THE PORTRAYAL OF WOMEN IN THE KENYAN MAGAZINES ADVERTISEMENTS.

By

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Declaration

This research project is my original work and has never been presented for the award of a degree in any other university.

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Abstract

Women have been portrayed in advertising in stereotypical roles for years. Typical stereotypes include the nurturing mother or the alluring seductress. Since the social climate and the roles of females have evolved through the years, the appropriate portrayal of women in today's media has become debatable. Findings from previous advertising research studies indicate that women are generally not depicted in powerful roles. This may limit the perceptions of women as it does not reflect their abilities and positions of power that they hold in real life.

The primary objective of this study is to investigate the roles portrayed by women in magazine advertisements in Kenya. Data was collected from full-page and double-page advertisements appearing in two consumer magazines. The research method that was adopted is content analysis, which focused on the visual elements in advertisements - particularly the female model. The most prevalent role portrayal and the less prevalent portrayals in magazine advertisements was identified in the study. From the "other" portrayals, the study also identified new roles that had not been specifically identified in previous studies.

Definition of Key Terms

The current study includes the following key terms: portrayal, advertising, consumer, consumer behaviour, content analysis, emotional advertising appeal, female celebrities, media, model (female), photograph, product type, , rational advertising appeal and roles. These concepts, as related to the current study, will now be defined.

Model (female): A model is defined as a woman who poses for a specific purpose, such as art or photography, as often used in advertisements and commercials (Soanes& Stevenson, 2006:918). For the purpose of the study, the term "character" will be used interchangeably with the term model to indicate the female in the advertisement.

Woman: the female human being, as distinguished from a girl or a man.in this study a woman is a female human being who range from 25 years old and above.

Portrayal: a description of someone or something in a particular way; it is a representation.

Advertising: Advertising is a paid, structured and non-personal form of marketing communication by an identified sponsor designed to reach a specific target audience with a persuasive message about a product, service or idea (Arens, Weigold&Arens, 2011:8; Wells, Moriarty & Burnett, 2006:5).

Image/role: are defined as the behavioural patterns suitable to and expected of an individual based on the individual's pertinent position from a societal perspective (Schiffman&Kanuk, 2007:138).

 Consumer: A consumer is defined by Schiffman and Kanuk (2007:4) as a person who "… buys goods and services for his or her own use, for the use of a household, or as a gift for a friend". Consumer behaviour:

Consumer behaviour is defined as "the activities people undertake when obtaining, consuming, and disposing of products and services" (Blackwell et al., 2006:4).

 Content analysis: Content analysis is a research technique that evaluates the content of communication messages, such as advertisements, in order to determine common themes and/or patterns in the messages (Riffe, Lacy & Fico in Neuendorf, 2002:10).

Emotional advertising appeal: This refers to an approach used in advertising that aims to influence the target audience's feelings by focusing on their psychological, social or symbolic needs (Blackwell, Miniard& Engel, 2006:737; Arens et al., 2011:342).

Female celebrities: Female celebrities include well-known, successful, high-profile women in various fields, including entertainment, sport and business (Choi, Lee & Kim, 2005:85).

Media: The media are defined as those vehicles or channels commonly used to transmit advertising messages to a specific target audience, such as television and magazines (Ouwersloot& Duncan, 2008:9).

Photograph: A photograph is defined as a "still picture made with a camera" (Soanes& Stevenson, 2006:1079).

Product type: A product is something that the consumer perceives will satisfy a need (Hawkins &Mothersbaugh, 2010:19). For the purpose of the study, product type refer to the consumable category into which the product or service falls, such as food or household products.

CHAPTER ONE: OVERVIEW OF THE STUDY

1.1 Introduction and background of the study

For years women in advertisements have been portrayed in stereotypical roles, such as the mother or the seductress. The changing social climate and the evolution of the role of the woman in the home and in the workplace have given rise to questions regarding the appropriate portrayal of women in the media today. Bailey (2006:99) asserts that consumers perceptions of particular models (or characters), such as females, may be structured based on their portrayal in the media. This often leads to outdated stereotypes being promoted.

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." 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.

Studies focusing on advertising have found that women are not generally shown in powerful roles. Women in advertisements are usually represented as stereotypical nurtures or sex objects. These representations do not reflect the changes in the society, such as women in important positions in the workplace (Razzouk, Setz&Vacharante, and 2003:120). This is echoed by Koering and Granitz (2006:92), Mark, 1999:424). The women may therefore be depicted as product user, but not as an expert in the use of the product who state that women are not depicted as important role players in the corporate setting. Additionally, women are less likely than men to be portrayed as authorities on products (Furnham& .

In advertising that features athletes, women are portrayed in provocative ways, rather than in ways that focus on their athletic skills (Grau , Roselli&Taylor , 2007:63).the sexual nature of women, rather than their capabilities, is often the focal point in magazine advertisements. Women are often depicted in sparse clothing that emphasizes their sexuality (Doring&Poschl, 2006:182). This limits the perceptions of women, since it does not reflect women's skills and the positions of power that they may hold in real-life.

Many studies illustrate the stereotyping of women in advertisements. In several studies the themes related to the portrayal of women's role in Kenyan magazine advertisements are identified as: (1) stereotypical images of women in advertisements (Bolliger, 2008:46; Grau et al.,2007; Hung & Li, 2006; (2) role portrayal of women in advertisements (Ibroscheva,

2007;409;Koering &Granitz, 2006:Razzouk et al., 2003; (3) the relation between female portrayals and product/service categories (Furnham, Pallangyo&Gunter, 2001:123;Mwangi,1996:10; Nassif &Gunter, 2008:755) and (4)the image of women in magazine advertisement (Okoronkwo, Stella, C 1994:Rudansky, 1991.

The study makes two important contributions to the field of knowledge of the image portrayal in the advertising. Firstly, the study focuses on the state of the female's image in advertisements in the Kenyan context; secondly the study aims to identify new women's images that are relevant in current advertising depictions.

1.2 Problem Statement

Seeing the importance of magazines in the Kenyan media scene and among adolescents, the emphasis ofthe current study attempts to examine the contemporary women's' role portrayal and beauty images of magazine advertisements in Kenya. It contributes to the understanding of the gender role portray in an under researched but important medium in Kenya.

Kenyan women have struggled historically against certain paradigms of inferiority that most women experience. The female identity is different according to each culture and their customs, but many cultures are based on a patriarchal past where men wield more power than women. Women worldwide experience subjugation in the form of jobs, education, sexuality and reproductive choice. Kenyan women have strived to overcome these stereotypes and are yet to gain a position of near equality in many societal constructs. In the Kenya today, men and women enjoy almost equal social standing. Women can and do vote, own businesses, hold political office and have a full spectrum of rights. They have reproductive and social rights to divorce, abortion and birth control. They can wear whatever they choose. Laws are in place protecting them from sexual assault and physical abuse. There are, however, media constructions of gender that portray clear stereotypes women. Women are portrayed in the media as sexual objects: thin, large breasted, demure and flawless. Even though they hold powerful jobs and play valuable roles in a variety of social constructs, the paradigm of the Kenyan traditional roles prevails.

There is need to change how we view our women in the print magazines in Kenya and get our own identity in the roles we portray women in, roles that are positive and non-traditional to the society.

Thus the current study tried to answer if the advertisements in the magazines present afull view of the variety of roles women actually play in the society.

1.3 Objectives of the study

- To examine the portrayals of women in magazine advertisements
- To determine the different product categories in the advertisements featuring women.
- To determine if there are any new role in the advertisements.

1.4 Research Question

This research attempts to answer three questions.

- How are women portrayed in print advertisements? What roles does print advertisement give to women if any?
- What are the different product categories in the advertisements featuring women?
- Are there any new women roles that have been identified in the advertisements?

1.5 Scope of the study

The primary objective of the study is to investigate the role portrayal of women in magazine advertisements followed by the secondary objectives. The study was conducted using magazine advertisements in two magazines with more than 500,000 readership and the geographical location was in the Kenyan context. The time duration taken for the study was limited to the months that had no holiday's advertisements since it is not a longitudinal study.

1.6 Significance of the Study

The topic of the portrayal of women in advertising is significant in the social realm. The dominance of advertising in our lives and its ability to persuade and shape our beliefs give it power over our society and the influence of our basic thoughts. Advertising attempts to put forth an image of ideals to be obtained by society. The ideals they portray do not necessarily reflect

society but may influence people's beliefs about the world outside of their immediate environment.

This study shall help the government to understand the challenges facing women in Kenya. Over the years the government has strived to improve gender equality and this study shall shade light on the challenges that exist and would therefore make it clear for the government to put measures that would enhance gender equity.

The study shall also assist the private sector to comprehend the environment within which they can invest. The private investor shall use the findings of this study to improve the women empowerment in Kenya.

The study will benefit other researchers in the field of portrayal of women and stereotyping. They will find this information vital for their research and also use it as a point of reference

1.7 Delimitations of the Study

The study is limited to the following contexts within the Kenyan advertising: adult female role portrayals depicted only in magazine advertisements. The content analysis focuses on advertisements that run only in a limited time frame, as this was not be a longitudinal study. Advertisements in magazines with circulation figures exceeding 500 000 was studied as these magazines represent the majority of the total magazine readership in Kenya.Specialist publications were excluded, as the content of these are tailored to specific markets. The focus of the current study requires magazines targeted to a mainstream audience.

1.8 Magazines used in the study

True Love is East Africa's leading women's monthly magazine that was introduced in October 2004 and re-launched in July 2010. It has been especially tailored to fit the dynamic lifestyles both contemporary career women and home-makers experience. It traverses the different facets of these lifestyles. Coverage includes; relationships; marriage and sex; inspiration; pregnancy; family nutrition and health education; real life experience; spiritual guidance; heroes and society models; hair, beauty and grooming; leisure and money management among other. It is a monthly magazine retailing at Ksh 325.

Drum is East Africa's leading society monthly magazine launched in September 2004. It was relaunched in Jan 2011 under Carole Mandi Media. *Drum* retails at Kshs 300.it is a family

magazine mainly aimed at Black readers containing market news, entertainment and feature articles.

True Love has a readership of 1,986,500 daily. On the weekends, Saturday Magazine jumps up in readership, bringing in over 2 million readers, and up to 2,255,000 on weekends after it has been published. This is according to Geopolls' media measurement services 2014. Drum has more than 1,305,000 readers who want news that keeps them abreast of the world and its trends, along with articles that help them get ahead in their own lives.

The two magazines were selected for this study because of their highest readership which is a requirement for the study and they have wide audiences varying from the youth to old age people.

Specialist publications were not included in the sample; examples, Business Journal, Management, African woman, Instyle, Woman Weekly, Motor Traders, The Kenyan, The Nairobi Law, and Web Design among others were excluded.

1.9 Orientation of the study

This thesis is divided into five chapters. Chapter one cover the introduction, statement of the problem, its significance, research questions, delimitations, and the sampled magazines. Chapter two will be a review of literature to examine studies that have been performed on topics similar to the portrayal of women in advertising. It will also examine the theories that will be used to explain the social phenomena. The third chapter of this thesis will explain delineation of the methods which will be used in examining advertisements on women roles portrayal. The fourth chapter will explain the findings of this study. Finally, chapter five will outline conclusion, discuss limitations of the study and recommendations for future and additional research in this area.

CHAPTER TWO: REVIEW OF LITERATURE

2.1 Introduction

This chapter will explore the roles portrayed by females in advertising, as identified in previous research studies completed worldwide. The primary emphasis of the current study is on the role portrayals. The chapter will be structured according to the role portrayals that have been identified in previous research studies. The discussion in this chapter provides an overview of the female portrayals in magazine advertisements. Each section will commence with a summary of the pertinent female role portrayals observed in previous research studies. At the end of the chapter, a summary of the identified roles in the magazine will be provided, as they will be used as a basis for the coding forms in the current study. Additionally, the association between particular roles and product categories as found in previous research will be outlined. Additional elements that will be examined in the study are also presented in this chapter.

2.2 Overview of Role Portrayals of Women in Advertising

Many studies have been conducted on the portrayal of women in advertising, and each has identified particular roles. All of the identified studies used content analysis as research method and are therefore relevant to the current study. Previous research focused on magazines (Bolliger, 2008; Döring&Pöschl, 2006; Hung, & Li, 2006; Johnson et al., 2006; Koernig, &Granitz, 2006; Grau et al., 2007; Monk-Turner et al., 2008; Plakoyiannaki&Zotos, 2009; Razzouk et al., 2003;, Rudansky, 1991) and Okoronkwo, Stella, C.

Roles are often inferred from elements surrounding the model in the advertisement. Dyer (1993:104) suggests that the props and setting of an advertising image relay meaning. With regard to the current study, the props (such as products) and the setting (such as location) will be used to infer role portrayals. In this way, for example, a housewife role may be signified by a woman depicted with domestic products in a home environment. More details on the elements that are used to identify a particular role portrayal will be provided in the code book.

2.2.1 The roles portrayed by women in magazine advertisements

Content analyses of women portrayed in magazine advertisements have been conducted in many research studies worldwide. This section discusses the findings of these studies - structured according to the roles identified in the particular research study, and where applicable, the relation between specific roles and product categories.

2.2.1.1 Sex : The depiction of women as sex objects refers to a woman in an advertisement that is portrayed in a sexual manner, usually dressed in revealing clothing and/or in provocative poses. The sex object is purely ornamental, and her presence and appearance are not related to the product (Rudansky, 1991:147). There are associations between the descriptions of sex objects and those of the "urban sophisticate" identified in Chinese advertising (Hung et al., 2007:1039). The urban sophisticate epitomises the good life – a life of opulence and luxury. Hung and Li (2006:14) point out that the urban sophisticate's hedonistic nature is attracted to new products from the West or Japan, and the Western values of youth, progressiveness, sexuality and vivacity may be the reason for this portrayal's popularity amongst Chinese advertisers.

 Various previous research studies have indicated that the sex object is the most frequently depicted female role (Grau et al., 2007:62; Koernig&Granitz, 2006:91; Razzouk et al., 2003:123) and Okoronkwo, Stella (1994). According to Plakoyiannaki and Zotos (2009:1423), the sex object depiction is the second most prevalent (32%) portrayal in UK advertising. Similarly, Bolliger (2008:51) points out that sexualised gender typecasting of women is prevalent in educational technology advertisements.

Women are generally far more likely than men to be featured as sexualised characters in advertisements (Koernig&Granitz, 2006:91). Various aspects of an advertising image may be used as indicators of a sex object role. Monk-Turner et al. (2008:204) suggest that the following aspects can indicate a sexualised image: the character is an object of someone else's stare or is self-gazing (for example looking in a mirror); the character is displaying sexually alluring behaviour; and/or she is dressed in provocative or revealing apparel. The three conditions listed here will be included in the category descriptions for the sex object role portrayal in the present study.

 Women are depicted in sparse or light clothing in 68 per cent of mobile communications advertisements, indicating a high degree of female body display (Döring&Pöschl, 2006:182). Similarly, the results of a study on athletes endorsing clothes in advertisements indicated that women were clothed in suggestive clothing more often than in demure apparel. Grau et al. (2007:63) found that suggestive and partially nude attire was found in 81 per cent of advertisements featuring female athletes, placing the focus on the sexuality of the female athlete rather than on her athletic skills.

2.2.1.2 Mother/nurturer: The mother or the nurturer is often depicted in advertising. In this role portrayal the female character is depicted with one or more children in the advertisement, and her attention is focused on the child or children, or the product being advertised. The nurturer, as the family-oriented role of Chinese femininity, represents the ideal wife and mother who is characterized as soft, virtuous, kind and well-mannered (Hung et al., 2007:1039). Women employing the "feminine touch", a category description which denotes a nurturing attitude, were found in the majority of female depictions in a study on mobile communication advertisements (Döring&Pöschl, 2006:182). Similarly, Koernig and Granitz (2006:89) identified specific values (family, nurturance and tradition) in e-commerce advertisements that were associated more frequently with women and inter alia with the role of the mother.

The mother role is a traditional female role and the high frequency thereof in many previous studies is consistent with the traditional stereotyping of women (Warner, 2006:182). in China the nurturer (mother) was used primarily to advertise automobiles, specifically family cars (Hung & Li, 2006:22). In the current study, the role of the woman depicted as a mother will also be included.

2.2.1.3 Physically attractive/decorative: The woman, as a physically attractive or decorative creature refers to a portrayal that focuses on physical beauty. Women portrayed in advertisements purely for the purpose of being decorative or attractive were found to be particularly widespread in much of the previous research. The "flower vase" (coded as physically beautiful) is a role that carries an image of glamour, charm and beauty, and was the second most-used role portrayal in advertisements in China (Hung & Li, 2006:13). The flower vase is typified as the official ideal of the modern Chinese woman: a woman who celebrates her femininity, and does so through enhancing her physical beauty by using cosmetics, jewellery and hairstyles to enhance her looks. The woman in a physically decorative role was frequently identified in mobile communications advertisements (Döring&Pöschl, 2006:181). A vast majority of cosmetic product advertisements feature the decorative woman. This is consistent with the role description of a woman who enhances her beauty through cosmetics (Hung & Li, 2006:20). The woman as a physically attractive decoration was the most popular portrayal for advertising medicine and personal care products in Thai magazines (Razzouk et al., 2003:124).

 The association between the physically attractive woman and the product category of cosmetics and personal care items is clear - so much so that such products in an advertisement often

indicate a decorative role portrayal. A distinction should be made between the decorative woman and the sex object role. Plakoyiannaki and Zotos (2009:1417) categorise both the physically attractive role and the sex object as "decorative roles", where the physically attractive role was defined as the female aiming for physical beauty; and the sex object is specifically related to sexual allure. In the current study, the decorative role excludes sexuality and all sexually suggestive portrayals will be categorised as a sex object (refer to Section 2.2.1.1). The physically decorative depiction will be included in the present study.

2.2.1.4 Working/career woman: The woman as a worker or career person is represented by an image of professionalism across a range of different employment types: for example executives, clerks or service personnel. Women are portrayed in a working or career role in advertisements in a diverse range of studies worldwide. In advertising images, the setting, clothes and activity depicted generally indicate a specific role. For example, a career woman is depicted in a work setting (such as an office); her clothes (such as a uniform) signify work and she may be performing work-related activities (such as typing). The career role was specifically identified as such in Plakoyiannaki and Zotos (2009:1417); Razzouk et al. (2003:123) and Rudansky (1991:148).

The status value was found in e-commerce advertisements featuring women, indicating a career orientation (Koernig&Granitz, 2006:90). Independence is also typically considered to be a trait of the career woman, and in a Chinese study a work-oriented role named "strong woman" was coded as self-reliant (Hung et al., 2007:1040). The strong woman is described as a female that is "… talented, ambitious, and independent of spirit" (Hung & Li, 2006:12). She is career-oriented and intelligent and represents a role model of success whose appeal stems from her force of character and personality rather than her physical beauty

The setting in which the female model was depicted was used as an indicator for the career role in several studies. Work settings were prevalent in advertisements for educational technology and mobile communication products (Bolliger, 2008:49; Döring&Pöschl, 2006:181). In the current study, the setting of the woman in the advertisements will also be included in the role descriptors (as will be discussed in the code book).

Social reality today indicates that women worldwide are active in the workplace. Two-thirds of Thai women work outside the home, and in America, as well as in South Africa; women make up half of the work force (Cant et al., 2006:97; Koernig&Granitz, 2006:9; Razzouk et al.,

2003:120). This is not reflected in advertising practice, as only 12 per cent of Chinese and Thai female advertising images depict career women (Hung & Li, 2006:12; Razzouk et al., 2003:122). A study on female athlete endorsers featured women in advertisements for miscellaneous services and sporting goods (Grau et al., 2007:61). Professional athletes are considered to be working people and are therefore included as career women. The working/career woman role portrayal will be included in the present study.

2.2.1.5 Housewife: The role of a housewife is portrayed by a woman in a household setting performing household activities such as cleaning or cooking. The housewife is differentiated from the mother by the absence of children in the advertisement, as the inclusion of children is an indicator of the mother role. Six per cent of advertisements in the UK, ten per cent in Thailand and one per cent in South Africa depicted women as housewives (Plakoyiannaki&Zotos, 2009:1423; Razzouk et al., 2003:123; Rudansky, 1991:162).

Women as housewives are often depicted with household products or appliances related to housework, and are therefore frequently used to advertise such products. The housewife was primarily used to advertise household products in a variety of previous research studies (Plakoyiannaki&Zotos, 2009:1427; Razzouk et al., 2003:124; Rudansky, 1991:170). It is not really surprising that women were not shown in household settings in mobile communication systems advertisements nor in advertisements for educational technology products (Bolliger, 2008:49; Döring&Pöschl, 2006:183). The current study will include the housewife role portrayal.

2.2.1.6 Dependent: The woman in the dependent role was identified in eight per cent of Thai advertisement portrayals and in less than four per cent of advertisements in the UK (Plakoyiannaki& 136 Zotos, 2009:1427; Razzouk et al., 2003:123). In these studies the dependent role is used most frequently for advertising apparel and food/beverage products, respectively. Plakoyiannaki and Zotos (2009:1417) describe the dependency role as a woman that does not make any crucial decisions, and who needs security and reassurance. The category "ritualization of subordination" (that consists of body/head tilting and support) is often used inter alia in analysing gender roles (Goffman in Döring&Pöschl, 2006:174). The actions of tilting the body or the head and leaning on others are deemed indicators of dependency. Women are frequently depicted in the ritualization of subordination poses in mobile phone advertisements, pointing towards a more dependent role (Döring&Pöschl, 2006:182).

The role of a housewife is generally accepted to include a degree of dependency, and as it already exists as a distinct role category, the dependent role will be included under the housewife role in the current study. Previous research also combined the categories of housewife and dependant (Furnham et al., 2001:24; Nassif & Gunter, 2008:758: Okoronkwo, Stella, C 1994).

2.2.1.7Product user: A woman who is depicted as preparing to use or actually using the advertised product is classified as a product user. Previous research has already examined product use, often in relation to expertise, and mostly for technological products. The product user role was specified in research on gender portrayals in computer and technological product advertisements, which found that although women are depicted as product users, they are seldom portrayed as experts (Bolliger, 2008:49; Johnson et al., 2006:6). Furthermore, women are mostly portrayed as passive, insecure and mainly decorative in the use of technological products.

A person depicted as using a computer is considered to have mastered the technology, indicating an expert user role (Koernig&Granitz, 2006:86). Although female product users are portrayed in technology advertisements, they are under-represented as experts (Bolliger, 2008:49; Johnson et al., 2006:7). The present study will examine women depicted as using a wide range of advertised products, but the level of expertise of the product use falls outside the study boundaries and will therefore not be investigated. Hence the woman as merely a product user will be examined in the current study.

2.2.1.8 Social being: As a social being, the woman is shown in a wide variety of social contexts, such as sport events or parties (Plakoyiannaki&Zotos, 2009:1417; Rudansky, 1991:146). The woman in a social role is shown with other characters and her attention is on the others or the actions taking place. Her facial expression indicates emotions which are generally positive. Events such as funerals are not associated with positive emotions, but as they include people in groups with a common goal, women in such depictions will be coded as social beings. Koernig and Granitz (2006:90) identify the values of relaxation and enjoyment as more frequently associated with women than with men in e-commerce advertisements. As social activities generally revolve around relaxation and enjoyment, it is inferred that these values can identify the woman as a social being. Product category advertising that features the social being includes apparel, cigarettes and food products (Plakoyiannaki&Zotos, 2009:1427; Rudansky, 1991:175).

2.2.1.9 Romantic role: The woman featured in a romantic role is portrayed with a male or in contact with one, and her facial expression indicates love or affection towards the man. The environment in which the couple is depicted excludes other people and the setting implies romance or affection (Rudansky, 1991:145) and Okoronkwo, Stella, C (1994). The romantic role includes inter alia portrayals of women as wives and girlfriends, roles which have already featured in previous studies, for example in Hung et al. (2007:1039).

 To differentiate the romantic role from those of housewife and mother (both of which are generally considered as wives), distinctions are made based on the setting (romantic); the presence of other people (no children or others); and the focus (the woman in the romantic role focuses on the man). This portrayal was prevalent in advertisements in the South African study (which coined it "romantic") and it was most often used for promoting alcoholic beverages (Rudansky, 1991:162). The woman in a romantic role will be included in the current study.

2.2.1.10 Engagement in non-traditional activities: Women in advertisements are sometimes depicted engaging in actions not traditionally associated with females (non-traditional activities). Such depictions represented six per cent of the role depictions in Thai advertising and are mostly used to advertise durable products (Razzouk et al., 2003:123). These portrayals are not considered common depictions of women and are seldom used; therefore the non-traditional category will be excluded from the current study.

2.2.1.11 Mannequin : Various advertisements feature women with no distinct relation to others or any pertinent focus on external factors, thereby signifying a mannequin portrayal. According to Rudansky (1991:149), the mannequin is also referred to as the model girl, and her role is solely to exhibit or show off the product. As mentioned in Chapter 1, the term mannequin rather than model will be used in the current study to avoid any confusion between the role portrayal and the characters (often referred to as models) used in advertising. The mannequin is primarily depicted as actually wearing or displaying the advertised product. Although she may be portrayed with others in the advertisement, she is not focusing on the other people present. Her main function is to be a vehicle for the display of the product. The neutral role that was identified in six per cent of role portrayals by Razzouk et al. (2003:123) is included in the mannequin portrayal, as it was not clearly defined and is assumed to refer to mannequin-type portrayals.

 The product categories that depict the mannequin most often in Thailand are clothes - and in South Africa cosmetics (Razzouk et al., 2003:124; Rudansky, 1991:178). This is a consistent

advertising practice that generally advertises such products by using a model (character) that wears or exhibits the product. There are similarities between the mannequin role portrayal and the decorative role (refer to Section 2.2.1.3) that may lead to uncertainty in the coding of the roles in the course of the content analysis. For the purpose of the current study the difference lies therein that the mannequin is secondary to the product being advertised (the focus is the product), whereby the decorative woman is depicted as showing the result of the application of the product – and she is therefore a focal point. The mannequin portrayal will be included in the present study.

2.2.2 Summary

Up to now, the roles portrayed by women in previous studies on magazine advertisements have been described. The discussion on previous research findings confirms the fact that gender stereotyping is used in advertising regardless of any changes in the social environment. Döring and Pöschl (2006:184) assert that advertising today does not reflect current gender roles adequately. It is thus argued that portrayals of women in magazine advertisements emphasise traditional gender stereotypes that are not necessarily in line with social realities.

Various studies from around the world including Kenya, have investigated the roles portrayed by women in magazine advertisements. Table 1.1 provides a summary of the identified roles and the sources of the studies. The current study will examine the link between these roles and the product type.

Table 2.1 female role portrayals in magazine advertisements

Role portrayals	Sources:magazine advertisements
Working/career woman	Hung and Li(2006:13);Koernig and Granitz(2006:91);Plakoyiannaki&Zotos(2009:1417);Razzouk et al.(2003:124);Rudansky(1991:148).
Sex object	Bolliger(2008:51);Doring and Pocshl(2006:184);Grau et al. (2007:63); Johnson et al. (2006:8); Koering and Granitz (2006:91);Monk-Turner et al.(2008:206); Plakoyiannaki&Zotos (2009:1417);Razzouk et al. (2003:122); Rudansky (2003:147).Okoronkwo, Stella (1994)
Physically attractive/decorative	Bolliger (2008:51); Doring and Poschi (2006:182);Hung and Li (2006:13); Johnson et al. (2006:7); Plakoyiannaki&Zotos (2009:1417); Razzouk et al. (2003:124).
Housewife/homemaker	Bolliger (2008:51); Koering and Granitz (2006:91); Plakoyiannaki&Zotos (2009:1417); Razzouk et al.(2003:122); Rudansky(1991:143).
Mother/nurturer	Bolliger (2008:51); Doring and Poschl (2006:184);Hung and Li (2006:11) and Hung et al. (2007:1039); Koering and Granitz (2006:91);Rudansky(1991:144).Okoronkwo,Stella(1994)
Dependant	Doring and Poschl (2006;184); Koering and Granitz (2006:91);Plakoyiannaki&Zotos (2009:1417); Razzouk et al. (2003:122)Okoronkwo, Stella(1994).
Product user	Johnson et al.(2006:7);Plakoyiannaki&Zotos(2003;1417).
Social role	Plakoyiannaki&Zotos (2009:1417); Rudansky (1991:146).
Romantic role	Rudansky1991:145
Non-traditional activities	Razzouk et al. (2003:124)
Mannequin	Razzouk et al. (2003:124); Rudansky (1991:149).

2.2 Theoretical Perspective

To best examine this subject the researcher will use two theories drawn from the Mechanistic and Sociological framework of theories. The first to be examined will be Cultivation Theory and the second, Social Expectation Theory.

2.2.1 Cultivation Theory

Cultivation Theory was developed by George Gerbner in 1979. The basic principles of this theory state that media affect audience perceptions of the world outside of their immediate environment. It also suggests that repeated exposures to consistent media portrayals influence our perceptions of the social reality including people, objects, and environments. To illustrate the principles of this theory we can examine social and economic divides in our culture. For example, women who act as homemakers may feel that they know the roles and characteristics of women who seek careers in the professional world and may perceive them as very different from their own. Although they may not experience interaction with these women, through media representations they create a perception of the social system outside of their immediate environment. This perception of social reality may seem as real and accurate to them as if they had experienced this other social group in their immediate environment. Cultivation Theory has provided an excellent tool for researchers attempting to examine mediated experiences presented by mass communication. It gives researchers the strong theoretical framework necessary to position their studies and link media content to its effect on society. However, as McQuail (1994) noted, Cultivation Theory tends to explain rather too much of what has seemed to happen to (North American) society in modern times, and it cannot be tested, except mentally, but it sheds some extra light on the meaning of the 'mediation of experience' This weakness should not have an effect on this research as other media content reflects roles very similar to those found in magazines. The consistent similarity of roles portrayed in each marketing campaign, even those presented in several forms of media, is necessary to establish and maintain a brand image. According to Goldman and Papson (1996), no cultural analysis of advertising today can ignore the mercurial process of recombining meaning systems in order to generate additional value and desirability for brand-name commodities. We view advertising as a system of sign values. A sign value establishes the relative value of a brand where the functional difference between products is minimal.

For the purpose of this study, Cultivation Theory helps to explain how the mass media, in this case advertising, causes the often-inaccurate perceptions of the world outside of the viewer's immediate environment. Consumers most likely perceive society to be reflected by advertisements because advertising should be most effective when it appeals to the values and characteristics of its consumers. This general belief, supported by the principles of cultivation theory, falls under question in this research as the correlation between the roles of Kenyan women and the roles portrayed in advertisements is examined.

2.2.2 Social Expectation Theory

Social Expectation Theory stems from the American Sociological group of theories. This theory attempts to explain how social expectations are created through portrayals of norms, roles, rankings and sanctions in media content. It proposes that although media portrayals may or may not be authentic, audiences assimilate the definitions of patterns of social behavior and develop expectations of social groups. This theory will assist the study in examining society's expectations of the characteristics and attributes they think are important to women in Kenyan society. Through their perceptions of the roles and characteristics of women from media portrayals, the viewing public links specific traits and personality characteristics to that specific social group. These behavior links cause them to create expectations of what roles are important to other women and may influence the choice of roles they hold important to themselves. A group of researchers from Princeton University presented what has been called the "transactional view" of perception. This view essentially means that both the perceiver and the world are active participants in an act of perception (Toch and MacLean, 1962). The transactional thinkers have demonstrated through their research that perception is based on assumptions. Kenyans' assumptions of society, specifically women, come largely from statistics and informational media content on the changing society presented in news and media portrayals. Over the past decades researchers have done countless studies on the shift of the domestic housewife and mother to the independent workingwoman. Society has noted the progression of this shift through the mass media as well as through history books and workforce statistics. The "transactional view" of perception used with Social Expectation Theory assists in explaining that society's assumption of the change in the role of women is directly connected to the way in which media, and advertising specifically, have portrayed this shift in society and the characteristics of women in Kenya. Social Expectation Theory may prove to have a weakness

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when applied to this research question. The principles of this theory will apply less to members of society who are not heavily exposed to media content as the theory relies heavily on constantly portrayed images in the mass media. This weakness should be minimized by the fact that images presented in all types of media are congruent as marketing strategies and images for each product or service remain constant through various forms of media for the purpose of a strong brand image.

In this research, Social Expectation Theory provides the framework for establishing how women perceive the roles important to other women. From these perceptions women may be influenced as to which roles they hold important for themselves.

CHAPTER THREE: RESEARCH METHODOLOGY

3.1 Introduction

This section looked at the research design used in this study and provided the rationale for its selection and what it entails. The chapter also addressed how the sample selection for this study was arrived at and sampling technique approach used. The instruments used in data collection were identified. Coding procedure for the study was also spelt out and how it was arrived as well as the selection of the variables measured.

3.2 Research design

According to Wyk (2013), research design articulates what data is required, what methods are going to be used to collect and analyze data and how this is going to answer the research questions.

To systematically and objectively establish a factual picture of how women are portrayed in magazines advertisements of two general interest magazines in Kenya, this research was descriptive with content analysis method being used to collect data. According to Plooy (1995: 154), content analysis is particularly well suited for this kind of research. He defines content analysis as a research method based on measuring the amount of something such as negative portrayal of women, found in representative samples of mass-mediated popular art form (pg 152). Thomas (2003: 59) asserts that content analysis is the lone technique suitable for gathering information about what communication contains. This research design has been used in many communication studies on gender (Brett and Cantor 1988; Mwangi 1996; Shartiely 2005, Ibroscheva 2007, Holtzhausen et al 2010, Paek et al 2011).

3.3 Sampling unit

Units of sampling have the purpose of identifying the population for the study and provide the basis for the sampling process. According to Krippendorff (2004a:98), sampling units are the "units that are distinguished for selective inclusion in an analysis." The sampling units are therefore chosen from the complete body of content. In this study, the sampling units were the respective magazines (true love and drum). These sources (true love and drum) were selected to represent women's and men's magazines. These two magazines are among the best sold magazines in Kenya and have a high index number on female and male readers. And each featured single female model in a single photographic full page of magazine advertising from the selected sample. . No paintings or sculptures were used.

3.4 Sample population

The sample population is defined as, the "full set of cases from which a sample is taken" (Saunders et al., 2007:205). The population for the magazine sample consists of two magazines (true love and drum)which are general interest magazines in Kenya. Samples from the two magazines were selected from alternative   month from January to November of 2014. For instance, the first issue of True love was on January, followed by that on March; the first issue of Drum was on January, followed by that on March, advertisements were chosen from each

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alternative month from january2014 to November 2014. Thus, 6 issues were selected by a systematic random process chosen from each magazine, making a total of 12 issues in the sample and from the sample of magazines, all full-page and double-page advertisements featuring at least one woman was selected as sample units. These was chosen, as a preliminary examination of magazines found that full-page and double-page advertisements are very prevalent and are considered able to attract more attention (Arens et al., 2011:357.the total advertisements chosen from the 6 issues of drum magazines were 92 advertisement of women and true love had a total of 104 advertisements.

3.5 Sampling Technique

A non-probability purposive sampling approach was followed. According to Mugenda and Mugenda (2003: 50), non-probability purposive sampling technique allows a researcher to use cases that have the required information with respect to the objectives of the study. The cases are hand-picked because they are informative. In this study, all advertisements (in alternative months from January 2014to November 2014) of true love and drum for 12 issues featuring women were coded for analysis. Repeated advertisements during this period were not included because the range of the advertisements was important for this study. For example, more than one body product advertisement using the same visuals was not selected.

3.6 The data collection units

Are the units that are used to measure the variables in the content analysis (White & Marsh, 2006:29). As such, the data collection units are categorised independently. Krippendorff (2004a:100) refers to data collection units as recording units, and asserts that they are "typically contained in sampling units." In this study, the units of data collection are the magazine advertisements that are displayed in double and full pages of the two magazines featuring women.

3.7Coding Procedure

The study adopted the coding procedure used in the previous researches on gender role portrayal (Lysonski 1985, Gilly 1988, Das 2000, Das 2011) with slight modifications to make it suitable for the current study.

3.7.1 Central Figure

In this study, female adult playing a central role in print advertisements was classified as central figure. If the advertisement had two or more females, the one who is featured most notably was selected for further coding.

3.7.1.1 Variables coded for central figure

I:Role Portrayal Category

The study used the same role portrayal categories which were used in previous researches. The following categories were identified: (i) career woman ; (ii) homemaker; (iii) Mother; (iv) Physically decorative; (v) product user; (vi) Romantic role ; (vii) Sex object; (viii) social being ;(ix) mannequin and (x) Others

For each coding categories, different scores were assigned; the score of 1 if it is a traditional role (e.g. decorative, sex object, product user etc.) and the score of 0 if it is non- traditional role (e.g., career women, voice of authority and other.). By adding up the scores, the overall "stereotyping score" for each advertisement was measured. A big score indicates more stereotyping and a little score indicates less stereotyping. When the "yes = 1, no = 0" measurement scheme was summed into an index, it creates a ratio-level scale. By adding up all of the scores for an advertisement, a "stereotyping score" was obtained ranging from a minimum score of 0 (meaning no stereotyping) to a maximum score of 15 (meaning high level of stereotyping) in each magazine.

Then the mean stereotyping scores of True love and Drum based on the eleven categories were compared

How roles were identified and categorized

1. Career woman: this character's appearance was typical of a working woman, and her main focus was on a work-related activity (e.g. nursing patients in a hospital or using a computer in an office setting and dressed in official attire).

2. Homemaker: The homemaker's appearance was informal rather than formal, and she was depicted performing household tasks, such as cleaning, ironing or cooking.

3. Mother: the role of mother was signified by a woman depicted with one or more children in a setting that suggests a parenting scenario, such as the child's bedroom. For example, the mother may be brushing a child's hair, or cooking with the child.

4. Physically decorative: this portrayal was glamorous and appealing, and serves as a decorative focal point in the advertising message. The decorative character's appearance was closely related to the product or a result of the application of the product, and as such, it was mostly used to advertise personal care products (such as skin-care creams) and cosmetics (such as lipstick).

5. Product user: this character was depicted as preparing to use or actually using the advertised product, often in a manner that suggests the mastery thereof. The product user was often depicted holding/ standing/lying next to the product , especially when the actual use cannot be demonstrated (as in magazine advertisements where depicting movement was impossible). This category includes portrayals of proof of use, such as before and after pictures. For example, the homemaker depiction that was shown vacuuming was inter alia also a product user, as she was depicted using the advertised product.

6. Romantic role: the romantic woman was always depicted with a man. The romantic role included inter alia the wife or spouse. For example, the romantic role was portrayed with a man having dinner at a cozy table with roses and champagne.

7. Sex object: As in the case of the physically decorative depiction, this portrayal wasdecorative, but the depiction was sexually attractive or alluring. The sex object could be an object of another's gaze or self-gaze (looking at her own image in a mirror); she displays alluring behaviour; and/or she may be wearing provocative or revealing clothes. An example would be a scantily clad woman provocatively standing next to cooking oil; the product advertised being the cooking oil.

8. Social being: the woman in a social role was depicted in contact with other people in a relaxed or recreational environment. For example, alcoholic beverages are often advertised using women and men depicted at parties

9. Other roles: these included any other portrayals that do not fit clearly into any one of the above role descriptions. Concise descriptions were provided during coding to enable possible new role identifications. The "other" category refers to functional portrayals that are not included in the above, but excludes non-definable portrayals. Non-definable portrayals refer to portrayals

that are indistinct and not associated with a particular activity, and include none or very few supporting elements in the visuals that may assist in identifying a role.

II:Age

Central figure was categorized as being (1) Young (35 years or less); (2) Middle Age (35- 55 years); (3) Old (55 years and above); or (5) unclear.

3.7.1.2 Variables coded for advertisement

Location

Central figure (who is a woman) was categorized according to the location or setting of the advertisement

Following categories were identified: (1) Home; (2) Office; (3) Store/ Restaurants; (4) Outdoor;or (5) Other.

Product Category

The product categories were based upon the literature review and the scope of this study.

The product categories were classified into following: (1) Body (Personal care/cosmetics/toiletries); (2) Home (Household Products); (3) Food & Beverages; (4) Auto & Auto accessories;

(5) Clothing (men & women); (6) Fashion/Jewelry/Accessories; (7) Financial Services/Banking;

(8) Electronics/consumer durables; (9) Telecom/mobile services; and (10) others.

Product involvement

A matrix from Foote Cone and Belding stating in Frith and Sengupta's research (1991) was used to specify products into high involvement, middle involvement and low involvement categories. High involvement products tend to be higher priced and require information-seeking on consumers, such as autos, financial services and banks. Middle involvement products were priced in the mid-range and require moderate search activities~ such as appliances, hotels and resorts.

Low involvement products tend to be low-priced and purchased frequently, such as food, cigarettes and over-the-counter medicine.

Similar approaches had been used in Mueller's study (1987) as one of variable measurements. From each level of involvement, the high-involvement products included autos, kitchen appliances and jewelry. The middle-involvement was represented by watches, TV sets and cameras. The low involvement products were wine, hair-care products and food products. Therefore, three product levels are shown in Table below

Product levels	Codes	Categories
High involvement	3	Financial services, banks, real property, jewelry.
Middle involvement	2	Appliances, electronics, cameras,watches, TV program, medicine by prescription.
Low involvement	1	Food, drinks, cigarettes, clothes, hair care and body products, magazines, glasses, books, music products.

3.8 DATA ANALYSIS

The data collected from the advertisements were analysed quantitatively. This entails determining, among other factors, the frequency of occurrence of the aspects on the data form. These frequencies were summed and tabulated; and descriptive statistical analysis was performed on the data.

A content analysis study has to adhere to scientific rigour to be considered effective. Neuendorf (2002:10) asserts that for content analysis to be scientific, it needs to conform to various criteria considered to be acceptable in a scientific method, namely: inter alia being reliable and valid. These criteria will be described next, as well as the levels of measurement and the representational techniques used in the current study.

3.8.1 Reliability

According to Harwood and Garry (2003:485), three kinds of reliability exist in content analysis, namely stability, reproducibility and accuracy. Stability refers to the degree to which the analysis will yield the same results if the data are re-coded by the same researcher at a different point in time (intra-coding). This is deemed the least-effective form of reliability. Hayes and Krippendorff (2007:78) assert that reproducibility is the most effective measure of reliability, and it refers to the degree of agreement between different coders, or, as it is called, inter-coder reliability. Inter-coder or inter-judge reliability is the degree to which two or more independent coders agree when analysing the same body of content. Selecting a suitable measure of reliability is a complex procedure, as there are many measures that can be used (Hayes &Krippendorff, 2007:78). Not all reliability measures are applicable to the present study. The measures most suitable to a content analysis of this nature will be outlined next.

Krippendorff's alpha was suggested by Hayes and Krippendorff (2007:81) as the standard statistic measure for inter-coder reliability. Krippendorff's alpha measures inter-coder agreement and is "the most general agreement measure with appropriate reliability interpretations" (Krippendorff, 2004a:221). According to Neuendorf (2002:151), Krippendorff's alpha also considers chance agreement, and is thus suitable for nominal, ordinal, interval and ratio.

The current study's level of measurement was nominal, and it utilised multiple coders, aspects that limited the reliability measures that was be applied. Of the mentioned reliability measures, only Krippendorff's alpha is suitable for multiple coders (Krippendorff, 2004b:428).

Per cent agreement was also used in the present study, as two variables (product useand roles) could have multiple responses, which causes Krippendorff's alpha to be unsuitable for testing the reliability of these two variables. To resolve this matter, these variables were tabulated and their frequencies calculated. Fisher's Exact Test, which indicates significant relations between variables, is computed on the product use and role variables. The per cent agreements for the two variables were then determined, based on their frequencies.

The reliability samples of magazine advertisements, for both the pilot and the final study were drawn using simple random sampling. It was commonly agreed that there was no set standard for deciding on the size of the sub-sample. Wimmer and Dominick (in Riffe et al., 2005:143) suggest between 10 and 25 per cent of the content under scrutiny as being acceptable.

The last kind of reliability in content analysis is accuracy. This refers to the extent to which the results adhere to a specific standard. It is measured on the basis of inconsistencies in intra-

coding, as well as inter-coding (Harwood & Garry, 2003:485). In the coder training process, accuracy is also addressed, as it pertains to the set standards.Coder training is aimed at ensuring consensus on the category descriptions. Furnham et al. (2001:24) resolved disagreement in coding by the joint analysis of items that were disagreed upon until the coders had reached agreement.

As the present study employed three coders, disagreement was resolved with discussion. On items where no agreement could be reached by joint analysis and discussion, the majority rule was applied.

Table 3.2 Proportion of agreement levels for the role variable in the three coders

Agreements (roles)	N	Percentage
0 (no agreement)	11	18.03
2 (majority agreement)	34	55.74
3 (perfect agreement)	16	26.23
Total	**61**	**100**

3.8.2 Validity

Validity is generally described in research texts, as the degree to which a particular research instrument measures what it needs to measure (Leedy&Ormrod, 2005:28

Various measures for determining validity exist. Neuendorf (2002:115-117) identifies five types of validity, namely: external validity, face validity, criterion validity, content validity and construct validity. Face and content validity is applicable to the present study. Face validity is the extent to which the measure fits what is expected, or generally believed to be true (Krippendorff, 2004a:313). Therefore, if the findings of the content analysis make general sense, they are considered valid in terms of face validity. Additionally, the current study uses three independent coders who also review the measures, as suggested by Neuendorf (2002:115). This enhances the face validity of the present study

Content validity refers to the degree of completeness of the measure, in other words, whether it manifests everything the concept represents (Neuendorf, 2002:116). In the current study, content validity can be measured in terms of the comprehensiveness of the category descriptions. For

example, to determine a female role portrayal, various aspects need to be included in the analysis, as described in the codebook, and the descriptions aim at covering all aspects that may indicate a role portrayal.

3.8.3 Levels of measurement

Content analysis studies can incorporate various levels of measurement. These are nominal, ordinal, interval and ratio measures or scales. Nominal measures are those where the values are distinct from each other (Krippendorff, 2004a:161). Nominal measures may be represented by numbers, but the numbers need have no numerical meaning and serve only to indicate a particular variable. In the current study, the level of measurement is nominal, as each category is assigned a number which mean nothing in a merely numerical sense.

3.8.4 Representational techniques

The data gathered from of the study were analysed using descriptive statistics. Descriptive statistics summarized the study observations, as well as the associations between the variables (Babbie, 2009:467). In the current study, the descriptive statistics included frequency tabulations and cross-tabulations, which were applicable to the nominal data. Frequency tabulations consist of tables that reflect how frequently a variable is found in the data (Krippendorff, 2004a:192). Frequency tables include the values in absolute (number of incidences of the variable) and percentage format of each category. Cross-tabulations (also referred to as contingency tables) permit the simultaneous analysis of two different variables in order to observe the relationship or association between these variables (Bryman & Bell, 2007:358; Kolb, 2008:253). The data can also be displayed by using graphics. Bryman and Bell (2007:358) suggest using pie and bar charts when representing nominal data. The current study employed both types of graphics in presenting the findings of the

CHAPTER FOUR:FINDINGS

4.0 Findings and related objectives

The primary objective of this study was to identify the roles portrayed by women in magazine advertisements in the Kenyan context. The study aimed, furthermore, to achieve several secondary research objectives. As mentioned in Chapter one, the level of measurement applicable in the current study is nominal. As such, specific descriptive statistics are appropriate, namely frequency tabulations and cross-tabulations. The applicable descriptive statistics for each of the variables that were coded will be discussed next.

4.1. Role portrayal of women

The primary objective of this study, as stated in Chapter 1, is to identify the roles portrayed by women in magazine advertisements in Kenyan context. To reach this objective, the current study

analysed advertisements in *true love and drum* magazines. Different roles were coded, namely that of the career woman, homemaker, mother, , physically decorative woman, product user, romantic role, sex object, social being, as well as an option for other roles.

The roles portrayed by women in magazines advertisements *The percentages of the role categories, as identified in the **true love** magazine advertisements are presented in Figure 4.1*

percentage of woman's role in Selected true love magazine
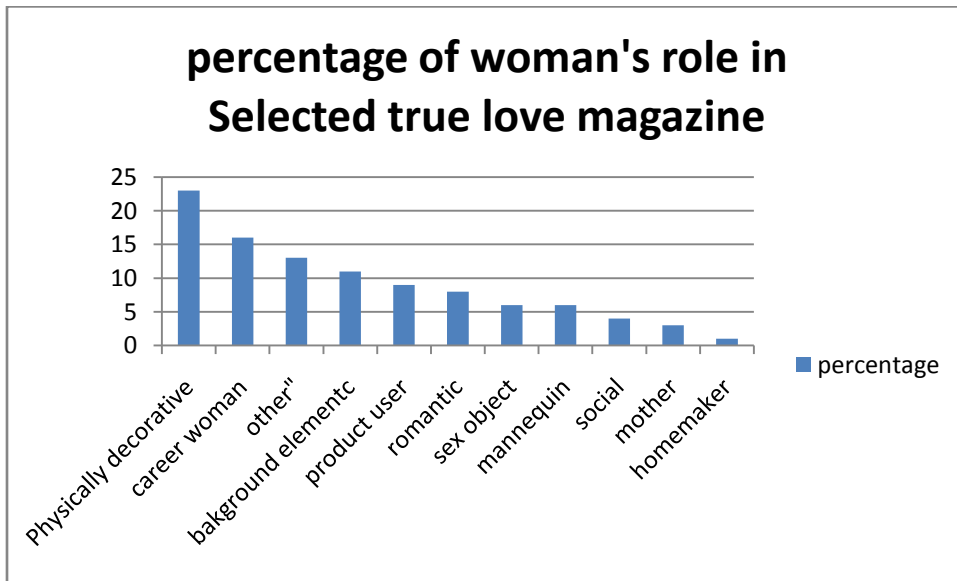
The physically decorative role was the most prevalent portrayal (27%). The career woman (16.6%) was the second most depicted role portrayal, followed by roles that were not categorised ("other" at 14.2%). The "other" category consisted of various identified roles that were not part of the original role categories. The "other" roles were examined to determine any similarities; and they were classified accordingly.. Depictions of women as homemakers and mothers were the least represented (1% and 2.4%, respectively) in the study.

The percentage of role categories, as identified in drum magazine
Figure 4.2

percentage of woman's role in selected drum magazines
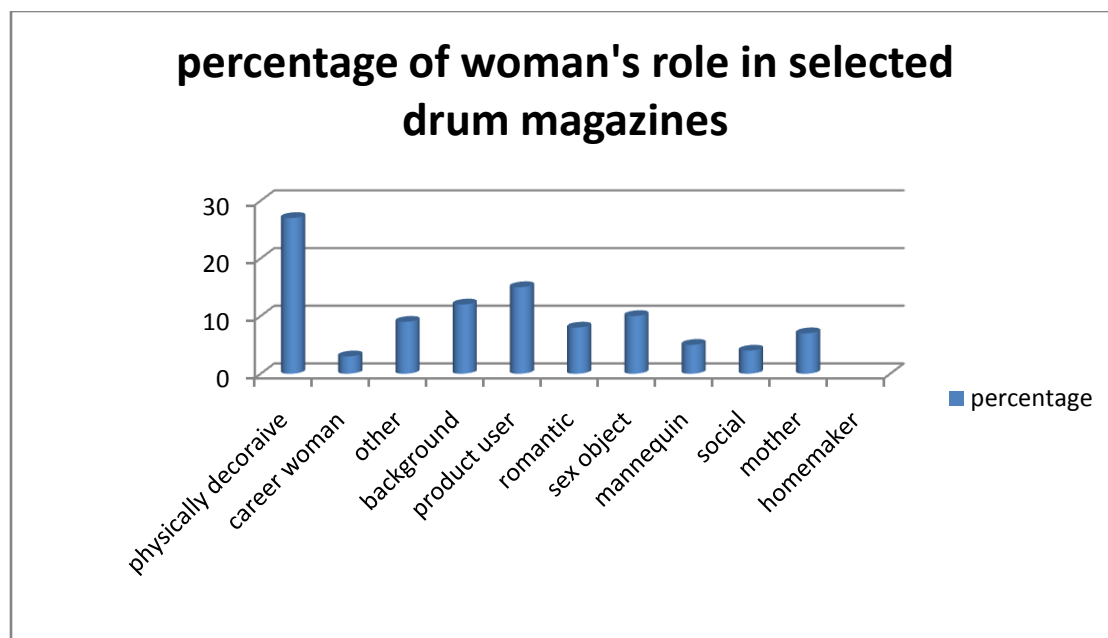
Physically decorative was also the leading role in **the drum** magazine followed by the product user at 15 %.The least featured roles were those of career woman, social and homemaker.

4.1.1 Most Prevalent Portrayal of Women

The results showed that women are mostly portrayed in the advertisements in conformity with traditional gender stereotypes as users of personal and household products, background element or passive users of products and services and as decorative and sexual objects. It is therefore concluded that magazine advertisements (especially in drum) in Kenya are perpetuating negative gender stereotypes against women by choosing to use stereotypes in the promotion of products , thereby cultivating in the mind of the readers the perception about how women are expected to play their roles in the society.

4.1.2 Magazines Analysis on the portrayal of women

The findings provided interesting insights into female role stereotypes inthe twomagazine types. First, the results indicated that women in Kenyan magazine advertisements were mainly portrayed in decorative roles. This finding adds to the body of literaturethat documented increasing bias toward the sexist depiction of women in printadvertisements

Second, the results showed a tendency of female audience magazine *(true love)* towardembracing non-traditional female images, namely depictions of women as authority

figures, a few women were shown as profession and high level business persons.Nevertheless, the emerging skepticism with respect to the depiction of womenas experts in female audience magazine indicated the different interpretations thatadvertising messages can have.

The findings additionally suggested that male-oriented magazine (***drum***) seemed to promote women in decorative and traditional roles. In general, the target audience of the magazines appeared to be related to femalerole stereotypes used in the advertisements.

And of the two magazine, true love portrayed women in a more positive way, women were shown in the non- traditional roles (career women, voice of authority and new roles such as sportswoman, leisure woman and consumer woman). In Drum, commodification of women was still high and women were perceived in the stereotyped roles such as physicallydecorative andsex object.

4.2 Age of women in the advertisement

During the coding period, women's age was also investigated to determine if it had an effect on what role they were portrayed in.

Age	Role portrayed in	percentage
25 to 35(young)	Sex object, physically decorative,product user	42
35 to 55(middle)	Career woman, e.g. business woman, "other" and voice of authority	34
55 and above(old)	Homemaker, mother	20
Unclear	Romantic, mannequin and social	4

From the study the young group of women were portrayed in less clothing, fit and trimmed bodies, posing in provoking or suggestive position and flawless in their make- up and accessories to suit the role of decorative,sex object and product user. The middle age women category was portrayed in the non-traditional roles with official outfits and office set up .The old age group was also portrayed in traditional roles which are more conservative that of homemaker and mother, they were portrayed relaxing at home while cooking or posing with their children.

4.3 Product categories

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The study identified eleven main different product categories in the advertising that featured women. These include apparel, transport, electronics, entertainment, food, health and medication, household, personal care, services, sport and other.
Product categories in the twomagazines advertisements are as follows:

Figure 4.4 Percentages of product categories in the two magazine advertisements featuring women
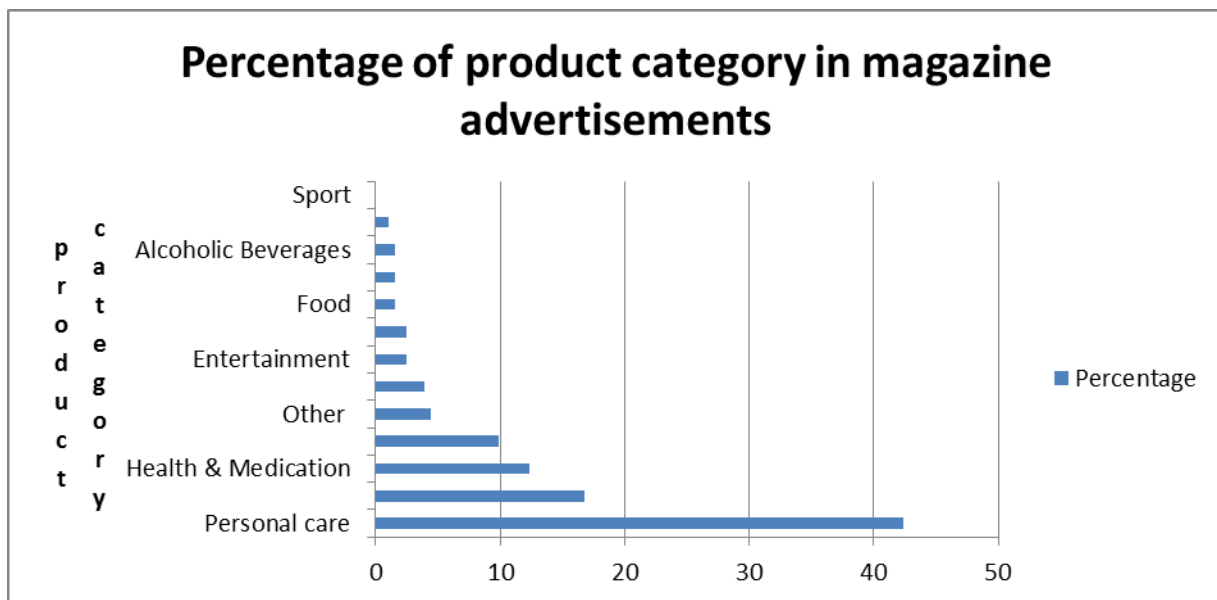
The product category advertised most frequently featuring women comprised personal care products (42.4%). This was followed by apparel (16.8%); and advertisements for health and medication products were the third most prevalent (12.3%). Sport-related products were not found at all in any advertisements featuring women. The predominance of personal care

advertising is to be expected, as the category of personal care products includes cosmetics, which are advertised almost exclusively to an audience of women, dictating the use of female characters in advertisements.

4.3.1Product values and role portrayal

In addition, the relationship between product values and role portrayal was investigated. Women shownin traditional rolein advertisements were significantly_ more likely to be shown with low-valued products than those with higher-valued.

Traditional role often appeared in advertisements with low-valued products, while non-traditional role (working women) often appeared in advertisements with middle- or high-value products as shown in the table below.

Of the ten traditional roles (Physically decorative, background element, product user, romantic, sex object, social, mother and homemaker, 37.0 percent were shown with low-valued products, followed by 34.9 percent shown with middle-valued product and

28.1 percent shown with high-value products. Of the two non-traditional roles (career woman and other, 47.4 percent were shown with middle-valued products, followed by 35.1 percent with high-value products and 17.5 percent with low-valued products.

Role	Low product value	Middle product value	High product value	Row total
Traditional	37.0	34.9	28.1	100%
Non-traditional	17.5	47.4	35.1	100%

4.3.2 Frequency distribution for product value

The frequency distribution for product values isshown in the table below. More than 39 percent were middle-valued products,

30.4 percent were low-valued products and 30.4 percent were high-value products. That is, most advertisements were for appliances, hotels, travel, airlines, films, companies, auto, body and hair repair product, cameras, watches, TV programming and medicine by prescription.

Frequency distribution for product values

Product value	Total frequency	Percentage
Low	88	30.4
Middle	113	39.2
High	88	30.4

4.4 Location

According to the results of this study on the product categories in the two magazines, advertisements in Kenya significantly show women in outdoor and other settings. Many women main characters were portrayed as physically decorative, sex object, background element and product user. The home setting was least with women shown carrying out domestic activities such as cooking, washing clothes and bathing children in the house or the home compound. This gives evidence of gender stereotype that see women as commodities. Office setting was more portrayed in the true love magazine, where women were shown posing in office set up and dressed in official suits providing services using computers and siting on office chairs.

4.5 New roles portrayed

Any role portrayals that could not be classified under the specified categories (career woman, homemaker, mother, mannequin, physically decorative, product user, romantic role, sex object, social being and background element) were coded as "other", and each was given a descriptive term. For example, a woman depicted as dancing was termed a "dancer". To determine whether there were any new role portrayals, the following process was followed. Firstly, each of the "other" portrayals was given descriptive terms. Secondly, the descriptive terms were examined, in order to combine those that were similar into one category under an umbrella term. Thirdly, the descriptive terms were tested on the basis of the role criteria set out in the codebook (refer to Appendix B). These criteria include the character (her appearance, manner, focus and actions), the props (supporting elements), the setting (indoors or outdoors) and the product. Refer to the codebook (Appendix A) for specific descriptions based on the criteria. The incidence of

the category was also considered when determining the suitability of the category as a possible new role. Lastly, new roles were identified - based on the role criteria and incidence.

 4.5.1**"Other" portrayals in magazine advertisements**

Table 4.2

Other Portrayals	Descriptive terms
Sportswoman	Athlete; runner; swimmer; yoga/health
Customer	Client; Shopper
Leisure woman	Dancer; Holidaymaker; music listener; relax at home; sport fan; gamer/player
Various 'other'	Fantasy figure; model

The percentage of "other" categories identified in the three magazine advertisements are presented in figure 4.5
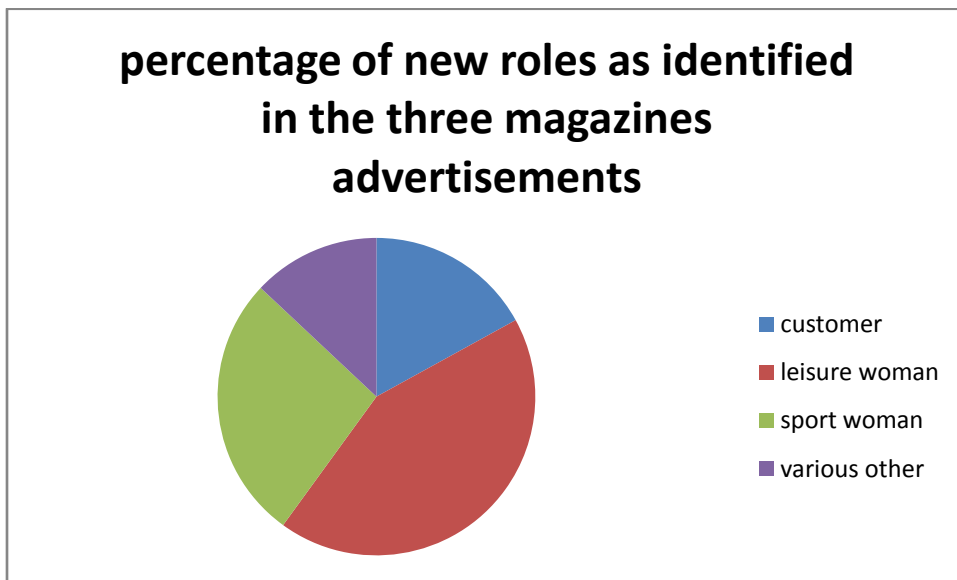
Women engaging in leisure activities consisted of a variety of images that depicted a relaxed state in a leisure environment. The leisure woman is visibly enjoying a recreational activity (such as dancing) or a moment of relaxation (such as relaxing at home).

 The sportswoman is depicted as participating in some form of exercise, such as running or swimming.

The customer portrayal is a woman who is actively shopping, showing the results of shopping (such as carrying bags from a retailer) or being served in a retail environment. An example is a woman whose hair is being styled in a salon.

Various" other" is depicted as roles that only appear rarely and cannot be described under one particular role using the role criteria in the codebook.

The identified categories (as they appeared in advertisements) were tested against the role criteria (character, props, setting and product) in order to evaluate their suitability as new roles. If the category can be clearly defined using the role criteria, it may indicate a new role.

4.5.2 A summary of the categories (in terms of the role criteria) is provided next.

• Leisure woman: this character's focus is on recreation, and her manner is relaxed. Her actions are aimed at some form of leisure or relaxation. The setting can be indoors or outdoors. The props support the recreational action or the state of relaxation (such as headphones to listen to music). The product may be displayed as assisting the recreational activity or as conducive to the state of leisure.

• Sportswoman: the character is participating in exercise or sport. Her attention is on the exercise action. The props support the sport action, such as a tennis racquet in the hands of a tennis player. The setting creates an environment within which the sportrelated action can take place, such as a tennis court

• Customer: the character is portrayed as a client or shopper in a retail environment. Her actions are focused on choosing or buying products or services. This may be in a shop or near a shop (setting). The character may be carrying shopping bags or be handling products in a shop (props).

CHAPTER FIVE:CONCLUSIONS, IMPLICATIONS AND RECOMMENDATIONS

5.1 INTRODUCTION

Advertising is an important communication tool for organisations. It facilitates brand recognition, and as such, it assists in brand differentiation. It allows the organisation to set itself apart from its competitors and assists the consumer in identifying the brand. Advertising allows the consumer to associate with the brand and link to its benefits. The visual elements of advertisements serve various functions, among others to create an image of the typical consumer of the brand.

The present study has aimed to investigate the manner in which women are portrayed in Kenyan magazine advertisements. The primary objective was to determine the role portrayals of women. Apart from the primary objective, two other objectives were also formulated. The secondary objectives included examining the visual representation of women in all advertisements and the product categories featuring women, as well as identifying new roles. All these objectives were achieved and the findings were reported in Chapter four.

To reach the study objectives, a content analysis was conducted on samples of magazine advertisements. The content analysis research method was suitable to the objectives of the study,

as it allows for the analysis of the visuals in advertisements based the guidelines and prescriptions outlined in the codebook. This method has also been used extensively in analysing gender roles in advertising in previous research studies.

5.2 SUMMARY OF MAIN FINDINGS AND IMPLICATIONS

The study examined different variables (as mentioned previously) in order to reach the set objectives. Conclusions were drawn, based on the respective research findings. The implications thereof will be presented in this section. The discussion to follow is structured according to the research objectives.

5.2.1 Role portrayals in magazine advertisements

A summary of the roles portrayed by women inmagazine advertisements is presented in Table 5.1

Role	N	%
Career Woman	35	16.6
Homemaker	2	1.0
Mannequin	9	4.3
Mother	5	2.4
Physically Decorative	57	**27.0**
Product user	21	10.0
Romantic	11	5.2
Sex object	9	4.3
Social	8	3.8
Other	30	14.2
Background element	24	11.4
Total	**211**	**100**

Table 5.1 shows that the woman portrayed as physically decorative was the role most frequently found in magazine advertisements, preceding the career woman role by a substantial margin (27% versus 16.6%). A typical example of the woman as a physically decorative portrayal is the advertisement for Dark 'n Lovely hair products, where the character in the advertisement is depicted with perfectly sleek hair – a desirable result for the consumer.

The findings indicate that women are likely to be stereotyped in magazine advertising on the grounds of their physical appearance. The results suggest that the woman as a decorative creature remains an important part of Kenyan magazine advertising. Women's physical beauty appears to be an integral part of their portrayed value. Decorative portrayals may also reinforce the social demand on women to be physically "perfect", which holds implications in terms of consumer socialisation (learning of gender roles) as many young women strive toward the physical ideal portrayed in advertising (Napoli &Murgolo-Poore, 2003:60). The question arises on how the prevalence of women "judged" on their physical attractiveness impacts on female consumers. The findings of the current study are similar to previous international research studies on the decorative nature of women in magazines. It seems that women in advertisements are more likely to be portrayed as physically decorative figures than as skillful individuals or achievers. The career woman, for example, in this study was portrayed in at 16.6 per cent of advertisements which is a contrary to the previous research.

This is a clear indication that today's Kenyan women are embracing the non-traditional roles as well.

The woman portrayed as a product user was found in 10 per cent of the advertisements. An example of a woman depicted as a product user is an advertisement for bottled water or perfume/application oil, where the woman is depicted as drinking the water. Depicting product use allows the audience to identify usage situations and link product use to their own circumstances. The advertisement forpure skin products depicts a series of photographs indicating a step-by-step process in applying the brand.

The romantic role, along with the sex object, mannequin, social being, homemaker and mother were not frequently depicted.

Women in "other" roles - and as background elements - were relatively prevalent in magazine advertisements. "Other" roles were not commonly found in previous research. Some of these

may represent new roles, which are discussed in Section 7.2.9.1. The new roles, in particular, represent a contribution to the field of female portrayals in advertising.

The findings on role portrayals suggest that the stereotyping of women as objects of external beauty is prevalent in the Kenyan magazine sample, as women were likely to be portrayed in roles that symbolise physical attractiveness. Magazines tend to have gender-related target audiences, and this possibly plays a role in the depictions featured. Many of the most popular magazines (which were included in the study) are aimed at female audiences.

 Stereotyping of women based on their physical beauty may arguably strengthen consumer learning of limited gender-based stereotypes, particularly as these depictions occur in media aimed at women. Moreover, such stereotypes may negatively impact on women's self-images (Plakoyiannaki&Zotos, 2009:1429).

However, the current study indicated a rising in role portrayal of career women in the Kenyan magazine which was not accordance to the precious research.

Product category

Apart from personal care products that were the most dominant product category, magazine advertising often featured women in apparel, as well as health and medication categories. As the magazine sample included many women and fashion magazines (due to their high readership levels), the frequency of apparel advertisements is to be expected. Health and medication products often feature women in their advertising, as women are generally perceived to be concerned about health issues.

 Additionally, women are often the primary decision-makers for these types of products for the family; therefore, featuring women in these advertisements is appropriate.

Advertising for sport products did not feature women at all in magazines in the present study. This result is not surprising, as sport is an area that is generally associated more with males than with females (Grau et al., 2007:55). Additionally, the magazine sample excluded specialist publications, such as sport magazines, which probably feature women in advertisements.

Women were also seldom portrayed in magazine advertising for products, such as electronics or cars (included in the transport category). These products are generally aimed at the masculine

market, and are thus not traditionally associated with women. Modern women, however, make purchase decisions for such products and have a large influence on the purchase thereof for family consumption. The low use of females in advertising such products may perpetuate the perception that women are purchasers only of traditionally female products and not of "non-feminine" products. The impact that women have on the choice and/or purchasing of traditionally non-feminine products should be portrayed in advertising

5.3 New roles

The study identified several "other" portrayals that could not be categorised under the specified category roles (namely career woman, homemaker, mother, mannequin, physically decorative, product user, romantic role, sex object, social being or background element).

The process that was followed to determine probable new roles commenced with provision of descriptive terms for "other" portrayals, and then the descriptive terms were examined in order to combine those that were similar into categories. Next, the descriptive categories were tested at the hand of the role criteria, and the incidence of the category was considered in order to evaluate its suitability as a role. Finally, based on the role criteria and incidence, new roles were identified.

"Other" categories in magazine advertisements The frequencies of "other" categories that were used as a basis for determining new roles are summarised in Table 5.2.

Table 5.2 Frequencies of "other" categories in magazine advertisements featuring women

"Other" categories	N	%
Customer	5	17
Leisure woman	**13**	**43**
Sportswoman	8	27
Various " other"	4	13
Total	**30**	**100**

Table 5.2 shows that the most prevalent portrayals (printed in bold) were of women in leisure or relaxed poses (leisure women), followed by women engaging in some form of exercise or

sporting activity (sportswomen). The incidence of the categories of customer, and various "other" were not frequent.

It is suggested that women depicted in a leisure state symbolise a sense of "stress-free consumption"; the brand aims to communicate that dissatisfaction in the product is unlikely. The image suggests an association between a worry-free state and the brand. An example is the advertisement for Game Décorland, which features a woman sitting in a relaxed pose looking out the window of her sitting room.

Females portrayed as sportswomen reflect the modern perception that exercise is beneficial and rewarding to the individual. The advertised brand is associated with being able to be active and live healthily; for example, an advertisement for health supplements that features a portrayal of a woman performing yoga exercises. The results suggest that Kenyan women live active and healthy lifestyles and that health is an important concern. The results are supported by the rapid growth of health magazine readership, particularly for the relatively new Women's Health magazine (Healthy woman magazine by WairimuGithuka). The magazine has reported a substantial growth in subscription rates (around 7000 subscribers) since its launch. The portrayal of women as active, healthy individuals in advertising may be indicative of a growing trend that should be explored for future product development

5.4 LIMITATIONS OF THESTUDY

The study operated under certain limitations that should be noted. It is not an international study, since it is limited to the Kenyan context, and the results are therefore not representative of international advertising practices.

The sampling method utilised in the present study is non-probability sampling, which implies that the results may not be generalised. Therefore the roles identified in the present study are not generalisable to a larger context, not even in Kenya.

The present study analysed only the media of magazines – additional role portrayals may be found if other media (such as the Internet) are included. The magazine sample consisted of only the most popular magazines and excluded specialist publications. As such, the sample contained many magazines aimed at women, thereby limiting the scope in terms of the audience, and thus possibly other portrayals. Moreover, the inclusion of specialist magazines and magazines with low circulation may have provided additional role portrayals or new insights into evolving roles

Reliability in content analysis is a contentious and widely argued issue and several challenges were faced in finding a suitable reliability measure. No clear guidelines for measuring reliability across multiple responses (for multiple coders) were found in literature. Consequently, alternative methods had to be used to determine the reliability for variables with multiple responses.

Recommendation from the study

In regards to the portrayal of women in magazine advertisements, women should be portrayed in various roles which would represent the diversity of modern lifestyles and not rely on the stereotyped roles. Care should be taken to match role and incumbent to create situations with which the target audience can identify. Women should be portrayed in powerful roles that does not limit their perception as that will reflect their abilities and positions they hold in real life.

In determining the different product categories in the advertisements featuring women, women should be shown as competent and creative in using products which help her to perform the tasks her roles and lifestyle necessitate. These products should be shown helping the woman to achieve objectives that are central in her perception of her role and not just as promoter of the production thus commodification ion of women should be stopped. It is recommended that advertisers portray women in a variety of product categories rather than concentrating on stereotypical categories. While their goal in using the stereotypes is to attain persuasion, progress made in Kenya towards gender equality has seen more women venture out of the home and are now key decision makers in purchase and use of products outside the home. It is therefore recommended that advertisers mirror this social reality in their commercials

The advertisements in magazines should show women in more new roles than those of the traditional ones. There are roles that the today's women are portrayed in, especially in Kenya and should be looked into so that women's abilities and positions in the society are not limited thus advertisers should come to terms with this reality and reflect it. The changing social climate and the evolution of the role of woman in the home and in the workplace should inform appropriate portrayal of women in the magazine advertising today rather than sticking to traditionally defined roles. For instance, true love should have advertisements that encourages and inspire

women in positive manner and not make them feel envious of other bodies or insecure of their bodies. Drum magazines should also advertise women in more non- traditional and powerful roles and show them as equals to men.

5.5 RECOMMENDATIONS FOR FUTURE RESEARCH

The limitations of the present study can be addressed in future research by including a sample of magazines that focus on wider audiences. Moreover, female role portrayals in other types of magazines, such as specialist magazines may provide valuable insights and additional roles may be uncovered. A survey can be conducted to determine the perceptions of the target audience regarding the portrayal of women in advertisements. This will enable practitioners to evaluate the effectiveness of the portrayals they feature in their advertising.

The impact of female portrayals on attitudes and purchase intent of consumers could also be examined by using a survey. Such research could add value to the field of consumer behaviour, particularly in explaining the consumer decision-making patterns of female consumers. The impact of the role portrayals (particularly the physically decorative portrayal) and the significance that the target audience attach to them could be examined. The possibility exists that women's self-images may be negatively impacted by portrayals of near-perfect ideals; therefore the social and cultural implications of female role portrayals, in particular the physically decorative role, should be investigated.

Qualitative research featuring depth interviews or focus groups could be conducted to reveal how women are impacted by advertising portrayals, and also how role imagery impacts on the perception of the brand. This may enable organisations to refine their branding and to determine if their brand advertising is conveying the intended brand image. Interviews could be conducted with advertising agencies to determine the reasoning behind the selection of specific portrayals in advertising. This will enhance the knowledge base of academia in applying advertising theory to practice. Practitioners could utilize copy research to test the effectiveness of the female characters in communicating the desired brand image. Such research could also assist in determining whether the roles portrayals featured in the organization's advertisements are effective in connecting with the target female.

A comparative study could be conducted between different countries in order to broaden the context of the research and to allow comparisons of advertising portrayals across different cultures. Such research can provide insights into advertising portrayals in cultures that are similar (such as African countries) and those that are different (for example Kenya and Germany). Comparative studies between male and female portrayals can also be conducted to examine gender role evolution, which will supplement the current body of research in this area. Also, a comparison can be made between the genders in terms of stereotyping and product categories associated with males and females.

The portrayal of women in media, other than magazines, could be investigated: for example, women in outdoor advertising and on the Internet -specifically on social networks. Social networking is a growing trend and advertising featured on this medium could add valuable insight into contemporary advertising practice. The integration of the various communication tools in terms of female portrayals should also be investigated, as consistency in advertising creativity is key to advertising effectiveness.

Future researchers could also consider using the remote conveyor model to determine advertisement effectiveness. The remote conveyor model integrates two important elements, namely a key benefit claim and a creative idea to create effective and relevant advertisements (Rossiter, 2008:140). The visuals in an advertisement serve to attract attention; as such the character featured forms part of the creative idea and effective use of a character can therefore enhance the effectiveness of the advertisement.

5.6 SUMMARY

The research study aimed to determine the roles portrayed by women in Kenyan advertisements. As the primary and secondary objectives of the study were achieved, the research has contributed to the body of knowledge of the marketing discipline, particularly in the field of role portrayals in advertising. The contributions of the study to the field of marketing are apparent in many ways. Firstly, there is the identification of current female roles in Kenyan magazine advertising. Various roles were identified and a number of new role portrayals were also identified and described.

Lastly, the study provided a basis for future research into female role portrayals and the manner in which women are depicted in advertisements.

Specific recommendations for future research in the field have been made. The study indicated that the fit between a suitable character and the advertised product or service is important. The target consumer is better able to identify with a portrayal that reflects her own circumstances or a situation that is desirable to her. Kenyan advertisers need to consider carefully the suitability of the female portrayal featured in their advertising - in order to be sure they convey the desired message.

The visuals used in an advertisement communicate particular meanings and need to adequately reflect the image of the advertised brand. When a product is advertised by featuring a suitable and distinct female portrayal, the organization will then be better able to differentiate itself from competing brands. Portraying definite, identifiable roles facilitates the communication of the product benefits to the target consumer. The advantage to the consumer lies therein that consumer decision-making is simplified due to clear brand differentiation. Distinct role portrayals enable the female consumer to relate the advertising message, and the brand, to her own circumstances.

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APPENDIX A

CODEBOOK

1. Introduction This codebook is intended to assist in an evaluation of the portrayal of women in Kenyan magazine advertisements . The study primarily investigates the roles portrayed by women in the advertisements, as well as other aspects indicated in Section 3(Coding variables). The final codebook is used in conjunction with the final coding forms (see Appendix B). These reflect the aspects under study. The codebook provides a clear description of all the coding variables; and it should be strictly followed. Every item (advertisement) on the coding form has space for a code that indicates the presence of a variable. The items that are analysed are presented in rows, and the variables that are coded are presented in columns. A description of the terms related to the study is provided, followed by the category descriptors, as well as the numerical codes of the coding variables.

 2. Instructions

The coder needs to analyse each advertisement to assess the portrayal of the female character(s) in the advertisement. This entails identifying various aspects, which are described in Section 3. After identification of the applicable variables in the advertisement, the variables are coded numerically on the coding form. Specific codes identify each coding variable. The analysis is conducted in the following manner:

• Step 1: Read this codebook, and then ensure that you are familiar with the study and all its different facets.

• Step 2: Look at each of the magazine advertisements. Then complete the coding form provided, by indicating all the coding variables for each advertisemen . Please complete the coding form for the first advertisement, before moving on to the next one.

• Step 3: The first step in completing the coding form will be to match the number of the magazine advertisement to the number listed in the first column of the coding form, as provided by the researcher.

• Step 4: Once you have identified the advertisement number, you have to write down the brand name appearing in the advertisement , together with a concise description of the advertisement . This should be done in the first blank column next to the item number provided by the researcher, e.g. Mr Price Home – woman depicted with wine glasses. • Step 5: Now complete all the remaining blank columns on the coding form by examining the specific advertisement forthe presence of each of the listed coding variables.. If a variable needs to be coded as "other" (for example code nr. 13 in the role category variable), you need to provide a concise description of the identified "other" role in the space provided on the coding form

3. Relevant concepts• Character: the character in the study refers to a female (or females) who poses or acts in an advertisement for a product . Note that the character is not necessarily a human, and may be a representation of a female animal depicted in a human role

. •**Nature of visuals**: the visuals in advertisements can comprise two formats, namely illustrated representations of characters (illustrations) or real-life representations (photographs).

. •**Role categories**: the different roles symbolise the behavioural patterns suitable to and expected of an individual, based on the individual's position from a societal viewpoint. The character in the advertisement portrays a specific role, which is identified by certain aspects in the visual part of the advertisement. The study includes seven distinct role categories; and

provision is made for portrayals that are not specified in the role categories, as well as for portrayals that are indistinct. The role categories are described in more detail in Section 4

. •**Product categories**: a product type refers to the consumable category into which the product or service falls, such as food or household products. The study includes ten categories, as well as an "other" category for products or services that do not fit into one of the listed categories. Product types are described in detail under the coding variables.

4. Coding variables The coding forms consist of variables that are to be coded on the forms using corresponding numbers to indicate the presence of the variable in the item (advertisement) that is being analysed. Specific variables that are not identified are not coded (left open). Every variable (heading) on the coding form has to have a code. All the variables consist of sub-categories (such as specific roles) that are indicated by specific codes. The specific codes are indicated in the instructions that follow.

The instructions for coding the variables on the code forms, are listed below.

•**Coder ID**: the coder fills in his/her name and surname in the space provided.

•**Total number of items coded**: this indicate the total number of advertisements coded after all the items have been coded.

•**Item #:** this is the number of the magazine advertisement , as indicated by the researcher.

• **Item** (description of advertisement): the brand and a short description of the advertisement in which the main action of the character is briefly described, such as "Mr Muscle tile cleaner - woman mops floor".

• **Nature of visuals**: 1. Illustration: These illustrations are drawn representations of a person (such as a line drawing) in a magazine advertisement.. Illustrations/animation include cartoons, computer graphics and drawings.

2. Photograph: a photograph is a still real-life image of the character, usually created with a camera and used in magazine advertisements. and these images may include still photographs filmed in quick succession.. • **Product categories**: 1. Apparel: clothes, shoes, accessories, jewellery, sport clothing 2. Alcoholic beverages 3. Non-alcoholic beverages 4. Transport: cars, accessories, motorcycles, and other means of transport (excluding transport services) 5. Electronics: computers, music and video/DVD players, televisions, digital cameras, GPS, telephones and cell phones (handsets) etc 6. Entertainment: holiday destinations, movie theatres (excluding movie trailers), other theatres, toys, recreation, music CDs, magazines 7. Food: for

home use and restaurants 8. Health and medication: vitamins, natural remedies, all types of medication, excluding health and medical services, as these will be classified under "services" 9. Household: kitchen appliances, furniture, décor, cleaning products 10. Personal care: cosmetics, skincare, pesonal hygiene, fragrances 11. Services: financial, educational, mobile communication services (service providers and contracts), medical services 12. Sport: sporting events, sports products (excluding apparel) , 13. Other: any product or service category not included in one of the above

4. Role categories The criteria used to determine the role category portrayed in the advertisement include the character, the props, the setting and the product/service. Please note that all of these criteria do not necessarily always appear in the advertisement , with the exception of the character. A concise description of each is provided next.

Character: the female character is personified by her appearance, manner and actions/activities. Appearance includes her age, gender, physical looks and relationship to other people. Specifically, the analysis focuses on adult (18 years or older) females of various ethnic backgrounds. Their looks and relation to others can be used to indicate particular role categories . The manner of the character includes her clothing, facial expression, eye contact or focus and pose. The character's clothes and pose serve as indicators of roles and the facial expression often indicates an emotion that may also provide an indication of a role. Actions or activities include movement and/or touch, as well as the positioning of the character relative to objects and other people in the advertisement. The primary focus or activity on which the character concentrates is particularly important..

The props placed in the advertisement include objects that function as focal points or important background items. They support the role of the character, as they often assist in demonstrating the use of the product. Props will be utilized as additional indicators or confirmations of specific roles. Please note that props exclude the actual advertised product. Props include, for example, items assisting in the activity performed, such as tennis racquets when the character is playing tennis, or cooking utensils when the character is cooking.

Setting: the setting (location) depicted in the advertisement creates a context and is functional in identifying a role category. Indoor settings, such as home and work, as well as outdoor leisure or recreational settings, serve as indicators of roles.

Product: the presence and function of the product in the advertisement can reflect a particular role portrayal. Please note that the product is not always physically displayed in the advertisement and may only be inferred from the brand name in the advertisement.

Descriptions of each of the role categories, as well as the numerical codes applicable to each, will follow next. Please note that there may be instances where more than one prominent role category is depicted in one advertisement. In such a case, each depicted role is indicated once on the coding form, e.g. 1 for career woman, and 3 for mother for the same item.

1. Career woman: this character's appearance is typical of a working woman, and her main focus is on a work-related activity (e.g. nursing patients in a hospital or using a computer in an office setting).

2. Homemaker: The homemaker's appearance is informal rather than formal, and she is depicted performing household tasks, such as cleaning, ironing or cooking.

3. Mother: the role of mother is signified by a woman depicted with one or more children in a setting that suggests a parenting scenario, such as the child's bedroom. For example, the mother may be brushing a child's hair, or cooking with the child.

4. Physically decorative: this portrayal is glamorous and appealing, and serves as a decorative focal point in the advertising message. The decorative character's appearance is closely related to the product or a result of the application of the product, and as such, it is mostly used to advertise personal care products (such as skin-care creams) and cosmetics (such as lipstick).

5. Product user: this character is depicted as preparing to use or actually using the advertised product, often in a manner that suggests the mastery thereof. The product user is often depicted holding the product, especially when the actual use cannot be demonstrated (as in magazine advertisements where depicting movement is impossible). This category includes portrayals of proof of use, such as before and after pictures. For example, the homemaker depiction that is shown vacuuming is inter alia also a product user, as she is depicted using the advertised product.

6. Romantic role: the romantic woman is always depicted with a man. The romantic role includes inter alia the wife or spouse. For example, the romantic role is portrayed with a man having dinner at a cozy table with roses and champagne.

7. Sex object: As in the case of the physically decorative depiction, this portrayal is decorative, but the depiction is sexually attractive or alluring. The sex object could be an object of another's

gaze or self-gaze (looking at her own image in a mirror); she displays alluring behaviour; and/or she may be wearing provocative or revealing clothes. An example would be a scantily clad woman provocatively draped over a racing car; the product advertised being the car.

 8. Social being: the woman in a social role is depicted in contact with other people in a relaxed or recreational environment. For example, alcoholic beverages are often advertised using women and men depicted at parties

9. Other roles: these would include any other portrayals that do not fit clearly into any one of the above role descriptions. Concise descriptions should be provided during coding to enable possible new role identifications. The "other" category refers to functional portrayals that are not included in the above, but excludes non-definable portrayals. Non-definable portrayals refer to portrayals that are indistinct and not associated with a particular activity, and include none or very few supporting elements in the visuals that may assist in identifying a role.

APPENDIX B

Name of the Coder	Magazine name/month
Coder's ID	Ad. Number

A:Items to be coded for central figure (put a tick on the correct description of the variables)

1. What is the age of the woman in the advertisement?

Young   middle aged   old

2. What role is the woman portrayed as?

Career woman	
Homemaker	
Mother	
Decorative	
Product user	
Romantic role	
Social being	
Others (specify)	

3. State the occupation portrayed in the magazine advertisement

Home maker	
Professional	
Entertainment	
Clerical	
Others(specify)	

4. Are there any new roles identified in the advertisements? If any state the role with a description

B: Items to be coded for advertisements

4.   In which location is the advertisement taken from?

Home	Office	Restaurant	Outdoor	Others (specify)

5. What is the product type that is being advertised?

Apparel		Food	
Alcoholic beverages		Health and medication	
Non-alcoholic beverages		Household	
Transport		Personal care	
Electronics		Sport	
Entertainment		Others	

APPENDIX C

PICTORIALS

True love march 2014

True love magazine July

FASHION UPDATE

FRESHEN UP YOUR WARDROBE THIS APRIL WITH THESE KEY TRENDS FOR 2014. THE MOOD IS BOLD & SIMPLE AND ABOUT BUYING THAT ONE THING THAT WILL INSTANTLY UPDATE YOUR LOOK

MONOCHROME MAGIC
The classic monochrome look has long been a wardrobe staple of the stylish elite. Think Coco Chanel. Instead of wearing a look, team a white top with black trousers to achieve a slimming look.

RADIANT ORCHID
The color of the year and coincidentally the hottest color of the season can be worn in a myriad of ways, whether it's clothes, accessories or makeup.

TRIBAL PRINT
Brightly coloured ethnic prints and patterns have been ruling the runways since spring 2013. To your urban warrior side, simple and clean dlfina

Actress Teyonah Parris

WHITE TOP, KSH 4 600, TROUSERS, KSH 4 300; BOTH WOOLWORTHS

RED BAG, KSH 4 500; INSTYLE BAGS

STRIPPED HEELS KSH 4 900; ANGELO

ORCHID DRESS, KSH 5 230; MIMI

ORCHID BAG, KSH 35 000; TREVOR COLLECTIONS

ORCHID HEELS, KSH 17 000; TREVOR COLLECTIONS

BLUE BAG, KSH 4 500; INSTYLE BAGS

WHITE AND GOLD HEELS KSH 3 900; ANGELO

Drum March 2014