Women Sell Mascara, Men Sell Machines?

A Content Analysis of Gender Portrayals in Swiss Prime-Time TV Advertisements

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Abstract

This study analyzes gender portrayals in Swiss prime-time television advertising with regard to gender stereotypes. A content analysis of 449 characters of 412 distinct advertisements sampled from four selected German-speaking TV channels in Switzerland was carried out. Characters in the ads were coded for physical appearance, sexualization, social role, and occupation. The data show significant variations between the representation of women and men in all four aspects. International comparison of the gender portrayals used in Swiss advertising suggests that they are almost identical to internationally used stereotypes. Only small deviances occur, such as the portrayal of both women and men in a home setting, an equal share of female and male characters doing housework, and no differences in the arguments given by women and men on why to use a product they advertise.
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1 INTRODUCTION

John Berger (1972: 45) notes that the social presence of a woman is different from that of a man. The reinforcement of gender stereotypes constructing such differences is a possible consequence of advertising. Scholars have shown particular interest in the portrayal of gender and gender roles in advertising content since the 1960s. A variety of content analyses were conducted since (Eisend 2010:418). Researchers generally agree on stereotypical gender and role portrayals used in advertising (Eisend 2010:418). While some authors argue that stereotypical depiction has decreased in western countries (e.g., Wolin 2003; Furnham&Mak 1999), other authors paint a more negative picture and describe increasing stereotyping (e.g., Ganahl et al. 2003; Milner&Higgs 2004). Generally, women are represented younger, with more emphasis on their appearance and in connection with the domestic sphere, and men appear older, have more authority and are connected to the working sphere.

Socialization, cultivation and learning theories suggest that advertising content – among other media content and other factors – influences people’s understanding of the world around them, their values, norms, and ideas in connection to social roles and gender. Thus the portrayal of gender in advertising content becomes a source of information to the audience, which can be influenced by the stereotypes used. In consequence, equality research demands that the media reflect social reality when it comes to gender portrayals (Lüneborg&Mayer 2013:99). However, advertising undergoes specific implications due to its connection to the economic system, and the different mechanisms at work complicate the demand for the representation of social reality. Advertising is not aimed at society as a whole and advertisers use stereotypes to make the content easily and quickly understandable due to reduced complexity and familiar schemata, implying that the representation of social reality is not at the forefront of advertisers' minds.

Nevertheless, Nina Åkestam (2018) observes that stereotyping in advertising does not remain an ethical problem and academic research concern, but has become increasingly important in marketing strategies. The appeal of studying advertisement and gender stereotypes is thus twofold: it enables to study gender stereotypes in a reduced form with easily sampled content, therefore providing a good starting point to social scientists (Belknap&Leonard II 1991:106). Furthermore, it also represents an essential topic for the advertising industry and marketers, as

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1 The document obtained of this article includes faulty page numbers, which can thus not be given for this reference.
stereotypical gender portrayals may entail a negative effect on brand and product attitude (Åkestam 2018).

This study is in line with gender media studies using content analysis (Lüneborg&Maier 2013:97) and inquires about the gender portrayals in Swiss prime-time television advertisements. A first focus follows equality research and looks at who is represented and how often (Lüneborg&Maier 2013:97). The second focus lies on how individuals are portrayed in advertising content using gender equality as a baseline for comparison. While many researchers have focused on the portrayal of women (Fowler&Thomas 2015:356), this study includes both women and men. Stereotypical depictions of men can be equally problematic by advocating "a crude, unvaried, reductionist representation of masculinity" (Rudloff 2016:170).

Therefore, this study aims to analyze gender portrayals in Swiss prime-time television advertisements of four selected channels in respect to gender stereotypes when compared to a gender equality baseline. Characters appearing in the sampled advertisements are analyzed with a focus on their physical appearance, occupation, social role, and sexualization. The research questions answered in this study are the following:

RQ1: How are women and men physically portrayed in Swiss TV advertisements?

RQ2: What social roles do women and men occupy in Swiss TV advertisements?

RQ3: What is the occupational status of women and men in Swiss TV advertisements?

RQ4: To what extent are characters in Swiss TV advertisements sexualized and objectified?

Each research question refers to one aspect of gender stereotypes as described in chapter 3.1.3.2, while the aspect of sexualization has been added as a fourth, separate research question.

In order to answer the above-mentioned research questions, this study applies existing frameworks of content analysis on gender role portrayals to a new social environment and the
– in this field understudied – medium of television. Furthermore, some new variables are introduced to enrich existing research with the exploration of new aspects of stereotyping concerning sexualization and physical appearances such as hair, attractiveness, and body type. Thus the contribution of this study to the body of research is twofold. First, the results shed light on a neglected social environment and provide a base for comparison in the future; second, they enrich the body of research concerned with television advertisements. In order to understand how Swiss advertising content portrays gender, a content analysis of 412 unique advertisements with 449 unique human characters has been carried out.

For those readers who are unfamiliar with the country, chapter 2 presents an introduction into the social environment of Switzerland, focusing on the media system, advertising restrictions, and gender equality indicators. Then, Chapter 3 discusses the theory and concepts used, implications of advertising in society, and presents current research in the field. The methodology, study design, and application can be found in chapter 4, while chapter 5 presents the results of the content analysis, which are then discussed in chapter 6.
2 CONTEXT SWITZERLAND

This chapter serves to familiarize the reader with the country-specific social environment of Switzerland. Presented are facts and figures related to gender equality in Switzerland as a means to explore gender differences in Swiss society. The equality of women and men has been written into the Swiss constitution in 1981 (Branger 2013:4). Although progress was made, full gender equality has not yet been reached. Almost 20% of the Swiss population felt discriminated due to their gender in 2018, making gender the third most common reason for discrimination after nationality (58%) and language (27%) (Bundesamt für Statistik (BFS) 2018c). The data presented in chapter 2.1 will serve as a point of reference for the discussion of the results in chapter 6.

2.1 Gender Equality Indicators

2.1.1 Housework & Childcare in Couple Households

Most women in Switzerland are in charge of housework, while a large part of men is not. For example, about 82% of women prepare meals for a household, compared to about 30% of men (Branger et al. 2003:77). On the flipside, about 70% of men take care of reparations and heating while only around 25% of women do (Branger et al. 2003:77). In 2013, an average of 67% of women carried the primary responsibility for housework in their household, whereas only 4% of men had primary responsibility for their household. Only 25% of households split responsibilities for housework evenly (BFS 2014c). If couples have children, women are more likely to have the primary responsibility for housework than in childless households with just two partners (BFS 2014c). However, since 1997 the average of women with primary responsibility for housework has decreased from 81.4% to 67% in 2013 (BFS 2014c) (see figure 4 in Appendix 9.1.1).

2.1.2 Equality in the Workforce

Switzerland ranks on place 11 (out of 29) in the Economist’s (2018) glass-ceiling index when it comes to the workforce participation of women. It has the highest participation of women in the workforce in its nearest surroundings (compared to Austria, France, Germany, and Italy) (Branger 2008:12), while also having the second highest percentage of women working part-time (Branger 2008:18). Women tend to drop out of professional life once they start a family and join again later in life (Branger 2008:13). This effect is stronger than in other European

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2 A short discussion of political participation and education can be found in Appendix 9.2.1, as they are not directly connected to the variables of this analysis, but provide additional insights into the country’s relation to gender equality.
countries. It seems that Switzerland is not friendly to mothers in the workforce and that childcare remains the domain of women (Branger 2008:13). 40.5% of women have reduced their working hours for childcare, compared to 13.1% of men doing the same (BFS 2014a). Reduced time for work could be one reason why 30.5% of women caring for children claim that the caretaking function restricts their professional life. Only 11.2% of men felt professionally restricted by the same task (BFS 2014b). Still, the traditional family with the male as the sole breadwinner became fewer: 8 out of 10 mothers work at least part-time (BFS 2018k:5). However, while 2.9% of unemployed men are considered ‘housemen’, 32.5% of unemployed women are considered ‘housewives’ (BFS 2019b).

Katja Branger (2008:18) considers part-time work as a positive development to reconcile family and work life. However, it can lead to adverse effects with reduced social security as senior citizens, unstable working conditions, and reduced career opportunities (Branger 2008:18). Women entering the workforce while doing the lion’s share of housework or childcare are furthermore subjected to the double pressure of professional and private responsibilities (Eck 2008:27). In addition, women are still disadvantaged in the Swiss workforce. A short discussion of the existing wage gap and glass-ceiling in Switzerland can be found in Appendix 9.2.1.

2.1.3 Physical & Psychological Well-Being

Men in Switzerland are at a higher risk of suicide. In 2016, 759 men committed suicide, compared to 257 women (BFS n.d. b). Men are furthermore more likely to die of cancer, alcoholism, in any type of accident or suffer a violent death (BFS n.d. c). Out of 230 deaths in car accidents in 2017, 163 were men, and 67 were women (BFS n.d. d). Similarly, the risk of suffering a work accident is almost twice as high for men (BFS n.d. d). Moreover, out of all incarcerated persons, only 5.5% are women (BFS 2019c).

2.2 Advertising in Switzerland

2.2.1 Advertising Revenue

In 2017, a total of 6’389 million Swiss Francs (CHF) were invested in advertising in Switzerland (see figure 3). 774 million represent TV advertising (SWS 2018b) split between Swiss public channels (330 million CHF), Swiss private channels (109 million CHF), and foreign channels (335 million CHF) (SWS 2018b).

3 These numbers might be diluted by a high percentage (71.4%) of foreign citizens in Swiss prisons and might thus, also point to other social issues.
Although TV advertising is decreasing (-2.1% compared to previous year) (SWS 2018a), it remains the strongest in the branch of traditional media outlets and is only beaten by press products if the sum of newspaper, magazines and special interest is considered. Its position as one of the largest advertising markets in Switzerland as well as its easy access for sampling when compared to online advertising make television an adequate subject for this research.

2.2.2 Limitations for TV Advertising in Switzerland

The promotion of alcohol and prescription medication on Swiss Television is restricted, while advertising politics and religion is prohibited (BAKOM 2019). It is furthermore forbidden to target children directly and to advertise alcohol during programs aimed for children (BAKOM 2019). These limitations partially stem from the Swiss law on radio and television (RTVG), as well as the European Convention on Transfrontier Television (ECTT), which also limits the minimal time distance between advertising segments (Künzler 2013:293). These restrictions apply to Swiss and foreign channels alike (Künzler 2013:294). Switzerland does not limit the maximal duration of advertising for unlicensed private channels. However, if it can be received abroad, ECTT standards apply (Künzler 2013:295). These regulations thus frame the sampled advertising content and influence coding. For example, the need to include politics as a product category is eliminated compared to U.S. studies. It also suggests variations between different types of channels to which sampling was adapted.

Many other aspects of advertising are organized through the Schweizerische Lauterkeitskommission (SLK), the Swiss advertising standards authority, which is the self-control organ of advertisers in Switzerland (SLK 2013). Point B.8 of the general principles for commercial communication published by the SLK (2019) concerns gender equality. It states that “commercial communication which discriminates one gender by offending its dignity is dishonest.” (SLK 2019:13). Furthermore, gender discriminating communication is defined by the use of stereotypical attributes questioning gender equality, submission and exploitation of one gender or the suggestion that dominance and violence against one gender are acceptable, failure to consider the young age of a portrayed person with special care, lack of natural connection between portrayed model and product, a solely decorative function of the model to attract attention, and last the inappropriate use of sexuality (SLK 2019:13). Point B.1 reinforces this by naming the discrimination of any person or group of people as dishonest advertising (SLK 2019:8).
The Swiss advertising standards authority has experienced an increase in infractions against gender discriminating advertisements in 2017 (see figure 12 in Appendix 9.1.1). In 2017, 18.2% of approved complaints concerned gender discriminatory advertisements (Tätigkeitsbericht SLK 2017) compared to 9% in 1997 (Tätigkeitsbericht SLK 1998). The fact that most approved complaints were based on infractions against gender discrimination in 2017 (Tätigkeitsbericht SLK 2017) suggests that gender discrimination due to stereotypical portrayal in advertising is indeed a relevant topic in Switzerland.

2.3 Media environment Switzerland

2.3.1 Particularities of the Swiss Media System

Switzerland occupies 41’285 km2 (Künzler 2013:23) in the heart of Europe, inhabited by 8’484’130 people (BFS 2018l). In 2016, about 20% were younger than 20 years old, 18% between 65 and 79 years old, while the biggest age group represents people between 40 and 64 (ca. 35%) (BFS 2018k:3). Around 71% of people live in the German-Speaking parts4 of Switzerland, 24% in French-Speaking parts, and around 5% in the Italian-speaking part of the country (Künzler 2013:23). The small size of the country, its low numbers of inhabitants and the separation of the market into three unequal parts mark Switzerland’s media environment. The languages shared with bigger neighboring countries lead to a spill-over effect, meaning that media content from surrounding countries is received and competes with Swiss media content (Künzler 2013:30). This is considered in the sampling for this study.

Media culture varies depending on the language region, observable in the time spent using different media in different regions. Television is the most frequently used traditional medium in Switzerland (see figure 9, Appendix 2.1.1), which is one of the reasons why it was chosen as the medium to be studied. In the German-Speaking part of Switzerland 25 minutes a day are spent reading, 100 minutes listening to the radio, and 121 minutes are spent watching TV (BFS 2018f). Although 90% of Swiss households own a TV (Mediapulse 2019:70), television use varies according to age. Younger users watch less and older users watch more television: Children (3-14 years) and young adults (15-29 years) watch about 46 minutes daily, whereas people aged 60 or older watch around 200 minutes a day (BFS 2018f). A child thus watches

4 Note that the statistics of the German-speaking part of Switzerland are of particular interest for this study due to its analysis of advertisements from this same region.
around 7 minutes of advertising a day\textsuperscript{5}, and almost 50 minutes of advertising a week. Compared to other media use, TV usage is prominently higher during prime-time (18:00 to 23:00 according to the SRG SSR (2018)) (see figure 8, Appendix 9.1.1). While the use of TV varies during the day according to age, the gender balance of women and men watching TV is relatively stable during the day and varies a maximum of 8% around the 50 – 50 ratio (see figures 7&10, Appendix 9.1.1).

\subsection*{2.3.2 The World of Swiss Television}

According to Stefan Thommen et al. (2018), TV obtains 32\% of opinion power (potential to influence public opinion) in Switzerland and thus represents the most significant influencer on opinion of traditional and online news media (Thommen et al. 2018:113). The Swiss public channel \textit{SRF1} holds the highest opinion power for all ages (Thommen et al. 2018:111).

Switzerland has a strong public television chain the \textit{Schweizerische Radio- und Fernsehgesellschaft (SRG)} who produces media content for the Swiss public according to defined standards on multiple channels (\textit{SRF1, SRF2, SRFInfo}) (Künzler 2013:109–110). The \textit{SRG} is accompanied by a multitude of private channels, most of them regional or local (Künzler 2013:143). A total of 148 TV channels are currently registered in Switzerland\textsuperscript{6} (BFS 2019d). Market share\textsuperscript{7} in German-Speaking Switzerland is highest among foreign channels 61\%, followed by the \textit{SRG} 31\% (of which \textit{SRF1} 19\%, \textit{SRF2} 10\% \textit{SRFInfo} 2\%), and private Swiss channels 8\% (BFS 2018h) (see figure 11 in Appendix 9.1.1). According to overall market shares and in order to reflect the market of public and private channels as well as Swiss and foreign channels a total of four channels has been selected for the study. Not considered were \textit{ARD} and \textit{ZDF}, the German public channels broadcasting in Switzerland, due to their advertising restrictions after 20:00 on weekdays and generally on Sundays (RStV 2018, Art. 16(1)). Furthermore, \textit{SRF2} was excluded, as only one \textit{SRG} channel was selected and \textit{Pro7} was excluded, as it is part of the \textit{ProSiebenSat.1 media group} from which \textit{Sat.1} was selected due to its higher market share. The channels chosen for analysis are shortly described in Appendix 9.2.1.

\textsuperscript{5}Calculation based on the maximum of 15\% advertising allowed for the public channel, likely to be higher on private channels. To compare: in 2017, out of 25'895 hours airtime, 2'512 hours were dedicated to advertisements on \textit{SRG} channels (BFS 2018g).

\textsuperscript{6}A complete list of channels by category is available from the Swiss Confederation and the BAKOM and can be accessed on: \url{https://rtvdb.ofcomnet.ch/de}.

\textsuperscript{7}Market share: Percentage of time watched for a channel measured by viewing time for the medium TV overall (Mediapulse 2019: 7).
3 LITERATURE REVIEW

The purpose of this chapter is to give an overview of existing literature in sociology, gender studies, and gender medias studies combined to present the theoretical framework used to establish the research questions. First, sociological theories and concepts related to the research are summarized. Second, advertising is defined and implications are discussed in order to connect the media – of which advertising is understood as being part of – and people’s construction and understanding of gender, with a particular focus on advertising content’s implications with gender-related topics.

3.1 Sociology & Gender Media Studies

3.1.1 Media Influence on Society, Socialization & the Individual

3.1.1.1 Social Learning Theory

Gender stereotype research in connection to advertising is interwoven with the concern that advertisements have the power to shape consumers’ attitudes and beliefs (Windels 2016:864). Social theorists argue that media images and advertising content are essential research topics due to their influence on identity and gender construction (Reichert 2005:104). According to social learning theory, “[…] people are socialized into their respective sex roles” (Reichert 2005:205) by appropriating gender behavior from media content. People thus compare themselves to media images and texts and learn ideas on desirable and undesirable behavior from them (Reichert 2005:104). Albert Bandura’s social learning theory is based on the idea that individuals repeat behavior they observe in their environment through model learning (Wiswede 1998:137). Especially social roles and behavior sequences are thought to be learned this way (Wiswede 1998:138). Television and the Internet have multiplied the real and fictional models available to both children and adults and their stimuli are considered captivating in a way to be quickly learned (Bandura 2001 as cited in Bonfadelli&Friemel 2011:168). Social learning theory thus motivates this study by providing a reason to believe that the portrayal of women and men in advertisements has real-world influence on individuals and how they learn gender and thus, to some extent, shapes social reality.

3.1.1.2 Socialization

Socialization is the “process by which we learn what it means to be an adult human being within our society.” (Mead 1962, as cited in Holmes 2007:41–42). Socialization thus makes

8 The term sex roles can be understood as the predecessor of the term gender roles, before a clear difference between sex and gender was made in social studies.
an individual a member of a particular culture or society, as they learn cultural patterns and meaning and internalize values, norms and social roles (Wiswede 1998:46; Peuckert & Scherr 2006:269). Socialization hence refers to the process through which an individual adapts to society and its culture (Peuckert & Scherr 2006:266) and socialization of gender is at the core of this process (Lenz & Adler 2011:219). Socialization is exercised through social interaction and social institutions like the family, school, work, and – for this paper most importantly – the media (Holmes 2007:41; Peuckert & Scherr 2006:267; Wiswede 1998:142). Barbara Mitra & Jenny Lewin-Jones (2014:397) have found advertising to reinforce the socialization of children into gender-specific behavior. The media are generally understood to have a leveling function when it comes to lifestyles, attitudes, values, and behavioral patterns (Wiswede 1998:412). Advertising reinforces preexisting attitudes, promotes social comparison, and can influence norms and consumer habits (Wiswede 1998:412). Advertising thus has a socialization effect (Wiswede 1998:412) and its influence on norms and values can either be socially desirable or undesirable (Wiswede 1998:413), making it relevant to scientific analysis in a gender stereotype context.

Critics of gender socialization argue that if it were the case, people would show higher uniformity in their gender. However, there are different ideas of femininity and masculinity according to someone’s class or ethnicity (Holmes 2997:47) to give but two examples. Socialization theories are said to put too much emphasis on the power of social structures and to be limited to stereotypical ways of doing gender while the agency of individuals is underrepresented. As Mary Holmes (2007:49) states: “socialization theories do not adequately account for contradictory messages about gender”, although there seem to be alternative ways of doing gender (Holmes 2007:50). Nevertheless, this study departs from the premise that media content influences individuals to some degree, as already stated in the previous chapter.

3.1.1.3 Cultivation Theory

Cultivation theory tries to make sense of media power in culture⁹ by defining media content as the most common influence on social roles in Western societies (Bartel Sheehan 2014:79). It sees media content as the origin of a distorted understanding of reality in recipients, depending on the content they encounter (Eck 2008:17). Much like the fear of a violent world after repeated images of violence on TV, gender stereotypes can be reinforced in the audience’s minds through repetition (Eck 2008:17). Cultivation as a repetition related concept

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⁹ This thesis uses the notion of culture in the sociological way, which understands it as the total of learned values, norms, knowledge, symbols (and language), and material artifacts (Lenz & Adler 2010: 65).
follows Agenda-Setting Theory in its idea that the selection of content and themes in the mass media determines what the audience is concerned with, thinks about and considers relevant for society, attributing the power to influence experienced social reality to media content (Eck 2008:17).

It is the consistent images shown to the audience that form how its members think of reality and that encourage the adoption of a similar world view through repeated perception (Kim&Lowry 2005:902). Media content defines mainstream culture through the repetition of images and messages. By creating mainstream culture, the media socialize people into the roles they present (Bartel Sheehan 2014:79). As a result, individuals from different social groups share a common perception frequently seen as a result of a shared exposure to television content (Bartel Sheehan 2014:79). Media consumption, including the consumption of advertising messages, is seen in cultivation theory as an “equalizer of opinions” (Bartel Sheehan 2014:80). Studies from the ’90s have shown people with a higher TV consumption classifying men as the breadwinner of the family and women as housewives and mothers more often, supposedly reflecting the gender stereotypes shown to them on TV (Bartel Sheehan 2014:80). Cultivation studies suggest that a higher television consumption leads to a more stereotypical understanding of gender, while the consumption of content that challenges stereotypes leads to more equalitarian understandings of gender (Allan&Coltrane 1996:187).

While social learning theory and socialization argue for the influence of the media on individuals’ social behavior and thus underline the need to study gender stereotypes in media content, cultivation theory creates the need to analyze representations quantitatively due to its emphasis on the importance of repetitions.

3.1.2 Equality Research

Where the portrayal deviates from social reality, discrimination, or stereotyping occurs (Lünenborg&Maier 2013:99). Gender equality research demands media representations to mirror social reality and thus requests a 50 – 50 ratio of women and men in media content (Lünenborg&Maier 2013:99) or a distribution of age groups resembling reality (Eisend 2010:423). A gender equality baseline is commonly used to identify stereotyping in the results of content analysis on gender portrayals in advertising (e.g., Eisend 2010:423; Knoll et al. 2011:871) and will also be used in this study. Generally, real-life frequencies are demanded in attributes that are biologically determined, while gender equality is used as a baseline for aspects that are socially determined (Knoll et al. 2011:870). The demand for gender equality
or real-world relations in portrayals stems from the ideas described in the previous chapters about the influence media content has on individual’s lives. The understanding of the world might vary depending on which and how much media content is consumed, and how many times the same content is encountered (Bartel Sheehan 2014:81). Media consumption with its reception, interpretation, and understanding can furthermore be seen as an act of doing gender, which forms, influences, reinforces or changes a person’s identity (Lünenborg&Maier 2013:140). This Association of National Advertisers in the U.S. sums this up in the #seeher campaign, which states: “We believe that if you can see her, you can be her” (ANA 2018).

However, other authors argue that the media constructs a media reality in which gender varies due to the selection process media content undergoes (e.g., Luhmann 2017) and that advertisers are not concerned with gender equality when creating advertising content. Nevertheless, this research follows equality research in its demand for equal women to men ratio and uses gender equality and real-life frequencies as a baseline for comparison.

3.1.3 Concepts: Gender, Stereotypes & Gender Stereotypes

3.1.3.1 Gender

People are unable to think of anybody as not gendered and reduce everyone to only two possible sexes and genders. Tied to the gender attributed is a string of decisions on a person’s capabilities and opportunities (Holmes 2007:28). As such, the sex attributed to a person gains considerate influence on her/his life (Holmes 2007:27). This binary gender system is one axiom of society and helps structure it. In the binary gender system, a person is thought to have precisely one gender that can be easily determined by others and which is based on the body and does not change over time (Schaufler 2002:99). Hence, gender is not only important because it lies at the heart of social interactions, but because all main aspects of society, like work, education or the justice system are gendered (Lenk&Adler 2010:16).

In broad terms, sex is a biologically determined social category structuring society into females and males. This distinction between women and men is one of the central dichotomies in society (Zurstiege 2011:119–120; Lenk&Adler 2010:16). Holmes (2007:1) writes that we live in a world, „which is organized around the idea that women and men have different bodies, different capabilities, and different needs and desires.“ In order to open up the possibility that biological sex and gender identity can differ, the dichotomy of sex vs.
gender is introduced\(^10\) (Ostner 2006:84). Sex, on the one hand, is used to describe the biological; gender, on the other hand, describes the social. This distinction is preliminary in order to subject gender to sociological research (Schaufler 2002:83–84), as the it frees the notion of gender from its natural given-ness (Degele 2008:67) The notion of gender has been developed by feminist theorists precisely to underline the socially constructed nature of gender, which is imperative in order to argue against naturally female attributes and behaviors (Ostner 2006:84; Degele 2008:67). Gender thus problematizes biological determinism\(^11\), the popular idea that women are women and men are men due to their natural bodies (Schaufler 2002:7). Gender is defined as not stemming from biological differences but rather from the structure and principles of society (Ostner 2006:85; Schaufler 2002:83–84), which renders it interesting for sociology (Degele 2008:13) as it becomes susceptible to social learning, socialization, and cultivation. In gender studies, gender is understood as a differentiating factor that creates the hierarchy present in social institutions and social practice (Degele 2008:20) and hence influences the attribution of social status (Ostner 2006:84). Feminist theorists and gender studies name the current relationship of the genders to be problematic (Degele 2008:20).

To define gender, this research uses a sociological approach as proposed by Holmes (2007) or Nina Degele (2008) and thus uses the social constructionist\(^12\) distinction between sex, understood as the biological differences between female and male, and gender, seen as socially produced differences between the feminine and the masculine (Holmes 2007:2; Degele 2008:66–67; Schaufler 2002:83, Carter 2014:365) and as the whole of social attributes connected to the sex of a person (Lenk&Adler 2010:15). Erving Goffman (1979:1) describes gender as the “culturally established correlates of sex. Gender is thus based on perceived differences of what it means to be a woman or man in a specific society, with stereotypical assumptions for both genders (Degele 2008:67) and is defined as a social construction created by its social environment (Holmes 2007:3).

\(^10\) Some authors suggest that sex, as well as gender, is in fact socially constructed (Holmes 2007: 26). Some authors suggest the notion of ‘sex category’ to distinguish between the biological aspects of sex (like chromosomes and hormones) and the sex attributed to a person based on their looks (Holmes 2007: 54), this is similar to Judith Butler’s idea of sex also being socially constructed (Holmes 2007: 59). Relevant is the idea that the separation between nature and society is also socially constructed (Degele 2008: 68; Schaufler 2002; Carter 2014: 365). In queer theory this is used as a critique of the binary biological dichotomy and the exclusion of bodies that are not at the extreme ends of it (Carter 2014: 365).

\(^11\) The idea that behavior is a direct result of genes or biology and the resulting idea that women and men are ‘born different’ (Gauntlett 2008: 18).

\(^12\) Social constructionism understands behavior as learnt through society and culture and not biologically determined (Gauntlett 2008: 18).
Relevant to this thesis is the fact, that gender is socially constructed, allowing it to be changed and criticized (Degele 2008:67), as there is no natural behavior to either gender, but learned socialization based on culture (Schaufler 2002:84). The media, and thus advertising, are part of the social environment shaping the formation of gender as described in the previous chapters. The distinction between sex and gender is essential to this research, as it highlights the importance of the social environment and its influences in the formation of gender. While this thesis cannot give a detailed description of how gender is socially constructed in Switzerland, it illuminates a small piece of the puzzle by researching gender portrayals in television advertising.

### 3.1.3.2 Gender Stereotypes

Individuals navigate new situations by referring them to what is already known (Aronson et al. 2008:58). In order to do so, new situations and people are categorized according to previous experiences with the help of a mental script or schemata – a mental structure used to organize the social surroundings (Aronson et al. 2008:58). These schemata include knowledge about social roles\(^{13}\), other people, the self, and situations and thus help the individual interpret information and behave appropriately (Aronson et al. 2008:58). The schemata are called stereotypes if they concern a group of people, ethnicity, or gender (Aronson et al. 2008:58).

A stereotype thus becomes “a set of concepts pertaining to a social category” (Knoll et al. 2011:869), which attributes the same set of character traits, appearance or behavior traits to the whole group (Aronson et al. 2008:425). Stereotypes are firmly established and hardly changed through new experiences or information and are based on distorted and minimal information (Peuckert 2006b:342, Aronson et al. 2008:425). Stereotypes structure social situations and help reduce complexity as well as decision-making and give a certain degree of security (Aronson et al. 2008:425; Peuckert 2006b:343). In short, stereotypes help the restricted cognitive ability of the human mind to simplify the world. Advertisers benefit from using stereotypes due to people’s tendency to retain stereotypical information better (Eck 2008:32). Advertisements also contain many stereotypes due to ads’ nature of being very short and limited (Bartel Sheehan 2014:76). The use of stereotypes helps to portray characters and images very quickly and familiarly, and thus sets the stage by using a portrayal the recipients already know and can fill with the information they already have (Bartel Sheehan 2014:76).

\(^{13}\) A discussion of social and gender roles in relation to gender stereotypes can be found in Appendix 9.2.2.1.
Stereotypes can be both positive and negative (Peuckert 2006b:342) and become problematic when they lead to discrimination (Aronson 2008:428). While stereotypes do not automatically represent negative judgment, they do entail oversimplifications and can lead to incorrect and deceiving evaluations of people of a social category (Knoll et al. 2011:869). As soon as a person distinguishes another as female or male, the stereotypes considered appropriate come into action (Eck 2008:24). In the blink of an eye, implicit and automatic assumptions are made based on the gender of the person considered (Eck 2008:25). However, gender stereotypes are oversimplified generalizations, which create a dichotomy of feminine women and masculine men (Lenz&Adler 2010:25) and thus have negative implications on gender equality (Aguaded-Gomez et al. 2011:116). Gender stereotypes not only attribute certain concepts to either women or men, but they also represent the idea that specific attributes differentiate women from men and vice versa (Knoll et al. 2011:869; Åkestam 2018). Each aspect of a stereotype exists in a feminine and masculine version firmly attributed to people considered one gender or the other (Knoll et al. 2011:869; Eisend 2010:419). Often, gender stereotypes are hierarchical with masculine traits generally seen as subordinate to feminine ones (Lenz&Adler 2010:25).

Four separate and distinct components contribute to gender stereotypes: trait descriptors, physical characteristics, role behaviors, and occupational status (Knoll et al. 2011:869; Åkestam 2018). Each component of gender stereotypes can entail negative consequences (Knoll et al. 2011:870). Physical stereotyping can result in low self-esteem or body dissatisfaction, stereotypical role behaviors limit opportunities in self-development, while stereotypical occupational roles can result in limited career opportunities (Eisend 2010:419). Scholars (Knoll et al. 2011:870; Aguaded-Gomez et al. 2011:116; Åkestam 2018:7; Eisend 2010:419) argue that the consequences for women are especially life restricting. While both genders are frequently stereotyped in advertising content, studies have found stereotypes concerning women to appear more often (Åkestam 2018; Eisend 2010; Zimmerman&Dahlberg 2008). Nevertheless, it is to be expected that not only women but also men are restricted by their gender stereotypes and the resulting expectations in society. Men might be pushed towards a dangerous lifestyle of high-risk (male) practices (Wink 2002:16–17), which could contribute to men having more accidents in Switzerland.

Concerns about gender stereotypes and the call to avoid them are linked to the idea that gender is socially constructed as described in chapter 3.1.3.1. Cultivation theory and research
suggest that those differences between genders that are seen most often accumulate significance. As a result, the differences excessively promoted in stereotypes are thought to be more common in a population than they are (Jaffé 2014:31), which makes them problematic (Bartel Sheehan 2014:78). Concerns about stereotypes and demands for correctional public policy are voiced – among others – by the European Parliament and the United Nations (see Appendix 9.2.2.2 for a short discussion).

3.2 Advertising, Society & the media

3.2.1 Definition Advertising
Markus Feiks et al. (2016:15) distinguish advertising as a system with professional routines for production and distribution from advertising as media content (Zurstiege 2007:42). Thus advertising can be separated into the idea of a system or social and economic institution referred to as advertising and the instruments it uses referred to as advertisements (Zurstiege 2007:205) in this study. Advertisement is used to refer to one singular TV spot and advertising to the industry and its body of content. Synonym to advertisement, the notions of TV spot, commercial and ad are employed.

An advertisement can be understood as a media text (Gauntlett 2008:18), which is „any kind of media material, such as a television programme, a film, a magazine, or a website, as well as a more conventional written text such as a book or newspaper.“ Another definition sees an advertisement as “a paid, nonpersonal message from an identifiable source delivered through a mass-mediated channel that is designed to persuade” (Dunn&Barban 1986 as cited in Bartel Sheehan 2014:2). Advertisements are recognized by consumers as belonging to a specific group of media text, which can be tied to expectations about the use of language and the information given. This allows advertising to employ codes and culturally shared value patterns (Eck 2008:15). Advertising can also be defined as a goal-oriented way of transmitting an impersonal message through mass media (Kist 2015:43–44). Although it is free from force, advertising attempts to change the recipient’s behavior indirectly through its will to sell a brand or product. The reception of the message depends on consumer attention and is influenced by the recipient’s values and attitudes, as well as emotional and cognitive processes (Kist 2015:46). The reception and understanding of an advertised message can thus vary from individual to individual. This aspect of reception cannot be captured by content analysis and thus presents one of the limits to this study.
3.2.2 Constructing Reality? Advertising Between Mirror and Mold

There are different ways to understand the relationship between advertising and society. Some authors see advertising as a distorted mirror of society (Lenk 2013:11–13). Through the selection of portrayals, reality is reconstructed in advertising content and not a true image of society (Lenk 2013:12). Social concepts, norms, and values can be integrated but are shown in an exaggerated, ritualized, and stereotypical way in advertisements (Lenk 2013:12). Women and men in advertisements are thus not mirroring images of real women and men, but a result of observation and reconstruction and thus have their own truth value (Lenk 2013:12). Nevertheless, the media guarantee a shared and accepted reality to society and its other systems (Luhmann 2017:120). According to Niklas Luhmann, the mass media should depict reality but do not mirror it but rather present a distorted image (Berghaus 2005:195). Social reality is constructed in the media through observation, and lies not in the ‘real world’ (Berghaus 2005:196; Luhmann 2917:12–13;). Society imagines and knows itself through the media (Berghaus 2005:196), who create a second reality for the audience\(^\text{14}\) (Luhmann 2017:13). This constructed reality follows a selective construction process (Luhmann 2017:58) and is not only constructed by news journalism, but by the entertainment industry and advertising as well (Luhmann 2017:99).

The relationship between society and advertising can also be understood as both reflecting and influencing society at the same time (Holtz-Bacha 2011:16). The effect of media and advertising on society has been discussed earlier in chapter 3. Advertising is an essential carrier of culture and is embedded in the cultural context of society, which is reflected in the design and execution of advertisements (Holtz-Bacha 2011:16). In order to reach its goals, advertising needs to adapt to the moral values and cultural ideas of its recipients for them to identify with the message advertising wants to convey (Holtz-Bacha 2011:16). Advertising influences social reality though this definition of norms and values and by being a source of inspiration for people’s identities (Lenk 2013:12). Advertising thus possesses the power to socialize people and change a society (Lenk 2013:13), as discussed earlier. The desires, hopes, and dreams advertising stimulates in its recipients are means towards a social and individual identity (Holtz-Bacha 2011:17). Just like other media, advertising is one way social reality is constructed (Holtz-Bacha 2011:17). This is essential, as advertising portrays meanings of accepted, desired, and conventional gender roles, behaviors, and expectations for women and men (Holtz-Bacha 2011:17). In order to act as a dream-machine, advertising

\(^{14}\) see Appendix 9.2.2.3 for a more detailed discussion of advertising as a social system.
needs to be very close to the actual desires and goals of its target audience and its social environment (Lenk 2013:13). Again, advertising is attributed the power to shape and change a society (Lenk 2013:13). A prominent example is the establishment of the diamond ring as an engagement ring thanks to the slogan “a diamond is forever” by the jeweler De Beer (Lenk 2013:13; Jhally 2018:229). Problematic for the construction of social gender norms is the nature of advertising and its structure designed to sell, which facilitates the use of stereotypes in order to reduce the complexity of one's social surroundings (Holtz-Bacha 2011:17).

Further evidence of the molding function of advertising on society can be found in the creation of beauty standards (Schmerl 1980a:46). Cornelia Eck (2008:18) argues that the confirmed negative influence of advertising reception on the body image of recipients contradicts the idea that advertising merely reflects reality as a (distorted) mirror. Instead, advertising integrates social trends and patterns and reinforces them through their use in advertising content, resulting in a circular or spiral-like process (Eck 2008:18). Advertising thus mirrors existing gender stereotypes while keeping them alive through reproduction (Eck 2008:18). Advertising plays a role in establishing, changing and reinforcing gender norms due to the fact that it does not merely mirror social reality but reconstructs it and shows its own reality to its audience (Knopf 2007:216) as Luhmann (2017) argues.

In its reconstruction, advertising not only draws on traditional hegemonic gender stereotypes but uses contemporary controversies and deviances as well (Knopf 2007:217). If society is reflected in advertising, advertising itself becomes a source to study society (Lenk 2013:11). According to empirical research, advertising lags behind and thus mirrors preexisting stereotypes in society and does not challenge these stereotypes in its content and the image of women and men in society thus react to changes in society and not the other way around (Åkestam et al. 2017:796; Eisend 2010). Nicole Wilk argues that advertising content can spark debates about norms, morals and values in a society (Wilk 2002:78) and concludes that advertising does not hold the power to change norms, values, and social practices. Eisend’s (2010:436) study supports the idea that advertising mirrors society, rather than influencing it, while Gita Johar et al. (2003:228) found women exposed to stereotypes in advertising activate stereotypical constructs of women and applied them to judgments and behavior, thus implying advertising to have at least a short-term effect on society.
This study does not attempt to further the mirror vs. mold debate, but it applies the premise that both mirroring and molding can occur, making advertising an interesting source to study prevailing gender stereotypes due to both its reflection of society and its norms and values as well as its influence on it.

3.3 Current Research Results

Vast research has been conducted using content analysis to assess gender stereotypes and gender roles in advertising. Previous studies are especially numerous in the United States and other Western societies; however, research on the matter exists on all continents. An overview of content analyses consulted for this thesis can be found in Appendix 9.2.2.8. Other authors tasked themselves with a synthesis, aggregation, or review of the many existing content analyses (e.g., Eisend 2010; Collins 2011; Furnham&Mak 1999; Furnham&Paltzer 2010; Grau&Zotos 2016; Matthes et al. 2016; Furnham&Lay 2019). In the early 1970s, some of the first studies found the depictions of women and men in the United States to be differing along the lines of gender role stereotypes (McArthur&Resko 1975). Women were shown in relation to others, while men were rarely shown that way. Women were associated with domestic products while men were not, and women held traditionally female occupations or were unemployed (Furnham&Farragher 2000:416–417).

Adrian Furnham & Twiggy Mak (1999:424) found that men were more likely to be presented as product authorities and voice-overs, as well as women appearing younger than men in international studies. The authors’ overall conclusion considered sex role stereotyping to be consistent in different countries and over 25 years (Furnham&Mak 1999:431). Martin Eisend’s (2010:431) contemporary meta-analysis of 64 international content analyses, resulted in the conclusion that women are more likely than men to be portrayed as product users, dependent, at home, giving non-scientific arguments, associated with a domestic product, portrayed in a group of mostly women, and not the narrator. The odds of a woman being presented in one of these categories varies from 1.5 to 4 times the odds of men being represented in one them (Eisend 2010:435). Eisend (2010:436) found the occupational status to be the most stereotyped category worldwide.

Stacy Grau & Yorgos Zotos’ (2016:762) came to similar results in their analysis of research, stating women were more often portrayed in decorative roles and family settings, while men were more often portrayed as professional, authoritarian, independent and less focus was put on their physical appearance. Adrian Furnham & Alixe Lay’s (2019:110) review of
contemporary studies concludes that women advertise home and body products and are portrayed in the home, whereas men advertise services, technology, and cars and are portrayed at work or outside. In addition, women have been consistently portrayed as younger than men in all cultures and at all times (Furnham&Lay 2019:111). Harker et al. (2005:254) shortly summarize the results of research on gender-stereotypical portrayals as: Women being more often portrayed as younger than men and are more often concerned with their physical attractiveness; women being less likely to be shown as an authoritative figure and being more likely portrayed as a product user than men; women being shown as subordinate to men, as decorative objects, and as sex objects. Furnham&Lay (2019:120) conclude that most reviews of research have come to the same result, namely that gender portrayals are stable over time and seem to have more universal traits than particularities.

Some studies differ in their findings. For example, Kendra Fowler & Veronica Thomas (2015:365) found U.S. men to be less often the lead character in 2008 than a mere five years prior and an increase of men portrayed more often as fathers as well as a de-sexualization of female characters. Nevertheless, advertising typically targeted at men, like the ones during sports programming, showed no such development (Gentry&Harrison 2010:85).
4 Research Design

4.1 Study Aim & Research Questions
This study aims to assess the nature of gender portrayals in Swiss TV advertising and explores how portrayals of women and men in Swiss television advertisements comply with gender stereotypes. Although a vast body of research exists to draw on for the forming of hypotheses, testing for hypotheses was disregarded as the researcher also figured as the sole coder for this study. Four research questions have been carefully formulated in order to achieve the study’s goal. All four research questions are based on theory, previous research, and the context of Swiss society. Three research questions investigate the aspects of gender stereotypes as described in chapter 3.1.3.2, including appearance, social role, and occupation. The aspect of personality traits has not been considered due to the fact that they cannot be observed as manifest content in content analysis (Knoll et al. 2011:869). An additional research question was added to investigate the use of sexualization and thus objectification of women and men in Swiss television advertisements. The following four descriptive research questions are at the center of this research:

RQ1: How are women and men physically portrayed in Swiss TV advertisements?

RQ2: What social roles do women and men occupy in Swiss TV advertisements?

RQ3: What is the occupational status of women and men in Swiss TV advertisements?

RQ4: To what extent are characters in Swiss TV advertisements sexualized and objectified?

Research question 1 investigates the characters’ appearance including sex, age, ethnicity, class, sexuality body type, hair length hair color and overall attractiveness. Research question 2 focuses on the social roles of characters hold in the ad, including their overall role, the setting in which they are shown, the activity they are shown doing, the reward they get from using a product, as well as the type of product they advertise, the authority they hold (measured through speaking role, help, advice), the arguments they give, and the basis of their credibility. Research question 3 focuses on the occupational status of the characters.

15 The curious reader can find a short discussion of social roles in the context of this study in appendix 9.2.2.1.
investigating whether they are shown having an occupation and what kind of occupation they have. Last, research question 4 focuses on the sexualization of characters’ bodies in the ads through body exposure, alluring behavior and being object of another character’s sexual gaze. Some physical characteristics such as age and attractiveness are also argued to feed into a character’s sexualization. Operationalization and variables are displayed in tables in appendix 9.1.2.

In order to answer the research questions, Swiss prime-time television advertisements were analyzed using content analysis. The results of the content analysis are described in chapter 5, while a discussion of the results can found in chapter 6. Chapter 6.1.2 discusses the sexualization and physical appearance of characters in regard to research questions 1 and 4. Chapter 6.1.3 discusses social role and occupation of the characters and thus answers research questions 2 and 3. Chapter 6.1.4 reflects in the aspect of authority which also refers to research question 2 regarding characters’ social role.

4.2 Content Analysis: A Brief Discussion of the Method

Quantitative content analysis is one of the most frequently used methods to measure media output (Hansen&Machin 2013:85), especially when it comes to gender portrayals in advertising. One focus of gender media studies lies in the spectrum of gender portrayals in the media and their quantitative assessment (Lüneborg&Maier 2013:98). In order to do so, content analysis is an often-used tool for standardized systematic analysis (Lüneborg&Maier 2013:98). Content analysis is a „quantitative technique which measures certain aspects of a media text“ (Gill 2007:43). Kimberly Neuendorf (2017:1) defines it as “the systematic, objective, quantitative analysis of message characteristics.” It was chosen as a method, due to this capability of investigating the characteristics of a message (Neuendorf 2017:42). Content analysis is useful to measure relative numbers in media representations (Gill 2007:43; Hansen&Machin 2013:89) and is thus an excellent tool to investigate stereotypical gender portrayals, as it consists of counting frequencies of manifest portrayals using a pre-defined coding framework (Gill 2007:43). It can thus serve to unmask patterns and trends in gender portrayals (Hansen&Machin 2013: 85). The benefit of content analysis is the possibility to

16 Although occupation is connected to a character’s social role as well, it was included as a separate research question due to it being generally characterized as one aspect of gender stereotypes. Certain types of occupations seem to be linked to gender, which not only shows in educational choices of girls and boys (see appendix 9.2.1.3) but is also reflected in the latest statistics about the occupations generally held by women and men in Switzerland in 2018 (Schlaeppi et al. 2018; Nguyen 2018).
analyze a large sample of media content in a systematic way to achieve a result that can be generalized (Lüneborg&Maier 2013:99).

However, content analysis is limited to describing the characteristics of the content and caters to the descriptive goal of science and cannot make explanations that go beyond the content itself (Neuendorf 2017:42–43). Content analysis is only concerned with a chosen aspect of a message and does not provide a full analysis or description of the message as a whole (Neuendorf 2017:21). It assesses the manifest and undisputed meanings of a text, which can be found in a single or short aspect of the text and does not need much context to be analyzed (Schreier 2012:15). Although quantitative content analysis is undoubtedly the right and suitable choice for this study, meaning can be more complex and context-dependent, and it can exist latently in texts – such as stereotypical character traits. Content analysis always reduces complexity and in consequence loses some of the original information of the media text (Eck 2008:82). Through the built categories nuances of information are lost (Eck 2008:82), and there is a risk that not every aspect of stereotyping is recorded due to lack of imagination of the researcher (Krippendorff 2013:183). There are thus limitations to this study. Nevertheless, the reduction of complexity allows to aggregate data and arrive at conclusions such as typical gender images in Swiss advertising (Eck 2008:83), which are of primary interest in this thesis.

Following Neuendorf (2017:40–41), multiple steps have been followed in order to adhere to scientific principles. In order these steps include the elaboration of theory and rationale, conceptualizations, operationalization, coding schemes (codebook&coding form), sampling, training, coding, reliability, tabulation, and reporting. At the core of content analysis is the statistical analysis after the data collection, from which the results – presented in chapter 5 – can be compared to other statistical data in order to show similarities and differences between the real world and the analyzed content (Eck 2008:83).

4.3 Sampling
Television advertising has been chosen due to its large audience and big market share (McArthur&Resko 1975:210) as described in chapter 2.3.2, and due to its audiovisual nature and the resulting room for creativity in content and form (Zurstiege 2007:127; Berganza Conde&del Hoyo Hurtado 2006:166). Television has also been shown to be less of a focus of research in the field as Lori Wolin’s (2003:112) meta-analysis showed only about 15% of studies focusing on television advertisements with print media being much more researched
With the choice of television as the medium to be analyzed, the choice of content form had to be made. Leslie McArthur & Beth Gabrielle Resko (1975:210) underline the advantage of advertisements as a manageable unit of analysis, which has already been previously discussed in this thesis.

Considered for the study were traditional TV spots airing as an advertising segment (a set of spots shown one after the other). Info-crawls, move splits, promo stories\(^{17}\), and the likes were not selected for analysis, in order to simplify sampling and to create a unified sample. All advertising airing between 18:00 and 23:00 were considered, no matter whether they were presented as ad breaks during a program or between two programs. This is considered the prime-time slot by the SRG and represents the time of most viewers (see figure 8, Appendix 9.1.1) and is thus seen as representative for prime-time in Switzerland, which seems to vary slightly according to cultural context\(^{18}\). While Stephen Craig (1992:197) used sampling from different time periods of the day according to different women/men ratio in the audience, Swiss statistics show that the ratio of women/men watching television during the day is relatively stable around the fifty-fifty marker (see figure 10, Appendix 9.1.1). Fowler&Thomas (2015:362) furthermore suggest that prime-time picks up values, and the changes in them, that are more widely spread through society due to a more varied target audience in comparison to the niche target market audiences one might encounter in different time slots.

Due to the nature of this research as a master thesis, it has to deal with time and money restrictions in sampling and has thus resorted to non-random sampling (Neuendorf 2002:83). The study loosely follows Knoll et al. (2011) in their sampling method. Four TV channels in Switzerland have been selected due to their nature and market share (see chapter 2.3.2, Appendix 9.2.1.4), resulting in two Swiss channels (SRF1 & 3+) and two German channels (Sat.1 & RTL). The public channel was included following studies by Knoll et al. (2011:872) and Nimet Uray & Sebnem Burnaz (2003:79). The selection was exposure-based and linked to the market shares of the chosen channels (Neuendorf 2017:79).

\(^{17}\) For a brief description of types of TV advertisements see Guido Zurstiege (2007: 127–128).

\(^{18}\) Berganza Conde&del Hoyo Hurtado (2006:166) define prime-time in Spain from 9pm to midnight; Daalmans et al. (2017:370) define prime-time in the Netherlands from 6pm to midnight; Ganahl et al. (2003:547) define prime-time in the U.S. from 7pm to 10pm).
The channels were recorded during four weeks in April 2019, from which two weeks have been chosen at random. Thus the prime-time advertisements of April 8 - April 15 and April 22 - April 29 were coded for analysis. Similar sampling method can be found in studies from Carmela Mazzella et al. (1992, 1 week of prime-time), Knoll et al. (2011; various days of prime-time in a one month period), Joseph Dominick & Gail Rauch (1972; one week of prime-time) and Elza Ibroscheva (2007; two weeks of prime-time). The month of April 2019 was chosen for analysis due to the time restrictions of this project. Although March 2019 was envisioned at first, technological obstacles made it necessary to start recording in April 2019. The study is thus a cross-sectional analysis referring to advertising content at one point in time (Neuendorf 2017:77). It has to be noted that choosing just one month of the year can result in a seasonal bias (Knoll et al. 2011:873). However, the short time frame allotted to this project and the lack of databases recording prime-time advertisements made the use of such a sampling strategy necessary. Due to the use of nonprobability sampling, the results cannot be generalized.

All television advertisements airing on one of the chosen channels between 18:00 and 23:00 in the two selected weeks of April 2019 were recorded on the online streaming platform wilmaa.com and downloaded as .mp4 files. This ensures that the coded data is available for re-analysis in the future (Krippendorff 2013: 126). As a result, 9’061 advertisements were recorded and coded, of which 412 were different and unique advertisements valid for analysis. The final sample is comprised of 449 adult central characters. Repetitions in advertisements have been counted but eliminated before the final analysis similar to previous research in the field (Knoll et al. 2011:874), in order to analyze the whole variety of unique advertisements. For advertisements without a human presence, only the gender of the narrator was coded to guarantee a complete set of data for the analysis of the sex of the voice-over. Advertisements containing only children, animals, or fantasy characters were not coded for analysis (McArthur&Resko 1975:211; Knoll et al. 2011:874). Advertisements for television content or movies were not coded for analysis due to a lack of product representatives in favor of characters of the advertised show (Berganza Conde&del Hoyo Hurtado 2006:166; Bartsch et al. 2000:737).

The sample size is in line with other research in the field (see Furnham&Lay 2019 for an overview). While the overall recorded advertisements seem relatively high at 9’061, the
number of unique advertisements obtained was not as high as expected (e.g., Luyt 2011 recorded 5’803 advertisements of which 1’414 were unique). The difference was thought to stem from the sampling period of only one month. However, Russell Luyt (2011) also recorded advertisements over four weeks. It might thus be due to the limitation of the sampling time to prime-time advertisements, as similar sampling over four weeks in Spanish prime-time television by Federico Valls-Fernández & José Manuel Martinez-Vicente (2007:993) resulted in 400 unique advertisements, which compares to this study.

4.4 Unit of Analysis & Unit of Data Collection

In order to analyze a media text, it has to be split into smaller units, of which the unit of interest has to be identified (Neuendorf 2017:70). The central unit of analysis and the unit of data collection for this study is the individual central character in an advertisement. It is thus possible that more than one character of a singular TV advertisement was coded for analysis. However, following Kenneth Allan & Scott Coltrane (1996:191) a second level of analysis was added: The narrator is reported at the level of the advertisement, while all other variables are reported on the level of the single character. The unit of sampling is a TV spot aired in a pre-defined timeframe on selected channels, as described in chapter 4.3.

4.5 Coding Frame

4.5.1 Guidelines for Establishing the Coding Frame

In developing the coding frame or scheme, the author of this research followed Neuendorf’s (2017:131) guidelines. Categories are designed to be exhaustive, mutually exclusive and are carefully created in order to be an appropriate category for measurement (Neuendorf 2017:131). Each case must be able to fit into the coding scheme, which is why the category other or cannot be coded (or similar) is included whenever necessary. It should be possible to apply each case coded to only one code (Neuendorf 2017:131). All measures present in a content analysis coded by humans need to be thoroughly explained in a codebook (Neuendorf 2017:156). The codebook is made to correspond with the coding form, which is made to code the measurements. Descriptions in codebook and code frame are designed to be self-explanatory, unambiguous, and as detailed as possible (Neuendorf 2017:156).

In order to achieve intersubjectivity, the coding frame for the content analysis needs to be established before the start of the analysis (Neuendorf 2017:18). Thus all variables, measurements, coding rules, and the codebook were defined before the start of coding for the quantitative content analysis. These factors were derived from past research, theories, and
bodies of evidence (Neuendorf 2017:18). The codebook and categories are made accessible in the Appendix for other researchers to access, as standards demand (see Appendix 9.3).

4.5.2 Code Book & Variables
The present codebook was developed from preexisting codebooks, many based on McArthur&Resko (1975) and other early studies. A brief overview of the previous coding can be found in Appendix 9.2.3.2.

4.5.2.1 Definition of Primary Characters
In the present study, the term ‘character’ refers to the human actresses and actors seen in the analyzed advertisements (Ganahl et al. 2003:547). Following Félix Neto & Isabel Pinto (1998:155) advertisements not featuring at least one readily identifiable central character were excluded from analysis, as well as advertisements that featured a large number of characters with only short appearances. Following previous studies, only primary characters appearing for more than 3 seconds were coded as central figures (Knoll et al. 2011:874; Ferrante et al. 1988:233; Prieler 2016:284). Otherwise, all adult women and men playing a significant role in the advertising, either thanks to a speaking role or prominent visual exposure, were considered central figures (McArthur&Resko 1975:211). Following Uray&Burnaz (2003: 80) as well as a majority of other research, a maximum of two characters is coded as primary characters. If more than two characters are present in the advertising, the two most dominant characters are coded as primary characters. Following Michael Prieler et al. (2015: 32), characters are coded as primary if:

1. they are central to the story,
2. appeared in close-ups for the longest duration,
3. appeared in the overall commercial the longest,
4. provided crucial information about the product being advertised,
5. used/held the product,
6. and/or has the most extensive speaking part.
7. 

Prieler et al. (2015: 32) assessed character dominance in this order to establish the primary characters to be coded. The same procedure is used as a guideline in this study.
4.5.2.2 Variables in Order to Identify the Coded Advertisement

The first six variables, *ad tag, date, time*


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19 Instead of the TV program as Berganza Conde & Del Hoyo Hurtado (2006) report, the time slot was measured due to duplications in programming on certain channels (especially on SRF1, where the Tagesschau airs multiple times a day). If necessary the time allows to allot each coded advertisement with the corresponding program.
should be studied by including an ethnicity variable. However, ethnicity is accompanied by the aspects of class and sexual orientation in intersectionality theory (Shields 2008:303), which in combination can lead to multiple oppression depending on the individual’s characteristics. Class and sexuality have thus been included in this study as well. Furthermore, some authors (Eck 2008; Eisend 2010; Knoll et al. 2011) mention hair to be an important part of gender display. Although physical characteristics are one aspect of gender stereotyping, one of the most apparent gender displays is rarely included in content analysis. This study has extended the variables of character’s appearance to include the length of their hair and their hair color, as they can relate to common beauty standards.

First, sex categorizes characters into female and male and allows calculating the frequency of appearance for each gender (Gilly 1988:79). The characters were judged binary as either female or male (Arima 2003:83) based on their physical appearance and visible gender markers. No clear age category was coded, and characters were coded according to appearance (Bresnahan et al. 2001:122). Children were excluded as a category because they were not subject of analysis. The definition of senior was adopted from Heidi Lenk (2013:168). It has been demonstrated by many analyses of advertising characters that women tend to be younger and men tend to be older (e.g. Knoll et al. 2011:878). Stereotyping thus occurs if women are portrayed as young and men are portrayed as middle-aged or senior. Ethnicity was adopted from Luyt (2011:361). Furnham&Lay (2019:112) observed a lack of the inclusion of the variable ethnicity in many studies. Women are frequently depicted as victims of societal processes, ignoring both privileged groups of woman and underprivileged groups of men (Holmes 2007:11). It is the goal of this thesis to consider all groups of women and men and how they are or are not represented in advertising. This study is interested in investigating what ethnicity the characters in Swiss TV advertisements belong to and thus integrated a variable to measure ethnicity inspired by intersectionality theory. Due to the small number of other ethnicities than Caucasian in the pilot study and difficulties in coding for other ethnicities due to visibly mixed backgrounds of the models, the variable ethnicity is measured in a simple dichotomy of Caucasian and other. The variable class has been added in order to assess what class the characters are portrayed to belong to. Following Luyt (2011), class is derived from social and economic factors shown in the advertisement. (Luyt 2011:361). Sexuality refers to the sexual orientation attributed to the character and was inspired by Panarese’s (2014:104) content analysis. Unfortunately, Panarese (2014) did not include coding schemes and definitions in her article, therefore coding is borrowed from
Deana Rohlinger (2002:67). Prieler (2012:4) suggests body type as a highly interesting variable to be added in gender stereotype research. The body types of the models are adapted from Fowler&Thomas (2015:363–364), who suggest three types of bodies. The endomorph body applies to characters that have a soft, spherical, or rounded body with underdeveloped muscle. The mesomorphic body applies to characters who have a hard, rectangular body that seems strong, though, resistant to injury and adapt for physical demands. The ectomorphic body applies to characters with linear, fragile and delicate bodies that appear thin, lightly muscled, and unapt for competitive or persistent physical activity. In order to facilitate coding, Fowler&Thomas categories are paired with the categories skinny (ectomorphic) and athletic (mesomorphic). The category endomorph has been split in two, normal/average and plus-sized. Eisend (2010:419) suggests hair length is part of gender display. Eck (2008) found women mostly had long hair and men mostly short hair. Hair length of the character has thus been included in the analysis in order to assess traditional gender display. Categories have been adopted from Eck (2008) and Neuendorf et al. (2010:751), although excluded is their category very long hair and added is the category bald in order to assess all hairstyles.

Hair color has been added due to its signaling of the age of a person, e.g. grey/white hair symbols the senior age of a character, as well as due to many authors mentioning stereotypes such as the “dumb blonde”, which, however, have not been assessed quantitatively in many studies. Panarese (2014:106) counted hair color in her study in Italy and found all red-haired characters to be female and 80% of blonde characters to be female as well, while grey, white and black haired characters were mostly male (Panarese 2014:107). Similarly, Davis’ (1990:328) study on prime-time television content showed men being mostly brown-haired (40%) or black-haired (35%), whereas women were mostly blond (36%) or black-haired (24%). Grey hair occurred more often in men (14%) than in women (2%). Attractiveness is assessed through common beauty standards in western society. A slim figure with athletic toning and youthfulness are two factors commonly associated with contemporary beauty in Switzerland (Beobachter 2002; Blick 2019). However, attractiveness remains subjective (Eck 2008:96). Maria-Lena Glässel (2011:271) conducted interviews with women concerning beauty ideals, her participants named ideal beauty standards for women as being young, tall, slim and sporty, with long legs and beautifully cared for hair, and natural and perfect beauty. However, some participants named older celebrities like Jane Fonda to be beauty ideals above the age of 50, and it is thus decided to not systematically exclude characters above 50 as extremely attractive (Glässel 2011:275). Men, on the other hand, reported wanting a muscular body (McKay et al. 2005:275) with the male body ideally being a sign of strength and power.
(Green & Van Oort 2018:87). Arthur Silverstein & Rebecca Silverstein (1974:82) included the variable *physical appearance* which they had coded originally as *ordinary, extraordinary, neat* and *sloppy*, however, although the variable is duplicated, as suggested by Furnham & Lay (2019:112), the categories for the variable have been adapted from Neuendorf et al. (2010).

### 4.5.2.5 Variables Assessing the Sexualization of the Coded Character

**Body display** inspired by Kyoungtae Nam et al. (2011:228), Scott Coltrane & Melinda Messino (2000:373), Prieler et al. (2015:32) this variable measures whether a character is shown wearing revealing or provocative clothing and thus measures the sexualization of a character’s dress. Clothing is important for the portrayal of an individual’s sexual identity and puts its wearer in relationship with her/his surroundings (Knopf 2007:215–216). **Object of another’s sexual gaze** follows Coltrane & Messino (2000:373) and Nancy Signorelli (1994:96). Characters are coded to whether or not they are subject of another’s sexual gaze – if they are being watched as sexual objects and thus assesses whether the character is sexualized and objectified by another character. **Alluring behavior** refers to the coded character’s own flirtatious behavior. Fowler & Thomas (2015:363) considered characters that are participating in flirtatious behavior or shown as the subject of another’s desiring gaze sexual objects. This variable is thus included in order to assess the sexualization of the characters through their own behavior.

### 4.5.2.6 Variables Assessing the Role & Occupation of the Coded Character

**Role** describes the character’s role in her/his social life as portrayed in the spot. Stereotyping suggests that women are depicted more often in dependent roles such as parent or spouse, and men more often in the independent roles of worker, celebrity, or expert (Knoll et al. 2011:875). If the character appears with more than one role, the dominant role is coded (Lee 2003:86) as the role in which the character appears the longest. **Dominant setting** refers to the location and environment in which the character is portrayed. Setting is defined as the place where the character appears in the advertisement (Prieler & Centeno 2013:281). In the case of multiple settings, the dominant setting is chosen for coding (Prieler & Centeno 2013:281). An option for no dominant setting is included in order to be able to code advertisements with no dominant setting (Anuradha 2012:2011). All settings are coded from the perspective of the coded character. Stereotyping suggests that women are more often depicted in or near the home while men are shown more often at work (Knoll et al. 2011:875). **Dominant activity** is included in order to assess what the character is doing in the advertisement, catering to the fact that characters shown in a situation might not necessarily do what is expected. For
example, a character shown at home might not automatically do housework. The category *handy work* is included for all characters shown repairing, maintaining, installing, or building things in the home due to Swiss statistics showing a gendered split of housework and handy work. *Reward* refers to the type of reward gained by using the product advertised. It is an indicator about what each gender is concerned with and what each gender is tasked with advertising. After the pilot study, the category *ecological* was added in order to be able to categorize the advertisements suggesting an ecological benefit for society, which was not clearly attributable to either *social approval* or *self-enhancement*. *Speaking role* refers to the authority and power of a character and whether or not she/he is allowed to speak. The variable *occupation* was included and coding categories were derived from indicators for typically female and male occupations in Switzerland in order to be able to relate them with gender stereotypes and social reality prevalent in Switzerland. The categories are thus based on Swiss statistics about feminine and masculine occupations (Schlaeppi et al. 2018; Nguyen 2018). The types of occupation was added because it relates to social power and wage (Silverstein & Silverstein 1974:82) and can indicate whether or not advertisement indicates social reality. *Basis for credibility* describes the reason why the audience should believe a character. Stereotypically women tend to be shown as product users, while men hold the authoritative function (Knoll et al. 2011:875). Following Beverly Browne (1998:88) *argument(s)* refers to a reason given by the character to buy an advertised product. It assesses whether women are related to the emotional and opinion and men to the rational argument, thus giving indications about how each gender is perceived. Variables *help* and *advice* were included because they indicate the authority of a character. Whether a character is shown to be in a position to give help and/or advice hints at their ability, intelligence or knowledge and thus suggests a position of dominance or authority (Silverstein & Silverstein 1974:81). *Risk taking* has been added in order to assess whether women or men in Swiss advertising were portrayed as engaging in activities that could result in physical damage. It has been demonstrated in chapter 2.1.3 that males in Switzerland tend to die in accidents more often than women and high-risk behavior is often considered a male behavior in literature (Wink 2002:16–17; McKay et al. 2005:283). This variable can thus indicate whether Swiss social reality is represented in advertising or not. Furnham & Lay (2019:121) point out the absence of humor in many content analyses, adding that reverse stereotypes may be linked to the use of humor in advertisements. Thus the variable *humor* was included in this study to have the possibility of checking whether non-stereotypical portrayals were linked to humorous portrayals of counter-stereotypical gender portrayals. The variable is based on Peter Harris &
Jonathan Stobart (1986:157, measured on a scale from 1 (serious) to 4 (Funny)) who included humor in their 1986 study as well as Furnham & Lay (2019:111), presenting an adapted version of Bretl & Cantor (1988) with categories derived from the later, and Adrian Furnham & Sarah Spencer-Bowdage (2002:465). Furnham & Spencer-Bowdage’s (2002) situational humor, the object of ridicule, and verbal humor were combined into a simple yes/no dichotomy but were included in the codebook as indicators for humor.

4.6 Reliability

If research yields similar results when repeated, it is considered reliable (Neuendorf 2017:19) and thus reliability is essential to content analysis (Neuendorf 2017:19). It is divided into intracoder and intercoder reliability (Hansen & Machin 2013:85). The first refers to the consistency of a single coder’s coding over time, and the latter refers to the agreement and congruity in the coding of measurements between multiple coders (Neuendorf 2017:165). Coder reliability is vital to this project, as it uses data coded by a human person (Neuendorf 2017:122). In order to test intracoder reliability, a subsample of 50 models has been recoded, which approximately represents a subsample size of 10% of the total sample of 449 characters and is the minimum demanded by Neuendorf (2017:187). Percent agreement between times of coding has been calculated using the following formula:

\[ PA_0 = \frac{A}{n} \]

Whereas \( PA_0 \) is the resulting proportion agreement observed, \( A \) represents the total number of observed agreement, and \( n \) is the placeholder for the total number of cases. A result of 0.00 indicates no agreement, while a result of 1.00 indicates full agreement (Neuendorf 2017:174). The result of 0.955 indicates a good level of overall intracoder agreement at the beginning and end of coding. Intracoder reliability for each variable can be found in the tables of Appendix 9.1.2. Intercoder reliability was not tested, as there was only one coder involved in the project.

An example of two standstills from the analyzed ads are included at the end of chapter 5 to give the reader a brief impression of the material subject to this study. The exhaustive audiovisual content is available upon request.20

20 The author can be reached under the following email address: nanina.studer@gmail.com.
4.7 Validity

Validity concerns the extent to which the measurements actually measure what is intended (Neuendorf 2017:19) and restrictively measures only that (Neuendorf 2017:122). To achieve validity, research must be reliable, accurate, and precise (Neuendorf 2017:123). In order to enhance validity, reliability is ensured by attaching all necessary means to the Appendix so that the study can be repeated (Neuendorf 2017:125). The codebook is based on a widely used set of categories, proving its quality and meaningfulness over time and in different social contexts (Furnham & Lay 2019:110). However, due to the nonrandom sampling, generalizability is not given (Neuendorf 2017:125), which has a negative influence on external validity. Sampling through the streaming platform wilmaa.com might reduce ecological validity due to the fact that it is not done in real-time and on a different platform (Neuendorf 2017:162), although the ability to pause content and retrieve more details are believed to enhance validity (Neuendorf 2017:162). In addition, due to only one coder coding the content from multiple channels airing simultaneously, time-shifted coding is a necessary means. Furthermore, recording and downloading of the advertisements from wilmaa.com ensured the quality of the recorded images and thus enabled correct coding.
5 RESULTS
The results of this content analysis stem from 412 individual advertisements collected in April 2019. From the total of advertisements, 449 individual characters have been retrieved for final analysis, taking into account that some ads did not feature a human character while others featured multiple. The data has been coded by one sole coder\textsuperscript{21} using the Excel program following the coding frame presented in the previous chapter and was statistically analyzed using SPSS. Before progressing to analysis, some coding categories were combined following Knoll et al. (2011:876) in order to meet the demand for a maximum of 20% of cells with a count below 5 of the chi-square test. The recoding of the variables can be found in Appendix 9.2.3.3. Due to a sample of an equal number of female and male characters, not only the percentage of categories by gender is reported, but also the gender distribution within the categories of a variable, whenever this gives additional insights.

5.1 Voice-Over Narrator
Male voices are heard most often in the advertisements, with 44.7% of advertisements featuring a male voice compared to 25.5% of advertisements featuring women as narrators. About a third (29.6%) of commercials did not feature a narrator, and only one commercial has a child as the narrator (see figure 16, Appendix 9.4).

5.2 Number of Women and Men
Out of the 449 characters appearing in Swiss advertisements, an equal amount are women and men. 226 characters shown are female (50.3%), and 223 characters are male (49.7%). Most characters portrayed are Caucasian (92%), and only 8% of characters belong to a different ethnicity (see table 13, Appendix 9.4). No significant relationship exists between the sex of characters and their ethnicity\textsuperscript{22}. Furthermore, most characters are shown as middle or upper class (74.4%), while 14.7% are portrayed as working-class. More characters shown as working-class are male (62.1%) than female (37.9%) while more characters shown as middle-class are female (54.2% of women; 45.8% of men). Characters with no clear class identifiers are more often male (59.2%) than female (40.8%) (see figure 24, Appendix 9.4). These differences are significant ($X^2 = 7.859$, $df = 2$, $p = 0.02$). All characters are either portrayed as

\textsuperscript{21} It is important to state that the author of this thesis considers herself female, as the theory of relevancy suggests that members of a marginalized group might read oppression differently from the non-marginalized, who might not understand oppression shown in a media text (Abel 2014:405). Thus the gender of the author and coder being a woman could influence the way she codes the advertisements.

\textsuperscript{22} However, significant differences ($X^2 = 4.437$, $df = 1$, $p = 0.023$) were noticed between characters’ ethnicity in relation to the perceived swissness of a commercial, with more non-caucasian characters in commercials not perceived as Swiss.
heterosexual (37.6%) or without their sexuality being mentioned (62.4%). All other forms of sexuality are thus excluded from the analyzed content (see table 15, Appendix 9.4).

5.3 Feminine & Masculine Products

When doing a 2 x 2 chi-square analysis of sex and domestic products, significant differences occur (X² = 11.849, df = 1, p < 0.001). Women are more often shown in advertisements featuring domestic products (60.2%), and men are shown more often in advertisements featuring non-domestic products (56.5%) (see figure 14, Appendix 9.4).

However, a more detailed analysis of product categories (table 5, Appendix 9.4) shows that many products are advertised by both women and men in a similar fashion, these products include: fashion & accessories (4% of women, 4% of men), technology & electronics (0.9% of women, 0.9% of men), telecommunication (3.5% of women, 4% of men), food & non-alcoholic beverages (18.1% of women, 21.1% of men), store/online shop (4.9% of women, 5.4% of men), home appliances (4.4% of women, 5.8% of men), cleaning products (4% of women, 3.6% of men), and other products (8.8% of women, 11.2% of men). Children’s products are endorsed by 3.5% of women and only 0.4% of men. Similarly, personal & beauty care items are advertised by 18.1% of women compared to 5.8% of men, and health & pharmacy products are mostly advertised by women (6.6% compared to 1.3% of men). On the other hand, gardening, building, agriculture products (0.4% of women, 1.8% of men), alcohol brands (1.8% of women, 6.7% of men), vehicle & related products (2.7% of women, 7.6% of men), as well as sporting goods & related products (1.3% of women, 3.6% of men) are advertised mostly by males.

5.4 Physical Appearance & Sexualization

Age

63.7% of women and 28.7% of men are portrayed as young. In the middle-aged/senior category, percentages are reversed with only 36.3% of women and 71.3% of men showing signs of aging. The differences are significant (X² = 53.954, df = 1, p < 0.001). If the 2 x 2 chi-square test is not considered, frequencies show that senior citizens are the least represented with 5.8% of women shown as seniors and 10.8% of men being shown as seniors (see figure 21, Appendix 9.4).
Hair Styles
94.3% of characters shown with short hair are men, with only 5.6% of short-haired characters are women. Characters with long hair are mostly female (97.6%) and only a few of them male (2.4%). Mid-length-haired characters are female in 58.4% of cases and male in 41.6% of cases. Women are shown with mostly long hair (73%) and men with mostly short hair (81.6%) (see figure 31, Appendix 9.4). Differences are found to be significant ($X^2 = 307.075$, $df = 3$, $p < 0.001$).

When it comes to hair color, brown and black hair is shown an equal amount on female and male characters (brown: 50.7% female, 49.3% male; black: 47.9% female, 52.1% male). However, blond characters are more often female (66.7%) than male (33.3%) as well as red-haired characters (80.6% female, 19.4% male), while grey/white-haired characters are mostly male (15.5% female, 84.5% male) (see figure 33, Appendix 9.4). Women are mostly shown having blond (35.4%) or brown (31.9%) hair, while men are shown with more diverse hair colors (blond: 17.9%; brown: 31.4%; black: 17%; grey: 26.9%) (see figure 32, Appendix 9.4). Characters whose hair is not shown are more often males (25% female, 75% male), however, only a small number of cases occur. Differences are significant ($X^2 = 61.93$, $df = 5$, $p < 0.001$).

Attractiveness
Only 18.6% of female characters are shown as average/below-average looking, while 52.5% of male characters are portrayed as average or below. On the other hand, 81.4% of women are extremely attractive, compared to 47.5% of men (see figure 34 in Appendix 9.4). Characters shown as extremely attractive are 63.4% female and 36.6% male, while average or below average looking characters are 26.4% female and 73.6% male (see figure 35, Appendix 9.4). Differences are significant ($X^2 = 54.867$, $df = 1$, $p < 0.001$).

Body Exposure
Characters shown without their body exposed are 52.8% male and 47.2% female, while characters with their body exposed are mostly female (70.5%, male: 29.5%). The differences are significant ($X^2 = 10.56$, $df = 1$, $p = 0.001$). Nevertheless, only 19% of female characters are shown with an exposed body, as are 8.1% of male (see figures 25&26, Appendix 9.4). If the categories are not analyzed in a 2 x 2 chi-square test, the category nakedness occurs even less frequently with only six characters observed naked (three female, three male).
Alluring Behavior
Most characters portrayed with alluring behavior are female (63.6%), and only about one-third of characters are male (36.4%). However, about 21.7% of the female characters are shown with alluring behavior, but only 12.6% of the male (see figures 27&28, Appendix 9.4). The differences are significant ($X^2 = 5.952, df = 1, p = 0.01$).

Object of Another’s Sexual Gaze
8% of women and 10.3% of men are the object of the sexual gaze of another character, resulting in 43.6% of characters objected to a sexual gaze being female and 56.1% being male. The differences are not statistically significant. Overall, only 9.1% of characters are subjected to another’s sexual gaze.

Body Type
94.6% of characters shown as skinny are female, and only 5.4% of skinny characters are male. Athletic characters show reversed frequencies, with 10% of athletic characters being female and 90% of being male. Average/plus-size characters are mostly male (76.5%) with only 23.5% percent female characters shown with an average or plus-size body. Of those characters whose whole body is not shown mostly as skinny (70.4%), men are shown as either athletic (40.4%) or average/plus-size (46.6%) (see figures 29&30 in Appendix 9.4). Differences are significant ($X^2 = 276.991, df = 3, p < 0.001$).

5.5 Social Position
Group dynamics
Both genders are mostly depicted in a group of mixed gender adults (41.6% of women, 51.6% of men), followed by groups of only one model (26.1% of women, 19.3% of men), and mixed groups of adult men, women, and children (16.4% of women, 12.6% of men). 14.3% of men are shown with only other men compared to 7.5% of women being shown with other women, while 8.4% of women are shown with children compared to 2.2% of men (see figure 19 in Appendix 9.4). Out of the characters shown alone in an advertisement, 57.8% are female and 42.2% are male. Most characters (46.5%) are shown in a group of at least one adult woman and man. 45% of characters shown in this social context are female, 55% are male. Characters in groups of mixed adults with children are 56.9% female and 43.1% male. However,
characters shown with adults of the same gender are mostly more often male (65.3%) than female (34.7%), while characters accompanied by children only are mostly female (79.2%) rather than male (20.8%) (see figure 20, Appendix 9.4). Differences are significant ($X^2 = 18.605, df = 4, p = 0.001$).

**Role**

Apart from the other category, women are shown most often as parents (17.3%) and spouses or partners (17.3%), while men are shown most often as workers (22%) (table 23, Appendix 9.4). 9.3% of women and 2.2% of men are shown as decorative objects. Characters in dependent social positions are more often female (58.7%) than male (41.3%), while independent characters are less often female (31.4%) than male (68.6%). Decorative characters are mostly female (80.8%) with only 19.2% of decorative characters being male. Characters in other roles are 50% female and 50% male. Both genders are mostly depicted in other roles (women: 39.4%, men: 39.9%). While women are second most likely to be portrayed as dependent (37.2%), 31.4% of men are shown as independent and 26.5% of men are shown in dependent roles (see figure 36, Appendix 9.4). Differences for dependent/independent roles are significant ($X^2 = 28.355, df = 3, p < 0.001$).

**Basis for Credibility**

Both women (69%) and men (54.7%) are shown most often as active product users and less often as product authorities (6.6% of women and 16.6% of men). Other was selected for 24.3% of female characters and 28.7% of male characters. See figures 48&49 in Appendix 9.4. Differences are significant ($X^2 = 14.127, df = 2, p = 0.001$).

**Setting**

Characters shown at work are more often men (67.1%) than women (32.9%), while characters shown in the home are slightly more often women (56%) than men (44%). While women are shown more inside for leisure activities (56%) than men (44%), men are shown more often outdoors (56.8%) than women (43.2%), as well as using transportation (men: 55.6%, women: 44.4%). Women, on the other hand, are shown more often in other settings (66.7%) than men (33.3%). Overall, women are shown mostly in the home (41.6%), while men are shown most often in the home (33.2%), at work (24.7%), or outside (20.6%) (see figures 41&42, Appendix 9.4). Differences are significant ($X^2 = 21.443, df = 5, p = 0.001$).
However, 2 x 2 chi-square analysis shows no significant difference between female and male characters shown in a home setting ($X^2 = 3.04, df = 1, p < 0.066$) (table 26, Appendix 9.4). Contrary, 2 x 2 chi-square analysis shows significant differences between female and male characters shown in a work setting ($X^2 = 12.052, df = 1, p < 0.001$) (table 27, Appendix 9.4). Advertisements that coded yes for swissness showed this difference even stronger with 78.4% of characters in a work setting being male and only 21.6% of characters working being female ($X^2 = 14.995, df = 1, p < 0.001$).

**Speaking Role**

No significant difference occurs between female and male characters with or without a speaking role. Overall, 65.3% of characters do not hold a speaking role, and only about one-third of women (32.7%) and men (36.8%) hold a speaking role (see table 28 in Appendix 9.4).

**Activity**

Out of the characters shown working 33.8% are female and 66.2% are male, which is coherent with the social role described above. Characters shown parenting are more often female (73%) than male (27%), however, housework is split evenly (50% female and male). Similarly, characters engaged in other activities are distributed equally between female (48.9%) and male (51.1%). Of the characters shown merely decorative, 87% are female and only 13% male (see figure 43, Appendix 9.4). However, only 8.8% of women are shown as decorative, 8% are shown doing housework, about 12% are parenting or working, while most women are shown doing other activities. Men are shown doing other activities even more often (63.2%). 22.9% of men are shown working, while 8.1% is shown doing housework, 4.5% are parenting and only 1.3% of men are decorative (see figure 42, Appendix 9.4). Differences are significant ($X^2 = 28.605, df = 4, p < 0.001$).

**Occupation**

85.4% of women and 72.2% of men are shown without reference to their profession, thus showing 14.6% of women and 27.8% of men with an occupation. Out of the characters shown without a profession 54.5% are female and 45.5% are male. While 65.3% of characters shown with a profession are male, only 34.5% of characters with a profession are female. Differences are significant ($X^2 = 10.948, df = 1, p = 0.001$).
When analyzing combined occupations according to traditionally female, male and neutral jobs, female (52.9%) and male (47.1%) characters share the occupations traditionally held by women, while more men (86.7%) work in traditionally male professions than women (13.3%). However, most characters work in neutral occupations (women 53%, men 47%) and observations of the traditional, gendered occupations are few (see figures 44–47, Appendix 9.4). Nevertheless, differences are significant ($\chi^2 = 17.606, df = 2, p < 0.001$).

**Arguments Given by the Character**

Analysis reveals no significant difference between female and male characters and the arguments given by them. Instead, female and male characters give each type of argument with similar frequency: 3.5% of female and 5.4% of male characters give rational arguments, 15.8% of female and 12.1% of male characters give other arguments, and 80.5% of female and 82.5% of male characters give no arguments at all (table 33, Appendix 9.4).

**Reward**

While female and male characters do not differ in most categories for rewards gained by product use, characters featured in connection to self-enhancement are mostly women (73.4%). Thus a 2 x 2 chi-square analysis was conducted showing significant differences between female and male characters in connection to the reward being self-enhancement ($\chi^2 = 25.312, df = 1, p < 0.001$). Overall, almost a third (30.5%) of women are connected to self-enhancement rewards. Men mostly gain other rewards (88.8%) – gaining self-enhancement as a reward in only 11.2% – and make up only 26.6% of the characters gaining a self-enhancement reward (see figures 17&18, Appendix 9.4).

**Help, Advice & Risk-Taking**

No differences exist between female and male characters receiving or giving help, as both women (93.4%) and men (90.6%) are mostly shown neither giving nor receiving help. The same is observed with advice: both genders are mostly shown neither giving nor receiving advice (women: 90.7%, men: 89.7%) while being shown both giving and receiving in 50% ratios. While the chi-square test shows low significance for the differences between female and male characters engaging in risky behavior ($\chi^2 = 2.935, df = 1, p = 0.046$), the number of observations is very small with only three female and ten male characters engaging in risky behavior. See tables 34 through 36 in Appendix 9.4.
Humor

72.9% of characters shown in a humorous situation are male, compared to 27.1% being women. Overall, 35% of male characters are shown in humorous situation, but only 12.8% of female characters (see figures 50&51 in Appendix 9.4). The differences are significant ($X^2 = 29.119, df = 1, p < 0.001$).

Figure 1. Example of advertisement featuring a female character. L’Oréal Paris, Paradise Mascara.
Source: Standstill from sampled advertisement.

Figure 2. Example of advertisement featuring a male character. Suzuki, All Grip 4x4.
Source: Standstill from sampled advertisement.
6 DISCUSSION OF FINDINGS

6.1 Depiction of Appearance, Occupation and Social Role

6.1.1 Frequencies & Intersectional Aspects of Characters

Scholars argue that social recognition occurs when „men and women [are] being represented on television proportional to their presence in society“ (Daalmans et al. 2017:367), thus the domination of a group is connected to how much it is valued in society (Prieler 2016). A variety of research has shown women to be underrepresented in television commercials (McArthur & Resko 1975; Collins 2011; Paek et al. 2010), while more recent studies nevertheless have shown trends toward a more balanced portrayal of women and men (e.g., Prieler 2016). The result of this study of an almost perfectly equal amount of female and male characters is not surprising, as similar results have been obtained before, for example by Valls-Fernández & Martinez-Vicente (2007:694) in Spain. Neither gender is over or underrepresented in the sample. Nevertheless, more detailed analysis is necessary in order to evaluate the social recognition for each group.

Although both genders are represented equally in frequency, many minorities are not represented in the sample analyzed: members of the working class, ethnic minorities, and the LGBTQ-community are excluded for the most part from advertising content and thus from the reality created by advertising. This absence could limit how minorities are seen and lead to dissatisfaction in members of the excluded minorities. American research has shown that Latina girls watching mainstream television have lower body satisfaction, possibly caused by their different body frame which was compared to the thin American Caucasian model’s bodies (Schooler 2008 as cited in Prieler 2016:293). Similar issues could affect members of Swiss minority groups. The exclusion of different sexualities reinforces the heteronormative view of society (for a short discussion of heteronormativity see Appendix 9.2.2.6).

In addition, a clear gender divide is observe in the characters’ age with women being more often depicted as young and men more often depicted as older. Prieler (2016:292) argues that such results underline the double-standard of aging at play in society. The result weights more heavily if one considers that the Swiss society is continuously aging and thus middle-aged and senior citizens present the majority of the population (BFS 2018d & n.d. e). Senior citizens are underrepresented both by female and male characters, which might entail social consequences for older citizens, who comprise one of the largest audiences of Swiss
television (see chapter 2.3). Underrepresentation might influence how older people see themselves and how they are seen by the younger generations (Prieler 2016:292). The absence of seniority is reinforced by characters’ hair color being rarely grey or white, even more extremely so for women, who do not seem to show signs of aging: 5.8% of women are shown as senior, and 29.2% as middle-aged, yet only 4.9% of women show signs of grey hair, meaning not even senior women are all shown with grey or white hair. This under-representation can be understood as an indicator that it is less acceptable for women to show signs of aging in Swiss society, and could be an interesting point of departure for further studies.

Thus while no stereotyping occurs in the representation of each gender, characters are stereotyped in Swiss advertisements according to their age, ethnicity, class, and sexual orientation, where minorities are mostly absent.

6.1.2 Sexualization & Physical Appearance of Characters

Comparison baseline for physical appearance, as Knoll et al. (2011:882) suggest, is the actual distribution of attributes in society. While age has already been discussed above, the youth of women can also be interpreted as feeding into their sexualization as youth is oftentimes attributed with sexual attractiveness (see chapter 4.5.2.4).

Furthermore, women are more often shown as extremely attractive, while men are more commonly portrayed as average or below average looking. This can put pressure on women to follow common beauty ideals, such as having a skinny body, which is the case for almost all female characters, while men are either athletic or have average bodies, with less emphasis being put on the male body. The emphasis on women’s beauty is observed in connection to body exposure, which occurs more often in women than men, and in alluring behavior, which mostly occurs in female characters. Women are also more often shown in decorative roles putting further emphasis on them being visually pleasing without other implications in the advertisement. However, the regulations by the SLK naming decorative portrayals as discriminating (see chapter 2.2.2) might be the reason that this number is relatively low, although the fact that they do exist suggests failure of the self-control organ. Finally, the focus on women’s appearance was shown in the self-enhancement reward they gain from product use and in their connection to personal and beauty care products.
Research suggests that sexualization might lead to anxiety, depression, and eating disorders if the observer’s position and external beauty ideals are internalized (Prieler 2016:292). Sexualization of women could also lead to cultivation effects resulting in the stereotypes most often repeated being adopted by the audience (Prieler 2016:293). While the body display of a character might serve as an indicator for sexual objectification, as Nam et al. (2011:234) indicate, this linear interpretation may not always be correct, as a character in underwear could still be shown as assertive and independent. Overall, it is thus preferred to refer to sexualization instead of objectification, although it can be argued that body exposure of models serves the sexual gaze of the audience and thus objectifies characters showing it (Verhellen et al. 2016:176). Furthermore, the sexualization of women can be understood as establishing male dominance by marking female bodies as male property (Kilbourne 1999, cited in Verhellen et al. 2016:182).

Most female users of Swiss dating platforms have brown hair (46.2%), followed by black (27.8%), blond (24.6%) and red (1.4%) (Statista 2019). The trend towards blond women might root in the sexual appeal attributed to them (Muscionico 2016). Red hair is over-represented in the sample, which suggests that it is seen as desirable for women to have red hair. When looking at alluring behavior of female characters in relation to their hair color, blond women (25%) and red-haired women (24%) slightly more often show alluring behavior compared to women with other hair colors (19%). However, the differences are not significant. Similarly, 22.5% of blond women and 20% of red-haired women show body exposure, compared to 16.5% of women with other hair colors. Again, differences are not significant. There is thus no statistical evidence that blond or red-haired women are significantly more sexualized in advertisements than women with other hair colors.

The sexualization of women in Swiss ads thus stems from women being shown as more attractive than men and complying to common beauty standards such as women being younger than men and having long hair and being skinny, as well as body exposure and decorative roles occurring more often related to female characters. However, although women are sexualized more frequently than men, the cases in which they are clearly objectified and only used in a decorative way are few. The fact that women and men are equally as often the objects of another’s sexual gaze suggests that women can also be seen as sexual subjects in advertisements, and their alluring behavior could be interpreted in a similar fashion as an expression of their own subjectivity. Qualitative research could enlighten this discussion.
6.1.3 Social Role & Occupation of Women and Men

The roles of women in advertisements are more often dependent roles than independent roles, while frequencies for men are reversed. Contrary to other research no significant difference exists between women and men shown in home settings, while differences linked to the work setting are significant. Women, however, are more often shown actively parenting than men and the relation of the domestic to female characters can also be observed in the type of product they advertised. Women more often advertise domestic products than men, although more detailed views at product types showed that domestic items such as home appliances or cleaning products are shared with male characters. The attribution of women as mothers is reinforced by women advertising the majority of products for children, as well as women being shown more often with only children. While men seem to have penetrated the home in Swiss advertising by being shown in the home and doing housework, as well as representing some types of domestic products, women, on the other hand, have not yet fully penetrated the work environment.

Subsequently, men are shown as having an occupation more often than women have. This heavily contrasts the high percentage of women in the Swiss workforce shown in chapter 2.1, and stereotyping clearly occurs to the disadvantage of women. While men have acquired jobs traditionally occupied by women in Swiss society, women do not have traditionally male occupations. Theory suggests that the omission of women from the workplace might influence the audience towards traditional occupations attributed to women and men (Prieler 2016:293) and thus limit career opportunities and choices for both genders. This could be reinforced by showing women only in female occupations.

The exclusion of fathers in advertisements might limit opportunities of men to participate actively in the education and care of their children, for example, due to low social acceptance or unfavorable laws on paternity leave remaining unchallenged. Similar results are found in the characters’ activities, with only one-third of workers being women and two-thirds being men, while housework was split evenly between female and male characters. However, it seems that Swiss advertisements focus primarily on leisure time and other activities. This connection is reinforced for male characters by the products they advertise more often than women, which relate mostly to leisure time activities such as gardening, drinking, driving cars, or doing sports.

23 Switzerland does not accord paternal leave to men (Collaboratio Helvetica n.d.).
Stereotyping thus occurs in relation to characters’ social roles in Swiss advertising: Women are shown more often as mothers than men as fathers and there is a clear link of female characters to the domestic, though this space has been penetrated by male characters. On the other hand, men are portrayed more often as working and in relation to their occupation than women – although a high percentage of Swiss women work in real life – reinforcing very traditional social roles for both genders. This parallels finding of the Collaboratio Helvetica Gender Lab (n.d.), whose research shows identical stereotypes present in Swiss society.

6.1.4 Voice-Over & Authority

Through the voice-over narrator, men’s voices are heard more often than women’s, although the results in this study where not as drastic as other studies suggest (Prieler 2016:293). However, as the voice-over can be understood as the voice of authority, the audience might be inclined to attribute societal authority towards men, as they represent authority in the advertisements (Prieler 2016:293; Silverstein & Silverstein 1974:79&83). Male characters are more often portrayed as product authorities, although representing only a small percentage of portrayed males. Furthermore, the male authority could not be observed in the primary characters with speaking roles, in the arguments the characters gave for buying or using the product, or in the reward they gained from using the product. Similarly, they did not provide help or advice more often than women, and – vice-versa – women did not receive help or advice more than men. One-third of men are shown as the target of a joke, which undermined their authority. The fact that men are shown more often in humorous situations supports Furnham & Lay’s (2019:112) demand for the integration of humor as a variable in future studies. To sum it up, stereotyping only occurs in some factors related to authority, as men do not hold absolute authority over women in all aspects of the content analysis. Further qualitative analysis might be able to describe aspects of authority content analysis is unable to register.

6.2 Mirror, Mirror on the Wall? Findings and the Swiss Context

As discussed in chapter 2.1, more women than men have the responsibility for housework in Swiss households. However, among characters in commercials housework is split evenly, thus presenting a more progressive idea than reality represents when it comes to gender equality in the domestic field. This positive difference suggests that advertisements can also be ahead of their social reality concerning gender equality. However, women are still shown more often as parents, which mirrors social reality, as more women stay at home and reduce work to take care of their children, but which is also considered a stereotypical depiction when compared
to a gender equality baseline. Research interviewing the motivations of advertising practitioners could enlighten why and how it is chosen to apply aspects of social reality or to disregard it. The lack of portrayals of women in the workforce is stereotypical when compared to a gender equality baseline and underrepresents women working when compared to real life frequency as well.

Men are more often shown advertising alcohol brands than women, which coincides with men having a higher risk to die of alcoholism in Switzerland. Furthermore, men are shown driving cars and featuring sporting goods, which connects to Swiss men having more accidents, as the use of such products might be connected to a higher risk of car accidents or sports injuries. However, men were not shown engaging in risky behavior in advertisements. Men are stereotyped as workers and denied a role as a father in Swiss advertisements, which complies with social reality and is seen as unproblematic in a gender equality point of view. However, it can also be seen as limiting the opportunities of men by confining them to the workplace and banishing them from the family.

6.3 Ahead or Behind? Comparison to the Body of Research
Collins (2011:290) concludes that researchers agree that women are underrepresented in the media and are typically portrayed in stereotypical roles with advertising being no exception. This study contradicts this perception, as women and men are portrayed with the same frequency. However, since there is no research available in for comparison from earlier periods in Switzerland, the resulting differences cannot be definitively attributed, as the factors of time and culture are both prevalent (Eisend 2010:418).

Eisend’s (2010:431) meta-analysis of previous content analyses of gender role portrayals revealed that women tend to be less likely heard as voice-over narrators, presented more likely as product users, presented more likely in dependent roles, presented more likely in a home setting, are more likely to be young, are more likely to give a non-rational argument, and are likely associated with domestic products. The results of this study comply in many of the aspects mentioned above, except in the aspects of the home setting and argument given, where no significant results were observed in this study. Furthermore, previous research found women to be shown as with a more sexualized appearance (e.g., Prieler et al. 2015; Ibroscheva 2007), which is also observed in this study.
While comparing advertised product categories is particularly problematic due to large varieties in advertised products and differences across nations (Furnham&Paltzer 2010: 220), Yann Verhellen et al. (2016:182) argue that it is possible to compare broad categories of products that resemble those of other studies. Domestic products have already been discussed above. However, health and body products also tend to be associated with female characters (Valls-Fernández&Marinez-Vicente 2007; Furnham&Voli 1989; Verhellen et al. 2016), while leisure, technology, cars, and sporting goods are associated with male characters (Uray&Burnaz 2003; Valls-Fernández&Marinez-Vicente 2007; Verhellen et al. 2016). The results of this study have proven these tendencies to be repeated in Swiss advertisements.

Previous research shows that women in advertising are predominantly young, thin, and white with other women being invisible (Bartel Sheehan 2014:96). This is also the case for the Swiss environment. Older women, ethnic minorities, and working-class women are only minimally represented in the sample. However, this is also mostly the case for male characters when it comes to ethnicity and class.

Overall, the representation of gender stereotypes in Swiss advertising conforms to the previous research results, although male characters are less strictly excluded from the home and from housework than in other studies, and no difference in arguments was found.

6.4 Limitations of This Study

First of all, the findings are limited due to the sampling at hand. Not only can they not be generalized due to non-random sampling, but a limited sampling time, such as one month of the year does not account for seasonal differences in advertising content (Daalmans et al. 2017:374). Findings are also limited to the prime-time time slot (Kim&Lowry 205:909) and it would be interesting to compare the results to a sample of a full day of television. Similarly, the findings are limited to the analyzed channels and may not be generalized to extend to other channels (Fowler&Thomas 2015:366). The study is furthermore bound to the Swiss-German context, as advertisements were sampled strictly from German-speaking channels and cannot be generalized for Switzerland as a whole24.

The reading of a media text is not finished until it has been interpreted by a member of the audience in order to fit the context of her/his own life (Gauntlett 2008:29). However, content

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24 Nevertheless, the paper used the term ‘Swiss’ to enhance legibility of the text. The term is to be understood as referring to the Swiss-German part of Switzerland.
analysis ignores the audience and the fact that a media text should be considered in relation to its everyday reading (Currie 2017:148). It also ignores the circumstances of how advertisements were created (e.g. Windels 2016; Shao 2014; Van Hellemont&Van de Bulck 2012; Zayer&Coleman 2015), and whether the audience reads it in its intended form. Research suggests that advertisers are not always aware that their use of gender stereotypes might be negatively perceived by members of the audience (Abel 2014:406), pointing towards a gap between how ads are intended and received, as well as in how each gender interprets an advertisement. There might also be economic and strategic use of gender stereotypes in ads. The fact that gender stereotyping occurs universally on an international level could point towards the underlying economic mechanisms of advertising being more important than the cultural aspects of the societal context.

The fact that women and men perceive some stereotypes differently, suggests that a mixed gender group of coders would be preferable, as the gender of the coder might subconsciously influence the perception one has of a coded advertisement. However, the author is confident, that the codebook was written strictly and detailed enough to be followed objectively and thus is able to eliminate gender bias by following strict definitions. Nevertheless, the fact that a human coder was at work in order to code the data influences the study due to the limited ability of people to record complex information (Browne 1998:95).

Furthermore, this study mostly ignores spoken and written text as well as the structure of the content (e.g. editing techniques or camera work as proposed by Anuradha 2012 or Arima 2003). It could be enriching for the analysis of gender stereotypes to analyze how characters are portrayed and what they are saying.

Last, this content analysis of gender stereotypes in Swiss advertising cannot make claims about negative social consequences of the stereotypes it has found to exist. However, this does not exclude that such negative consequences do exist (Kim&Lowry 2005:909).
7 CONCLUSION

In 1996, Allan&Coltrane (1996:185) wrote that in the United States, „perhaps the most ubiquitous and stereotyped portrayals come from television.“ This study has shown that gender stereotypical depictions do occur in Swiss advertising content. Women are portrayed more often in relation to their body and (sexualized) appearance, and are not well integrated into the shown sphere of work – which belongs mostly to men – but instead assume the role of mothers. Men, on the other hand, profit from more authoritative and independent roles, although they have penetrated the home sphere and are engaging in housework. They hold more positions of authority, which is challenged by humorous portrayals, an aspect that requires and merits more research. The new variables added to this study have enriched the analysis by giving new means of comparison and by adding more details to the insights on the appearance and sexualization of characters, which have proven to be interesting subjects to be studied.

The results obtained furthermore cement the idea that stereotypes in gender portrayals in advertisements are universal and do not show big differences among different social environments. These results are not surprising. First, because a vast body of international research has come to similar conclusions. This could suggest that the economic nature of advertising or its structural restrictions trump cultural characteristics and peculiarities. A leveling effect of advertising’s economic nature could be implied. This merits further research in the future to find out where the unification comes from and whether or not it is connected to the globalization of the economy and its principles. Second, because a 2016 study of the Swiss National Science Foundation and the Federal state has shown many gender inequalities to prevail as well as a reserved and critical media response to it, which displayed criticism of the results as well as disinterest in the topic of gender inequality (Maihofer 2018:241–242). In the light of social learning theory and cultivation theory, these common stereotypes found in advertising could be one aspect of why they are still common in Swiss society, as they might teach women and men about appropriate gender behavior and thus reinforce the domestic role of women and the professional role of men. They could furthermore influence how women and men see beauty ideals. One interesting aspect that could be developed from the data gathered in this thesis would be the more detailed inclusion of the swissness variable for further comparison between advertisements considered for the global versus the Swiss market. Unfortunately, the limited scope of this thesis did not allow for further analysis, although the research would certainly benefit from it.
Furthermore, the study provides a basis for future comparison in order to detect positive or negative trends in stereotypical gender portrayals in Swiss advertising. However, just like in Germany, the topic of gender portrayals in advertising in Switzerland seems to interest mostly university students writing their thesis (Holtz-Bacha 2008:6) – this paper stands proof for that. A broader discussion of gender representation in the Swiss environment would thus be desirable, not only with a focus on advertising but on all varieties of published media content in Switzerland. Challenging stereotypes in advertising could not only enable positive social change but also benefit brand or product image (Åkestam et al. 2017:802). A broader discussion could thus benefit society and advertisers alike.

Interesting areas for future studies have emerged, such as audience understanding of the stereotypes applied in Swiss advertisements, advertisers’ motivation to apply gender stereotypes in their work, as well as a broader context within which said stereotypes are applied, such as spoken and written words or filming techniques. The failure of content analysis to provide an insight into the consequences and implications of stereotypes for the individual and society also makes further experimental research necessary, while its failure to measure latent meanings calls for additional qualitative analysis.

From observations during the coding process, the need for more detailed, even qualitative studies on stereotypes and characters other than the central ones can be drawn. Many of the characters not coded seem to be more diverse, with many different ethnicities shown as secondary characters. Furthermore, some advertisements used stereotypes in a story that denounced other stereotypes at the same time. The insights could therefore be enriched and clarified in a mixed method approach combining content analysis to more qualitative methods able to capture more details of the advertisements, or by enlarging the content analysis framework to include a broader variety of categories and more than just the central characters appearing. In short, content analysis of gender portrayals could immensely benefit from additional research in the field.
8 SOURCES


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9 APPENDIX

9.1 Illustrating Figures and Tables

9.1.1 Chapter 2

Figure 3. Advertising income by industry in Switzerland for the year 2017 in million CHF. Television revenue is marked in black. Source: Own graphic based on SWS (2018b).

Figure 4. Main responsibility for housework in couple-households with or without children (years 1997-2013). Source: Bundesamt für Statistik (2014c).
Figure 5. Market Share during prime-time of selected TV channels in Switzerland in %.
*No separate data available for Swiss private channel 3+.

Figure 6. Average daily time spent watching TV by age group in minutes per day.
Source: Own graphic based on Mediapulse (2019: 17).

Figure 7. TV audience by age during the day (in %).
Source: Own graphic based on Mediapulse (2019: 14–15).
TV is mostly used in the evening between 20:00 and 22:00 when about a third of the population in the German-Speaking part of Switzerland watches TV (Künzler 2013: 179). Compared to other media use, TV usage is prominently higher during prime-time (18:00 until 23:00 according to the SRG SSR 2018) than other media use. While the use of TV varies during the day, the gender balance of women and men watching TV is relatively stable during the day and varies a maximum of 8%. See figure 8 below.

**Figure 8.** Reach during the day by media genre (in %) at different times of the day.
Source: Own graphic based on Mediapulse (2019: 4–5).

**Figure 9.** Media use by media type in German-Speaking Switzerland in minutes per day and person.
Source: Own graphic based on BFS 2018f&i–j.
**Figure 10.** TV use by gender according to time of day (in %).
Source: Own graphic based on Mediapulse (2019: 15).

**Figure 11.** Market shares of channels airing in Switzerland with at least 1% market share in 2018. Marked black are channels selected for content analysis. Source: Own graphic based on Mediapulse (2019:26&30).

**Figure 12.** Percentage of cases approved by the SLK linked to gender discrimination. The year 2017 is marked in black. Source: Own graphic based on the Tätigkeitsbericht SLK of the years 1998–2017.
9.1.2 Chapter 4

9.1.2.1 Variables Giving Information About the Coded Advertisement

<table>
<thead>
<tr>
<th>Variable (intracoder reliability)</th>
<th>Operational Definition</th>
<th>Basis of variable &amp; categories</th>
</tr>
</thead>
<tbody>
<tr>
<td>Swissness (PA₀ = 0.94)</td>
<td>Was the spot visibly made/adjusted for the Swiss market: (1) yes, (2) no, (3) cannot be coded</td>
<td>Newly added.</td>
</tr>
<tr>
<td>Narrator (PA₀ = 0.96)</td>
<td>What kind of voice-over narrator is heard: (1) adult female(s), (2) adult male(s), (3) mixed adults, (4) only child(ren), (5) none, (6) cannot be coded</td>
<td>Based on Gilly (1988) with categories from Prieler (2012), Arima (2003), and Das (2011).</td>
</tr>
<tr>
<td>Number of human models (PA₀ = 0.98)</td>
<td>How many real human models are shown: (1) only one, (2) two, (3) group, (4) none</td>
<td>Adapted from Cheng (1997).</td>
</tr>
<tr>
<td>Group (PA₀ = 0.92)</td>
<td>What gender and ages do all characters represent: (1) Only one model, (2) multiple adult women, (3) multiple adult men, (4) mixed adults, (5) woman/women and child(ren), (6) man/men and child(ren), (7) only children, (8) mixed group, (9) cannot be coded</td>
<td>Based on Harris&amp;Sthobart (1986) with adapted categories from Arima (2003) and Furnham&amp;Farragher (2000).</td>
</tr>
</tbody>
</table>

Table 1. Variables related to the attributes of the advertisement.
9.1.2.2 Variables Assessing the Physical Characteristics of the Coded Character

<table>
<thead>
<tr>
<th>Variable (intracoder reliability)</th>
<th>Operational Definition</th>
<th>Basis of variable &amp; categories used</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sex</td>
<td>Is the character: (1) female (2) male, (3) cannot be coded</td>
<td>Based on McArthur &amp; Resko (1975) or Furnham &amp; Lay (2019).</td>
</tr>
<tr>
<td>Age</td>
<td>How old does the character appear to be: (1) young adult, (2) middle-aged adult, (3) senior, (4) cannot be coded</td>
<td>Based on Das (2011), Milner &amp; Higgs (2004), and Gilly (1988).</td>
</tr>
<tr>
<td>Ethnicity</td>
<td>What ethnicity does the character represent: (1) Caucasian descent (2) other descent, (3) cannot be coded</td>
<td>Adapted from Luyt (2011) and Arima (2003).</td>
</tr>
<tr>
<td>Class</td>
<td>What social class does the character belong to: (1) lower/working class (2) upper/middle class (3) cannot be coded</td>
<td>Based on Luyt (2011).</td>
</tr>
<tr>
<td>Sexuality</td>
<td>What sexuality does the character have: (1) heterosexual, (2) homosexual, (3) both, (4) unknown, (5) cannot be coded</td>
<td>Based on Panarese (2014) with categories based on Rohlinger (2002).</td>
</tr>
<tr>
<td>Body type</td>
<td>What does the character’s body look like: (1) skinny, (2) athletic, (3) average/normal, (4) plus-size, (5) cannot be coded</td>
<td>Modified version of Fowler &amp; Thomas (2015) and Prieler (2012).</td>
</tr>
<tr>
<td>Hair length</td>
<td>How long is the character’s hair: (1) short hair, (2) mid-length, (3) long hair, (4) bald, (5) hair not shown</td>
<td>Modified version of Neuendorf et al. (2010) &amp; Eck 2008.</td>
</tr>
<tr>
<td>Hair color</td>
<td>What color is the character’s hair: (1) blond, (2) brown, (3) black, (4) natural red, (5) grey, (6) white, (7) other, (8) cannot be coded</td>
<td>Based on Panarese (2014) with modified categories from Neuendorf et al. (2010) and Davis (1990).</td>
</tr>
<tr>
<td>Attractiveness</td>
<td>How attractive is the character: (1) extremely attractive, (2) average/attractive, (3) below average/extremely unattractive, (4) cannot be coded</td>
<td>Suggested by Furnham &amp; Lay (2019), adapted from Neuendorf et al. (2014).</td>
</tr>
</tbody>
</table>

Table 2. Variables related to the primary character’s appearance.

9.1.2.3 Variables Assessing the Sexualization of the Coded Character

<table>
<thead>
<tr>
<th>Variable (intracoder reliability)</th>
<th>Operational Definition</th>
<th>Basis of variable &amp; categories used</th>
</tr>
</thead>
<tbody>
<tr>
<td>Body exposure</td>
<td>How much of the character’s body is exposed: (1) fully dressed, (2) fully naked, (3) provocative/revealing clothing, (4) body not shown</td>
<td>Based on Nam et a. (2011), Coltrane &amp; Messineo (2000), and Prieler et al. (2015).</td>
</tr>
<tr>
<td>Object of another’s sexual gaze</td>
<td>Is the character desired by someone: (1) yes, (2) no, (3) cannot be coded</td>
<td>Based on Coltrane &amp; Messineo (2000) and Signorelli et al. (1994).</td>
</tr>
<tr>
<td>Alluring behavior</td>
<td>Does the character engage in alluring behavior: (1) yes, (2) no, (3) cannot be coded</td>
<td>Based on Coltrane &amp; Messineo (2000).</td>
</tr>
</tbody>
</table>

Table 3. Variables related to the primary character’s sexualization.
### 9.1.2.4 Variables Assessing the Role and Occupation of the Coded Character

<table>
<thead>
<tr>
<th>Variable (intracoder reliability)</th>
<th>Operational Definition</th>
<th>Basis of variable &amp; categories used</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Role</strong> (<em>PA_O</em> = 0.94)</td>
<td>What role is the character shown in: (1) working/employed, (2) parent/caregiver, (3) homemaker, (4) spouse/partner, (5) decorative object, (6) real life celebrity, (7) expert, (8) no dominant role, (9) other, (10) cannot be coded.</td>
<td>Based on McArthur &amp; Resko (1975) with adapted categories from Das (2011), Verhellen et al. (2016), Furnham &amp; Mak (1999), Kim &amp; Lowry (2007) and Lee (2003).</td>
</tr>
<tr>
<td><strong>Setting</strong> (<em>PA_O</em> = 0.94)</td>
<td>Where is the character mainly shown: (1) work setting, (2) home setting, (3) store/shop, (4) outdoors in the city, (5) outdoors in nature, (6) indoor leisure time activity, (7) using transportation, (8) fictional, (9) no dominant setting, (10) other, (11) cannot be coded.</td>
<td>Based on McArthur &amp; Resko (1975) with categories adapted from Mazzella et al. (1992), Ford et al. (1998), Nassif &amp; Gutner (2008), Eck (2008), Fowler &amp; Thomas (2015), Harris &amp; Stobart (1986), Valls-Fernández &amp; Martínez Vicente (2007), Bresnanah et al. (2001), and Unry &amp; Burnaz (2003).</td>
</tr>
<tr>
<td><strong>Activity</strong> (<em>PA_O</em> = 0.90)</td>
<td>What does the character do in the advertisement: (1) working, (2) parenting, (3) house work, (4) handy work, (5) recreational, (6) decorative only, (7) self-grooming, (8) romantic exchange, (9) other, (10) cannot be coded.</td>
<td>Based on Allan &amp; Coltrane (1996) with categories from Eck (2008) and Chi &amp; Baldwin (2004).</td>
</tr>
<tr>
<td><strong>Reward</strong> (<em>PA_O</em> = 0.94)</td>
<td>What kind is promised for buying/using the product advertised: (1) social approval, (2) self-enhancement, (3) practical, (4) pleasure, (5) financial, (6) other, (7) cannot be coded.</td>
<td>Based on McArthur &amp; Resko (1975) with categories adapted from Harris &amp; Stobart (1986), and Furnham &amp; Saar (2005).</td>
</tr>
<tr>
<td><strong>Speaking role</strong> (<em>PA_O</em> = 0.98)</td>
<td>Does the character speak in the advertisement: (1) yes, (2) no.</td>
<td>Loosely based on Das (2011) and Furnham &amp; Farragher (2000).</td>
</tr>
<tr>
<td><strong>Basis for credibility</strong> (<em>PA_O</em> = 0.94)</td>
<td>Why should the audience believe the character: (1) active product user, (2) product authority, (3) other, (4) cannot be coded.</td>
<td>Based on McArthur &amp; Resko (1975) and Furnham &amp; Farragher (2000) with an additional category from Ford et al. (1998).</td>
</tr>
</tbody>
</table>

Table continues on the next page.
<table>
<thead>
<tr>
<th>Variable</th>
<th>Description</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Argument(s)</td>
<td>What kind of arguments does the character present: (1) rational, (2) emotional, (3) opinion, (4) multiple, (5) no argument, (6) other, (7) cannot be coded</td>
<td>Based on McArthur &amp; Resko (1975) with categories adapted from Browne (1998) and Furnham &amp; Farragher (2000).</td>
</tr>
<tr>
<td>Help</td>
<td>Does the character receive or give help: (1) recipient of help, (2) provider of help, (3) neither, (4) both, (5) cannot be coded</td>
<td>Based on Silverstein &amp; Silverstein (1974) and Gilly (1988).</td>
</tr>
<tr>
<td>Advice</td>
<td>Does the character receive or give advice: (1) recipient of advice, (2) provider of advice, (3) neither, (4) both, (5) cannot be coded</td>
<td>Based on Silverstein &amp; Silverstein (1974) and Gilly (1988).</td>
</tr>
<tr>
<td>Risk taking</td>
<td>Does the character engage in risky behavior: (1) yes, (2) no, (3) cannot be coded</td>
<td>Newly added.</td>
</tr>
<tr>
<td>Humor</td>
<td>Is the character intended to be humorous: (1) yes, (2) no, (3) cannot be coded</td>
<td>Based on Furnham &amp; Lay (2019).</td>
</tr>
</tbody>
</table>

Table 4. Variables related to the primary character’s role and authority.

9.1.3 Chapter 5

All figures and tables for chapter 5 can be found under presentation of the data in Appendix 9.4.

9.2 Additional Information

9.2.1 Chapter 2

9.2.1.1 A Stony Way to Women’s Participation in the Political Sphere

While the political is not subject to this content analysis, it presents the reader with insights into just how much the Swiss social environment can differ compared to other Western countries. It was not until 1971 that women were accorded national suffrage in Switzerland (NZZ 2011). In the canton of Appenzell Innerrhoden, federal justice forced local authorities to establish women’s suffrage on the cantonal level merely 30 years ago – in 1990 – well against the wishes of the canton’s (male) citizens (NZZ 2011). In 2010, for the first time in history, the majority of the federal council was female (Schweizerische Eidgenossenschaft 2018a). Today, women hold three of the seven seats in the federal council (BFS n.d. a) and Switzerland ranks 14th on the UNECE list of women’s participation in parliament (UNECE n.d.).

Nevertheless, since the first woman was elected into the federal council in 1984, only nine women in total have held or actively hold the title (Schweizerische Eidgenossenschaft 2019). In the big chamber women hold 32% of the seats while in the small chamber they only hold 15.2% of seats (Das Schweizer Parlament n.d. b), the lowest numbers since 1991 (Das Schweizer Parlament n.d. a). No matter its delayed history of women’s suffrage, Switzerland transformed from a traditional into a modern political environment, where women can actively take part in the political sphere. Yet gender equality concerns prevail as the number of women and men in parliament has not yet reached a stable ratio of 50% women and 50% men.

9.2.1.2 Wage Gap & Glass-Ceiling

Other equality issues in the Swiss job market are the wage gap and the glass ceiling. The women who work only earn about 85.4% of the salary men earn in the same function, which constitutes an average difference of 14.6% (BFS 2019a). Furthermore, only 9% of board presidents of major companies are women (Schlaeppi et al. 2018). In The Economist’s glass-ceiling25 index Switzerland ranks on place 26, about 8 points below the OECD average (The Economist 2018). An existing glass-ceiling can be understood as an indicator that attitudes limit people’s

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25 The Economist’s (2018) glass-ceiling index is calculated from different indicators: Educational attainment, labour-market attachment, pay, child-care costs, maternity and paternity rights, business school applications and representation in senior jobs (management, company boards & parliament).
opportunities. Studies suggest a secret “white macho culture” in management as a possible origin of limiting women from reaching management positions (Gauntlett 2008:6).

9.2.1.3 Gender Statistics in Education
Although gender statistics are not relevant for the stereotypical gender portrayal in Swiss advertising measured in this study, they nevertheless present an interesting insight into Swiss society and its gender equality context and have hence been included for the interested reader. Education is essential for many opportunities (Branger 2013: 5) and is thus crucial for gender equality. Approximately 60% of all teachers are women. However, the numbers vary according to the level taught. In primary schools level 1 and 2, about 95% of teachers are women, with a continuous downward trend to only 27% of female teachers at universities (BFS 2018m: 8).

Out of the alumni of general education programs allowing university access after graduation (e.g. academic baccalaureates, vocational baccalaureates, and the like) 56.9% are women (BFS 2018n: 10), with natural sciences, economics and law, and engineering and architecture having the highest numbers of male graduates (BFS 2018n: 11&12). Nevertheless, only in physics (25% women) and economics&law (43% women) fewer women were registered than men (BFS 2018n: 11). Bachelor programs at Swiss universities have 52% female graduates, and master programs 51% female graduates (BFS 2018n: 22) and 45% of doctorate degrees go to women.

9.2.1.4 Description of Channels Chosen for Analysis
3+: The private channel 3+ is an entertainment-focused channel airing international series and movies and few own productions made in Switzerland. Such productions usually copy successful foreign formats like the Bachelor and can reach up to 15% market share (Künzler 2013: 153). With its focus on entertainment, 3+ is the only private language regional channel serving all German speakers in Switzerland and has the highest market share among Swiss private channels. The overall market share of 3+ is around 2.3% (Mediapulse 2019: 30). As it does not have a concession, advertising is unlimited for all programs except religious services and children’s programs and exceptions may occur for programs airing abroad (RTVV 2007, Art. 18.7, 19.2).

SRF1: SRF1 is the program with the highest reach of the SRG. All SRG channels are used most between 18:00 and 23:00 (Mediapulse 2019: 23) whereof the daily news obtain the highest market share of about 50% (Künzler 2013: 180). High quotas are reached with major sports events like world cup soccer games (up to 68%) and the like (Künzler 2013: 180). Studies suggest SRF programs to be used mostly for information purposes (Künzler 2013: 181), fitting the service public (public service in English) demands of the SRF and its channels which includes informing, educating and entertaining Swiss audiences and puts particular focus on quality, relevance and multitude of its content (SRG SSR 2018: 5). As a consequence, the total of advertising content is allowed to reach a maximum of 15% and no more than 12 minutes per hour and can only be inserted in prime-time programs longer than 90 minutes (Künzler 2013: 280). During prime-time (18:00–23:00), SRF1 obtains a market share of 26.2% and reaches approximately 1’994’000 people (SRG SSR 2018: 9). The overall market share of SRF1 is around 19% (Mediapulse 2019: 26).

Sat.1&RTL: Where SRG channels are a source of information for the Swiss population, foreign private channels like Sat.1 and RTL are mainly used for entertainment purposes (Künzler 2013: 181). RTL produces (amongst others) the singing competition Deutschland such den Superstar, while Sat.1 produces the international weight-loss format The Biggest Loser. RTL obtained a prime-time market share of 5.5% in 2017 with a reach of 579’000 people and SRG named RTL as their main competitor in the German-speaking market in 2017 (SRG SSR 2018: 9). The overall market share of RTL is around 6% while that of Sat.1 lies at 4% (Mediapulse 2019: 26).

9.2.2 Chapter 3
9.2.2.1 Social and Gender Roles
Social roles are normative behavior expectations set by the social environment for a person of a particular social position (Peuckert 2006a:242). Social roles make the behavior of an individual predictable and thus enable the continuous repetition of planned social interactions (Peuckert 2006a:242). Brief, social roles organize society (Peuckert 2006a:242). Society is built on social interactions – the exchange of observations and categorization – identity is closely linked to it, as social interaction the place where individuals take on their social roles (Peuckert 2006a:243). Gender roles are divided expectations of behavior depending on gender and can serve to obligate people to do certain activities (Lenz&Adler 2010:23). They can be restrictive if people feel pressured to behave a certain way because society demands it of them based on their gender, or because they think it does. For example, a family man could feel that he must have a successful career due to the stereotype of men being the breadwinner of a family (Lenz&Adler 2010:23).
Symbolic interactionism sees social roles as schemata and thus understands gender roles in a similar way to
gender stereotypes as a reductive and simplified schema used to interpret the social world (Wiswede 1998:183).
As such, the difference between norming roles and stereotypical roles it blurred (Wiswede 1998:183). However,
gender role expectations can be distinguished from gender stereotypes (Eck 2008:26). While gender stereotypes
decribe common attributes of women and men, gender role expectations dictate what is appropriate for either
gender and do not merely describe women and men in their nature but have a normative character to them by
assessing good and bad behavior (Eck 2008:26). Gender role expectations thus influence how work and
housework are attributed, or how caretaking functions are split due to their omnipresent nature and their capacity
to influence other social roles of an individual (Eck 2008:26). One can find such gender role expectations
represented in some of the gender equality indicators in chapter 2.1. This study integrates both gender
types and gender role expectations, which is treated as one aspect of gender stereotypes.

9.2.2.2 EU Commission for Gender Equality
A 2018 report by its Commission for Gender Equality and adopted by the committee of the European Parliament
calls for the portrayal of diverse social role models (European Parliament 2018:B). Furthermore, the committee
understands a more balanced and non-stereotype-conform portrayal of women in media content as an essential
step towards gender equality (European Parliament 2018:C). The report stresses that stereotypical gender
depiction of men (active) and women (passive), as well as the sexualization of the female body, is experienced
mostly in advertising (and tabloid press) (European Parliament 2018:D) and acknowledges the influence
advertising can have on gender norms (European Parliament 2018:E). According to the United Nations, although
143 out of 195 countries have gender equality established in their constitutions, not all discrimination against
women is eradicated, with direct and indirect stereotypes persisting through laws and politics, gender-based
stereotypes and social norms and practices (UN Women 2015).

9.2.2.3 Advertising as a Social System
System theory divides society into different systems of which the media form one particular subsystem
(Luhmann 2017). According to Luhmann, each system is tasked with the solution of a specific problem
(Thomas 2013:14), the media system is charged with constructing social reality through observation and as such
coordinates the self-observation of society (McQuail 2012:89). The media create an accepted reality and
generate knowledge about the world and society. All societal communication is based on this mediated
knowledge of society (Berghaus 2005:211). Luhman (2017:9) writes: “Everything we know about our society
and the world we live in, we know from the mass media [translated from German].” Luhmann (2017:10) defines
the media as all institutions using technology in order to multiply communication, and thus advertising is
included in the media system (Zursteig 2007:36; Berghaus 2005:195).

The media system as it informs society about relevant topics and enables the self-observation of society
(Zursteig 2007:4). Contrary to journalism, which is supposedly neutral (but nevertheless experiences influence),
advertising openly declares its goals (Zursteig 2007:37). Advertising could also be seen as part of the economic
system (Zursteig 2007:40; Bartel Sheehan 2014:4), where it is understood as the driving force of the economy
(Zursteig 2007:42). Its function is thus to create attention and as a result, advertising focuses on the target
audience and its norms, values, and attitudes, while omitting the abnormal or values that could be understood
negatively by them (Zursteig 2007:42). Advertising is supposed to induce consumer consumption, transmit
information needed for decision-making, and is designed in a way that its recipients enjoy it (Bartel Sheehan
2014:4–5). The truth of advertising can thus be seen in the relevance its message has to its audience (Zursteig
2007:46). In addition to selling products, it also serves an orientation purpose of society, Luhmann names this
task “to provide the taste-less with taste [translated from German]” (Luhmann 2017:62). Taste, however,
includes norms, appropriate behavior, and values and through this information about taste the audience gains
selection security and insurance to socially accepted portrayals and behavior (Luhmann 2017:63; Berghaus
2005:207). Nevertheless, advertising, argues Luhmann (2017:64), cannot dictate what its recipients think feel or
desire.

9.2.2.4 Advertising Strategies With Implications for Gender Portrayal
If reality exists through observation, as discussed in previously, it matters how the world is observed (Berghaus
2005:196). In other words, the criteria of the media is of importance, as well as their world view (Berghaus
2005:196).
It was discussed above that advertising is nonpersonal communication. This nonpersonal aspect is at the origin
of advertising’s need for attention. Contrary to personal interaction26 there is no social obligation for individuals

26 Interaction is understood as the exchange and relation between actions resulting from a specific relationship of
the involved individuals/actors. Individual action is thus not completely unrelated but embedded in the social and
thus connected to plans, intentions and reactions of others (Wiswede 1998: 44).

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to sacrifice their attention to advertising (Eck 2008:12). Researchers assume that each person encounters between 6,000 to 10,000 ads per day, resulting in information overload in consumers (Kist 2015:1). It is thus imperative for advertisements to stand out from the crowd: Consumers notice only about 2% of ads (Baumgarth 208:17 as cited in Kist 2015:1).

Since advertising is designed to persuade, it includes distinct symbols and language designed to be understood by its target audience and is not meant to resonate with all of society. For this reason, an advertisement might be understood as problematic for individuals who are not part of the ads target audience (Bartel Sheehan 2014:3). When it comes to the production side, advertisers want to reach a specific, pre-defined target audience and are not interested in representing social reality accurately (Lenk 2013:80). Advertising follows economic logic and thus tries to adapt its gender portrayals to the expectations of its target audience (Eck 2008:153). In order for advertising to be successful, it needs to appeal to already existing ideas and attitudes of gender roles, which makes the adaptation of attitudes to the target audience necessary (Eck 2008:153). Advertising uses traditional gender roles because the audience can easily understand such images and touch the core of each individual’s identity (Cortese 2016:65). Advertising shows how society thinks women and men behave, and not how the actually behave and thus promote ideal femininity and masculinity (Cortese 2016:65–66).

Advertising informs consumers about products, but not all products are consumer necessities. Advertising surpasses this obstacle by also praising emotions and ideals in order to sell its products (Schmerl 1980b:13). This is necessary, due to the fact that many similar products exist to choose from, resembling each other in function or form, making a rational choice impossible. Consumers hence chose a brand image, lifestyle, or similar (Schmerl 1980b:14). Advertising also uses normative appeals to suggest that the product or brand guarantees instant belonging to a certain social group (Zurstiege 2007:157).

Currie’s (2017:142) research on teenage readers and how they decode femininity suggests that images deemed “too realistic” were not as widely accepted as ideological images of what it means to be a woman on a more emotional level. Emotional attributes such as femininity or masculinity are an additional value a consumer buys together with the product (Lenk 2015:15). While advertising primarily sells products, its secondary market is for norms and values, ideas of identity, and concepts of success, love, sex and gender norms (Kilbourne as cited in Knopf (2007:218). It also attributes a product to luxury, lifestyle, beauty, happiness, status, and the like (Schmerl 1980c:11). Through the use of symbols attributed to products in advertising, the consumer can consume the symbols in addition to the product (Wilk 2002:62). Researchers believe this to be appealing due to people’s desire for social wealth, which advertisements can tap into by ideologically charging their advertised goods with positive norms and values (Lenk 2013:15). Thus advertising reflects what the multitude of consumers deem desirable, as advertisements suggest these positive attributes present in ad content are inherited by the product’s user (Lenk 2013:15) and employ target audience specific desires, attitudes, ideas, values, or cultural patterns (Eck 2008:13; Wilk 2002:21). Because people’s desires are socially driven, advertisers need to connect their products with what makes people happy: autonomy, self-esteem, happy family life, loving relations, relaxed leisure time and good friendships (Jhally 2018:230). In contemporary TV ads with even shorter durations, this is especially prominent: Advertisements sell emotions through carefully curated lifestyle images (Jhally 2018:232). It shows the self-image and desires of its recipients and notches itself into the social value system and consumer’s psychological weak spots and battles (Wilk 2002:21). Advertising suggests a lack or need its product can fill (Wilk 2002:23). To summarize it shortly: advertising teaches how to become happy through consumption (Jhally 2018:230).

One strategy to overcome the obstacles of the information overload mentioned above is the sexualization of ads or the idea of “sex sells” (Kist 2015:2; Eck 2008:14). Emotions are useful to get the attention of consumers, which is the reason advertisers use appealing content for their ads (Kist 2015:47). Sex can be understood as one of these emotional components used to appeal to the consumer (Kist 2015:47–48) and attract attention in the information overload (Bartel Sheehan 2014:103; Zurstiege 2007:181). While the sexualization of women and their use as objects is not new, the use of men as objects becomes more and more common (Kist 2015:54). Commonly, 5 forms of sexualization are distinguished: nudity or nude clothing, sexual behavior, physical attractiveness of the model, sexual referents (wordplay, lightning, perspective, etc.) and sexual embeds (Reichert 2003:24; Kist 2015:56; Roessing et al. 2016:220; Godbold&Thomas 2012:206). Gauntlett (2008:183) notes that because the sexualization and objectification of women is a long-standing tool for the oppression of women, but no similar oppression has historically been imposed on men, the sexualization and objectification of the later is not seen as quite as problematic. Roessing et al. (2016:219) distinguish between sexualized and sexist.

27 In this context, sex is not understood as the biological gender, but rather refers to sexuality of the body and its sexual appeal.

28 Sexism is an “individual’s attitudes, beliefs, and behaviors, and organizational, institutional, and cultural practices that either reflect negative evaluations of individuals based on their gender or support unequal status of
advertising. Sexualized ads can be received positively, depending on whether it is received as sexist or not (Roessing et al. 2016: 230). On the other hand, advertising is sexist when it portrays either gender or gender roles negatively and in a stereotyped way using sexualization (Roessing et al. 2016: 220). Rosalind Gill (2018: 249) suggests that while sexuality is still highly present, the portrayal of women has shifted from passive sex object to desiring sexual subjects. Women, Gill (2018: 250) argues, have become “empowered, heterosexually desiring sexual subjects, operating playfully in a sexual marketplace that is presented as egalitarian or actually favorable to women”. Sexual subjectification can, however, add a layer of oppression by suggesting that the objectification one experiences is self-chosen and pleasant (Gill 2018: 253).

9.2.2.5 Does Advertising Have Social Responsibility?
Gauntlett (2008: 83) uses the term social responsibility in connection to gender equality and advertising and thus implies that the creators of advertisements should assume social responsibility for their content. Similarly, Feiks et al. (2016: 13) highlight the embeddedness of advertising into social structures and the resulting connection to morals, values, and ethics of said society. These authors consider advertising a social action and deduce a responsibility to ethics from it (Feiks et al. 2016: 13). Bartel Sheehan (2014: 8) claims that “advertising has the power to reflect, cultivate, and amplify values and behaviors in our culture. However, how the values are selected and whether the selected values are appropriate are concerns to some critics.” Although some advertising critics voice concerns of taste, more stem from the concerns about the effects of advertising on its consumers (Bartel Sheehan 2014: 8–9). Limiting influences of gender stereotypes can be found in job applications, limiting the chances of women when applying for a typically male position (Tosi & Einbender 1985 as cited in Knoll et al. 2011: 869) or in school children’s test scores in math related fields (Lewis 2005 as cited in Knoll et al. 2011: 869). The limitation of opportunities – as described above – have led to restrictions and legislation in advertising concerning gender equality (see chapter 2.2.2). Furthermore, people compare themselves to media content through the social comparison process9 with women doing this even more than men (Diaz Soloaga & Quintas Froufe 2012: 246). Comparison to media content and the models in it can lead to a negative change in mood, depression, low self-esteem or even eating disorders, all depending on the audience’s self-esteem (Diaz Soloaga & Quintas Froufe 2012: 246). Sexual objectification theory suggests, individuals living in a society that objectifies and sexualizes women to internalize this objectification and thus mirror their physical appearances meticulously (Cortese 2016: 68). The internalization of beauty standards can result in shame and anxiety about one’s appearance (Cortese 2016: 68–69). Cortese states that in order to work an advertisement first makes the audience feel inferior and then promises a readymade solution (Cortese 2016: 76). The fear of being ugly or fat can be understood as a stereotype concerning women and their bodily fears (Reimer & Ahmed 2012: 4). Reimer & Ahmed (2012: 4) suggest that in the USA, a white woman needs to be thin as a demonstration of her self-control. A woman’s slimness, Reimer & Ahmed (2012: 14) write, “has become culturally indicative of her willingness to submit herself to external cultural control [...]” Scholars have often seen the negative effect of advertising mainly as gender-specific problems of eating disorders, low-self esteem (Mitchell 2007: 101) or forced beauty ideals (Schmerl 1980). While traditionally distorted body images and psychological problems were researched for women only, it has become an issue for men as well (Cortese 2016: 90; Cottle 1998 as cited in Mitchell 2007: 102): Only a small percentage of men is actually content with their appearance (Gauntlett 2008: 86–87). Some individuals internalize beauty standards, act according to stereotypes, and experience low self-esteem. Nevertheless, this cannot be generalized to all consumers as they depend on moderating factors like the individual’s personality type or age (Åkestam 2018).

9.2.2.6 Heteronormativity
Swiss society – like many other Western societies – is based on the notion of heteronormativity. A heteronormative society acknowledges two genders, female and male, and assumes that there is a mutual attraction between the two sexes (Holmes 2007: 21). As a consequence, social rules demand people to either identify as female or male and be attracted to the opposite sex in order to conform to societal standards (Holmes 2007: 21). This paper will analyze gender representations under a heteronormative lens, with focus on the binary genders mentioned above

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29 Festinger’s (1954 as cited in Diaz Soloaga & Quintas Froufe 2012: 247) is based on the idea that individuals evaluate themselves by comparing their own attributes to a standard set by others. It can thus be assumed, that e.g. a certain dresscode portrayed in advertising will serve as a reference to consumers (Diaz Soloaga & Quintas Froufe 2012: 247). The same can be assumed for ideas about beauty standards or body size.
9.2.2.7 Previous Coding Schemes for Content Analysis on Gender Stereotypes in TV Ads

Before coding the advertisements, previous studies of the field were scrutinized for operationalizations of gender stereotypes. Content analysis has been used over the last decades in numerous studies on gender roles (Cheng 1997: 301) in advertising content on television, in magazines, and online. Courtney&Lockерetz (1971) conducted one of the earliest studies in the field (Cheng 1997: 301; Ford et al. 2004: 42), while Dominick&Rauсh (1972) were among the first to study gender roles in television commercials (Cheng 1997: 301). However, one of the most used coding schemes was developed by McArthur&Rесko (1975) and has been duplicated and developed by many researchers over the years (Furnham et al. 2001: 21), proving the coding scheme’s quality and reliability over the years and in different societal environments (Furnham&Lау 2019: 110).

McArthur&Rесko (1975: 211) coded only commercials with adult and human central figures, which they defined as “adult males and females playing a major role in a commercial by virtue of either speaking or having prominent visual exposure”. A maximum of two central figures was coded, and the characters being shown as most central were chosen for analysis if there were more than two characters shown in an advertisement (McArthur&Resko 1975: 211). Their basic coding scheme included 7 variables, namely (McArthur&Resko 1975: 211–212):

- **Sex**, coded as (a) male and (b) female.
- **Basis for credibility**, coded as (a) product-user or (b) authority.
- **Location**, coded as (a) home, (b) store, (c) occupational setting, and (d) other.
- **Role of the central figure**, coded as (a) spouse, (b) parent, (c) homemaker, (d) worker, (e) professional, (f) real-life celebrity, (g) interviewer or narrator, (h) boyfriend/girlfriend, and (i) other.
- **Arguments given on behalf of a product**, coded as (a) scientific and (b) non-scientific.
- **Rewards offered for using the product**, coded as (a) social enhancement, (b) self-enhancement, (c) practical rewards, and (d) other.
- **Type of product advertised**, coded as (a) body products, (b) home products, (c) foodstuffs, (d) other.

Over time, other researchers have extended and adapted the original coding scheme to add more categories. For example, Manстead&McCulloсh (1981: 173) added categories to the variables *rewards offered for using the product* and *type of product advertised*, which have been further adapted by later studies, e.g. Harris&Stобart (1986:156). Others, like Гilly (1988: 80), included further variables such as *voiceover* (coded as female, male, chorus or none and based on Dominick&Rauсh 1972), *occupation* (coded as professional/high level business executive, entertainer/professional athlete, middle-level business/Semiprofessional, nonprofessional/white collar, blue collar or other based on Courtney&Lockерetz 1971), *help* (coded as recipient of help, provider of help or neither based on Silverstein&Silverstein 1974: 81), *advice* (coded as recipient, provider or neither, based on Silverstein&Silverstein 1974: 81), as well as other variables that will not be reproduced – or have been similarly reproduced from other authors in this research – such as marital status, and frustration among others. Furnham&Lау (2019: 110–111) showed that the above-mentioned variables included in this study from McArthur&Resko (1975) have been widely used in content analysis of gender stereotyping, oftentimes with adapted coding categories.

9.2.2.8 Overview of Previous Content Analyses

Content analysis has been used internationally to assess gender stereotyping in advertising. Research was especially exhaustive in the Western context, but studies can be found on all continents. The countries studied include (in alphabetical order):

- **Australia** (Hарker et al. 2005; Mazzella et al. 1992; Dowling 1980; Gilly 1988; Milner&Higgs 2004),
- **Austria** (Mисsbach et al. 2015),
- **Belgium** (Verhellen et al. 2016),
- **Brazil** (Acevedо et al. 2006),
- **Bulgaria** (Iбросcheva 2007),
- **Canada** (Rak&MсMullen 1987),
- **China** (Chеng 1997; Siu&Au 1997),
- **Colombia** (Velandia-Mорales&Rincón 2014),
- **Denmark** (Furnham et al. 2000a),
- **France** (Furnham et al. 2000a),
- **Germany** (Knоll et al. 2011; Steinhagen et al. 2010),
- **Ghana** (Milner 2005),
- **Hong Kong** (Furnham&Li 2008; Furnham et al. 2000b; Prieler et al. 2015),
- **India** (Das 2011; Anuradха 2012),
- **Indonesia** (Dеv 2000; Su&a р 2002),
- **Italy** (Acессаdеri et al. 2005; Far&Malеtti 2005; Far&Коlа 1986; Far&Mаrti 2005; Far&Mаrti 2006),
- **Japan** (Furnham et al. 1992; Kоzо 1997; Nака&Lu 2003),
- **Kоrea** (Furnham et al. 1999),
- **Mexico** (Galаn et al. 2005; Mаrti et al. 2005),
- **Netherlands** (Furnham et al. 2007),
- **New Zealand** (Furnham et al. 1996; Sаaр et аl. 1999),
- **Norway** (Furnham et al. 1998),
- **Poland** (Kоlа 1997),
- **Portugal** (Pаleo 1997),
- **Spain** (Hаrrис&Stобart 2002; Blацоn et al. 2005),
- **Sweden** (Furnham et al. 1997; Kеnеt 2005),
- **Turkey** (Furnham et al. 1998),
- **U.S.A** (McArthur 1981),
- **U.S. Mexico** (Acevedо et al. 2006),
- **U.S. Canada** (Hарker et al. 2005),
- **U.S. Brazil** (Acevedо 2006),
- **U.S. China** (Chеng 1997; Siu&Au 1997),
- **U.S. Denmark** (Furnham et al. 2000),
- **U.S. Germany** (Knоll et al. 2011; Steinhagen et al. 2010),
- **U.S. Japan** (Furnham et al. 1992; Kоzо 1997; Nака&Lu 2003),
- **U.S. Korea** (Furnham et al. 1999),
- **U.S. Mexico** (Galаn et al. 2005; Mаrti et al. 2005),
- **U.S. New Zealand** (Furnham et al. 1996; Sаaр et аl. 1999),
- **U.S. Norway** (Furnham et al. 1998),
- **U.S. Poland** (Kоlа 1997),
- **U.S. Portugal** (Pаleo 1997),
- **U.S. Spain** (Hаrrис&Stобart 2002; Blацоn et al. 2005),
- **U.S. Sweden** (Furnham et al. 1997; Kеnеt 2005),
- **U.S. Turkey** (Furnham et al. 1998),
- **U.S. U.S.A** (McArthur 1981),
- **U.S. U.S. Mexico** (Acevedо et al. 2006),
- **U.S. U.S. Canada** (Hарker et al. 2005),
- **U.S. U.S. Brazil** (Acevedо 2006),
- **U.S. U.S. China** (Chеng 1997; Siu&Au 1997),
- **U.S. U.S. Denmark** (Furnham et al. 2000),
- **U.S. U.S. Germany** (Knоll et al. 2011; Steinhagen et al. 2010),
- **U.S. U.S. Japan** (Furnham et al. 1992; Kоzо 1997; Nака&Lu 2003),
- **U.S. U.S. Korea** (Furnham et al. 1999),
- **U.S. U.S. Mexico** (Galаn et al. 2005; Mаrti et al. 2005),
- **U.S. U.S. New Zealand** (Furnham et al. 1996; Sаар et аl. 1999),
- **U.S. U.S. Norway** (Furnham et al. 1998),
- **U.S. U.S. Poland** (Kоlа 1997),
- **U.S. U.S. Portugal** (Pаleo 1997),
- **U.S. U.S. Spain** (Hаrrис&Stобart 2002; Blацоn et al. 2005),
- **U.S. U.S. Sweden** (Furnham et al. 1997; Kеnеt 2005),
- **U.S. U.S. Turkey** (Furnham et al. 1998).
• **Indonesia** (Furnham et al. 2000b),
• **Italy** (Furnham&Voli 1989; Panarese 2014),
• **Japan** (Arami 2003; Bresnahan et al. 2001; Ford et al. 1998; Prieler et al. 2017; Furnham&Imadzu 2002; Milner&Collins 2000; Prieler et al. 2015; Sengupta 1995),
• **Kenya** (Mwangi 1996; Milner 2005),
• **Malaysia** (Bresnahan et al. 2001; Lim&Furnham 2016; Tan et al. 2002; Wee et al. 1995),
• **Mexico** (Gilly 1988),
• **New Zealand** (Michelle 2012; Rubie-Davies et al. 2013),
• **Philippines** (Prieler&Centeno 2013),
• **Poland** (Furnham&Saar 2005),
• **Portugal** (Neto&Pinto 1998; Neto&Silva 2009),
• **Romania** (Stoica et al. 2011),
• **Russia** (Milner&Collins 2000),
• **Saudi Arabia** (Nassif&Gunter 2008),
• **Singapore** (Lee 2003; Siu&Au 1997; Tan et al. 2002; Wee et al. 1995),
• **South Africa** (Luyt 2011; Furnham&Spencer-Bowdage 2002; Holtzhausen et al. 2011; Milner 2005),
• **South Korea** (Nam et al. 2011; Holvand et al. 2005; Kim&Lowry 2005; Prieler et al. 2015; Prieler 2012),
• **Spain** (Berganza Conde&del Hoyo Hurtado 2006; Valls-Fernández&Martinez-Vicente 2007; Royo-Vela et al. 2008),
• **Sweden** (Milner&Collins 2000),
• **Taiwan** (Chi&Baldwin 2004; Bresnahan et al. 2001),
• **the Netherlands** (Daalmans et al. 2017),
• **Turkey** (Uray&Burnaz 2003),
• **Zimbabwe** (Furnham et al. 2001).

### 9.2.3 Chapter 4

#### 9.2.3.1 Measurement

“Measurement is the assignment of numerals to objects or events according to rules” (Stevens 1951 as cited in Neundorf 2017:121). For each variable, a true measurement exists, which is what a coder tries to find, however, what is measured is believed to result from the true score and an error score (Neundorf 2017:122). Things like coding errors or misinterpretations, or coder inattention or fatigue are factors that can potentially contribute to the error score (Neundorf 2017:122). Random errors are problematic for reliability, while nonrandom errors may result in bias and are thus problematic for the study’s accuracy (Neundorf 2017:122). However, due to the nature of the study and the fact that the author of this study has both constructed the codebook and coded the data systematic errors due to coder misinterpretation are highly unlikely. Furthermore, repeated occurrence of advertisements have allowed for continuous observation of random errors.

#### 9.2.3.2 Recoding of Variables

For chi-square analysis some of the variables have been recoded following preexisting studies like McArthur&Resko (1975) and Knoll et al. (2011). Categories were collapsed and recoded as follows:

- **Age:** 1 = young adults; 2 = middle-aged/senior.
- **Location:** 1 = work setting; 2 = home setting; 3 = outdoors (city/nature); 4 = indoors (leisure); 5 = using transportation; 6 = other (store, fictional, no dominant setting, other).
- **Product type:** 1 = domestic (home product, home appliance, cleaning product, pet care; children’s product); 2 = other.
- **Role:** 1 = dependent (parent, spouse, homemaker); 2 = independent (worker, celebrity, expert); 3 = decorative object; 4 = other.
- **Body exposure:** 1 = no body exposure (fully dressed, body not shown); 2 = body exposure (fully naked, revealing clothing).
- **Attractiveness:** 1 = extremely attractive; 2 = average/below average.
- **Occupation:** 1 = no profession; 2 = profession (includes all variables coded as a profession).
- **Gendered occupation:** 1 = traditionally female occupation; 2 = traditionally male occupation; 3 = gender neutral occupation (including none).
• Argument: 1 = rational; 2 = other.
• Hair-color: grey and white where regrouped as one category.
• Hair-length: bald was recoded into the short hair category.
• Body type: average and plus-size were recoded into one category.
• Group dynamics: 1 = one model; 2 = adults of same gender; 3 = mixed adults; 4 = adult(s) of one gender plus child(ren); 5 = mixed group.

9.2.3.3 Female and Male Occupations in Switzerland

Female:
• Nurse/care worker/medical & nursing assistant
• Other health/medical related professions
• Retail & sales staff
• Janitor/cleaning staff
• Domestic staff
• Creative job
• Therapist
• Librarian
• Florist
• Other service position
• Model
• Optician

Male:
• Management/entrepreneur/director
• Kitchen personnel
• Bakery, cake & sweet making
• Farmer/agriculture worker
• Horticulture worker
• Butcher
• Judge & prosecutor
• Engineer
• Car mechanic
• Work related to cheese & dairy production
• IT & telecom specialist
• Driving school instructor
• Construction worker
• Transport & logistics related work
• Energy, water & recycling
• Fireman
9.3 Code Book

9.3.1 How to Define a Primary Character
All main characters are to be coded if they have at least three seconds of prominent exposure in the advertisement (Prieler 2016:284). Following Uray&Burnaz (2003: 80) as well as a majority of other research (e.g., Knoll et al. 2011), a maximum of two characters are coded as primary characters. If more than two characters are present in the advertising, the two most dominant characters are coded as primary characters. Following Prieler et al. (2015: 32), characters are coded as primary if:

8. they are central to the story,
9. appeared in close-ups for the longest duration,
10. appeared in the overall commercial the longest,
11. provided crucial information about the product being advertised,
12. used/held the product,
13. and/or has the most extensive speaking part.

Prieler et al. (2015: 32) assessed character dominance in this order to establish, which are the primary characters to be coded. The same procedure is used as a guideline in this study.

9.3.2 Media Context of the Analyzed Advertisement
Measured for all advertisements, regardless of qualification for primary character analysis or not, are variables 1 to 12. Coding of variables 1 to 12 remains the same for all characters being coded as part of the same advertisement.

1. Ad Tag
The ad tag is the number attributed to each unique advertisement in order to measure and treat repetitions. Models in the same advertisement will be coded under the same ad tag. Duplications of ads are also marked with the same ad tag on each channel and every time it occurs on the same channel.

2. Date: When did the advertisement air?
Refers to the date on which the advertisement aired and is reported in the following format: dd_mm_yyyy.

3. Time: When did the advertisement air?
Refers to the time slot when the advertisement aired and is reported in the following format: hh_mm.

4. Channel: On which channel did the advertisement air?
   1         SRF1
   2         RTL
   3         3+
   4         SAT1
Refers to the channel on which the advertisement aired. Advertisements aired on SRF1 are coded as (1) SRF1, advertisements aired on RTL are coded as (2) RTL, advertisements aired on 3+ are coded as (3) 3+, and advertisements aired on Sat.1 are coded as (4) SAT1.
**9.3.3 Information About the Advertisement Being Coded**

The information of variables 5 to 11 remains the same for all characters being coded as part of the same advertisement.

5. *Brand: Which brand is advertising?*

Refers to the brand advertising one of its products. Reported as the name of the brand advertised.

6. *Product: Which exact product is advertised?*

Refers to the product – services are also called products in this codebook in order to reduce complexity in the writing – which is being advertised. Reported as the name of the product advertised. If necessary, specify with additional words to distinguish advertisements of the same product.

7. *Product category: What kind of product is advertised?*

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Fashion &amp; accessories</td>
</tr>
<tr>
<td>2</td>
<td>Personal &amp; beauty care</td>
</tr>
<tr>
<td>3</td>
<td>Home appliances</td>
</tr>
<tr>
<td>4</td>
<td>Home products</td>
</tr>
<tr>
<td>5</td>
<td>Cleaning products</td>
</tr>
<tr>
<td>6</td>
<td>Children’s products</td>
</tr>
<tr>
<td>7</td>
<td>Sporting goods &amp; related</td>
</tr>
<tr>
<td>8</td>
<td>Technology &amp; electronics</td>
</tr>
<tr>
<td>9</td>
<td>Vehicle &amp; related</td>
</tr>
<tr>
<td>10</td>
<td>Alcohol brands</td>
</tr>
<tr>
<td>11</td>
<td>Financial products &amp; insurance services</td>
</tr>
<tr>
<td>12</td>
<td>Telecommunication</td>
</tr>
<tr>
<td>13</td>
<td>Gardening/building/agriculture</td>
</tr>
<tr>
<td>14</td>
<td>Food &amp; non-alcoholic beverages</td>
</tr>
<tr>
<td>15</td>
<td>Travel related</td>
</tr>
<tr>
<td>16</td>
<td>Health &amp; pharmacy</td>
</tr>
<tr>
<td>17</td>
<td>Pet care</td>
</tr>
<tr>
<td>18</td>
<td>Store/online shop</td>
</tr>
<tr>
<td>19</td>
<td>Movie/television program/concert/live show/charity</td>
</tr>
<tr>
<td>20</td>
<td>Other</td>
</tr>
<tr>
<td>21</td>
<td>Cannot be coded</td>
</tr>
</tbody>
</table>

Refers to the advertised product featured in the spot, which is categorized depending on which product category it belongs to.

(1) *Fashion & accessories* includes clothes, shoes, jewelry, bags, belts, and other similar items, (2) *personal & beauty care* includes toiletries, cosmetics, mouth wash, sanitary napkins, soap, shampoo, toothpaste, lotion, creams, face cleansers, make-up, nail polish, perfume, and similar items, (3) *home appliances* includes all appliances used in house work (mixer, vacuum cleaner, washing machine, etc.), (4) *home products* includes kitchen products (except appliances), interior decorating objects, home textiles, furniture, and other items destined for the home that are non cleaning related and non-appliances, (5) *cleaning products* include air fresheners, cleaning sprays, cleaning tools and all items that contribute to the cleanliness of the home, (6) *children’s products* includes all products aimed at children or child care such as kids’ toys, baby food, diapers, medicine for children, and all other items for the child, (7) *sporting goods & related* includes all products related to sports such as gym memberships, equipment, activities and the like, (8) *technology & electronics* includes all gadgets and electronics that are not home appliances or phones such as computers, tablets, cameras, gaming consoles and home entertainment like CDs, DVDs, TVs, videos, games and the like, (9) *vehicle & related* concerns are products that are either a vehicle (cars, bikes, etc.) or for the vehicle like motor oil, tires, services, or cleaning products for the car, (10) *alcohol brands* includes all brands that advertise for an alcoholic beverage
such as beer, wine, cider, spirits, and the like, (11) financial products & insurance services includes all services offered by banks and insurance companies, (12) telecommunication includes mobile phones, internet-, phone-, or TV-providers and other products or services connected to telecommunication, (13) gardening/building/agriculture includes products used for handy work, home gardening, building and the like, (14) food & non-alcoholic beverages includes all products and services related to food and non-alcoholic beverages, (15) travel related includes all services related to travelling such as travel agencies, booking platforms, and the like, (16) health & pharmacy includes all products related to a person’s health and physical well-being that can be bought without a prescription at a pharmacy, drugstore or in the health section at a supermarket, (17) pet care includes all products designed to feed pets, care for them, or are specifically designed for animals, (18) store/online shop refers to advertisements that advertise sales, shopping experiences or the present a shop’s product range, (19) movie/television program/live entertainment/charity includes advertisements that are movie trailers, trailers for another television program on the channel or another channel, as well as ads featuring life entertainment or charities, and (20) other includes all products that can not be categorized in categories (1) to (19), as well as a product range being advertised with mixed types of products. (20) cannot be coded is chosen if the coder is unsure about the advertised product’s type. If (19) movie/television program/concert/live show is coded no further coding was conducted.

8. Narrator: What kind of voice-over narrator is heard?

<table>
<thead>
<tr>
<th></th>
<th>Adult female(s)</th>
<th>Adult male(s)</th>
<th>Mixed adults</th>
<th>None</th>
<th>Cannot be coded</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Adult female(s)</td>
<td>Adult male(s)</td>
<td>Mixed adults</td>
<td>None</td>
<td>Cannot be coded</td>
</tr>
</tbody>
</table>

Refers to the sex of the voice-over narrator. Voice-over is the voice in the advertisement that is heard, but the person the voice belongs to is not shown. However, if the person speaking could be seen if the camera was position was changed, that speaker is not coded as a voice over. Adult is defined as people having a voice sounding like a person over 18 years old. If adults are heard alongside children only the adult voice is coded. Voice over does not include voices only heard singing, the thought of an individual said aloud, and the slogan, or company name mentioned at the end of the advertisement.

Thus the variable is coded as (1) adult female(s) if at least one adult female voice is heard with no adult males being heard, as (2) adult male(s) if at least one adult male voice is heard with no adult females being heard, as (3) mixed adults if at least one adult female and one adult male voice is heard, (4) only child(ren) if the voice of at least one child is heard without being accompanied by adult voices, and (5) none if no voice-over narrator is present. If the voice over is not clearly identifiable as an adult or child, the category (6) cannot be coded is applied.

9. Swissness: Was the spot visibly made/adjusted for the Swiss market?

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
<th>Cannot be coded</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Yes</td>
<td>No</td>
<td>Cannot be coded</td>
</tr>
</tbody>
</table>

Swissness refers to an advertisement’s adaptation or design for the particularities of the Swiss social environment and its mention or showing thereof.
An advertisement is coded (1) yes for Swissness, if it uses the Swiss-German language, if an explicitly Swiss-Brand is advertised in its Swiss heritage, if Swiss particularities are shown (traditional clothing, other traditions or typically Swiss habits), if the advertisements is noticeably set in Switzerland or featured Swiss landmarks, if Switzerland or the Swiss are specifically mentioned, if the Swiss flag is prominently shown, or if other indicators clearly mark the advertisement as Swiss. If the spot refers to a Swiss website with the .ch domain or if the prices are given in Swiss Francs it is an indicator for the spot being adapted, however, it does not alone guarantee the content of the spot being adapted to the Swiss market and should be considered carefully. If none of these features can be observed, the Swissness is coded as (2) no. (3) cannot be coded is selected if the Swissness of the spot cannot be determined conclusively.

10. Reward: What kind is promised for buying/using the product advertised?

<table>
<thead>
<tr>
<th></th>
<th>Social approval</th>
<th></th>
<th>Ecological</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Self-enhancement</td>
<td>7</td>
<td>Other</td>
</tr>
<tr>
<td>3</td>
<td>Practical</td>
<td>8</td>
<td>None</td>
</tr>
<tr>
<td>4</td>
<td>Pleasure</td>
<td>9</td>
<td>Cannot be coded</td>
</tr>
<tr>
<td>5</td>
<td>Financial</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Reward type refers to the type of reward suggested by using the product advertised. (1) social approval is coded for products suggested to result in social approval, using the product to receive approval from others, such as gaining the opposite sex’ approval or career success. (2) self-enhancement is coded if the product is used to improve one’s well-being or health, skills or physique, (3) practical is coded if the product is advertised with emphasis on the efficiency or practicality, (4) pleasure is coded if the use of the product for individual enjoyment is emphasized, such as a product’s taste, or emphasis on adventure or fun, (5) financial is coded if the use of the product suggested financial savings, benefits and rewards, or mentioned sales or reduced prices for a limited amount of time, (6) ecological is coded for all advertisements suggesting a benefit for nature such as saving the environment or the planet, and (7) other is coded if no other category can be applied, or if no rewards are promised. (8) none is coded if the advertisement does not underline a specific reward from using the product, and – for example – rather falls into the category of brand promotion, (9) cannot be coded is selected if the coder is unsure about the reward suggested for using the advertised product.

11. Number of human models: How many real human models are shown?

<table>
<thead>
<tr>
<th></th>
<th>Only one</th>
<th>Group (three or more)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Two</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>None</td>
<td></td>
</tr>
</tbody>
</table>

Refers to the number of human models shown in the advertisement. If the variable is coded as (4) none, no further coding was undertaken.

12. Group: What gender and ages do all characters represent?

<table>
<thead>
<tr>
<th></th>
<th>Only one model</th>
<th>Man/men and child(ren)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Multiple adult women</td>
<td>Only child(ren)</td>
</tr>
<tr>
<td>3</td>
<td>Multiple adult men</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Woman/women and child(ren)</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Mixed adults</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Mixed group</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Connot be coded</td>
<td></td>
</tr>
</tbody>
</table>

Refers to the gender and ages of all characters in the advertisement.
Refers to the age and gender of all shown human model(s) shown as part of the group, interacting with or somehow relating to the primary character being coded. Characters just shown walking by or with no connection to the character being coded are not counted. Adults are defined as characters appearing to be older than 18 years old. Children are defined as those characters appearing to be younger than 18 years old, thus including teenagers.

(1) Only one model is coded if only one human character is shown in the entire advertisement. (2) multiple adult women is coded if at least two adult women (including the coded character) is seen during the advertisement with men and children being absent. (3) multiple adult men is coded if at least two adult men (including the character being coded) is shown during the advertisement with women and children being absent. (4) mixed adults is coded if at least one adult woman and one adult man is shown with children being absent. (5) woman/women and child(ren) is coded if at least one woman and one child are seen with men being absent, (6) man/men and child(ren) is selected if at least one man and one child are shown together with no women in the advertisement. If the variable was coded as (7) only child(ren), no further coding is undertaken. (8) mixed group is coded if at least one woman, man and child are present. (9) cannot be coded is selected if the coder is unsure about the combination of the group in the advertisement. The character being coded is counted as a member of the group.

9.3.4 Physical Characteristics of the Character Being Coded

13. Sex: Is the character female or male?
   1 Female
   2 Male
   3 Cannot be coded

The primary character is coded as either (1) female or (2) male. If the sex of a character cannot be determined (3) cannot be coded is coded. If (3) cannot be coded is chosen, no further coding is undertaken.

14. Age: How old does the character appear to be?
   1 Young adult (ca. 18-34 years)
   2 Middle-aged (ca. 35-60 years)
   3 Senior (ca. 60+)
   4 Cannot be coded

No narrowly defined age category is coded and characters are coded according to appearance. However, an age guideline is given in brackets to narrow down the categories and refine their borders. Children are excluded as a category because they are not subject of analysis.

Very young looking characters shown with youthful traits and spirit are coded as (1) young adults. (2) middle-aged adult is coded for all characters who appeared neither as young nor senior. Characters are coded as (3) senior if they are showing grey or white hair, have obvious wrinkles, are shown walking on a cane, wearing glasses or hearing aids or are shown in clothing usually worn by older people. (4) cannot be coded is selected if the coder is unsure or if not enough of the character’s face or body is shown to determine her/his age.
15. **Ethnicity: What ethnicity does the character represent?**

1. Caucasian descent
2. Other descent
3. Cannot be coded

Ethnicity is coded according to a character’s physical appearance like skin tone or hair texture, as well as traditional dress, manner of speech/accent, or similar factors shown in the advertisement. Ethnicity is coded as either (1) Caucasian or (2) other descent. (3) cannot be coded is chosen for all characters that can not be definitely categorized in one of the categories (1) or (2), or if the coder is unsure about the character’s ethnicity.

16. **Class: What social class does the character belong to?**

1. Lower/working class
2. Upper/middle class
3. Cannot be coded

This variable refers to the portrayed class adherence of a character. Class is derived from social and economic factors shown in the advertisement. Class can be specifically mentioned, know (e.g. if the character is a known celebrity), or determined through aspects like education, occupation, dress, manner of speech or the like. (3) cannot be coded is chosen for all characters that can not be definitely categorized in one of the categories (1) or (2).

17. **Sexuality: What sexuality does the character have?**

1. Heterosexuality
2. Homosexuality
3. Both
4. Unknown
5. Cannot be coded

This variable refers to the sexuality attributed to the portrayed character in the ad. (1) heterosexuality is coded for obvious or implied heterosexuality, (2) homosexuality is coded for obvious or implied homosexuality and for all characters shown having children, (3) both is coded for cases showing both heterosexual and homosexual references, (4) unknown is coded if it is unclear or irrelevant what sexuality the character is portrayed as or if the character is shown alone and without reference of the character’s sexual orientation. (5) cannot be coded is chosen if the coder is unsure whether a character how the character is portrayed.

18. **Body Exposure: How much of the character’s body is exposed?**

1. Fully dressed
2. Fully naked
3. Provocative/revealing clothing
4. Body not shown

Body exposure refers to the state of a character’s dress and whether much of her/his skin and body can be seen by the audience or other characters. This variable measures whether a character is shown wearing revealing or provocative clothing. (3) provocative/revealing clothing is coded if the character is shown with exposed décolletage or tight fitting dress for female characters, if the character is bare-chested for male characters, if they are wearing underwear or swimsuits, if they are lacking an item of clothing used to cover up/ or normally worn in public (e.g. pants) or if more of the body is exposed while the character is wearing “normal clothing” than would be normally shown in real life in the shown situation (e.g. an unbuttoned dress shirt on a businessman), or
if they are only half dressed (e.g. t-shirt but no pants). (2) fully naked is coded if the character is shown without clothing and if it nudity is implied in the spot. For example, if the character is seen in the shower, but cannot be seen fully exposed. (1) fully dressed is coded if the character is wearing everyday dress, including walking shorts, but not including underwear or very short shorts revealing part of the model’s bum. (4) body not shown is chosen if the character’s dress does and body is not shown.

19. Object of another’s sexual gaze: Is the character desired by another character?

1  Yes
2  No
3  Cannot be coded

Characters are coded to whether or not they are subject of another character’s sexual gaze if they are being watched as sexual objects. If the character is shown as being watched by the opposite sex (or in extreme situations by the same sex) in a way that is clearly sexual, meaning the observant sexually desiring or being attracted to the observed character, the variable is coded as (1) yes. If this is not the case, (2) no is coded, even in cases where the character is shown alone. If the coder is unsure (3) cannot be coded is chosen.

20. Alluring behavior: Does the character engage in alluring behavior?

1  Yes
2  No
3  Cannot be coded

Alluring behavior refers to the coded character’s own flirtatious behavior. Alluring behavior can occur even if the character is shown alone.

Alluring behavior of characters is coded as (1) yes if they are seen flirting, winking, batting their eyelashes, puckering, or using other forms of sexual teasing. If no such behavior of the character is observed, (2) no is coded. If the coder is unsure (3) cannot be coded is chosen.

21. Body Type: What does the character’s body look like?

1   Skinny
2   Athletic
3   Average/Normal
4   Plus-size
5   Cannot be coded

Body type refers to the way the character’s body is shaped and in (or out of) form. It is only coded, if the character’s body is shown in a way that allows assessment of it, e.g. if only legs are shown it is not coded, or if the character is wearing clothes that do not allow the assessment of her/his body type is it also coded as (5) cannot be coded. This category is also chosen if the coder is unsure which body type a character has. (1) skinny (ectomorphic) applies to model type bodies that are slim or thin and seem fragile without muscle tonus, linear, delicate, and unapt for competitive or persistent physical activity (2) athletic (mesomorphic) applies to bodies that are athletic, have high muscle tonus and seem physically fit, strong, and hard, they have a rectangular body that seems though, resistant to injury and adapt for physical demands. (3) normal is coded if characters have a body that is like the one of the average person and is neither skinny nor athletic nor plus-sized, it appears soft, spherical or rounded with underdeveloped muscle. (4) plus-sized is coded if characters appear clearly over the
recommended body mass index and have fuller figures or are visibly obese and if the body seems soft, spherical or rounded with underdeveloped muscle and substantial body fat.

22. Hair length: How long is the character’s hair?

<table>
<thead>
<tr>
<th></th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Short hair</td>
</tr>
<tr>
<td>2</td>
<td>Mid-length</td>
</tr>
<tr>
<td>3</td>
<td>Long hair</td>
</tr>
<tr>
<td>4</td>
<td>Bald</td>
</tr>
<tr>
<td>5</td>
<td>Hair not shown</td>
</tr>
</tbody>
</table>

This variable refers to the length of a character’s hair. If a character sporting a haircut with multiple different lengths, the most prominent one is chosen.

The variable is coded as (1) short hair for hairstyles that are short and ‘stand upright’, (2) mid-length for hair that is short-ish but long enough that it does not stand upright and goes maximal to the character’s shoulders, (3) long hair for characters with hair going further down than their shoulders – hair long enough to be tied into a ponytail or bun is also considered long – and (4) bald for characters having no hair. (5) hair not shown is selected the character’s hair is not shown or if the character is wearing a hat covering her/his head.

23. Hair color: What color is the character’s hair?

<table>
<thead>
<tr>
<th></th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Blond</td>
</tr>
<tr>
<td>2</td>
<td>Brown</td>
</tr>
<tr>
<td>3</td>
<td>Black</td>
</tr>
<tr>
<td>4</td>
<td>Natural red</td>
</tr>
<tr>
<td>5</td>
<td>Grey</td>
</tr>
<tr>
<td>6</td>
<td>White</td>
</tr>
<tr>
<td>7</td>
<td>Other</td>
</tr>
<tr>
<td>8</td>
<td>Cannot be coded</td>
</tr>
</tbody>
</table>

This variable refers to the character’s dominant hair color. If a character has hair with multiple colors, the dominant color was coded.

Hair color is coded as (1) blond for all shades of blond from a very light blond to very dark blond hair, (2) brown is coded for all shades of brown hair, (3) black is coded for all shades of black hair, (4) natural red is coded for all shades of natural red or orange colored hair, (5) grey is coded for all characters that showed signs of grey hair, but does not have completely grey hair, as well as for characters with completely gray hair with a darker coloring that is not purely white, (6) white is coded for all characters with purely white hair as it occurs in older people, and (7) other is coded for all hair colors that do not occur naturally such as bright colors of the rainbow and white and grey hair in young people if it is obviously artificially colored, or if the character has a mix of color with no dominant hair color being apparent. (8) cannot be coded is selected if the coder is unsure of a character’s hair color.

24. Attractiveness: How attractive is the character?

<table>
<thead>
<tr>
<th></th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Model looks / extremely attractive</td>
</tr>
<tr>
<td>2</td>
<td>Average / attractive</td>
</tr>
<tr>
<td>3</td>
<td>Below average / extremely unattractive</td>
</tr>
<tr>
<td>4</td>
<td>Cannot be coded</td>
</tr>
</tbody>
</table>

Attractiveness is assessed through common beauty standards in western society, e.g. a slim figure with athletic toning and youthfulness, as well as being tall, having long legs (for women) or a strong body (for men) factors commonly associated with contemporary beauty in Switzerland. However, attractiveness remains subjective. Thus characters are coded as (1) model looks/extremely attractive, if they look like professional models and have either a slim, muscular body or a well proportionate body (for plus-size models) and are well groomed and
styled. Faces with high symmetry or resembling dolls (for women) or strong jawlines are oftentimes seen as beautiful and the criteria serve as a guideline for coding characters as extremely attractive. Senior characters can also be coded as extremely attractive if they are slim, extremely well styled and are fulfill most other criteria except for the youthfulness. Characters are coded as (2) average/attractive if they look like average people, with bodies not resembling those of models, not perfectly symmetrical or flawed faces and with average clothing and styling. Characters that are below average, with visually unpleasing aesthetics that are emphasized on purpose are coded as below (3) below average/extremely unattractive. (4) cannot be coded is chosen if not enough of the character is shown to determine her/his attractiveness or if the coder is unsure.

9.3.5 Authority and Position of the Character

25. Role: What role is the character shown in?

<table>
<thead>
<tr>
<th>Role Description</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Working/employed</td>
<td>1</td>
</tr>
<tr>
<td>Parent/caregiver</td>
<td>2</td>
</tr>
<tr>
<td>Homemaker</td>
<td>3</td>
</tr>
<tr>
<td>Spouse/Partner</td>
<td>4</td>
</tr>
<tr>
<td>Decorative Object</td>
<td>5</td>
</tr>
<tr>
<td>Real life celebrity</td>
<td>6</td>
</tr>
<tr>
<td>Expert</td>
<td>7</td>
</tr>
<tr>
<td>No dominant role</td>
<td>8</td>
</tr>
<tr>
<td>Other</td>
<td>9</td>
</tr>
<tr>
<td>Cannot be coded</td>
<td>10</td>
</tr>
</tbody>
</table>

Role refers to the primary social role the character is portrayed in during the advertisement. If the character appears with more than one role, the dominant role is coded as the role in which the character appears the longest.

(1) working/employed is coded for all characters shown doing paid work, or shown in their work clothes (such as work gear, construction helmets, uniforms and the like). (2) parent/caregiver is coded if the character is mainly shown as taking care of children and/or an adult, (3) homemaker is coded for characters who are shown like a traditional “housewife” (even if they are male), taking care of the housework, cooking/cleaning for a family, taking care of children and the spouse and overall ensuring the home or family runs smoothly. (4) spouse/partner is coded if the character is shown primarily in her/his role as a partner or spouse to another character. (5) decorative object is coded for all characters that do not hold any social role in the spot, but rather are shown with no connection to the product advertised and have no real function in the advertisement other than being visually pleasing. (6) real life celebrity is coded if a real life celebrity is shown as her-/himself and advertises the product under her/his own name, or if she/he is used for decorative purposes and is identifiable as a person of the public eye (e.g. actress/actor advertising perfume in a decorative role). (7) expert is coded if the character is shown as an expert related to the product without fulfilling any other role. If no dominant role can be determined, (8) no dominant role is coded, e.g. if a set of multiple roles is shown with all roles approximately taking up the same amount of time. (9) other is coded if the role of the character does not fit any of the categories (1) to (8). (10) cannot be coded is selected if the coder is unsure about the character’s role in the advertisement.
**26. Setting: Where is the character mainly shown?**

<table>
<thead>
<tr>
<th></th>
<th>Description</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Work setting</td>
<td>7</td>
</tr>
<tr>
<td>2</td>
<td>Home setting</td>
<td>8</td>
</tr>
<tr>
<td>3</td>
<td>Store/shop</td>
<td>9</td>
</tr>
<tr>
<td>4</td>
<td>Outdoors in the city</td>
<td>10</td>
</tr>
<tr>
<td>5</td>
<td>Outdoors in nature</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Indoor leisure time activity</td>
<td></td>
</tr>
</tbody>
</table>

The variable *dominant setting* refers to the location and environment in which the character is portrayed. Setting is defined as the place where the character appears in the advertisement. In the case of multiple settings, the dominant setting is chosen for coding. The dominant setting is the setting where the character appears the longest. If a dominant setting cannot be determined (9) *no dominant setting* is chosen. All settings are coded from the perspective of the coded character, meaning a waiter in a restaurant is coded as (1) *work setting*, while the person being served is coded as (6) *indoor leisure time activity*. (1) *work setting* is coded if a character is shown working or in her/his place of work. (2) *home setting* is coded for characters in or near the home (e.g. yard of the house). (3) *store/shop* is coded for characters seen doing any kind of shopping. (4) *outdoors in the city* is coded for all characters being shown outside in an urban environment such as a street, sidewalk, rooftop terrace (if not a home environment), city park, playground, and the like. (5) *outdoors in nature* is coded for characters shown in nature, surrounded by forests, fields, beaches, mountains, and the like. However, this category does not apply for characters sitting in a city park or backyard (6) *indoor leisure time activity* is coded for all characters that are shown inside a building who are not at home, at a shop nor at work and thus following any leisure time activity, such as being at the gym, restaurant, salon, wellness, and the like. (7) *using transportation* is coded for characters using any kind of transportation such as cars, trains, airplanes and the like. (8) *fictional* is coded for all characters appearing in a setting that could not exist in the same way in the real world. (9) *no dominant setting* is coded for all characters that are shown in multiple settings shown for a similar amount of time. Otherwise, similar to the social role of the character, the dominant setting is assessed as the setting occurring the longest in an advertisement. (10) *other* is coded for all settings that do not fit categories (1) to (9) including solid color backdrops. (11) *cannot be coded* is chosen if the coder is unsure about the character’s location in the advertisement.

**27. Speaking role: Does the character speak in the advertisement?**

<table>
<thead>
<tr>
<th></th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Yes</td>
</tr>
<tr>
<td>2</td>
<td>No</td>
</tr>
</tbody>
</table>

Speaking role is coded (1) *yes* if the character is shown visually and speaks at least one word, and is coded (2) *no* if the character is shown but does not speak at all.


<table>
<thead>
<tr>
<th></th>
<th>Description</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Working</td>
<td>6</td>
</tr>
<tr>
<td>2</td>
<td>Parenting/adult care</td>
<td>7</td>
</tr>
<tr>
<td>3</td>
<td>Housework</td>
<td>8</td>
</tr>
<tr>
<td>4</td>
<td>Handy work</td>
<td>9</td>
</tr>
<tr>
<td>5</td>
<td>Recreational</td>
<td>10</td>
</tr>
</tbody>
</table>


Dominant activity refers to what the character is seen doing in a spot. (1) working applies to all characters shown at their workplace and shown engaged in paid work. (2) parenting/adult care is coded for all characters taking care of children, and/or adults in the spot. (3) housework is coded for all characters seen cooking, cleaning, tidying up, grocery shopping, baking, or doing any other house-related activities that are not recreational and do not classify as handy work. (4) handy work is coded for all characters shown repairing, maintaining, installing, or building things in the home. (5) recreational is coded for characters exercising, doing outdoor activities (e.g. fishing, hiking, jogging, etc.), engaged in social activities (party, talking to friends, etc.), traveling, relaxing, eating/drinking, or doing another hobby or leisure time activity. (6) decorative is coded for characters portrayed as an object with a decorative function and no real function in the advertisement, thus decorative characters with no other activity are coded in this category. (7) Grooming is coded for characters shown taking care of themselves, applying make-up, showering, applying body lotion, styling their hair/clothes, trimming facial hair, or other acts of self—grooming. Characters grooming others are not included in this category. (8) romantic exchange is coded if the character is shown flirting, kissing, cuddling, or other physical or non-physical exchanges between characters shown as having romantic (or sexual) interest in one another, or if a character is shown with alluring behavior towards another character. (9) other applies if the activity of the character does not fit in categories (1) to (8) and thus includes remaining activities such as waiting or driving. (10) cannot be coded is selected if the coder is unsure about a character’s activity in the advertisement.

29. Occupation: What kind of occupation does the character have in the spot?

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>No occupation</td>
</tr>
<tr>
<td>2</td>
<td>Management/entrepreneur/director</td>
</tr>
<tr>
<td>3</td>
<td>Banking professional</td>
</tr>
<tr>
<td>4</td>
<td>Business activities except management</td>
</tr>
<tr>
<td>5</td>
<td>Kitchen personnel</td>
</tr>
<tr>
<td>6</td>
<td>Bakery, cake and sweet making</td>
</tr>
<tr>
<td>7</td>
<td>Doctor</td>
</tr>
<tr>
<td>8</td>
<td>Nurse/care worker/medical &amp; nursing assistant</td>
</tr>
<tr>
<td>9</td>
<td>Other health/medical related professions</td>
</tr>
<tr>
<td>10</td>
<td>Farmer/agriculture worker</td>
</tr>
<tr>
<td>11</td>
<td>Horticulture worker</td>
</tr>
<tr>
<td>12</td>
<td>Retail &amp; sales staff</td>
</tr>
<tr>
<td>13</td>
<td>Janitor/cleaning staff</td>
</tr>
<tr>
<td>14</td>
<td>Primary school/nursing school teacher</td>
</tr>
<tr>
<td>15</td>
<td>Other teacher</td>
</tr>
<tr>
<td>16</td>
<td>Domestic staff</td>
</tr>
<tr>
<td>17</td>
<td>Butcher</td>
</tr>
</tbody>
</table>
Type of occupation refers to the type of work a character is shown engaged in in the advertisements. (1) no occupation is coded for all characters not shown with the primary activity of working in the dominant activity variable. For all characters, coded with their primary activity as working, their type of occupation is determined. (2) Management/entrepreneur/director is coded for all characters clearly show in an executive business position. (3) Banking professional is chosen for all characters shown to work at a banking institution. (4) Business activities except management is chosen for characters shown working in business attire (suit for men, business costumes for women) that cannot be related to one of the other categories and do not hold an obvious management function, such as people working in accounting, marketing, human resources, administration, advertising, law and other fields. (5) kitchen personnel is coded for all characters shown to work in kitchens such as chefs. However, all characters shown baking or sweet making are coded as (6) bakery, cake and sweet making. (7) doctor is chosen for all characters clearly shown as a doctor, characters shown assisting a doctor or shown taking care of patients without a clear statement of them being doctors are coded as (8) nurse/care worker/medical & nursing assistant. All other health related occupations are coded as (9) other health/medical related professions. (10) farmer/agriculture worker is coded for all characters working in an agricultural setting. (11) horticulture worker is applied to all characters shown working in gardening, horticulture and landscaping. (12) retail & sales staff applies to all characters shown working in retail stores as sales assistants. (13) janitor/cleaning staff applies to all characters shown in charge of up-keeping facilities and cleaning facilities. (14) primary school/nursing school teacher applies to all characters teaching young children up until the age of 12 years old, which refers to the last year of primary school in Switzerland. (15) other teacher refers to teachers who are not shown teaching young children, thus to those teachers shown teaching teenagers or adults (except for driving instructors). (16) domestic staff refers to characters working as maids, butlers, or other domestic servants (cooking, gardening and cleaning excepted). (17) butcher refers to all characters shown slaughtering animals or selling meat in butchery counters or butcher shops. (18) scientist includes all characters shown as doing scientific research in any kind of academic field, market research or research and development for a company. (19) creative job refers to all jobs that are a creative trade such as designers, musicians, actors, artists, and the like. (20) therapist includes all forms of therapy methods such as psychology, naturopathy, physiotherapy, occupational therapy, counseling and the likes. (21) judge & prosecutor refers to all characters shown as servants of the legal system as a judge or prosecutor. (22) engineer is coded for all characters shown as holding any kind of engineering position. (23) car mechanic is selected for characters shown working in a car garage and working on or repairing vehicles or dressed in working gear at a car shop. Shop workers that take care of sales and office tasks are excluded form this category. (24) librarian is coded for all characters shown working at a library. (25) florist includes all characters seen working at flower shops. (26) work related to cheese & dairy production includes all characters doing work related to producing cheese or dairy products whether in factories or in artisanal conditions. (27) driving school instructor is coded for all characters shown teaching others how to drive or in a driving school vehicle. (28) IT & telecom specialist is chosen for characters shown working in information technology and telecommunication related fields. (29) transport & Logistics related work is chosen for characters shown working in fields related to transporting and logistics, whether as an office worker or driver. (30) energy, water & recycling related work includes all characters clearly shown as working in a position related to energy, water or recycling. (31) construction worker includes all characters shown working on construction sites (except for engineers) no matter whether it is a manual laborer or a person
supervising the construction. (32) Other service position refers to all characters working in a service position that are not already included in another category, such as waiters, hotel clerks, food delivery, secretaries and the like, (33) fireman refers to all characters working as firemen, including women. (34) optician refers to all characters selling glasses and related items in specialist shops. (35) model is coded for all characters who are shown in their modeling activity posing in front of a camera. (36) other is coded for all professions that do not fit categories (1) to (35) cannot be coded is applied if the coder is unsure about a character’s profession as it is shown in the ad.

30. Basis for credibility: Why should the audience believe the character?

1 Active product user
2 Product Authority
3 Other
4 Cannot be coded

Basis for credibility refers to the character’s function in the advertisement and what strategy they use in order to convince the audience. (1) active product user is coded if the character is shown primarily as a user of the product, is shown using it, but does not give much information about the product. (2) product authority is coded if the character is shown as a source of information about the product and is presented as having all the facts about the product, or if she/he is presented as the manufacturer of the product or otherwise related to the process of creating the product. (3) other is coded if the character is in relation to the product but cannot be associated as either a user, authority or decorative object. (4) cannot be coded is selected if the coder is unsure about the character’s basis for credibility.

31. Argument(s): What kind of arguments does the character present?

1 Rational
2 Emotional
3 Opinion
4 Multiple
5 No argument
6 Other
7 Can not be coded

An argument is a reason given by the character to buy an advertised product. The argument is thus coded as (1) rational if it is aimed to give facts about quality, reliability, performance, safety, value, or economy and is coded as (2) emotional if it is appealing to, using, or trying to evoke feelings. (3) opinion is coded for characters giving arguments based on their own opinion of a product or their experience using it. (4) multiple is coded if any kind of mix of categories (1), (2), or (3) with/without additional types of arguments is displayed. (5) no argument is chosen if the character merely displays a product without giving any sort of argument in its favor or is being convinced to use the product by another character. (6) other is chosen for characters that give arguments that do not fit any of the categories (1) to (5), and (7) cannot be coded is chosen if the coder is unsure what type of argument(s) are given by the character.

32. Help: Does the character receive or give help?

1 Recipient of help
2 Provider of help
3 Neither
4 Both
5 Cannot be coded

This variable measures whether or not a character receives or gives help in the advertisement. Help is seen as a physical process of providing assistance.
(1) recipient of help is coded for all characters shown receiving help, (2) provider of help is coded for all characters giving help to another character, (3) neither is shown for characters that neither give nor receive help during the spot and (4) both is coded for characters both giving and receiving help in the advertisement. (5) cannot be coded is selected if the coder is unsure in which category to classify the character.

33. Advice: Does the character receive or give advice?
   1  Recipient of advice
   2  Provider of advice
   3  Neither
   4  Both
   5  Cannot be coded

This variable measures whether or not a character receives or gives advice in the advertisement. Advice is seen as a verbal action. Suggesting to use a product to gain a reward is also considered as advice. (1) recipient of advice is coded for all characters shown receiving advice, (2) provider of advice is coded for all characters giving advice to another character, (3) neither is shown for characters that neither give nor receive advice during the spot and (4) both is coded for characters both giving and receiving advice in the advertisement. (5) cannot be coded is selected if the coder is unsure in which category to classify the character.

34. Risk taking: Does the character engage in risky behavior?
   1  Yes
   2  No
   3  Cannot be coded

Risk taking refers to the character’s behavior in the spot. If a character is shown engaging in any high-risk activity that could result in physical damage (e.g. bungee-jumping, jumping off moving vehicles, hunting, drinking, driving fast cars, etc.) (1) yes is coded. If such behavior is absent (2) no is coded. (3) cannot be coded is selected if the coder is unsure whether the character demonstrates risky behavior or not.

35. Humor: Is the character intended to be humorous?
   1  Yes
   2  No
   3  Cannot be coded

Humor is coded as (1) yes if situational humor occurs (the actions of the character are intended to be funny), if the character is the object of ridicule (depicted as the butt of a joke or audience is encouraged to laugh at the character) or if verbal humor occurs (the character says something intended to be humorous). If none of the before-mentioned humor occurs (2) no is selected. (3) cannot be coded is selected if the coder is unsure whether a character is intended to be funny or not.
9.4 Presentation of the Data

Following are the tables presenting the data. Each variable was analyzed in its relation to the gender of the character. Where chi-square test were conducted $X^2$, $df$, $p$, and Cramer’s V are given at the bottom of the table. For 2 x 2 chi-square test phi is also given – it is not included for all other tables due to its inadequacy to be interpreted if the variables have more than two categories (Baur 2004:178). Data are presented in the following order: First, a table with the percentages of women and men in each category of the variable, followed by a figure visually representing the table preceding it. Second, a figure visually representing the distribution of female and male characters within the categories of the variable. Figures where only given where statistics showed significant results.

Table 5. Percentage of Women and Men Advertising a Product Type.

<table>
<thead>
<tr>
<th></th>
<th>Percentage of Women (N = 226)</th>
<th>Percentage of Men (N = 223)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fashion &amp; accessories</td>
<td>4.0</td>
<td>4.0</td>
</tr>
<tr>
<td>Personal &amp; beauty care</td>
<td>18.1</td>
<td>5.8</td>
</tr>
<tr>
<td>Home appliances</td>
<td>4.4</td>
<td>5.8</td>
</tr>
<tr>
<td>Home products</td>
<td>4.4</td>
<td>3.6</td>
</tr>
<tr>
<td>Cleaning products</td>
<td>4.0</td>
<td>3.6</td>
</tr>
<tr>
<td>Children</td>
<td>3.5</td>
<td>0.4</td>
</tr>
<tr>
<td>Sporting goods &amp; related</td>
<td>1.3</td>
<td>3.6</td>
</tr>
<tr>
<td>Technology &amp; electronics</td>
<td>0.9</td>
<td>0.9</td>
</tr>
<tr>
<td>Vehicle &amp; related</td>
<td>2.7</td>
<td>7.6</td>
</tr>
<tr>
<td>Alcohol brands</td>
<td>1.8</td>
<td>6.7</td>
</tr>
<tr>
<td>Financial products/Insurance</td>
<td>8.0</td>
<td>10.8</td>
</tr>
<tr>
<td>Telecommunication</td>
<td>3.5</td>
<td>4.0</td>
</tr>
<tr>
<td>Gardening, building, agriculture</td>
<td>0.4</td>
<td>1.8</td>
</tr>
<tr>
<td>Food &amp; non-alcoholic beverages</td>
<td>18.1</td>
<td>21.1</td>
</tr>
<tr>
<td>Travel related</td>
<td>4.0</td>
<td>2.2</td>
</tr>
<tr>
<td>Health &amp; pharmacy</td>
<td>6.6</td>
<td>1.3</td>
</tr>
<tr>
<td>Pet care</td>
<td>0.4</td>
<td>0.0</td>
</tr>
<tr>
<td>Store/online shop</td>
<td>4.9</td>
<td>5.4</td>
</tr>
<tr>
<td>Other</td>
<td>8.8</td>
<td>11.2</td>
</tr>
<tr>
<td>Total</td>
<td>100.0</td>
<td>100.0</td>
</tr>
</tbody>
</table>
Figure 13. Distribution of female and male characters advertising a product category (in %) (N=449).

Note: This figure is included to illustrate which product type is advertised primarily by female or male characters and thus represents the distribution of female and male characters within the categories of product type.
Table 6. Relationship of Gender of Character and Domestic Products

<table>
<thead>
<tr>
<th></th>
<th>Percentage of Women</th>
<th>Percentage of Men</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(N = 226)</td>
<td>(N = 223)</td>
</tr>
<tr>
<td>Domestic</td>
<td>60.2</td>
<td>43.5</td>
</tr>
<tr>
<td>Other</td>
<td>39.8</td>
<td>56.5</td>
</tr>
<tr>
<td>Total</td>
<td>100.0</td>
<td>100.0</td>
</tr>
</tbody>
</table>

$X^2 = 11.849, df = 1, p = 0.001; \text{Cramer's } V = 0.167; \text{Phi} = 0.167.$

Figure 14. Number of women and men advertising a domestic product (in %).

Figure 15. Gender distribution within the categories of domestic product (in %).

Table 7. Gender Distribution of Narrator (in %). N=412.

<table>
<thead>
<tr>
<th></th>
<th>Women</th>
<th>Men</th>
<th>Child</th>
<th>None</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>100.0</td>
<td>25.5</td>
<td>44.7</td>
<td>0.2</td>
</tr>
</tbody>
</table>

Figure 16. Distribution of gender of the voice-over narrator (in %) (N=412).
Table 8. Relationship of Gender of Character and Reward Gained from Product Use

<table>
<thead>
<tr>
<th>Reward Type</th>
<th>Percentage of Women (N = 226)</th>
<th>Percentage of Men (N = 223)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Social-approval</td>
<td>2.2</td>
<td>3.6</td>
</tr>
<tr>
<td>Self-enhancement</td>
<td>30.5</td>
<td>11.2</td>
</tr>
<tr>
<td>Practical</td>
<td>13.7</td>
<td>16.1</td>
</tr>
<tr>
<td>Pleasure</td>
<td>25.7</td>
<td>29.6</td>
</tr>
<tr>
<td>Financial</td>
<td>12.8</td>
<td>15.7</td>
</tr>
<tr>
<td>Ecological</td>
<td>0.9</td>
<td>2.7</td>
</tr>
<tr>
<td>Other</td>
<td>1.3</td>
<td>2.2</td>
</tr>
<tr>
<td>None</td>
<td>12.8</td>
<td>18.8</td>
</tr>
<tr>
<td>Total</td>
<td>100.0</td>
<td>100.0</td>
</tr>
</tbody>
</table>

Table 9. Relationship of Gender of Character and Self-Enhancement Reward

<table>
<thead>
<tr>
<th>Reward Type</th>
<th>Percentage of Women (N = 226)</th>
<th>Percentage of Men (N = 223)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Self-enhancement</td>
<td>30.5</td>
<td>11.2</td>
</tr>
<tr>
<td>Other</td>
<td>69.5</td>
<td>88.8</td>
</tr>
<tr>
<td>Total</td>
<td>100.0</td>
<td>100.0</td>
</tr>
</tbody>
</table>

χ² = 24.158, df = 1, p < 0.001; Cramer’s V = 0.237. Phi = 0.237.

Figure 17. Number of women and men shown in connection to a self-enhancement reward (in %).

Figure 18. Gender distribution within the categories of the reward being self-enhancement (in %).
Table 10. Relationship of Gender of Character and Group Dynamics

<table>
<thead>
<tr>
<th></th>
<th>Percentage of Women</th>
<th>Percentage of Men</th>
</tr>
</thead>
<tbody>
<tr>
<td>(N = 226)</td>
<td></td>
<td>(N = 223)</td>
</tr>
<tr>
<td>Only one model</td>
<td>26.1</td>
<td>19.3</td>
</tr>
<tr>
<td>Adults of one gender</td>
<td>7.5</td>
<td>14.3</td>
</tr>
<tr>
<td>Mixed adults</td>
<td>41.6</td>
<td>51.6</td>
</tr>
<tr>
<td>Adult plus child</td>
<td>8.4</td>
<td>2.2</td>
</tr>
<tr>
<td>Mixed group</td>
<td>16.4</td>
<td>12.6</td>
</tr>
<tr>
<td>Total</td>
<td>100.0</td>
<td>100.0</td>
</tr>
</tbody>
</table>

\(X^2 = 18.605, df = 1, p = 0.001;\) Cramer’s \(V = 0.204.\)

Figure 19. Group dynamics by gender of central character (in %).

Figure 20. Gender distribution within the categories of group dynamics (in %).
Table 11. Relationship of Gender of Character and Age

<table>
<thead>
<tr>
<th></th>
<th>Percentage of Women</th>
<th>Percentage of Men</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>((N = 226))</td>
<td>((N = 223))</td>
</tr>
<tr>
<td>Young</td>
<td>63.7</td>
<td>28.7</td>
</tr>
<tr>
<td>Middle-aged</td>
<td>29.2</td>
<td>60.1</td>
</tr>
<tr>
<td>Senior</td>
<td>5.8</td>
<td>10.8</td>
</tr>
<tr>
<td>Cannot be coded</td>
<td>1.3</td>
<td>0.2</td>
</tr>
<tr>
<td>Total</td>
<td>100.0</td>
<td>100.0</td>
</tr>
</tbody>
</table>

![Age by gender (in %)](chart)

Figure 21. Age of central character by gender (in %).

Table 12. Relationship of Gender of Character and Age (if categories are collapsed)

<table>
<thead>
<tr>
<th></th>
<th>Percentage of Women</th>
<th>Percentage of Men</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>((N = 226))</td>
<td>((N = 223))</td>
</tr>
<tr>
<td>Young</td>
<td>63.7</td>
<td>28.7</td>
</tr>
<tr>
<td>Middle-aged/Senior</td>
<td>36.3</td>
<td>71.3</td>
</tr>
<tr>
<td>Total</td>
<td>100.0</td>
<td>100.0</td>
</tr>
</tbody>
</table>

\(X^2 = 53.954, df = 1, p < 0.001;\) Cramer’s \(V = 0.351;\) Phi = 0.351.

![Gender Distribution within Categories of Age (in %)](chart)

Figure 22. Gender distribution within the categories of age if categories are collapsed (in %).
Table 13. Relationship of Gender of Character and Ethnicity

<table>
<thead>
<tr>
<th></th>
<th>Percentage of Women (N = 226)</th>
<th>Percentage of Men (N = 223)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Caucasian</td>
<td>91.2</td>
<td>92.8</td>
</tr>
<tr>
<td>Other</td>
<td>8.8</td>
<td>7.2</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>100.0</strong></td>
<td><strong>100.0</strong></td>
</tr>
</tbody>
</table>

\( X^2 = 0.230, df = 1, p = 0.514. \)

Table 14. Relationship of Gender of Character and Class

<table>
<thead>
<tr>
<th></th>
<th>Percentage of Women (N = 226)</th>
<th>Percentage of Men (N = 223)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lower/working</td>
<td>11.1</td>
<td>18.4</td>
</tr>
<tr>
<td>Upper/middle</td>
<td>80.1</td>
<td>68.6</td>
</tr>
<tr>
<td>Cannot be coded</td>
<td>8.8</td>
<td>13.0</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>100.0</strong></td>
<td><strong>100.0</strong></td>
</tr>
</tbody>
</table>

\( X^2 = 7.859, df = 2, p = 0.02; \) Cramer’s V = 0.132.

Figure 23. Class of central character by gender (in %).

Figure 24. Gender distribution within the categories of class (in %).
Table 15. Relationship of Gender of Character and Sexuality

<table>
<thead>
<tr>
<th></th>
<th>Percentage of Women</th>
<th>Percentage of Men</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>( (N = 226) )</td>
<td>( (N = 223) )</td>
</tr>
<tr>
<td>Heterosexual</td>
<td>42.0</td>
<td>33.2</td>
</tr>
<tr>
<td>Unknown</td>
<td>58.0</td>
<td>66.8</td>
</tr>
<tr>
<td>Other</td>
<td>0.0</td>
<td>0.0</td>
</tr>
<tr>
<td>Total</td>
<td>100.0</td>
<td>100.0</td>
</tr>
</tbody>
</table>

\( \chi^2 = 3.379, \ df = 2, \ p = 0.066. \)

Table 16. Relationship of Gender of Character and Body Exposure

<table>
<thead>
<tr>
<th></th>
<th>Percentage of Women</th>
<th>Percentage of Men</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>( (N = 226) )</td>
<td>( (N = 223) )</td>
</tr>
<tr>
<td>No body exposure</td>
<td>81.0</td>
<td>91.9</td>
</tr>
<tr>
<td>Exposed body</td>
<td>19.0</td>
<td>8.1</td>
</tr>
<tr>
<td>Total</td>
<td>100.0</td>
<td>100.0</td>
</tr>
</tbody>
</table>

\( \chi^2 = 10.560, \ df = 1, \ p = 0.001; \text{Cramer’s } V = 0.160; \text{Phi } = -0.160. \)

Figure 25. Body exposure of central character by gender (in %).

Figure 26. Gender distribution within the categories of body exposure (in %).
Table 17. Relationship of Gender of Character and Being the Object of Another’s Sexual Gaze

<table>
<thead>
<tr>
<th></th>
<th>Percentage of Women (N = 226)</th>
<th>Percentage of Men (N = 223)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>8.0</td>
<td>10.3</td>
</tr>
<tr>
<td>No</td>
<td>92.0</td>
<td>89.7</td>
</tr>
<tr>
<td>Total</td>
<td>100.0</td>
<td>100.0</td>
</tr>
</tbody>
</table>

$X^2 = 0.490, df = 1, p = 0.388.$

Table 18. Relationship of Gender of Character and Alluring Behavior

<table>
<thead>
<tr>
<th></th>
<th>Percentage of Women (N = 226)</th>
<th>Percentage of Men (N = 223)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>21.7</td>
<td>12.6</td>
</tr>
<tr>
<td>No</td>
<td>78.3</td>
<td>87.4</td>
</tr>
<tr>
<td>Total</td>
<td>100.0</td>
<td>100.0</td>
</tr>
</tbody>
</table>

$X^2 = 5.952, df = 1, p = 0.01; Cramer’s V = 0.121; Phi = 0.121.$

Figure 27. Alluring behavior of central characters by gender (in %).

Figure 28. Gender distribution within the categories of alluring behavior (in %).
Table 19. Relationship of Gender of Character and Body Type

<table>
<thead>
<tr>
<th></th>
<th>Percentage of Women (N = 226)</th>
<th>Percentage of Men (N = 223)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Skinny</td>
<td>70.4</td>
<td>4.0</td>
</tr>
<tr>
<td>Athletic</td>
<td>4.4</td>
<td>40.4</td>
</tr>
<tr>
<td>Average/ Plus-size</td>
<td>14.2</td>
<td>46.6</td>
</tr>
<tr>
<td>Not shown</td>
<td>11.1</td>
<td>9.0</td>
</tr>
<tr>
<td>Total</td>
<td>100.0</td>
<td>100.0</td>
</tr>
</tbody>
</table>

$X^2 = 236.592, df = 3, p < 0.001$; Cramer’s $V = 0.726.$

Figure 29. Body type of central character by gender (in %).

Figure 30. Gender distribution within the categories of body type (in %).
Table 20. Relationship of Gender of Character and Hair Length

<table>
<thead>
<tr>
<th></th>
<th>Percentage of Women (N = 226)</th>
<th>Percentage of Men (N = 223)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Short</td>
<td>4.9</td>
<td>81.6</td>
</tr>
<tr>
<td>Mid-length</td>
<td>19.9</td>
<td>14.3</td>
</tr>
<tr>
<td>Long</td>
<td>73.0</td>
<td>1.8</td>
</tr>
<tr>
<td>Not shown</td>
<td>2.2</td>
<td>2.2</td>
</tr>
<tr>
<td>Total</td>
<td>100.0</td>
<td>100.0</td>
</tr>
</tbody>
</table>

χ² = 307.075, df = 3, p < 0.001; Cramer’s V = 0.827.

Figure 31. Hair length of central characters by gender (in %).

Table 21. Relationship of Gender of Character and Hair Color

<table>
<thead>
<tr>
<th></th>
<th>Percentage of Women (N = 226)</th>
<th>Percentage of Men (N = 223)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blond</td>
<td>35.4</td>
<td>17.9</td>
</tr>
<tr>
<td>Brown</td>
<td>31.9</td>
<td>31.4</td>
</tr>
<tr>
<td>Black</td>
<td>15.5</td>
<td>17.0</td>
</tr>
<tr>
<td>Red</td>
<td>11.1</td>
<td>2.7</td>
</tr>
<tr>
<td>Grey/white</td>
<td>4.9</td>
<td>26.9</td>
</tr>
<tr>
<td>Not shown</td>
<td>1.3</td>
<td>4.0</td>
</tr>
<tr>
<td>Total</td>
<td>100.0</td>
<td>100.0</td>
</tr>
</tbody>
</table>

χ² = 61.930, df = 5, p < 0.001; Cramer’s V = 0.371.
Figure 32. Hair color of central characters by gender (in %).

Figure 33. Gender distribution within the categories of hair color (in %).

Table 22. Relationship of Gender of Character and Attractiveness

<table>
<thead>
<tr>
<th></th>
<th>Percentage of Women (N = 226)</th>
<th>Percentage of Men (N = 223)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Extremely attractive</td>
<td>81.4</td>
<td>47.5</td>
</tr>
<tr>
<td>Average/ Below average</td>
<td>18.6</td>
<td>52.5</td>
</tr>
<tr>
<td>Total</td>
<td>100.0</td>
<td>100.0</td>
</tr>
</tbody>
</table>

$X^2 = 54.867$, df = 1, $p < 0.001$; Cramer’s V = 0.354; Phi = 0.354.
**Figure 34.** Attractiveness of central characters by gender (in %).

**Figure 35.** Gender distribution within the categories of attractiveness (in %).

**Table 23.** Relationship of Gender of Character and Role

<table>
<thead>
<tr>
<th>Role</th>
<th>Percentage of Women</th>
<th>Percentage of Men</th>
</tr>
</thead>
<tbody>
<tr>
<td>Worker</td>
<td>10.6</td>
<td>22.0</td>
</tr>
<tr>
<td>Parent</td>
<td>17.3</td>
<td>7.6</td>
</tr>
<tr>
<td>Homemaker</td>
<td>2.7</td>
<td>0.4</td>
</tr>
<tr>
<td>Spouse/Partner</td>
<td>17.3</td>
<td>18.4</td>
</tr>
<tr>
<td>Decorative object</td>
<td>9.3</td>
<td>2.2</td>
</tr>
<tr>
<td>Real-life celebrity</td>
<td>3.1</td>
<td>7.6</td>
</tr>
<tr>
<td>Expert</td>
<td>0.0</td>
<td>1.8</td>
</tr>
<tr>
<td>No dominant role</td>
<td>0.4</td>
<td>0.0</td>
</tr>
<tr>
<td>Other</td>
<td>39.4</td>
<td>39.9</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>100.0</strong></td>
<td><strong>100.0</strong></td>
</tr>
</tbody>
</table>
Table 24. Relationship of Gender of Character and Cumulated Role

<table>
<thead>
<tr>
<th></th>
<th>Percentage of Women (N = 226)</th>
<th>Percentage of Men (N = 223)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dependent</td>
<td>37.2</td>
<td>26.5</td>
</tr>
<tr>
<td>Independent</td>
<td>14.2</td>
<td>31.4</td>
</tr>
<tr>
<td>Decorative</td>
<td>9.3</td>
<td>2.2</td>
</tr>
<tr>
<td>Other</td>
<td>39.4</td>
<td>39.9</td>
</tr>
<tr>
<td>Total</td>
<td>100.0</td>
<td>100.0</td>
</tr>
</tbody>
</table>

$X^2 = 28.355, df = 3, p < 0.001; \text{Cramer’s } V = 0.251.$

Figure 36. Independent or dependent role of central character by gender (in %).

Figure 37. Gender distribution within the categories of cumulated role (in %).
Table 25. Relationship of Gender of Character and Setting

<table>
<thead>
<tr>
<th>Setting</th>
<th>Percentage of Women (N = 226)</th>
<th>Percentage of Men (N = 223)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Work Setting</td>
<td>11.9</td>
<td>24.7</td>
</tr>
<tr>
<td>Home Setting</td>
<td>41.6</td>
<td>33.2</td>
</tr>
<tr>
<td>Outdoors</td>
<td>15.5</td>
<td>20.6</td>
</tr>
<tr>
<td>Indoor Leisure</td>
<td>6.2</td>
<td>4.9</td>
</tr>
<tr>
<td>Using Transportation</td>
<td>5.3</td>
<td>6.7</td>
</tr>
<tr>
<td>Other</td>
<td>19.5</td>
<td>9.9</td>
</tr>
<tr>
<td>Total</td>
<td>100.0</td>
<td>100.0</td>
</tr>
</tbody>
</table>

Χ² = 21.443, df = 5, p = 0.001; Cramer’s V = 0.219.

Figure 38. Setting in which central character is shown by gender (in %).

Figure 39. Gender distribution within the categories of setting (in %).
Table 26. Relationship of Gender of Character and Home Setting

<table>
<thead>
<tr>
<th>Home setting</th>
<th>Percentage of Women ($N = 226$)</th>
<th>Percentage of Men ($N = 223$)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Home setting</td>
<td>41.6</td>
<td>33.2</td>
</tr>
<tr>
<td>Other</td>
<td>58.4</td>
<td>66.8</td>
</tr>
<tr>
<td>Total</td>
<td>100.0</td>
<td>100.0</td>
</tr>
</tbody>
</table>

$X^2 = 3.040, df = 1, p = 0.066.$

Table 27. Relationship of Gender of Character and Work Setting

<table>
<thead>
<tr>
<th>Work setting</th>
<th>Percentage of Women ($N = 226$)</th>
<th>Percentage of Men ($N = 223$)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Work setting</td>
<td>11.9</td>
<td>25.1</td>
</tr>
<tr>
<td>Other</td>
<td>88.1</td>
<td>74.9</td>
</tr>
<tr>
<td>Total</td>
<td>100.0</td>
<td>100.0</td>
</tr>
</tbody>
</table>

$X^2 = 12.052, df = 1, p < 0.001; Cramer’s V = 0.170; Phi = -0.170.$

Figure 40. Number of women and men advertising shown in a Work Setting (in %).

Figure 41. Gender distribution within the categories of work setting (in %).
Table 28. Relationship of Gender of Character and Speaking Role

<table>
<thead>
<tr>
<th></th>
<th>Percentage of Women (N = 226)</th>
<th>Percentage of Men (N = 223)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>32.7</td>
<td>36.8</td>
</tr>
<tr>
<td>No</td>
<td>67.3</td>
<td>63.2</td>
</tr>
<tr>
<td>Total</td>
<td>100.0</td>
<td>100.0</td>
</tr>
</tbody>
</table>

$X^2 = 0.635, df = 1, p = 0.37.$

Table 29. Relationship of Gender of Character and Activity

<table>
<thead>
<tr>
<th></th>
<th>Percentage of Women (N = 226)</th>
<th>Percentage of Men (N = 223)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Working</td>
<td>11.5</td>
<td>22.9</td>
</tr>
<tr>
<td>Parenting</td>
<td>11.9</td>
<td>4.5</td>
</tr>
<tr>
<td>Housework</td>
<td>8.0</td>
<td>8.1</td>
</tr>
<tr>
<td>Decorative only</td>
<td>8.8</td>
<td>1.3</td>
</tr>
<tr>
<td>Other</td>
<td>59.7</td>
<td>63.2</td>
</tr>
<tr>
<td>Total</td>
<td>100.0</td>
<td>100.0</td>
</tr>
</tbody>
</table>

$X^2 = 28.605, df = 4, p < 0.001; Cramer’s V = 0.252.$

Figure 42. Activity of central character by gender (in %).

Figure 43. Gender distribution within the categories of activity (in %).
Table 30. Relationship of Gender of Character and Gendered Occupation

<table>
<thead>
<tr>
<th></th>
<th>Percentage of Women (N = 226)</th>
<th>Percentage of Men (N = 223)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Traditionally female</td>
<td>8</td>
<td>7.2</td>
</tr>
<tr>
<td>Traditionally male</td>
<td>1.8</td>
<td>11.7</td>
</tr>
<tr>
<td>Gender-neutral/none</td>
<td>90.3</td>
<td>81.2</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>100.0</strong></td>
<td><strong>100.0</strong></td>
</tr>
</tbody>
</table>

$X^2 = 17.606, df = 2, p < 0.001; \text{Cramer’s } V = 0.198.$

Figure 44. Occupation of central characters by gender (in %).

Figure 45. Gender distribution within the categories of gendered occupation (in %).

Table 31. Relationship of Gender of Character and Occupation

<table>
<thead>
<tr>
<th></th>
<th>Percentage of Women (N = 226)</th>
<th>Percentage of Men (N = 223)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Occupation not shown</td>
<td>85.4</td>
<td>72.2</td>
</tr>
<tr>
<td>Occupation shown</td>
<td>14.6</td>
<td>27.8</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>100.0</strong></td>
<td><strong>100.0</strong></td>
</tr>
</tbody>
</table>

$X^2 = 10.948, df = 1, p = 0.001; \text{Cramer’s } V = 0.162; \text{Phi} = 0.162.$
Figure 46. Number of female and male characters shown having an occupation (in %).

Figure 47. Gender distribution within the categories of holding of occupation (in %).

Table 32. Relationship of Gender of Character and Basis for Credibility

<table>
<thead>
<tr>
<th>Basis for Credibility</th>
<th>Percentage of Women (N = 226)</th>
<th>Percentage of Men (N = 223)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Active Product User</td>
<td>69.0</td>
<td>54.7</td>
</tr>
<tr>
<td>Product Authority</td>
<td>6.6</td>
<td>16.6</td>
</tr>
<tr>
<td>Other</td>
<td>24.4</td>
<td>28.7</td>
</tr>
<tr>
<td>Total</td>
<td>100.0</td>
<td>100.0</td>
</tr>
</tbody>
</table>

\[ \chi^2 = 14.127, \ df = 2, p = 0.001; \text{Cramer's } V = 0.177. \]

Figure 48. Basis for credibility of central characters by gender (in %).
Figure 49. Gender distribution within the categories of basis for credibility (in %).

Table 33. Relationship of Gender of Character and Type of Argument Given

<table>
<thead>
<tr>
<th></th>
<th>Percentage of Women (N = 226)</th>
<th>Percentage of Men (N = 223)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rational</td>
<td>3.5</td>
<td>5.4</td>
</tr>
<tr>
<td>Other</td>
<td>15.9</td>
<td>12.1</td>
</tr>
<tr>
<td>None</td>
<td>80.5</td>
<td>82.5</td>
</tr>
<tr>
<td>Total</td>
<td>100.0</td>
<td>100.0</td>
</tr>
</tbody>
</table>

$X^2 = 2.077$, $df = 2$, $p = 0.354$.

Table 34. Relationship of Gender of Character and Help

<table>
<thead>
<tr>
<th></th>
<th>Percentage of Women (N = 226)</th>
<th>Percentage of Men (N = 223)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recipient</td>
<td>4.0</td>
<td>4.0</td>
</tr>
<tr>
<td>Provider</td>
<td>1.8</td>
<td>4.5</td>
</tr>
<tr>
<td>Neither</td>
<td>93.4</td>
<td>90.6</td>
</tr>
<tr>
<td>Both</td>
<td>0.9</td>
<td>0.9</td>
</tr>
<tr>
<td>Total</td>
<td>100.0</td>
<td>100.0</td>
</tr>
</tbody>
</table>

Table 35. Relationship of Gender of Character and Advice

<table>
<thead>
<tr>
<th></th>
<th>Percentage of Women (N = 226)</th>
<th>Percentage of Men (N = 223)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recipient</td>
<td>2.7</td>
<td>2.7</td>
</tr>
<tr>
<td>Provider</td>
<td>6.6</td>
<td>6.7</td>
</tr>
<tr>
<td>Neither</td>
<td>90.7</td>
<td>89.7</td>
</tr>
<tr>
<td>Both</td>
<td>0.0</td>
<td>0.9</td>
</tr>
<tr>
<td>Total</td>
<td>100.0</td>
<td>100.0</td>
</tr>
</tbody>
</table>
Table 36. Relationship of Gender of Character and Risk Taking

<table>
<thead>
<tr>
<th></th>
<th>Percentage of Women (N = 226)</th>
<th>Percentage of Men (N = 223)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>1.3</td>
<td>4.5</td>
</tr>
<tr>
<td>No</td>
<td>98.7</td>
<td>95.5</td>
</tr>
<tr>
<td>Total</td>
<td>100.0</td>
<td>100.0</td>
</tr>
</tbody>
</table>

$X^2 = 2.935, df = 1, p = 0.046; \text{Cramer's V} = 0.094; \Phi = -0.094.$

Table 37. Relationship of Gender of Character and Humor

<table>
<thead>
<tr>
<th></th>
<th>Percentage of Women (N = 226)</th>
<th>Percentage of Men (N = 223)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>12.8</td>
<td>35.0</td>
</tr>
<tr>
<td>No</td>
<td>87.2</td>
<td>65.0</td>
</tr>
<tr>
<td>Total</td>
<td>100.0</td>
<td>100.0</td>
</tr>
</tbody>
</table>

$X^2 = 29.119, df = 1, p < 0.001; \text{Cramer's V} = 0.269. \Phi = -0.260.$

**Figure 50.** Number of female and male characters shown in humorous situations (in %).

**Figure 51.** Gender distribution within the categories of humor (in %).