (towards) as "M" for male or "F" for female. If both actors have raised heads (towards), code "B" for both; and, if no actor have raised heads (towards), code "N" for neither.

Crying: An actor is considered to be crying when the actor has considerable facial, or muscular tension, a reddening of the skin, and watering of the eyes. The mouth can be set in a frown or opened with the pulling back of the lips. Code the actor crying with "M" for male or "F" for female. If both actors are crying, code "B" for both; and, if no actors are crying, code "N" for neither.

Appendix C (Cont.)

Apprehension: An actor is considered to have apprehension when the actor is highly excitable and acutely uneasy and portrays anticipation or awareness of danger. Code the actor that has apprehension as “M” for male or “F” for female. If both actors have apprehension, code “B” for both; and, if no actors have apprehension, code “N” for neither.

Smiling: An actor is considered to be smiling when the actor’s mouth is stretched back and the mouth corners are pulled back and upward, with the mouth either opened or closed. Code the actor smiling as “M” for male or “F” for female. If both actors are smiling, code “B” for both; and, if no actors are smiling, code “N” for neither.

Scream: An actor is considered screaming when the actor’s mouth is open and the actor’s lips are stretched back and mouth corners are pulled back and upward. Code the actor as screaming as “M” for male or “F” for female. If both actors are screaming, code “B” for both; and, if no actors are screaming, code “N” for neither.

Laughing: An actor is considered laughing when the actor’s mouth is open and the actor’s lips are stretched back and mouth corners pulled back and upward. Code the actor as laughing as “M” for male or “F” for female. If both actors are laughing, code “B” for both; and, if no actors are laughing, code “N” for neither.

Sucking/Biting Finger: An actor is considered to be sucking or biting on his/her finger when the actor’s finger or fingers are inserted into his/her mouth or touching the lips of the mouth. Code an actor sucking or biting on fingers as “M” for male or “F” for female. If both actors are sucking and biting on fingers, code “B” for both; and, if no actors are sucking or biting on fingers, code “N” for neither.

Mouth Open: An actor is considered to have an open mouth when the actor’s lips are not touching. Code an actor with mouth open as “M” for male or “F” for female. If both actors have open mouths, code “B” for both; and, if no actors have open mouths, code “N” for neither.

Mouth Closed: An actor is considered to have a closed mouth when the actor’s lips are touching. Code an actor with a mouth closed as “M” for male or “F” for female. If both actors have closed mouths, code “B” for both; and, if no actors have closed mouths, code “N” for neither.

O-Face: An actor is considered to have an O-face when the actor’s face expresses stereotypical sexual pleasure or enjoyment. Code the actor with an O-face as “M” for male or “F” for female. If both actors have O-faces, code “B” for both; and, if no actors have O-faces, code “N” for neither.

Appendix C (Cont.)

Speaking: An actor is considered to be speaking when the actor is communicating, signifying, or disclosing to another actor while facing that actor. Code the actor speaking as “M” for male or “F” for female. If both actors are speaking, code “B” for both; and, if no actors are speaking, code “N” for neither.

Attentiveness: An actor is considered to be attentive when the actor conveys a particular, focused impression to another actor with eye-contact. Code the actor being attentive as “M” for male or “F” for female. If both actors are attentive, code “B” for both; and, if no actors are attentive, code “N” for neither.

Point at Actor: An actor is considered to be pointing at another actor when the actor’s index finger is extended and other fingers are in a relaxed or clenched position and the actor’s arm is extended. Code the actor pointing at another actor as “M” for male or “F” for female. If both actors are pointing at other actors, code “B” for both; and, if no actors are pointing, code “N” for neither.

Pointing Away (Attention): An actor is considered to be pointing away with attention when the actor’s index finger is extended and other fingers are in a relaxed or clenched position and the actor’s arm in extended pointing in any direction away from another actor. The second actor must be focused on the direction of the point. Code the actor pointing away as “M” for male or “F” for female. If both actors are pointing away, code “B” for both; and if no actors are pointing away, code “N” for neither.

Pointing Away (Solo): An actor is considered to be pointing away solo when the actor’s index finger is extended and other fingers are in a relaxed or clenched position and the actor’s arm is extended, pointing in any direction away from another actor. The second actor must not be focused on the direction of the point. Code the actor pointing away as “M” for male or “F” for female. If both actors are pointing away, code “B” for both; and, if no actors are pointing away, code “N” for neither.

Pointing at Reader: An actor is considered to be pointing at the reader when the actor’s index finger is extended and other fingers are in a relaxed or clenched position and the actor’s arm in extended pointing towards the camera. Code the actor pointing at the reader as “M” for male or “F” for female. If both actors are pointing at the reader, code “B” for both; and, if no actors are pointing at the reader, code “N” for neither.

Standing: An actor is considered to be standing when the actor is in an erect or upright position. Code the actor standing as “M” for male or “F” for female. If both actors are standing, code “B” for both; and, if no actors are standing, code “N” for neither.

Kneeling: An actor is considered to be kneeling when the actor goes down or rests on the knees or a knee. Code the actor kneeling as “M” for male or “F” for female. If both actors are kneeling, code “B” for both; and, if no actors are kneeling, code “N” for neither.

Appendix C (Cont.)

Leaning: An actor is considered to be leaning when the actor inclines or bends from a vertical position as in a particular direction. Code the actor leaning as “M” for male or “F” for female. If both actors are leaning, code “B” for both; and, if no actors are leaning, code “N” for neither.

Elevation: An actor is considered to be in elevation when the actor is raised above the actor’s natural height. Code the actor in elevation as “M” for male or “F” for female. If both actors are in elevation, code “B” for both; and, if no actors are in elevation, code “N” for neither.

Height: An actor is considered to be in height when the actor is not raised or lowered from the actor’s natural height and taller than the other actor. Code the actor in natural height as “M” for male or “F” for female. If both actors are in natural height, code “B” for both; and if no actors are in natural height, code “N” for neither.

Closed Body: An actor is considered to have a closed body when the actor covers up or withdraws part of the body, creating or forming a boundary or barrier. An actor can have a closed body in any body positioning. Code the actor having a closed body as “M” for male for “F” for female. If both actors have closed bodies, code “B” for both; and, if no actors have closed bodies, code “N” for neither.

Open Body: An actor is considered to have an open body when the actor is not covering any part of the actor’s body, visually taking up all the space the actor physically can. An actor can have an open body in any body positioning. Code the actor having an open body as “M” for male or “F” for female. If both actors have open bodies, code “B” for both; or, if no actors have open bodies, code “N” for neither.

On Top: An actor is considered to be on top when the actor is physically on top of another actor, either behind the actor, parallel to, or in front of the actor. Code the actor on top as “M” for male or “F” for female. If no actor is on top, code “N” for neither.

Below: An actor is considered to be below when the actor is physically below another actor, either behind the actor, parallel to, or in front of the actor. Code the actor below as “M” for male or “F” for female. If no actor is below, code “N” for neither.

Back of Head: An actor is considered to have a back of head when all that can be seen of an actor’s head is the back. Code the actor showing a back of head as “M” for male or “F” for female. If both actors are displaying backs of heads, code “B” for both; and, if no backs of heads are displayed, code “N” for neither.

Leading Motion: An actor is considered to be displaying a leading motion when the actor goes before or shows the way or influences or induces another actor. Code the actor in the leading motion as “M” for male or “F” for female. If both actors are in a leading motion, code “B” for both; and, if no actors are in a leading motion, code “N” for neither.

Appendix C (Cont.)

Following Motion: An actor is considered to be displaying a following motion when the actor conforms to, complies with, or acts in accordance with a leading actor. Code the actor in the following motion as “M” for male or “F” for female. If no actors are in following motions, code “N” for neither.

Limb: An actor is coded as limb when only a bodily limb of the actor is displayed. Code the exposed limb’s gender as “M” for male or “F” for female. If only limbs are displayed of both actors, code “B” for both. If there is more than a limb displayed of both actors, code “N” for neither.

Torso: An actor is coded as torso when only the torso of the actor is displayed. Code the exposed torso’s gender as “M” for male or “F” for female. If only torsos of both actors are displayed, code “B” for both. If there is more than a torso displayed of both actors code “N” for neither.

Head: An actor is coded as head when only a head of the actor is displayed. Code the exposed head’s gender as “M” for male or “F” for female. If only heads of both actors are displayed, code “B” for both. If there is more than a head displayed of both actors, code “N” for neither.

Limb Holding: An actor is coded as limb holding only when compared to another actor. When an actor holds onto another actor’s limb in a manner of bondage or restraint to another actor, code as limb holding. Code the actor holding a limb as “M” for male or “F” for female. If both actors are holding limbs, code “B” for both; and, if no actors are holding limbs, code “N” for neither.

Neck Holding: An actor is coded as neck holding only when compared to another actor. When an actor holds onto another actor’s neck in a manner of bondage or restraint, code as neck holding. Code the actor holding the neck as “M” for male or “F” for female. If both actors are holding necks, code “B” for both; and, if no actors are holding necks, code “N” for neither.

Torso Holding: An actor is coded as torso holding only when compared to another actor. When an actor holds onto another actor’s torso in a manner of bondage or restraint, code as neck holding. Code the actor holding the torso as “M” for male or “F” for female. If both actors are holding torsos, code “B” for both; and, if no actors are holding torsos, code “N” for neither.

Whole Body: An actor is coded as whole body only when compared to another actor. When an actor holds onto another actor’s whole body in a manner of bondage or restraint, code as whole body. Code the actor holding the whole body as “M” for male or “F” for female. If both actors are holding whole bodies, code “B” for both; and, if no actors are holding bodies, code “N” for neither.

Appendix C (Cont.)

Caged: An actor is considered to be caged when in an object or person or anything that confines or imprisons an actor. Code the actor caged as “M” for male or “F” for female. If both actors are caged, code “B” for both; and, if no actors are caged, code “N” for neither.

Fully Clothed: An actor is considered to be fully clothed when the actor is wearing actual clothing in addition to underwear that covers the genital areas fully. Code the actor fully clothed as “M” for male or “F” for female. If both actor’s are fully clothed, code “B” for both; and, if no actors are fully clothed, code “N” for neither.

Partial: An actor is considered to be partially clothed when the actor is wearing some article of clothing (wearing only underwear is considered partially clothed). An open shirt is considered partially clothed for males. Code the actor partially clothed as “M” for male or “F” for female. If both actors are partially clothed, code “B” for both; and, if no actors are partially clothed, code “N” for neither.

Nude: An actor is considered to be nude when the actor is wearing no articles of clothing or is covered only by another object or person. Code the actor nude as “M” for male or “F” for female. If both actors are nude, code “B” for both; and, if no actors are nude, code “N” for neither.

Cartoon, Person, Object: If the actor in the advertisement is a drawing, code the actor as cartoon. If the actor in the advertisement is an actual person, code the actor as person. If the actor in the advertisement is represented by an object, code the actor as object.

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