

# **Stereotypical Representation of Women: A Case Study of Nigerian Television Advertisements**

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## **ABSTRACT**

The consistent representation of women in the media has received a huge amount of responses and has been an area of study for many researchers. Amongst other forms of media, television advertisement has been regarded as the most effective form of communication in the capitalist marketing industry. Advertisers have been found to spend so much money on researches related to gender and sex, because it enables good market segmentation. However, the advertisement industry has been blamed for prevalent stereotypes that exist in our society especially because these stereotypes reinforce gender inequality and subordination where women belong to a marginalized group.

The aim of this research is to contribute to existing researches done in creating an understanding of the prevailing stereotypes in television advertising and to create an awareness of how gender is represented in Nigerian television advertisements, using 40 television commercials randomly chosen from 3 different Nigerian broadcast stations namely NTA, AIT and STV. This research is important because it serves as a form of media literacy especially because the research employs cultivation theory to explain how media cultivates us and influences our identity. The study also urges potential and prospective advertisers to practice advertising more ethically and also provide substantial evidence to audiences and consumers so as to be more critical and aware of the effect of TV on our values, beliefs and ideas.

This research was carried out in order to reveal the consistency in how women are portrayed by the kinds of roles women play in Nigerian television advertisements.

The researcher used content analysis to achieve this because it is a suitable method used to analyse texts especially media texts. Further, the researcher used survey method and distributes questionnaires to find out audience responses towards the stereotypical portrayal of women in Nigeria television advertisements.

One major finding among others from this research is that the roles women play are limited based on the stereotypes that exists in the Nigerian culture. Hence, women play roles as the perfect house wife in other words, domesticated, i.e. as mothers, cooks, child carers, and cleaners.

**Keywords:** Television, TV, stereotypes, media, Nigerian, advertisement, gender, sex, representation, culture, society

## ÖZ

Kadınların medyadaki tutarlı temsili bir çok araştırmacı için büyük oranda üzerinde çalışılan bir araştırma alanı olmuştur. Kapitalist piyasada televizyon reklamlarının medyanın diğer biçimlerine göre en etkili iletişim biçimi olduğu kabul edilmektedir. Reklamcılar, iyi bir market segmentasyonunu etkin hale getirdiği için toplumsal cinsiyet ve cinsiyet üzerine araştırma yapılması için harcama yapmaktadırlar. Ancak reklam endüstrisi yaygın basmakalıpların oluşturulması konusunda ve özellikle toplumsal cinsiyet eşitsizliğinin ve kadınların ötekileştirilen bir gruba dahil edilmesinin pekiştirilmesi konusunda suçlanmaktadır.

Bu araştırmanın amacı televizyon reklamlarındaki yaygın basmakalıpların anlaşılması konusunda mevcut araştırmalara katkı yapmak ve Nijerya televizyon reklamlarında toplumsal cinsiyetin nasıl temsil edildiğine dair farkındalık yaratmaktır. Araştırma için NTA, AIT ve STV adlı 3 farklı Nijerya yayın istasyonundan rastgele seçilen 40 televizyon reklamı kullanılıyor. Medya okuryazarlığının bir şeklini sunması açısından bu araştırma önemlidir. Araştırma bilhassa medyanın kimliğimizi nasıl işleyerek geliştirdiğini ekme teorisini kullanarak açıklamaktadır. Bu çalışma potansiyel ve geleceğin reklamcılarının, reklamları daha etik olarak gerçekleştirmelerini teşvik etmektedir. Araştırma ayrıca izleyiciler ve tüketicilerin televizyonun değerlerimiz, inançlarımız ve düşüncelerimiz üzerindeki etkisi konusunda daha eleştirel ve bilinçli olabilmeleri için önemli deliller sağlamaktadır.

Bu araştırma Nijerya televizyon reklamlarındaki kadın rolleriyle kadınların nasıl resmedildiğinin tutarlılığını ortaya çıkarmak amacıyla gerçekleştirilmiştir. Araştırmacı metin analizi ve özellikle medya metinlerinin analizi konusunda uygun bir yöntem olduğu için içerik analizini kullanmıştır. Bunun yanında, araştırmacı sormaca yöntemini kullanmış ve izleyicilerin Nijerya televizyon reklamlarında kadınların basmakalıp resmedilmesi konusundaki tepkilerini ölçmek için anket sorularını dağıtmıştır.

Bu araştırmanın ana bulgusu kadınlar tarafından oynanan rollerin Nijerya kültüründe varolan basmakalıplarla sınırlı olduğudur. Bunun sonucu olarak, kadınlar mükemmel ev kadını; diğer bir deyişle anne, aşçı, çocuk bakıcısı ve temizlikçi gibi roller oynamaktadırlar.

**Anahtar Kelimeler:** Televizyon, basmakalıp, medya, Nijeryalı, reklam, toplumsal cinsiyet, cinsiyet, temsil, kültür, toplum

# DEDICATION

To My Family

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## **LIST OF SYMBOLS/ABBREVIATIONS**

AIT	African Independent Television
APCON	Advertising Practitioners Council of Nigeria
NTA	Nigerian Television Authority
STV	Silverbird Television
WNTV	Western Nigerian Television

# Chapter 1

## INTRODUCTION

Television advertising has become a very effective contrivance for advertisers to reach their target audience. It is a known fact that advertisers are interested in the differences that exist between sexes. Many researchers such as Wood (1994), Barthel (1989) and Elliot et al. (1993) to mention but a few, have argued that advertising discourse flourishes based on the differences that exist in gender and this makes products more identifiable to specific groups of end users or consumers. Bem (1981) and Markus and Crane (1982) point out the male-female dichotomy is the most fundamental one in society and it affects the information processing strategies of gender schema.

However, in marketing while the differences between men and women have been studied with respect to media usage, the psychological gender difference is important for advertising. The logic of the market-advertising is that representations, act together smoothly to a great extent with masculinity and femininity (Bratu, 2013, p. 170). Prakash and Flores (1985) pointed out two major gender differences; empathy, hostility and aggression. With respect to hostility, there was overwhelming evidence that men scored higher than women on most forms of expression of aggression. With respect to empathy, psychological theory has long accepted that women are emotionally more responsive, sympathetic, empathic, nurturing and interpersonally oriented than men.



Historically, males have been able to provide females with economic provision and protection, which increased their attractiveness. As a result, socio-biologists believe that aggression and other male traits were predisposed in males. Likewise, nurturance was predisposed in females because of the long dependency of infants. Alreck, Settle and Belch (1982) pointed out that advertisers often "gender" their brands by making the brands appear more masculine or more feminine through the use of sex stereotypical messages or portrayals. The results of this study indicated that the effect of individual sex role specificity differs between men and women.

In other words, it is safe to use that as a descriptive for Nigerian advertising industry which explores stereotypes that exists in Nigerian culture. "The most prominent and effective medium of advertising is television because it moulds different aspects of culture in a country" (Hashemi et al, 2012, p. 409). According to a study conducted on television effectiveness, Turner Broadcasting, Horizon Media (top leading American media organizations) and marketing-analytics Company MarketShare, found that from 2009-2014 television advertising effectiveness has remained steady compared to other mediums (Lynch, 2015). It outperforms other medium of advertising like radio, magazines, and online as well as other forms of digital mediums. Similarly, Shirky (2010) conducted a survey on the type of advertising with most impact on buying decisions gives evidence of televisions power over audiences. His survey shows that 83% of the respondent claimed that television has more effectiveness on the audience buying decisions compared to other forms of medium.

The evolution of media has caused a significant growth in its popularity amongst media audiences and has successfully brought about an increase in product sale in the

marketing industry. Also, television advertisement has grown to be a popular form of commercial advertising with the high use of televisions in our homes and the success of mediated messages by advertisers. Critical researchers have found that on an average, we are exposed to a variety of ad messages ranging from 3000 to over 5000 advertising messages in a day. Even though, media's power and influence has become probably the most important area of research, critical researchers have focused on certain other features. One of the most important issues is the change in traditional ways of representing women. According to Wood (1994), the representation of gender in media can be explained based on three themes. He asserts that:

Firstly, women are understated or diminished, creating a misleading impression that men are the pillar of culture and women are insignificant. Secondly, both sexes are represented in stereotypical ways that mirror and sand reinforce cultural sanctioned views of gender. Thirdly, traditional roles and violence against women are normalized through the representation of the link or relations between men and women. (p. 31).

Advertising industry in Nigeria still dwells in the traditional ideology of gender discrimination which portrays women from a patriarchal perspective. This ideology conforms to the influence of the cultural belief of gender roles in Nigerian society. Since the world is evolving and women are being more prominent in the society, critiques have questioned why media have failed in the accurate representation of women. Such controversies about media have resulted to arguments about the effect such stereotypes have on women in the changing society.

We as audiences are almost often times susceptible to the kind of messages hidden in certain product advertisements. Correspondingly, Gerbner (1998) in his study "Cultivation Analysis" also found that audience consistent viewing of media content

is connected to more stereotypical images. In other words, “stereotypes are generated by persistent prolonged exposure of consumers to patterns of imagery” (Meaning, 2013, p. 91). The constant representation of women based on already existing stereotypes has an influence on how women are treated in the society and Nigerian advertisers contribute in reinforcing them because of their depiction of women. On the contrary, “The social identities in each society helps to form the discourse in which advertising is lays its foundation” (Hashemi, Shamsaee, & Ali Shams, 2012, p. 409).

Regardless of the effort of many activists towards creating gender equality and smashing down the traditional concept that men and women are made to serve different roles, media has always found a way to portray gender with exaggerated stereotypes.

### **1.1 Background of the Study and Problem Definition**

“Transcending historic obstacles of literacy and mobility, television has become the most important common source of socialization and everyday information (mostly in the form of entertainment), of otherwise heterogeneous populations” (Gerbner, 1998, p. 177).

For a considerably long period of time, many researchers have focused on the influence and power media has over our ideas, beliefs and behaviours. While some studies, found that media is indeed reflective of our society; others have found that media creates new ideas, causes a change in belief and has a major impact on our culture through mediated messages. Similarly, Condry (1989) and Pollay (1986) stated that although television advertisement’s main aim is to generate product

cognizance and boost consumption of products, “social science researchers have repeatedly claimed that audiences’ views, standards, ideology and standards may be affected on a wide scale by television advertisements” (Sweeney et al, 1999, p. 1049).

With gender being a main concern for advertisers, it has increasingly led to certain stereotypical portrayal in television advertising. Men and women are not only viewed differently by advertisers, but men and women also contribute in conveying dissimilar perception to advertising. “Individuals behave based on stereotypes, because it is culturally normalized and has become a part of us” (Shrikhande, 2003, p. 1). Meaning (2013) stated that stereotyped imagery is effective based on virtue of familiarity (p. 100). In order to create a medium which is universal, understandable and acceptable for numerous and diverse recipients or audiences, advertisers very often use stereotypes, which fill the social life and evoke certain associations.

Commercials are the vast source of gender stereotyping, because they are adapted to the specific, either male or female target, and are “the reflection of the recipient”. For example, women are more often presented in commercials, because they are seen as responsible for making everyday purchases. Men generally advertise cars, cigarettes, business products or investments, whereas women are shown rather in the commercials with cosmetics. This imagery constantly portrayed which differentiates roles of men and women contributes in creating a form of acceptance in our minds based on the consistent reappearance of such categorized gender roles that makes us act accordingly.

Since advertisers are interested in the different ways men and women decode these messages. Many researchers have sought to find meaningful explanations related to gender and information processing which has an influence in the different product consumption by men and women. This different information processing behaviour has in turn a direct link to stereotypes created by advertisers and also advertiser's influence in reinforcing existing stereotypical images.

Gender roles have changed over time, especially with globalization and modernization and its impact in cross-culture. This change has manifested differently in different parts of the world. In developed countries, women are more exposed to more outdoor activities. Meaning (2013) found that according to U.S department of Labour (2000) , in 1940, 20% of the work force was comprised of women and had an increase of 30% in subsequent years, making it 50% in 2000 (p. 89). Despite such change in societal values of gender roles, researchers have found that women have been found to be depicted in advertisements as being subordinate to their opposite sex, in other words, having the primary role of domestic chores and household duties compared to men.

While others have found that with the change in time, advertising has had a significant shift in accordance with the shift in stereotypes attributed to women (Thurm, 2001, p. 2). However, even though women are portrayed as seemingly independent and stronger in recent times, certain stereotypes still exists that reflect certain generalization of women in the society which sprung up from media's power to reconstruct and represent reality in a distorted way.

In the same way, women in developing and under-developed countries are still struggling to gain their stance in the society as independent of the power and privileges of men. In Nigeria, advertisers are more likely to show women as carers and perfectly skilled at doing household chores compared to men. The portrayal of women as inferior to men and women's restriction to domestic chores have gained the attention of many activists hence, the role of women have continued to progress for the better.

Feminists especially have strived to make a pronounce change in women's role in the society and have for long placed the blame on Advertising (Shrinkhade, 2003). One can trace the initial forceful criticism of the advertising industry as being a key contributing factor to the repression of women to being from Betty Freidan in the 1960s when she set out to study what she called, "The problem that has no name" (Rosalind, 2007, p. 47). It was an inspiration to many feminist critiques in the 1960s and 1970s. This period can however be backtracked to women's right movement in the labour force to gain equal right which men were privileged to have as it was supposedly traditional rights of men.

Another important critique is Erving Goffman who supported the feminist perspective in his book, "Gender Advertisements (1979)". In his study, he found using content analysis, a frequent occurrence of similar pattern in the manner women were and are portrayed in advertisements. His findings proved that advertisement is an essential way of promoting products and ideas through the media and television is used as a common medium for such promotion but have less impact in disseminating ideas that would help to boost how women are viewed in the society. Goffman's argument proceeded to conclude that advertiser's use what already exists in our

social relations and such social relations includes gender. They create distorted reflection of it by putting more importance in some images shown and less in others. While early feminists concentrated on issues related to femininity and ways to combat women marginalization, perhaps due to the rise of women seeking independence and equality in the industrialized sector, television advertising had a minimal influence. Instead, the growth in technology which resulted to the common use of television, and audiences' exposure to product advertisement and advertisers exploitation of gender roles has contributed immensely to an unequal stance in the society and subjecting women to various social conditions in the society.

Women are subjected to diminishing roles while the men are shown to symbolize authority, strength, intellect and creativity. Previous content analyses of television advertisements have found similarly common stereotypical portrayals of women by advertisers, as housewives, child bearers, housekeepers or sex objects. These gender roles are very much obvious in the advertising product categories. For example, women are usually associated with cleaning products, first aid, cooking ingredients, child caring and medications while men are associated with advertisement categories like banking, insurance, sports, automobile, computers, and new technological innovations. With such categorization it is safe to say that men and women are portrayed in advertisements based on the structured definition of femininity and masculinity.

This study would focus on the roles women play in television advertisements, the different stereotypical images of women, how women are portrayed, audiences perception of these stereotypes and the subsequent effect such portrayals have on women caused by advertisers contribution to reinforcing gender stereotypes.

## **1.2 Motivation for the Study**

Stereotyping occurs in almost all media contents whether in radio, print magazine, or television. However, due to high usage of television in Nigeria and flood of television advertisements compared to other forms of communication, hence my reason for focusing on television as an advertising medium.

Television advertisements have been found to have more effectiveness on viewers due to the power it has on more than one of our senses as compared to other forms of advertisements. There are five different ways of human communication which can be used to pass across messages instantaneously. On the other hand, not all five are equal; smell, touch and taste are of little use, but sound and sight are of great importance and efficiency” (Taflinger, 1996). When we view television advertisements, not only our visual sense (medically referred to as ophthalmoception) is active but also our audio sense (audioception). Our visual sense can indisputably be referred to as highly beneficial of all other communication methods available to advertisers. Sight gives a chance to utilize all forms of media texts efficiently. Sound on the other hand is of great significance to advertisers, it is possible to create what is called "the theatre of the mind” (Taflinger, 1996). In short, sounds can invoke in the audience's mind through media texts a reality that doesn't necessarily exist.

Previous researchers found that advertisements depicts reality of what our needs and believes in the society are. However, recent researchers have found that advertisement does not mirror reality; in fact, it creates a new false identity which we unconsciously accept as reality and live based on the ideologies and trends mediated.



Existing stories of women subordination and the increasing diminishing representation of Nigerian women in the media was a driving force for the study of women portrayal in Nigerian television advertisement. The depiction of women in Nigerian television advertising is from the patriarchal perspective that views women in an unequal stance with their male counter parts where women are subordinate to men. Unfortunately, this is very obvious in the way women are addressed, the kind of roles they play in the society, the opportunity they are given and in extreme cases they fall victims of domestic violence and abuse.

### **1.3 Aims and Objectives of the Study**

The aims of the study is to contribute to existing research done in creating an understanding of the prevailing stereotypes in television advertising and to create an awareness of how gender is represented in Nigerian television advertisements, using 40 advertisements randomly chosen from 3 different Nigerian broadcast stations. By conducting a content analytic research and employing cultivation theoretical framework, this study's objectives are posed to ascertain:

- How women are represented in Nigerian television advertisements.
- What types of roles are given to women in Nigerian television advertisements.
- How television advertisements are reinforcing gender stereotypes, hence contributing to subordination of women in Nigerian society.
- How stereotypical TV advertisements affect audience perception of Nigerian women.

### **1.4 Research Questions**

In this study, the researcher asked four questions in order to provide a guideline for the study which are as follows:

RQ1. How are women represented in Nigerian television advertisement?

RQ2. What kinds of roles are given to women in Nigerian television advertisement?

RQ3. Are advertisements reinforcing gender stereotypes, hence contributing to subordination of women in the society?

RQ4. What are the perceptions of audiences concerning stereotypical portrayal of women in Nigerian television advertisements?

### **1.5 Significance of the Study**

This study will contribute to existing researches done on the prevalent stereotyping of women in television advertisements. It will give an insight on the kinds of roles given to women in Nigerian television advertisements and also the possible ways advertisers are reinforcing these stereotypes in the society as well as contributing to women subordination within and outside the Nigerian Society. As a form of media literacy especially because the research employs cultivation theory; to explain how media cultivates us and influences our identity. The study also urges potential and prospective advertisers to practice advertising more ethically and also provide substantial evidence to audiences and consumers so as to be more critical and aware of the effect of TV on our values, beliefs and ideas.

### **1.6 Limitation of the Study**

The limitation of the study resulted from a number of factors in this research. Firstly, the researcher limited the study to three Nigerian television broadcasting channels namely, NTA, AIT and STV due to the inability of the researcher to view other television station based on location.

Secondly, considering the amount of advertisements viewed on television these days, another limitation is that the study is restricted to only 40 television commercials

from the earlier mention television broadcast stations used to make generalizations. This was as a result of the amount of viewable advertisement's on the television broadcasting online websites from the period of March to May, 2016.

Thirdly, the use of nine coding categories; limited the analysis and findings of this research to Goffman's six coding categories as well as three coding categories found while analysing the pilot study; Female Touch, Functional Ranking, Family oriented, Relative Size, Ritualization of subordination, Licenced Withdrawal, Beauty Conscious and Oriented, Materialistic and Money Oriented and Envy and Desire.

Fourthly, the product and service categories which were chosen by the researcher were another limitation of the study. The researcher concentrated on eight product/service categories namely: banking/insurance, tourism, cosmetics/beauty products, household equipment's/ appliances, fashion/ shopping, domestic cleaning products, food/ingredients, automobile/technology and innovations and creative platforms. Fifthly, the survey was limited to only 250 Nigerian students in Eastern Mediterranean University in North Cyprus in the spring semester of 2016.

Lastly, a few concrete researches done on advertising in Nigeria due to poor follow up researches and no significant report from the advertising companies regarding consumer and audience marketing strategies.

## **Chapter 2**

### **LITERATURE REVIEW**

In this chapter, the researcher compiles relevant literatures related to the study. The researcher further divides the chapter into; television broadcast in Nigeria, Nigerian advertisements, the cultural dominance and gender role in Nigeria, the role of advertisement in the representation of women based on stereotypes as well as its effect on Nigerian women.

#### **2.1 Understanding Advertising as a Concept**

In the modern world, advertising is considered something virtually inconceivable, which means that it is a global phenomenon. Bovee (1992) cited in Muyiwa et al (2013), "Advertising is a form of indirect yet direct communication of information usually paid for and persuasive in nature about products, services or ideas by identified sponsors through the various media" (p. 221). According to Kulawik (2009), creating awareness for a product is one of the stages of advertising, encompassed by marketing, between production and the after-market which follows the subsequent sale. Similarly, Jefkins (1982) argues that it is as important as all other stages and each is dependent on the other for its success.

Advertising is classified based on different categories. Six categories which sum up the nature of advertising would be explained: Advertising can be classified based on target market segmentations; the more precise a product or service is, the narrower is the segment of the audience, among which they can be advertised (Sandage, 2001),

target impact; Sandage divides advertising into two: commercial advertising and non-commercial advertising (Florova, 2014). Commercial advertising is used to create, maintain and increase the demand of certain products, creating the best conditions for sale. Non-commercial advertising can be used to attract attention and create a positive image of an entrepreneur or an enterprise (Sandage, 2011), distributing area; this could be regional, local, national and international, the method of transmission; technological advancement has broaden advertising mediums. These traditional media are mainly print, radio and television. With the growth of new media, Internet creates a platform for online advertising; television has received drastic competition from the internet.

However, television advertising is considered the most popular and seemingly the most effective due to its wide range of users, compared to the availability of internet which is also a hindrance for online advertising, the method of implementation; this has further been divided into simple text and complex text. Simple text advertising are found in magazines most especially and wall posters. It is photographic in nature, very plain and direct to the visual sense. Lowrey (1998) stated that when it comes to advertising, simple is best and comprehensible (p. 187). He was found using syntactic analysis that particular syntactic structure can reduce the comprehensibility of text and each of these structures, both alone and in combination can exceed the capacity of the working memory (p. 188), the method of impact: Sandage (2001) states two methods which are direct method and indirect method. Direct advertising is an advertising that places us in front of the fact: “this is the product, please buy it, Here is the price, phone number”, etc. Indirect advertising is a phenomenon of a different kind; it operates almost on a subconscious level (Florova, 2011).

### **2.1.1 Key Concepts of Advertising**

Creativity is the soul of advertising, it is what gives life to messages about products and services that may otherwise be boring or insignificant in the hearts and minds of target customers (Kadry, 2015, p. 1085).

There are four key concepts of advertising namely;

- **Advertising Strategy:** This is the logic and planning behind the ad since advertisers develop ads to meet objectives and direct ads to identified audiences. Advertisers create messages that speak to audience's concerns using the most effective media.
- **Creative Idea:** Drives the entire field of advertising. It is the central idea that grabs the consumer's attention.
- **Creative Execution:** Effective ads adhere to the highest production values in the industry. Usually clients demand the best production the budget allows.
- **Creative Media:** The type of communication channels that would best reach a broad audience because how to deliver the message is just as important coming up with the creative idea of the message. Television, Internet, magazines and other media are used to reach these audiences. (Hackley, 2005, pp. 125-130).

### **2.1.2 Roles of Advertising**

Advertising plays a big part of almost everyone's lives from business to society.

Different roles of advertising can be broken down into four sub head;

- **The marketing role:** Advertising is a single component of the marketing process. It's the part that involves getting the word out concerning your business, product, or the services you are offering (Mixon, 1994). Advertising

and marketing are key elements in a company's success. One cannot be used without the other. The marketing role of advertising caters to the requirement of general consumers. They focus on customer satisfaction and meeting their requirements by providing goods and services. The marketing role is not directed to all the general public but caters to the requirement of a certain group or 'the target market. The tools available to marketing include the product, price and the means used to deliver the product, or the place. Marketing communication consists of several related communication techniques including advertising, sales promotion, public relation and personal selling (Mixon, 1994). The role of advertising, within the marketing, is to carry persuasive message to actual and potential consumers.

- The communication role: Advertising is a form of mass communication. Advertising is communication from the advertiser targeted to the consumer (Belch and Belch, 2003). First, the advertiser (or sender) creates a message that is sent through a medium toward the consumer (the receiver).It transmits different types of product and market information to match buyers and sellers in market place. Advertisement both informs and transforms the product by creating an image that goes beyond straightforward facts (Mixon, 1994).
- The economic role: The economic role of advertising focuses directly with dealing with the objectives of the advertiser. Generally, the objectives of the advertiser features generation of sales volume from an advertisement (Meenaghan, 1995). This will help the consumer to endorse both the value as well as benefits of the services or products advertised. Advertising plays two important roles that affect the economy. In the first, advertisement is best persuasive, that it decreases the likelihood that a consumer will switch to an

alternative product, regardless of the price changed (Bagwell, 2007, pp. 1741-1742). By featuring other positive attribute, and avoiding price, the consumer makes a decision on these various non-price benefits (p. 1744). The second approach views advertising as a vehicle for helping consumers assess value, through price as well as other elements such as quality, location and reputation (Bagwell, 2007, p. 1743).

- The societal role: Advertising also has a number of social roles. It informs us about new and improved products and helps us compare products and features and make informed consumer decisions (Hackley, 2005). On the other, it is the reason for breaking of social norms which forms a formidable part of the society to generate a distinctive impact. The societal role tends to have an uncertain nature like by some and disliked by others. It mirrors fashion and design trends and add to our aesthetic sense. Advertising tend to flourish in societies that enjoy some level of economic abundance, in which supply exceeds demand (Meenaghan, 1995). In these societies, advertising moves from being informational only to creating a demand for a particular brand. Advertising increase the competition among the manufacturer of the goods and thereby, it lead to cut in its cost. The fair and pocket friendly price of the commodity leads to the reasonable price.

### **2.1.3 Functions of Advertising**

There are various functions of advertising such as to:

- Inform: It communicates information about the product, its features, and location of sale. It also informs customers about new products for sale (Lee & Johnson, 2013).



- Persuade: It tries to persuade consumers to purchase specific brands or change their attitude towards a brand or company (O'Shaugnessy and O'Shaugnessy, 2004, p. 5).
- Stimulate demand: “Advertising stimulates demand by its creativity and penetration into the buying decisions of potential consumers about the availability of the product in the market” (Abiodun, 2011, p. 12).
- Develop brand preference and build brand images: Meenaghan (1995) argues that while “functional product qualities foster intrinsic brand values, advertising serves to transmit the existence of and perhaps embellish beliefs regarding these product qualities and as such affects this dimension of received brand image” (p.27).
- Remind: It constantly reminds consumers about a particular brand product, so that they keep buying the advertised product instead of the competitors brand by countering the competitor (Rad et al., 2014).
- Reinforce past purchase brand experience: Advertising reminds customers of the value of the product and what satisfaction and experience the product provides (Lee and Johnson, 2013). For example, visual advertising will tend to provoke "recognition" of the product when displayed in the shop, whereas word-based advertising will reinforce remembering the name of the brand, so that the consumer will explicitly request it to the seller. In another vein, advertising reinforces a positive attitude and sustains habits in purchasing. Advertising reminds to the already convinced consumer the pleasure it brings, by so, stimulating re-purchasing (Rad et al., 2014). It also enlarges the kind of occasions for consuming the good. By doing so, it is reinforcing past purchase brand experience by stimulating demand (Abiodun, 2011).

#### **2.1.4 Types of Advertising**

According to Lee & Johnson (2013), there is not one clear, exact, all-embracing term to describe advertising's complex character and its multiple interrelated functions (p.

4). Advertising is classified frequently into several broad types;

- **Brand/Product Advertising:** Most advertising spending is directed toward the promotion of a specific good, brand, service or idea. In most cases the goal of product advertising is to clearly promote a specific product to a targeted audience. Product advertising is any method of communication about the promotion of a product in an attempt to induce potential customers to purchase the product. The general objective is to increase brand awareness or to demonstrate the differences between the product and competing products in order to sell them.
- **Retail Advertising:** focuses on the store where a variety of products can be purchased or where a service is offered. It gives information about the price, availability, location and hours of operation (Lee and Johnson, 2013). Retail advertising can be divided into local and national advertising. Local advertising are used by merchants who own a single location in a single market or trade area. They usually use local media to reach customers living and working near their establishments. Retail companies that have expanded their store operations to multiple markets across the country engage in national retail advertising. These multistore retailers use broad-reaching national or international media to efficiently communicate with their customers.

- **Direct Response:** This involves a two-way communication between an advertiser and customer. This may include a coupon to cut and mail, business reply card, toll-free telephone number or on the internet.
- **Business to Business:** This is a type of advertising directed to industrial users and business oriented people.
- **Institutional:** This is any type of advertising intended to promote a company, corporation, business, institution, organization or other similar entity. The main objective of institutional advertising is to build a positive image and to generate goodwill about a particular industry, rather than to promote sales.
- **Public Service:** This type of advertising is intended to operate in the public's interest and welfare with the objective of raising awareness, changing public's attitude and behaviour towards a social cause. This is usually designed in partnership with non-profit organizations. (Lee and Johnson, 2013).

### **2.1.5 Advertising Timeline from Gutenberg (1440) to Television**

Advertising is not a new concept; its existence since the prehistoric times before new media confirms this. An example of this is the Egyptian use of papyrus to make aware sales of slaves (Brewster & Palmer, 2001, p. 4). During the middle Ages, before the printing press, bookmaking was slow because the only methods of making books were woodblock printing and writing by hand. Woodblock printing was slow because printers had to carve each page into a wood block that they used to print. The development of modern advertising can be traced back to the invention of the moveable type printing press by the German Johannes Gutenberg.

The moveable type printing press was the great innovation in early information technology which made the production of books and subsequently, publishing of magazines and Newspapers. In 1556 the first monthly newspaper was published. This newspaper was called the *Notizie Scritte* and came out of Venice, Italy. The Venetian government published this for readers who would pay a small coin or gazetta to purchase it. Other newspapers began to develop all across Europe such as the first French newspaper called the *Gazette*. Prior to this invention, advertisers used signs and objects in a piece of paper to illustrate the type of products or services sold, carved placards and woods to give information about the product or even loud gongs and audio announcements on the street by sellers.

In the 18th century, advertisements started to appear in weekly newspapers in England and spread across Europe and America. These early print advertisements were used mainly to promote books and newspapers, which became increasingly affordable with advances in the printing press. The advertisements at that time was directed to customers based on their social class. However, in 1712, England levied a tax on newspapers and advertising, which retarded the growth of newspapers as well as the advertisements in newspapers. The circulation of newspapers in the United States, where no tax was imposed, was much greater than in England during this period. As a result, more advertisers had emerged in the United States when compared to England. Printed advertising was generally in use until the end of the Eighteenth century.

Advertising and broadcasting goes hand in hand. So more that, as technology improved, the development of advertising improved. "Radio technology started in 1864 when James Clerk Maxwell, a Scottish mathematician and physicist, theorized

that when electricity passes through a wire, it gives off invisible waves under certain conditions” (Spiker, 2004). The discovery of radio in 1892 sparked amazing technological advancements, fundamentally guiding the development of how we communicate with each other and entertain ourselves. Radio advertising has been a part of radio broadcasting since the beginning of the 20th century, when radio became a recognized medium of communication. In those times, most radio stations were owned by businessmen, who used their stations to promote their own businesses.

By the year 1930, almost 90% of all the radio stations in the country were broadcasting commercials, and they were able to generate enough revenue to support their operational costs. Announcements that were aired to raise public awareness about business activities or products were essentially considered commercials, but these were not paid commercials.

The idea for Television advertising originally stemmed from radio advertising. The 1950s were considered both The Golden Era of 3D Cinematography and the Golden Age of Television. The year 1950 proved to be the year television advertising truly began to take centre stage. This worked out for a number of reasons, including the end of World War II and an assortment of other social factors, coupled with their finally being enough television sets for a given message to be effectively delivered.

More advertising options became available to sponsor entire programs that showcased their products. Companies like Kraft and Colgate were one of the only few companies that took advantage of this trend. Subsequently, Networks started charging more money for these spots which led to even more changes. The year 1951

was the year colour television was born. CBS broadcast the very first colour TV program. Television advertising continued to grow and become even more popular until the emergence of new technology called the “Internet”.

## **2.2 Brief History of Television Broadcast in Nigeria**

The history of television broadcast in Nigeria can be traced back to the colonial era of the 19<sup>th</sup> century. However due to the struggle to break free from imperialism, new ideas and political revolutions sprung up. Ariye (2010) in an article written on the history of television broadcast in Nigeria stated that, the political factor among other factors such as education and economy was one of the main influences that brought about the emergence of television broadcasting in the country (pp. 416-418). In October 1959, just one year before Nigeria’s independence, the very first Nigerian television broadcast station was established by the then Chief Obafemi Awolowo of the West. “WNTV” was the first ever Broadcast station in the whole of Africa. After Nigeria got its Independence, in 1969 the military regime took over the political administration and established the Nigerian Television Authority (NTA).

The main aim of this establishment was so that the NTA would take over all other prevailing television stations at the time and would be the only television broadcasting in Nigeria as well as on behalf of the federal government. In 1992, a new decree after the military regime was established and the new era of broadcasting began which also allows till date the privatization of broadcast industry. In 1996, Daar communication Limited was the first privately owned television broadcasting company which launched in 1996 as a global satellite television station, under the name African Independent Television (AIT) (Ariye, 2010, pp. 415-418).

Subsequently, other privately owned stations were established such as Silver bird Television.

However, from 1969 till date, the Nigerian Television Authority still stands as the major national television broadcast station, popularly known and watched locally and internationally.

### **2.3 Advertising Industry in Nigeria**

Bardi (2015) stated that “the advertising industry in Nigeria can be traced back to history or earlier times of using town criers, to disseminate information about goods and services”. He further gives an accurate definition of Advertising according to “The Advertising Practitioners Council of Nigeria (APCON)” which defines advertising as a form of communication about products, services or ideas done through the media by an acknowledged sponsor (p.48). Similarly, Akhagba (2014) defines the advertising agency as an “organization that helps to promote the goods or services of the advertiser” (p. 277).

Advertising started off as a business in 1928, with the West African Publicity limited established by the United Africa Company (UAC) which was later changed to the Lever International Advertising Services (LINTAS) (Akhagba, 2014, pp. 282-283). However, in 1978, under the indigenization decree, foreign owned advertising agencies sold out to Nigerians who were capable of handling the business and most of which till date are still running the Advertising Industry in Nigeria.

Television advertising in Nigeria got its boost from the advertisement of print media such as newspaper, tabloids and magazines and also with the development of technology in Nigeria. Its unique feature gives it leverage over other media tools,

because it reaches its audience almost at the same time, displayed on screen and in a relaxed atmosphere. Before the invention of new media such as computers and other forms of digital technology in Nigeria, television was the most efficient form of communication for Advertisers to persuade and to influence audience's desire for a product, therefore increasing consumption. Due to Nigeria's slow growth in technology, television is currently still the most effective of all forms of advertising tools. Olayinka et al (2015) stated that among all other forms of advertising media, television advertising shares the largest percentage of the total disbursement expended into advertising campaign in Nigeria (p.11).

### **2.3.1 Nigerian Market Segment**

It is not possible for the companies to reach out to all customers in large, broad, or diverse markets and therefore by dividing the customers into groups or segment(s), the company can choose which group they wish to target (Kotler and Keller, 2009, p. 247). The aim of market segmentation is to determine the differences that exist among buyers or consumers of a specific product which may be consequential in choosing among them or marketing to them (Kotler & Armstrong, 2005).

Segmentation allows the marketer to deliver a product within the target audience needs and wants (Pickton and Broderick, 2005, p. 373). "The potential benefit of market segmentation is to Improve, understanding of customer needs, more appropriate resource allocation, identification of market opportunities and better turned and positioned marketing programmes" (Epetimehin, 2011, p. 64). Because Nigeria is so diverse with mixed religion and different ethnicity, certain considerations are put into place in Nigerian market. For example, If you're selling clothes in Southern Nigeria and you have a photograph of a lady as your bill board



advert, when you're planning to use a similar bill board advert in Northern Nigeria, you have to put some thought in to it. Some consideration based on religion and cultural beliefs would be put into place, like is the lady dressed without covering her head? Does she wear clothes that is against the culture of the people in north? How can she dress in order to speak to the minds of the new market?

In Nigerian market, the basis of segmentation can be divided into four namely; Demographic: Such factors are age, sex, education, race, social class and size of family; Lifestyle: This depends on consumer's social class, cultural orientation, religion income and economic status; Psychographic: variables such as buying motives, values, interests, product knowledge and thinking. Bloch et al. (1986) stated that that there is an emotionally linked relationship between the relevance of or the preference for a product and the personal values such as interest, self-image, pleasure and lifestyle of the consumers as a going concern.; Attitudinal: Attitudinal variable include, customer behaviour in terms of usage rate, buyer motive and brand loyalty. Similarly, Kotler and Keller (2009) noted that behavioural variables such as occasions, benefits, user status, usage rate, buyer-readiness stage, loyalty status and attitude are vital behavioural factors relevant for aggregation of consumers into different segments.

Based on Nelsons use of the Consumer Package Goods (CPG) index, Nigerian market segment is divided into seven different consumer categories, namely:

1. Trendy Aspirants: 29% of Nigeria's population, ranging from ages 15-29, single, largely male and urban. This consists of people educated up to secondary school and above, up to date in terms of fashion, technology and willingness to try new products.

2. Evolving juniors: 22% of Nigeria's population, ranging from 15-19 years, peri-urban. This consists of students, social, average consumers of television, radio and mobiles, traditional and family oriented.
3. Balanced seniors: 18% of the total population, ranging from age 20-45 years, married with children, traditional, family-oriented and religious. Purchase based on affordability and recommendation.
4. Wannabe Bachelors: 9% of Nigeria's population, 20-34 years, male, middle to low SEC, single, peri-urban, educated up to secondary school. Mix of blue collar and supervisor level jobs. Influenced by good packaging and advertising.
5. Struggling Traditional: 7%, 30-45 years, married with children, peri-urban married with children, Low levels of education - secondary school and below. Rooted in family, traditions and religion. Prime concerns are affordability and availability. Not brand conscious.
6. Female Conservatives: 8%, 15-29 years, married, peri-urban, studied up to secondary level. Traditions and family values are important. Not brand conscious. Keen to keep up with fashion and try new products.
7. Progressive Affluent: 7%, 30-45 years, married with children, urban, well educated, and employed in managerial jobs. Willing to try new things and pay for quality. Family is important but also tends to be very individualistic and high on media use. (Suleman, 2013).

## **2.4 Patriarchal Dominance and the Social Construction of Gender**

### **Roles in Nigerian Culture**

“Human existences within cultural frameworks refer to total being to include spiritual, material, intellectual, emotional, environmental and even response to

natural occurrences” (Akanle, 2012, p. 17). Every group and society has modal cultures that constitute the framework for their lives and behavioural patterns. Nigeria is one of the most culturally diverse nations in the world, it is thus, a multi-cultural nation with about 500 ethnic groups in Nigeria with very diverse socio-cultural system, deeply rooted in ethnic segmentation. However, there are three major ethnic groups, the Hausa’s, the Yoruba’s and the Igbos.

In traditional African societies like Nigeria, culture has a pervasive influence on how women are treated. Igbos. “The Culture Policy of Nigeria (1988), the official document regulating the administration of cultural matters, lends credence to the fact that culture represents the totality of the way of life of a given society” (Agbara, 2012, p. 4). It is therefore no surprise that all discriminations against women tend to seek in cultural moves, beliefs and practices.

The 1999 constitution of Nigeria forbids discrimination on the grounds of gender, but customary and religious laws continue to restrict women’s right. Since each state has the authority to draft its own legislation as Nigeria is a federal republic, some states especially in the North follow Islamic (Sharia) law, although not exclusively and only in instances where Muslims make use of Islamic courts. Adherence to Islamic law reinforces customs that are unfavourable to women, including those relating to freedom of movement, marriage and inheritance.

In Nigerian cultural and traditional environment, a male child grows up with the idea that his sex represents something extra than the opposite sex. However, women on the other hand are deprived basic rights using culture and tradition as the basis of justification for such gender discrimination. In a research done on women

subordination in the Igbo Culture in Nigeria as well as in the practices of the Catholic Church, reveals in his study that contemporary Igbo women's experience discloses that church's exclusion of women from ordination is currently serving as a justification for men's continued subordination of women (Uchem, 2001, p. 18).

Nigeria is a hierarchical society where age, position and male sex earns and demands respect. Patriarchy is a structure which consists of a set of social relations with material base that enables men to dominate women. The word patriarchy has been restructured in the past two decades to examine the origins of men and the social conditions of women in the society which includes men's domination of women (Kamarae, 1992 cited in Makama, 2013). Okpe (2005) cited in Makama (2013) stated that "patriarchy is a comprehensive system of hierarchal organization that cuts across political, economic, social, religion, cultural, industrial and financial spheres, under which the overpowering number of upper positions in society are either organized, occupied and controlled by men" (p. 117).

Even though women constitute about half of the population of the Nigerian States and are known to play vigorous multiple roles in the society, domestically and professionally and also to a great extent contributing to the social and economic development of societies which is more than half as compared to men by virtue of their dual roles in the productive and reproductive spheres.

The Nigerian cultural belief is one that views men as the upper hand, where;

- Husbands are the head of the families and their decisions are final.
- Women must venerate, respect and obey their husbands at all times.

- Most women spend their lives within marriage. They are therefore constructed in the minds of men as dependents and inferiors, who needs to listen to and follow their spousal leadership and instructions.
- Whereas men listen humbly to their mothers, aunts and older sisters, they would not display the same attitude with women, not in blood relationship with them
- Some educated men have internalized the stereotype that women are emotional and not given to rationality like men.
- Wholesale adoption of gender ideas from fundamentalist religions subordinating women to men.
- In the cultural setting, traditional belief encourages the continuity of family lineage by making reference to preference of male children to female children.
- In similar vein, inheritance laws deny females any inheritance, since she is considered to belong to her husband, on marriage. In rare cases, when considered for inheritance, female children get less than their male siblings.

Patriarchy in Nigeria over time has remained a way of life, children are cultivated from childhood and socialized based on their sexes. In accordance with the Nigerian culture, this is to prepare them for the several roles they are to play as adults (Ezenwa-Ohaeto, 2015, p. 60). Social researchers have found that amongst other values learnt through the socialization process, gender-role is most prominent and practiced in any society.

Women as children learn from their culture, gender roles. They grow up with such beliefs and act based on what is learnt. These gender roles specifically associated to women are domestic work such as housekeeping, cooking and in general living to impress and cater for the domestic needs of men, while men are taught to be strong, fast, religious and politically ready. Correspondingly, Oyinade, Daramola and Lamidi (2013) noted that earlier research indicated that “in Nigeria, women’s place is in the home” (p. 27), and as early as children’s childhood, they are nurtured in gender specific roles where girls are taught kitchen duties and how to cook but never boys (p. 96). Equally, Silvia (1999) argued that the roles of men in the family structure are directly linked to the definition of masculinity. “Media, then reinforces established social standards of masculinity as men are shown as hard, tough, independent, sexually aggressive, unafraid, violent, totally in control of all emotions, and-above all-in no way feminine” (Wood, 1994, p. 32).

In gender studies, feminist scholars found that that sex and gender are entirely different, sex is a natural phenomenon, and consequently, the gender binary (man/woman) is socially constructed. The influence of media on the values and social structure is not to be dismissed as a contributing factor in Nigerian Society. Children are exposed to story books, television programming and digital games all of which supports patriarchy. The role of children literature in the socialization process in Nigeria is quite alarming. Before now and presently, many Nigerian story writers have used their books to disseminate patriarchy, portraying women traditionally like in the folktale era (Ezenwa-Ohaeto, 2015, p. 64). This sort of internalization by both sexes guides them throughout their life-time.

Similarly, Signorielli, McLeod, & Healy (1994) claimed that “research conducted 25 years prior to their analysis revealed that advertisements in prime time and weekend daytime children’s programs rarely use a female’s voice as a voice-over” (p. 91). They also stated that “while both sexes are equally represented in terms of numbers, women are generally underrepresented or misrepresented in advertisements aired during children’s programs” (p. 94).

Abraham and Omeregbe (2009) found that one of the major factors of male dominance in Nigeria is access to educational opportunities (p. 451). Women are given less chances based on socially constructed roles of men and male preference in the society. The expected role of a woman is to clean, bare children, nurture the children and please their husbands. Similar, “Okanta (1992) agreed that Nigerian culture tends to frame male and female children as separate people with different capabilities, potentials, and constitutions” (Izugbara, 2004, p. 9). This gender differentiation in societal role has an effect on women’s profession in the society. In many societies, top management activity and professions have been seen as the prerogative of men (Hannagan, 2006).

Based on the glass ceiling perspective, it indicates that there is an inaccessible barrier which is unseen and prevents progress. Tlaiss and Kauser (2010) agreed by asserting that, the failure of women achieving entrance into the workforce and their failure to achieve the highest management positions can be described as “glass ceiling”. In Nigeria, women are continuously left out of the media industry while men are appointed as key decision makers, hereby, silencing women (Oyinade, Daramola, & Lamidi, 2013). They also argued that this lack of representation of women in the workforce especially in the media prevents women from airing out their views

causing less dedication and focus to pressing issue pertaining women (p. 95). Critical researchers have explained this in depth by including the factors of such barriers traditional caused by gender roles and negative stereotypes attribute to women (Mordi, Adedoyin, & Ajonbadi, 2011, pp. 12-15). Kront (2006), argued that women are more likely to direct their career goals to professions attributed to women in other to blend into societal values and gender roles.

Similarly, Damaske (2011) found that the shift in women's movement from male-dominated to female-dominated occupations was caused by negative psychological experiences, like gender stereotyping and discrimination in male occupations (p. 116). Such occupations considered suitable for women and in line with traditional roles of women in Nigeria include nursing, social work services, hair dressing, Catering and cooking, cleaning, baby sitting and so on.

Traditionally, men have been viewed with more importance and valuable expectations, hence occupations men undertake have been traditionally economically appreciated and occupation preponderated by men continue to be economically valued and demand high pay. Fapohunda (2012) stated that "based on United Nations Development Plan's (UNDP) observation between 1985 and 2008, inequality in Nigeria increased from 0.43 to 0.49, making Nigeria one of the countries with the highest level of inequality in the world" (pp. 88-89). It was also found that in the medical profession, male doctors had a mean annual pay of 2,056,000 Nigerian Naira while their female counterparts only had a mean annual pay of 1,904,000 Nigerian Naira giving an annual difference of 152,000. While looking at journalism as well as other profession, there was a significant pay gap



between males and females despite substantial gain in education attainment, literacy level and work experience.

According to a study done on women and leadership in Nigeria, Okafor & Akokuwebe (2015) asserts that globally, the issues of women marginalisation and low participation in political leadership and decision making have been attracting a lot of attentions from scholars. In Nigeria, women are still excluded from political activities, decision making and leadership (pp. 1-4). Shamim and kumara (2012) cited in Okafor & Akokuwebe (2015) found that most political parties do not maintain adequate statistics of women membership and participation in politics. Before 1960, women took active roles in the political process at the national, regional, and local levels, and their presence was important (p. 2). However, in recent times, the obvious lack of representation of women's participation started evolving and can be linked to socio-cultural and politico-religious dimensions of the Nigerian structural reality (Okafor & Akokuwebe, 2015, p. 4).

Previous research suggested that the problem associated with religion and patriarchy is not by any way the fault of religion but misinterpretation of the doctrines. Religious interpretations contribute in shaping gender ideas and equally construct space for sustained decrease of women's participation in public sphere. He went on to declare that despite the contradictions and the criticism of the religious texts and dogma, the sustenance of patriarchy through religious fundamentalism influences in great extent, the persistence of inequality in gender relations.

Several studies on abortion, found that men seem more willing to abandon or divorce their wives and children if they are unable to bear sons in the family while other men

prefer to take in another wife to explore the possibility of having a male child and an heir to his properties or to carry out the family name since the female counterpart would eventually fulfil her role as a woman by getting married and taken up the family name of her husband.

## **2.5 Theoretical Framework**

Haven explored the different communication theory, the researcher focused on using Cultivation Theory in this study. This theory suggests that television has a long term side effect and has an indirect influence in shaping our reality. This side effect goes a long way in contributing to prevailing problems surrounding the perception of women in the society.

### **2.5.1 Cultivation Theory**

Cultivation theory is an approach developed by George Gerbner in his study Cultivation Analysis (1998). He sought through content analysis to find out if television has an influence on viewers' ideas of what every day is like.

Gerbner (1998) points out that television has a long-term effect which happen in bits, gradually and indirect but significant. Cultivation theory suggests the assumptions that because television content is mass produced and occupies a central role in American culture, it is more effective than other forms of mass media. This assumption can be generalized to encompass other society's culture. Also, it argues that televisions is not responsible for or encourage violent behaviour; instead it shapes people's attitudes and beliefs about society and other people. Media cultivates values and attitudes already existing in culture, it serves to reinforce the status quo and not challenge it. Television does not mirror reality; rather, it creates reproduces reality. The theory suggests two types of viewers; the heavy viewers and light

viewers. The heavy viewers of TV are thought to be cultivating attitudes based on the belief that television is an accurate representation of the real world. This means in other words that those who consume more media contents are the ones most affected.

Cultivation theory argues that mass media especially television is significantly influential in presenting the values and belief system of a society and that media are constructed by dominant group which are taken in by the mass audiences often times, unconsciously (Bailey, 2006). Gerbner goes further to create a cultivation differential which differentiates between the two types of TV viewers. Cultivation differential explains the extent to which a viewer's attitude is affected on a particular topic or idea based on the extent of exposure to television content. Television has a huge part of our lives especially in American homes. . As of 2010, researchers found that in the U.S an average audience spends five hours watching TV daily. Correspondingly, Comtock et al (1978) cited in Hammermeister et al (2005), stated that we spend more time viewing television than we do other activities such as sleeping, cooking or sports.

Although, cultivation theory has been found helpful as a framework to many media critics and researchers, it has also been criticized, questioned and dismissed by others. It has managed to encompass in its field of study sex roles, stereotypes, misrepresentation and under representation (Gerbner et al, 2002). It is at this point the researcher links cultivation theory to stereotyping of women in this study.

The idea that television has for a long time influenced social belief and altered reality, such effect on viewers has in turn an effect on women. Gerbner et al stated that in order to fit into the marketing and commercial needs of this world, as is

evident in television being a proof of commercialization of the world, television tells three different stories. Similarly, Shanahan and Morgan (1999) stated that “there are stories about how things work, in which the unseen underlying forces of human life works which are called fiction, stories about how things are; which are called news in today’s world and there are stories of choices and values which are called commercials and these three contribute to portraying a false reality” (p. 9). Ward and Harrison (2005) concurred by stating that "cultivation analysis explains why regular watching of television is related with generating more stereotypical connotations, and that exposure to particular categories is associated with viewers' assumptions about the dissemination of real-world roles " (p. 5).

In Nigeria, it is very common to see teenagers and young adults adopting the western cultures perpetuated on television. Evra (1990) argues that by virtue of inexperience, young viewers may be dependent on television as a source of information more than other viewers do. Shanahan and Morgan (1999) claim that cultivation theorists have observed women as being part of a relegated social group, given their under-representation and over victimization in the symbolic world of television. They also claimed that television tends “to ‘traditionalize’ women’s roles, while privileging the place of men in the society, in the economy, and in the polity” (Saito, 2007, p. 515).

A similar example can be found in a study conducted, using content analysis of the portrayal of women on American television. Signorelli (1989) found that, women in prime time network dramatic program were portrayed in stereotypical ways, depicting women as housewives, stay home mums and unprofessional or socially considered feminine professions such as teaching and nursing (pp. 346-350).

Similarly, in a study conducted, Akpabio and Oguntola (2005) points out that in Nigerian television commercial, none of the female major characters had a paid employment status; however, 90% of men shown in television ads had employment status (p. 98). In gender studies, gender preponderance is measured by the ratio of the number of males to the number of females involved (Prieler & Centeno, 2013, p. 278). Feminist researchers have found that television advertisements are patriarchal, in the sense that most of the categories of product advertising has for long depicted women in certain stereotypical ways that show women as less than or dependent on men. Such misrepresentations of women contribute to reinforcing stereotypes which in turn contributes to altered perception of women by the opposite sex and even between women.

Just like print, television commercials utilize editing tools to create the ideal femininity and masculinity. Audiences are blind to the extent that they cannot draw the border between unrealistic representations like fiction and reality. Wiergacz and Lucas (2003) stated that according to cultivation theory, women may become unsatisfied with their lives and themselves due to the challenges they face while trying to fit to the inaccurate portrayal of women. Men may also apply pressure based on the ideal definition of a woman media which has been created in their minds as reality.

### **2.5.2 Mediated Culture**

We are to a significant extent as human beings dependent on regular contact with the mass media for information, entertainment, new innovations and a lot more which is connected to our attempt to make sense of who and what we are. Laswell (1848) previously stated that in today's world, mass-media have replaced yesterday's

cathedrals and parish churches as teachers of young, adult and the masses in general. Human beings are in constant pursuit of self-identity and a guide to their beliefs. But the criticism lies in the effort to question what sort of beliefs are being learnt from media.

Media scholars have argued that media texts articulate coherent, if not shifting ways of seeing the world (Croteau & Hoynes, 2003). The way we see the world is based on our ideology. "Ideology is related to concepts such as worldview, belief system, and values, but it is broader than those terms; it refers not only to the beliefs held about the world but also to the basic ways in which the world is defined" (Facchini & Melki, 2013, pp. 4-9). This means that Ideology is not just restricted to politics as in political ideology; it has a broader and more fundamental meaning. Media ideology has been argued to promote the worldview of the dominant class within different structures in the society. On the contrary, it has also been debated that mass media is contradictory in nature and challenges the status quo. "The term 'mass media' refers to all characteristics of contemporary communication; this includes television, radio, video, advertising, prints (newspapers and magazines), photographs, internet, games and novels etc. Media such as Radio, Print, television, games and the internet has been a significant factor in the cultivation process. These media are tools used to perpetuate dominant ideologies. This domination of certain beliefs and ideology creates a form of cultural hegemony.

According to Taylor (1871), culture is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society. Similarly Goodenough (1981) defined culture as what is learned, the things one needs to know in order to meet the standard

of others. It has been argued also that the main characteristic of culture amongst others is that culture is learned and shared. Secondly, culture is fluid and not static. Williamson (2000) cited in Facchini and Melki (2011) asserted that, “Culture which refers to social norms, customs, traditions or religion is an informal construction, socially constructed and transferred” (p.1). Media such as Radio, Print, television and the internet has been a significant factor in the cultivation process.

One of the main concerns of contemporary media critics and researchers on audience behavioural changes is how human beings are affected by media and how media is capable of shaping the ideology of people in general. This media message that shapes our definition of reality, changes our ideology and makes us act a certain way does not create itself. This media messages are imbedded in the media content. Symbols, cultural meaning, myths, icons are abducted form their original contexts, deployed as commercial messages with a resultant devaluation of the genuine culture (McFall, 2000, p. 320).

Media content is the information and experience that provides value for the end – users also known as the consumers or audiences. Therefore it is safe to say that media is an instrument used by media executives or unseen forces controlling the kind of messages that are transmitted to suit the standard of what their ideologies are. Most importantly, Media Content is influenced by media workers' socialization and attitudes; Content is influenced by media routines, and Content is influenced by other social institutions and forces ( (Resse & Shoemaker, 2011, p. 6).

According to Frankfurt School, the era of Fordism was used to explain the system of mass production and the normalising system of capitalism that wanted to produce

uniform desires, tastes, and behaviour. It was an era of mass production and consumption characterized by uniformity and homogeneity of needs, thought, and behaviour and producing a 'mass society' which was considered, “the end of the individual”.

Media culture was seen as a tool for producing the modes of thought and behaviour which was considered suitable to a highly organized and conformist social order (Kellner, 2008). This has successfully produced what is known as an industrial culture. Just like other forms of communication through the media, advertisement has been imperiled to many debates about its power to persuade consumers, disseminate capitalist ideologies and articulate cultural change (Cronin, 2004, p. 349). He also argued that advertising practitioners play a vital role as cultural intermediaries.

Bourdieu (2000) cited in Cronin (2004) argued that “the new logic of the economy distances itself from “the abstemious ethic of production and accumulation” and comes to focus instead on consumption and pleasure” (p. 350). Similarly, Featherstone et al (1991), stated that these new cultural intermediaries such as advertisers and other media practitioners are experts in representational production and cultural intermediaries. Kim *et al.* (2002), argued that consumer values are influenced by product qualities and consumption behavior and they consider consumer values as an output of culture. The more consumption of specific products by consumers, the more cultural values is consumed. This constant consumption has an effect on the changes in our culture and adapting of new cultures. The identities roused by media culture has resulted in individuals consuming more and more and contributing to the rise of a capitalist society propagated by consumerism culture (Oloronfemi, 2015, p. 19).



## **2.6 Advertising as Pop Culture**

Historically, popular culture has been linked to mass media that introduces and encourages the adoption of certain trends. Advertising on the other hand has been considered for a significant long period of time a persuasive tool for the media industry. Hence, Advertising is a huge part of popular culture. Popular culture is the media, products, and attitudes considered to be part of the mainstream of a given culture and the everyday life of common people (Lule, 2012). Many critiques have sought to find out who is benefiting from such mediated culture? What economic benefits are advertisers getting through product consumption?

Popular culture involves mass-produced, standardized and short-lived products, sometimes of trivial content and seen by some as of no lasting 'artistic' value, largely concerned with making money for large corporations, especially the mass media. Popular culture in essence is commercial culture entirely setting itself apart from folk culture. The invention of technological device, to the different array of popular movies and shared experiences, fashion, cosmetics and so on. Advertisers have found very cheap and inexpensive media worldwide to fit their products in.

Advertising leads the diversity of the world's population by telling them the status they can build from owning a particular car or gadget, the various functions they can perform by using a flexible electronic pad, or the instant weight loss results they will get by consuming a particular sliming tea. Since human beings are in constant search for identity and a suitable mass culture to belong, advertisements have made an impact in the reality and consumptions of audiences.

Lull (2000), People choose, combine, and circulate media representations and other cultural forms in their everyday communicative interactions and in doing so produce meaning and popularity.

Being surrounded with new ideas, systems, communication tools, technology and media; the acculturation process keeps going ceaselessly, and as of our nature, capacity and capability; we try to adapt to changes, become a part of this current environment. Just as traditional folk culture is not static, pop culture or mass culture is constantly changing and evolving. Advertising is changing as well to bring up new ideas and beliefs that create an impact in the lives of consumers. Jhally (1995) argued that because we live in a consumer culture and a world filled with mass production, it is sometimes difficult to locate where we get these cultures and beliefs from (p. 1). We are unaware of our changing consumer behaviour, we can't differentiate between products from another but we find ourselves constantly buying or looking to buy a particular brand. Similarly, Schudson (1984) stated that;

Advertisements is not the main problem but advertising itself, advertising as an establishment that plays a role in the marketing of consumer goods, advertising as an industry that manufactures the cultural products called advertisements and commercials, and advertising as an omnipresent system of symbols, a pervasive and bald propaganda for consumer culture (pp. 636-642).

This description illustrates that advertising is a tool for cultural encouragement and reinforcement towards materialism and consistent consumption. In the marketing industry, so many products are being produced and has caused an increase in purchase with the power of advertisement. The power of advertisements is dependent on the power of the images and texts used in the ad. "Bathes (1997) tried to find out how cultural construct of ads' meaning is concealed in the production of signs as well as to prove how signification of any kind is used in order to turn culture into

nature” (Džanić, 2013, p. 447). According to Botterill et al (2000), “Barthes claimed that ads use tricks of imagistic arrangement in order to claim for their products meanings which they have no right to attach to them” (p. 72).

Goddard (2005) cited in Džanić (2013) claimed that with such concern of advertising texts and images replaced as a sign, signifier or signified, it is only logical to conclude that advertising is not only restricted to promotion purpose i.e. the promotion of certain branded products or services, but can also comprehend the idea of texts whose purpose is to enhance the image of an individual, group or organization (pp. 478-479).

Advertising industry plays a role in the acculturation process and partially responsible in modern day culture and ideologies. Wolf (1991) gave a claim by stressing on the role of advertising in social construct of gender identities despite the biological pain of women (pp. 219-220). Similarly, Plakoyiannaki et al. (2008) cited in Beauchamps (2013) concurred by stating that, advertising recommends a carefully constructed way of life that individuals in the society use as a guideline to define their roles in the society.

The flood of advertisements in almost all media such as Television, radio, print (newspaper and magazines) contributes in the way we visualize the world based on what is fed to us by advertisers. We consume their products, watch ads about their products, and collect vouchers that grant us more access to their products. This simply means that it is inevitable that we rely on what being portrayed as reality. The representations of gender by advertisers have made it almost natural to depict women in ways that are favourable to men and encourage the society to act upon these

stereotypes in their daily lives. This is as a result of narrow-minded ideologies instilled into the society which media plays a significant role.

## **2.7 Stereotypical Gender role In Advertising**

Keefe et al (2003) cited in Aina and Cameron (2011), “tolerating and accepting a difference especially in a diverse society is made through certain generalization that classifies them into groups” (p.11). Stereotypes are false or misleading generalizations about groups held in a manner that renders them largely, though not entirely, immune to counterevidence (Blum, 2004, p. 256). Chao (2005) explains stereotype according to Mayer and Bell (1975) as the image one has when concerning a hypothetical kind of person (p. 6). Gender stereotypes on the other hand are statements, images, based on our belief of traits associated to male or female sex as opposed to what they really are. Stereotypes are often times cultural assumptions and tend to create a meaning or an image of a particular group of people in our society.

Evidences from previous research suggested that gender stereotyping in advertising does indeed reflect societal problems or negative gender roles and help to sustain or support viewers existing negative attitudes and gender-role stereotypes (Chan & Cheng, 2012). Television is a powerful medium that can change the social habits in the society (Noor-UI-Amin & Matoo, 2012). According to Nicholas Johnson’s (1971) study of media environment, he came to a conclusion that television is the most powerful intellectual, social, cultural and political force throughout history (Srygley, 1978).

Technological advancement has restructured our culture and changed our perspective of the world. As human beings we cannot avoid and live without culture (Kilbourne, 1999). We live in a media saturated world and are exposed to media contents. It is however, almost impossible to not be influenced by advertising and to achieve no influence means to live without culture (Picklesimer, 2010).

Advertising is barely an invention of the 19<sup>th</sup> century; the trademark signs set up in front of shops in the sixteenth century were a form of advertising. In the modern sense, the eighteenth century factories and industries used informed people about their goods and products through advertising. It was in the 19<sup>th</sup> century that advertising evolved and turned into an art form especially in America. Campolattano (2007) similarly stated that the advertising industry is a combination of business and art. Some study conducted on the history of advertising, shows that advertising dates back to the 16<sup>th</sup> century during the development of the printing press. In a research done on revenue sources, Holcomb et al (2012) found that in the local TV news and network TV news, the annual ad revenue was 8.8 billion and 1.9 billion USD respectively as of 2012-2013. Kilbourne (1999) found that advertisers spend approximately 200 billion dollars yearly on advertising. Nayaradou (2006) stated that advertising has a very active role in economic growth and claims that it tends to promote competition, consumption, the arrival of new competitors offering more innovative products and hence increasing production which in turn brings wealth and growth to the economy (p.15).

Advertisers have successfully strived and made profit through the product aimed at specific target audience based on sex and gender. As earlier stated, it is undoubtedly true that advertisers use the differences between sexes to make profit and create a

cultural consumption of products. The representation of gender in advertisement has been a research topic for decades even more the stereotypical representation of women in advertising has become a popular area of study among researchers (Soley & Kurzbard, 1986). Deckard (1975), also stated that advertising has been a major target of attack and scrutiny. Western feminist scholars have long been criticized advertising as prevalent cultural institution that depicts women in a problematic and often unacceptable way (Kates & Shaw-Garlock, 1999).

A critical explanation of gender role in advertising lies between the advertising, consumer goods industry and also the important role of women as consumers (Ceulemans & Fauconnier, 2015, p. 7). The analysis of the mirror assumption which reveals that advertising reflects our society and also the gender assumption that advertising speaks in a male voice proves that the advertising industry practices from a patriarchal stand point or perspective (Ferrante, 1988, p. 3). Zotos and Tsihla (2014) similarly found that despite the changing roles of women in the society, advertisements have failed to portray women this transformation in the lives of women.

“According to Courtney & Lockeretz (1971) and Wagner & Banos (1973) findings, often times, women were seen in commercials for cleaning, drugs and clothing while men were mostly shown in more exotic ads for cars, travels, beverages and banks” (Picklesimer, 2010, p. 4). These advertising categories are obviously gender stereotyped, associating women with house hold or domestic duties and idle hobbies, in other words secondary needs compared to roles like paid work, digital technology and sports given to men that signify strength, independence and power. Pereira et al (2013) stated that:

Previous studies found a repeated pattern of gender roles in advertising and the results of such studies showed that;

1. Men are chosen predominantly for television ads, especially cast in leading roles;
2. Men are cast in dominant roles, as experts or interviewers, and women in dependent roles and as product users;
3. Men are portrayed in outdoor social activities, or in professional activities, while women are portrayed in more dependent roles, as mothers, wives, housewives playing out household chores;
4. Women are younger than men, and promote products related to household chores and body products;
5. Men are more associated to financial products, cars and sports, than women;
6. Women are portrayed more as sexual objects;
7. Men are cast more as voice-over narrators in television messages, as well as interviewers or narrators. (p. 276).

Correspondingly, Goffman did a research using frame analysis in his book, *Gender Advertisements* (1976) and coded the images portrayed of women in advertising into six categories:

1. Female Touch: women are shown stroking and touching objects or themselves. Note, the products being advertised most times are unrelated to femininity.
2. Functional Ranking: women shown in professional settings such as companies or offices are shown subordinate to men.
3. Family oriented: women are portrayed as child bearers, care takers, house wives or mothers, sometimes a combination of all images.
4. Relative Size: women are shown smaller in body size compared to men
5. Ritualization of subordination: women are shown flirting, craving a man's attention and childish poses.
6. Licenced Withdrawal: women are unconscious of their surroundings. (Kang, 1997, p. 983).

Similarly, Ifezue (2010) stated that McArthur and Resk (1975) found that overall; men appeared more often than women in TV advertisements and men and women differed in terms of the following:

1. Credibility – men represented as authoritative and women as users;
2. Role – women are depicted based on relationships to others and while men's role is perceived as independent of others;
3. Location – men are shown in professional settings and women in the home;
4. Persuasive arguments – men engage in more scientific arguments that women do;

5. Rewards – women were shown obtaining approval of family and males; and
6. Product type – men were authorities on products used primarily by women. (p. 15).

In a visually defined medium like television, audiences register sounds unconsciously. Another specific area which has been a constant research area is the dominant voice in television Ads. Women have been slighted in television advertisement voice-overs which to date are still overwhelmingly male. “The male voice has become the default, the universal, the given which creates a way of seeing men as the voices of authority and a woman’s voice has power in so far as it’s connected to her actual image” (Pedelty & Kuecker, 2014, pp. 253-260).

The female body in advertisements is used as a way to get attention to the product itself which causes women to be seen as objects. Gill (2007) stated that according to “Furnham and Bitar (1993), one way in which obvious patterns relating to attractiveness and authority were identified across studies, with women represented as visually attractive and men as authoritative figures was by examining the use of voice-overs” (p. 78). Similar research found that men perform 80 percentages of Ad voice overs. There has been a slight improvement in voice-overs. The ratio of male to female voiceovers is significantly greater than the ratio of male to female characters with speaking roles even though women are outnumbered by men with the amount of ads female voice-over is used (Pedelty & Kuecker, 2014, p. 255). According to a speech developer in a research conducted by Speech Technology proved that;

Two-thirds of Americans claimed that the type of voice as for selling or marketing a product doesn’t make a difference; neither makes them more likely to buy a car (66 percent) or a computer (69 percent). For those who claim that it has an impact, more than one-quarter (28 percent) believe a male voice is more likely to sell them a car, while 23 percent say a male voice is more likely to sell them a



computer. Only 7 percent say a female voice is more likely to sell them either. (Klie, 2010, para. 2).

This research shows that as for audience persuasion in advertisement and the success of product purchase, females voice are as good and effective as males' voice. Similarly, Arslan (2015) found that in a Turkish television advertisement, it was very unlikely for a female voice over to be used in a product advertisement where a male is a dominant character. However, the opposite was the case for a product where a woman is the dominant character. Okunna (2002) agrees with the liberal feminist theory that argues that boys and girls are born with similar potentials that could be realized if they are given the proper and conducive environment (p. 4).

Women for a long time have been placed within a discourse as referred to the home (Steven & Shaw-Garlock, 1999, p. 34). According to Ford and Latour(1993), research findings in the 1970s shows some observed progress in advertising's treatments of roles given to women like the use of old-fashioned female stereotypes such as women as primarily domestic types, as sex objects and being submissive to men (p. 43). However, feminist research against domestic roles given to women found that advertisers have successfully changed and improved the roles from domestic setting to professional settings. Although some studies have found such gender portrayals in advertising to be constructive, the difference between the male and female gender is still very much obvious.

Interestingly, advertising has been found to have a power over depicting images in a structured way that can pass for being normal. It is a powerful form of social communication in modern society which offers the most sustained and concentrated

set of images. Advertising plays an important role in broadcasting dualistic gender roles as well as advocating sexual identities (Bratu, 2013, p. 170). This media tool has proven to be one of the most effective ways to increase consumption of material goods and imbibed culture. Ceulemans and Fauconnier, (2015) stated that the effectiveness of advertising depends on a great extent in the manipulation of the consumers self-image (p. 7). Bredrick (2011) confirms in his research that such deception in these images portrayed goes largely unseen, which leads women down a road of destructive self-comparison. ‘The portrayals of women has always exploitative throughout the years and has reduced women to being nothing but an object to be won, shown off and abused’ (Berderick, 2010, p. 2).

Human beings who are the audiences and viewers of media contents are the actual products sold to advertisers (Picklesimer, 2010). “Goffman (1979) stated that when we focus on ads more closely or critically it becomes obvious how strange it is especially regarding gender relations” (Kang, 1997, p. 982). He likens the male and female relations to that of a parent and child (p. 982). Jhally (2009) also confirms goffman’s findings by stating that “women are portrayed as children in most advertising” (p. 313). Males on the other hand are portrayed mostly more active, knowledgeable and authoritative compared to women who are shown as submissive and in need of protection (Shrikhande, 2003, p. 6).

Chao (2005) lists possible categories based on gender roles in global advertising of the portrayal of women according to the International gender literatures suggested trends;

Women are portrayed as sex objects, young (wyckham, 1987); women are more likely to be shown as product users and demonstrators while men are shown as authoritative and strong (Furnham & Schofield, 1986); women are shown most

times more attracted to low inexpensive daily products such as food and cosmetics while men are associated with more digital, technological, innovative and creative products (Mitchell & Taylor 1990). (p. 14).

Another concern related to women is the portrayal of women as sex objects. Advertisers used sex appeal in the hope to get attention from the audience most especially the male audience. Likewise, Reichert et al (2001) acknowledged sex appeal as serving a number of important roles in advertising including attracting initial attention, enhancing recognition, strengthening brand image, increasing receiver's interest in processing the ad, increasing persuasion, and inducing emotional responses (pp. 13-16). In the same way, Korn (2006) found that advertisers avoid using unattractive models in advertisements in order not to give negative association to their products. He also stated that the creation and use of unrealistic body-image in advertisements have become a norm for advertisers (pp. 4-6). This sort of image representation, depicts the ideal woman as slim, nicely curved and fit. In an analysis done on stereotypes in MTV advertisements, Signorelli, Mcleod & Healy (1994) found that three quarter of female characters were rated as having average bodies while more than three quarter of women were rated having fit or beautiful and attractive bodies (p. 199).

Similarly, another trend that is of disturbance to many media critique is the age portrayal of women which has formed a trend in advertising. "Caballero & Solomon, 1984), found by analysing the age portrayal in advertisements, that, women tend to be portrayed as young and beautiful and sexy" (Halliwell & Dittmar, 2004, p. 120). Wood (1994) agrees by stating that equally interesting is how males are not presented in advertising. While women are shown in domestic settings engaging in house work as womanly duties, "men are seldom shown doing housework" (Brown

& Campbell, 1986). Similarly, “Doyle (1989) noted that boys and men, are rarely shown caring for others” (Wood, 1994, p. 32). He also stated Horovitz (1989) pointed out that boys and men are typically represented as uninterested in and incompetent at homemaking, cooking, and child care (p. 32).

Similarly, in Nigerian television advertisements, women are not portrayed any different. As a matter of fact, countries in Europe as well as America experience more freedom and less negative stereotypes compared to women in Africa. Nigeria as one the most stereotypical and gendered country in Africa, has made women less important and viewed with unequal level of significance in the society. Precisely, research has found that in a society where feminine standards have a prevalent overriding effect on a culture, the difference between the types of roles men and women play in advertising tends to be less (Ifezue, 2010, p. 15). However, in a society where masculine values are overriding, there tends to be a significant difference in societal roles attached to women and men in advertising (p. 15). Daramola et al (2013) correspondingly stated that, in Nigeria domestic roles tend to bring about confinements, limitations, and restrictions on women, as men find it difficult to relinquish their grip on the seat of power, resulting in a male-dominated society.

## **2.8 Audience Perception on the Portrayal of Women in Television**

### **Advertisement**

Audience is defined as a group of people who receive media contents and make sense of the messages. One of the key concepts in media is audience because media texts are produced for audience. It is quite impossible for media to survive without an audience; however it is also impossible to not be exposed to media texts. There are

lots of media texts almost in every aspect of our lives and our activities. From simply getting a coffee in a coffee shop and reading a message on the coffee cup to purchasing movies and magazines.

“Exploring to what extent the success of advertisers are increasing in executing sex portrayals in their advertisements themes, in provoking a favourable perception towards such ads and how this favourable or unfavourable perception encourages the efficacy of ads is of great help to both advertisers internationally and globally” (Thiyagarajan, Shanthi, & Naresh, 2012, p. 452). They also stated that one of the favourite of advertiser, is the use of sex appeal and marketers respond extremely well the increase positive receptiveness to sexual content portrayed on ads, hence the reason why marketer spend a lot of money on audience research (p. 452). Shahwar (2013) mentions that, “for portrayal of gender, the type of responses derived from both gender are to a large extent affected by consumers' priori attitudes towards the concerns of sex roles portrayal” (p.17). Similarly, Orth & Holancova (2004) stated that “sexes react differently favourably to exclusive portrayals of their own gender” (p. 77).

In a study done on the use of models in magazine advertisements, it was found that women were aware of their that advertisements treated them as sex objects and portrayed them as fundamentally dependent on men which they found offensive (Eze, 2014). “Based on several studies, it was found that men compared to women infer more sexuality in female targets however there have been few exceptions of where women fall in the same perception” (Lindgren et al, 2008,). Some women observe their males exclusively as sex objects, very much as in the male chauvinist tradition, the majority of women do include, in their perception of males, a total

spectrum of their image of males as provider, procreator, family leader, friend, and sexual mate (p. 431).

However, while this represents only a few women, we should note that it cannot be used to make generalizations about audience perception of stereotype in advertising. In accordance with this, Ifezue (2010) mentioned that “due to differences in response to sex appeal as a result of different gender, Richert, Heckler & Jackson (2001) cautioned that the use of sex appeal may be effective to audiences and offensive to the other” (p. 17). Stereotypically, Women are often portrayed if not as sex objects but housewives, cleaners and in general, household helpers. When women are portrayed in professional environment in for example banking ads, they are shown as either secretaries or assistants to their male counterparts. This is however not entirely true in the real world. Women occupy managerial and executive positions in the professional sector but little are shown of this in television ads. According the Asemeh (2013), he concluded based on his findings that:

Women are displeased about the way they are shown in Nigerian television advertising and the majority of the population responded that women are often portrayed negatively in television advertising as they are often used when it comes to washing of toilets, washing of clothes, etc. (pp. 32-35).

## **2.9 Negative Effects of Stereotypical portrayal of Nigerian women in Advertisements**

Viswanath and Zeng (2003) noted that advertisers have less interest in the effects caused by advertising and have more interest in advertising effectiveness. While stereotypes and gender roles may favour the success of adverts and create a platform for social and cultural change caused by advertisers, men and women are the most affected by these representations. Men and women are faced with pressure to fit into their social and cultural environment that dictates what gender roles are suitable for

each sex. Media images affect how individuals perceive themselves (Verhellen et al, 2014).

Advertiser's constant representation of women based on traditional stereotype strengthens the patriarchal dominance in society. Advertising as a mediation tool is effective as we consume media contents. Even in the changing politics and economy of the world, depicting women as playing second fiddle and being under the pyramid in the level of authority has its negative effects. However, Nkechi (1996) cited in Makama (2013), there is seems to be a significantly noticeable level of under representation of women in politics when compared with their male counterparts (p. 122).

George & Uhlenbrock (2010) stated that the failure of advertisements to portray women in self-boosting perspectives has resulted in women's low self-esteem and has drastically contributed in the exclusion of women in high ranking positions as they are viewed as unfit to take upon leadership positions (p. 6). Similarly, Okunna (2002) indicated that the Nigerian woman is also characterized by low self-esteem because the society has continued to regard her as unimportant and inferior to her male counterpart. For example, In Nigeria, women represent half of the population in the country, and despite an increase over the past few years in women's participation in politics, this increase is only obvious in the number of voters and women related policies (Makama, 2013, p. 122).

Equally, due to society's belief that women are responsible for domestic work and solely belong in the house, women in Nigeria who have gone miles and strived to get into fulltime outdoor profession are faced with series of criticism. They experience

pressure from both their family (Husband) and society as a whole. Similarly, Jaffe and Berger (1994) asserts that as a result of society's belief, females should be able capable of domestic duties and child care by themselves as a result, many working women undertake two permanent jobs, one at work and one at home. They also argue that one way advertisers have retorted to working women's capability to manage these dual demands is by constructing the superwoman image. So many ads today portray women as both career focused and family oriented. However, this representation in Nigerian television advertisement is almost not present and minimal in the media.

The resulting consequence of such dual responsibility in Nigeria is that women are often times forced to quit their jobs to cater for the domestic needs while men as husbands are permitted to continue their career or. Another option would it resulting in unhappy marriage, hence a divorce. When ads support such ideology, they reinforce limited beliefs that an ideal woman is passive and dependent, her fate and lifetime happiness rests with a man and not the labour force as well as her responsibility for giving birth and reproducing (Tuchman, 1981). Correspondingly, Geis et al (1984) cited in Shrinkhade (2003) argued that “the effects, though temporary in the experiment, if constantly repeated over the years in television commercials could change sex-role stereotypes associated with women; women themselves would look towards different career orientations for themselves” (p. 16).

The mass media has been responsible for instilled body image in women in the society. Advertisers have been subject to communication critique of how they highlight the representation of “ideal” image of femininity through advertisements, consequently setting a standard for perfection.



In accordance, Achakpa-ikyo and Anweh (2015) stated that “most Nigerian women are highly unsatisfied with their physical bodies as a result of stereotypes associated with them, resulting in low self-esteem” (p. 1). They believe that their worth lies in their physical appearance and ability to attain men’s attention through the use of their bodies. Those women who are naturally fat or defined as not physically attractive based on the standard of femininity set feel inadequate, depressed, worthless and unwomanly for men (p. 5). They also stated that Nigerian women believe that their role is secondary in the society and believe they have not so much to offer the society or the public (pp. 2-5). Some Nigerian women who have fallen for such body/image definition are victims of envy from other women and sexual harassments from men. While the others who are unable to attain such beauty, suffer from isolation, mockery and inferiority complex.

Overall, Nigerian women are faced with several societal challenges and cultural definitions most of which amounts to countless unsatisfying decisions.

## Chapter 3

### RESEARCH METHODOLOGY

The literature review in Chapter two highlighted previous related studies and background in the field of media, media effect and gender stereotypes. The researcher divided the chapter into six sections which is important in the study. The chapter explains the research methodology employed, research design, population and sample, data collection instrument, data collection and analysis techniques and lastly validity and reliability of data collection instrument.

#### 3.1 Research Methodology

In this section, the researcher explains how content analysis was used while incorporating a quantitative research methodology in the study.

Content analysis is suitable for analysing media texts such as television advertisements, films, written texts (magazines, newspapers and books). Media content analysis has been explained as a subset of content analysis (Macnamara, 2005, p. 8). Media content analysis was introduced, as a systematic method, to study mass media by Harold Lasswell (1927) to study propaganda. “Berelson (1952) in his book ‘Content analysis in communication research’ defined content analysis as a systematic, objective and quantitative description or method for studying communication messages (cited in Baron, 2001, p. 2). Prasad (2008) noted that “Content denotes what is contained and content analysis is the analysis of what is contained in a message” (p. 2). Berelson (1952), stated five main purpose of content

analysis is to; describe substantial characteristics of message content, to describe the form characteristics of message content, to make inferences to producers of content, to make inferences to audiences of content and to predict the effects of content on audiences (p. 39).

Content analysis can be employed in both quantitative and qualitative research. The methodological difference between quantitative and qualitative research is the research method. “Quantitative analysts deal in numbers and requires the quantification of political phenomena, behaviours, ideas and other observations be converted into numbers by means of counting while qualitative analysts treat by explanatory terms of words, images, and other forms of non-numerical methods” (Wesley, 2008, p. 5).

### **3.2 Research Design**

As earlier mentioned in the research methodology, a quantitative case methodology was used in this study. Firstly, using Goffman (1976) coding categories, a checklist was created. The researcher conducted a content analysis of 10 out of the 40 as a pilot study to test the coding scheme or category. Afterwards, 40 Nigerian television advertisements which were chosen from three different Nigerian television broadcast stations were used by the researcher as a case study. Finally, the researcher used the findings from the content analysis to prepare 250 questionnaires using a Likert scale to collect audience’s response.

### **3.3 Population and Sample**

The population of this study consists of 40 Nigerian television advertisements randomly selected from 3 different broadcast stations in Nigeria. The researcher chose 40 television advertisements because there were limited availability of

advertisements since they were recorded from the broadcast stations websites. These Broadcast stations are NTA which stands for Nigeria Television Authority, AIT which stands for African Independent Television and lastly STV which stands for Silverbird Television. The researcher chose this sample because NTA is a National television station owned by Nigerian government and widely watched in Nigeria by all age categories in Nigeria and for the past 8 years, have broadcasted internationally as NTA international (NTAi). “The NTA which is seen as the mouthpiece of the government, through its NTA International (NTAi) broadcast began as a tool for the promulgation of government’s viewpoints, and ideology in accordance with the provisions of its enabling law” (Olusesan et al, 2014, p. 29). AIT and STV were also chosen because they are the most popular privately owned broadcast stations handled independently of Nigerian government and also one of the first private broadcast stations in Nigeria, hence widely watched and popular amongst Nigerians in and outside of Nigeria.

In this study, the researcher sought to find out the perception of Nigerian audiences as regards to how women are portrayed in Nigerian television ads by administering 250 questionnaires. The sample of audience consists of 250 Nigerians out of a total population of approximately 3000 Nigerian students selected from Eastern Mediterranean University Campus, North Cyprus. The responses derived were further used to answer the last research question “What are the perception of audiences towards stereotypical portrayal of women in Nigerian television advertisements?”

### **3.4 Data Collection Instruments**

The advertisement recoding and coding instrument used in the study began by the researcher's descriptive of the product. Afterwards, the researcher made a checklist by categorizing the advertisements into; product type being advertised, advertising categories examples are cooking, cleaning, fashion and banking, the brand of the product advertised, the catch phrases or slogans used (to determine underlying messages if any) and the roles women played in the advertisements using the coding systems which included Goffman's six coding categories and three other coding derived from the content analysis of the initial 10 pilot sample. Additionally, the researcher prepared and administered questionnaires to find out audience response towards stereotypical portrayal of women.

#### **3.4.1 The Advertisement Coding Categories**

The researcher used nine coding categories. The first six, which were based on Erving Goffman's findings, in his book *Gender Advertisements* (1976). Based on his framing analysis, he derived the following coding categories:

1. **Female Touch:** women are shown stroking and touching objects or themselves. Note, the products being advertised most times are unrelated to femininity.
2. **Functional Ranking:** women shown in professional settings such as companies, offices or professional settings outside the usual confinement to traditional women roles are still portrayed as having assistant roles or supportive roles i.e. either as a secretary, in the background with less focus or quiet, her voice is not or rarely heard.
3. **Family oriented and domesticated:** women are portrayed as child bearers, care takers, house wives or mothers, sometimes a combination of all images.

4. Relative Size: women are shown smaller in body size compared to men
5. Ritualization of subordination: women are shown flirting, craving a man's attention and childish poses. Deference may be symbolized by lowering oneself; in many cultures subordinates express their subservient relationship by prostrating or bowing.
6. Licenced Withdrawal: women are unconscious of their surroundings. This involvement with some inner emotional processing, whether anxiety, ecstasy or introspection, can be symbolized by turning the face away, looking dreamy and introverted, or by covering the face, particularly the mouth, with the hands.

Three other Coding Categories derived from pilot study;

7. Beauty Conscious and Oriented: women are shown as being more concerned with their physical appearance and attractiveness usually in a bid to pleas a man or get his attention.
8. Envy and Desire: women are shown in a particularly defined way, envious or jealous of each other's success and always in competition with each other for irrelevant things.
9. Materialism: women are shown wanting and concerned with material possession and money-oriented.

### **3.4.2 Survey**

To collect audience responses, a survey was conducted by administering questionnaires to 250 Nigerian audiences in Eastern Mediterranean University, Famagusta, North Cyprus. Using the coding categories which was earlier mentioned

in this chapter, the questionnaire statements were prepared based on the Likert Scale ranging from 5 to 1 i.e. from strongly agree to strongly disagree respectively.

### **3.5 Data Collection and Analysis Techniques**

The researcher conducted a content analysis for this study in the spring semester of the year 2016. By incorporating Erving Goffman's (1976) coding categories with the researchers coding found based on the content analysis of the 10 advertisements used as a pilot study. The researchers coding was solely based on reoccurring themes in each of the advertisements analysed during the pilot study. Dividing into 3 for each of the television broadcast stations namely, NTA, AIT and STV respectively in order to device a reliable way of collecting data and one more sample to ensure accuracy. A checklist was created by categorizing the ads using the coding categories. This was done by testing the first 10 television advertisements. The data collected was then used by the researcher to prepare the questionnaires.

In order to collect the data of audience responses, the questionnaire was prepared using a five point Likert scale ranging from 5 to 1, strongly agree to strongly disagree respectively based on the findings derived from the content analysis. The researcher prepared 250 questionnaires using the coding system earlier stated, and administered them to 250 Nigerians in Eastern Mediterranean University, North Cyprus. The data was analysed also by entering into SPSS software (Statistical Package for the Social Science) to generate statistical results.

### **3.6 Validity and Reliability of Data Collection Instrument**

Validity of a research refers to how accurately a study answers a research question based on the accuracy of measurement (Sullivan, 2011, p. 119). The researcher used content analysis which has been proven by other study findings to be valid. Firstly,

the researcher made a pilot study by testing out 10 Nigerian television advertisements. This was done in order to find similar themes based on Goffman (1979) coding categories. After it was found that the Instrument was valid, the researcher made a checklist which was used to analyse the television advertisements. Since, the researcher employed Statistical Package for the Social Science (SPSS) to analyse the responses of the audience based on the questionnaires administered, the researcher limited the findings to the statistics derived from the mathematical calculations of SPSS.

“Reliability of a research refers to stable, consistent and dependable results collected based on the Data collection or assessment instrument” (Sullivan, 2011, p. 119). For this study, the researcher used “Inter-rater reliability” for the questionnaires and “Inter-observer reliability” for the pilot content analysis of the TV advertisements. Two coders coded 10 advertisements each based on the coding categories.

### 3.6.1 Reliability

Cronbach’s alpha is a test reliability technique that requires only a single test administration to provide a unique estimate of the reliability for a given test (Gliem & Gliem, 2003, p. 84). Cronbach’s alpha is the average value of the reliability coefficients one would obtained for all possible combinations of items when split into two half-tests (p. 84).

Table 1: SPSS Reliability Statistics for Content Analysis Coding Categories

Cronbach's Alpha	N of Items
.834	9



Table 2: SPSS Reliability Statistics for the questionnaires

Cronbach's Alpha	N of Items
.815	10

The reliability analysis table shows that the Cronbach's Alpha is greater than 0.7. In other words, 0.815 and 0.834 > 0.7. Cronbach's alpha reliability coefficient normally ranges between 0 and 1. This means that there was no problem using the instrument to continue the research. The reliability of this study depended on the validity of the data collection instruments. The researcher was thoroughly supervised and assisted by another researcher who helped in measuring and cross-checking the data.

## Chapter 4

### ANALYSIS AND FINDINGS

In this chapter, the researcher presents the analysis and findings of the study. It shows the statistical results of the data analysis conducted using a content analysis and questionnaire and the findings derived from the Statistical Package for the Social Sciences (SPSS) software which was further interpreted.

The present chapter consists of four main titles. Firstly, the researcher explains in detail the advertising structure of the three television stations (NTA, AIT, and STV). The second presents the coding categories. Thirdly, the analysis of the advertisements based on the content analysis using the coding. Lastly, the analysis and findings based on the results derived from the SPSS software, which the researcher uses to answer the research questions.

#### **4.1 The Advertising Structure**

Advertisements are aired in between the following television programme categories; News, Current Affairs, Public Enlightenment, Business, Musicals, Sports, Women/Children, Magazine/Talk Shows, Soap Opera / Series, Cultural, Tourism, Crime and Security.

**NTA:** The Nigerian Television Authority is Nigeria's national television broadcast station that runs based on government decrees and policies, expressly mandated to provide as a public service in the interest of Nigeria, independent and impartial

television broadcasting for general reception within Nigeria. NTA is entirely owned and controlled by the Nigerian government. NTA produces and transmits short-format social service messages in the forms of jingles, announcements and short documentaries and dramas. These are done as part of the organization's corporate social responsibility. Slots for these vary from 15, 30, 45, to 60 seconds. Each is charged according to its duration, chosen time on schedule and number of times it would play out. NTA works with both internal and external advertisers and advertising agencies.

**AIT:** An independent broadcast station owned by a private broadcasting organization in Nigeria whose aim is to promote and methodical project Africa from an African perspective. AIT offers the world a new insight into the African experience. AIT works with Daar Communication in terms of advertisement production, strategies and placements through its advertising agency. It also works with various advertising agencies outside Daar Communication with a standard charge based on time, number of times aired and duration.

**STV:** Silverbird Television also known as SilverbirdTV is an independent entertainment television station in Nigeria, providing its audience with up to date News, sports, entertainment programmes. It works with external advertising agencies and charges based on time, number of times aired and duration.

## **4.2 Coding Categories**

Based on the content analysis of 40 Nigerian Television commercials, the researcher made a table to illustrate the number of Ads observed based on each code. This was done by using the Checklist created which can be found in Appendix B.

The following are the Brand products used for the Content analysis;

Peak Milk(1), GTbank Mobile Banking(2), Chi Exotic Fruit Drink(3), Delta Medicated Soap(4), Dettol skin care(5), GLO mobile Network(6), Harpic Toilet Stain Remover(7), Honeywell wheat Meal(8), Indomie Instant Noodles1(9), Indomie Instant noodles(10), Kaymu Online Shopping(11), Maggi cooking spice(12), Maggi cooking spice(13), Morning Fresh Dishwashing Soap(14), New Ariel detergent(15), Nigeria Info(16), Renew Instant Starch(17), Stanbic Ibtc Bank(18), Sunlight Detergent(19), Virgin Airline(20), Diamond Bank(21), Skye Bank(22), Jumia Online Shopping(23), Hollandia Yoghurt(24), Airtel Mobile Networking(25), Lux Skin care soap(26), Gold circle Condom(27), Gulder Beer(28),Coca-Cola(29), Diamond Bank commercial(30), Jumia Nigeria Christmas(31),Direct Cash Settle(32), Luna Milk \_ TVC(33), Mocality Nigeria(34), Onga Spice(35), Ovaltine Nigeria(36), Coca-Cola Nig.(37),PEPSI Nig.(38), Maltina(39), Peak Milk(40).

**Table 3: Statistical Results based on Coding Categories**

	No		Yes	
	Row N %	Count	Row N %	Count
Beauty_Concious_Beauty_Oriented	52.5%	21	47.5%	19
Envy_Desire	85.0%	34	15.0%	6
Materialism	87.5%	35	12.5%	5
Female_Touch	60.0%	24	40.0%	16
Functional_Ranking	90.0%	36	10.0%	4
Family_Oriented_Domesticated	47.5%	19	52.5%	21
Relative_Size	60.0%	24	40.0%	16
Ritualization_of_Subordination	70.0%	28	30.0%	12

Licensed_Withdrawal	75.0%	30	25.0%	10
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Formula used to derive percentage:  $\frac{\text{Number of observed ad in each code}}{\text{Total number of Ads}} \times 100$

### KEY

B.C& B.O= Beauty Conscious and Oriented, E &D= Envy and Desire, M=Materialistic, F.T= Female Touch, F.R= Functional Ranking, F.O&D= Family Oriented and Domestic, R.S= Relative Size, R.O.S= Ritualization of Subordination, L.W= Licensed Withdrawal.

#### 4.2.1 SPSS Statistical Results of Content Analysis

This section of Chapter 4, displays and explains the results in tables for each coding based on the content analysis.

Table 4: Beauty Conscious and Beauty Oriented

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid No	21	52.5	52.5	52.5
Yes	19	47.5	47.5	100.0
Total	40	100.0	100.0	

Table 4 above illustrates the result from the data collection instrument. The statistics above were derived using SPSS. Based on the coding scheme, Out of a total of 40 Nigerian television advertisements, 19 which constitutes 47.5 % were found to have portrayed women as beauty conscious and beauty-oriented i.e. being more concerned with beauty, physical appearance and attractiveness usually in a bid to please a man or

get his attention while the remaining 21 which makes up 52.5% did not use women as beauty conscious and beauty-oriented.

Table 5: Envy and Desire

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid No	34	85.0	85.0	85.0
Yes	6	15.0	15.0	100.0
Total	40	100.0	100.0	

Table 5 shows that 6 out of the 40 advertisements i.e. 15 % of the 40 advertisements were found to have shown as envious or jealous of each other's success or in competition with each other for irrelevant things while the remaining 34 ads which makes up 85 % did not portray women as envious or jealous of each other's success or in competition with each other.

Table 6: Materialistic

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid No	35	87.5	87.5	87.5
Yes	5	12.5	12.5	100.0
Total	40	100.0	100.0	

Using the Coding Scheme which can be found in chapter 3 to analyse, Table 6 illustrates that 5 out of 40 advertisements which makes up 12.5% of the total ads observed depicted women as being materialistic or money-oriented. While the remaining 87.5% which makes up 35 out of 40 ads did not depict women as materialistic or money-oriented.

Table 7: Female Touch

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	24	60.0	60.0	60.0
	Yes	16	40.0	40.0	100.0
	Total	40	100.0	100.0	

Table 7 above, shows that 16 out of 40 advertisements making a total of 40% were found to have shown women based on female touch, i.e. stroking and touching objects or themselves in seductive ways. Note that the products being advertised most times are unrelated to women needs.

Table 8: Functional Ranking

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	36	90.0	90.0	90.0
	Yes	4	10.0	10.0	100.0
	Total	40	100.0	100.0	

Table 8 shows that 10% which includes 4 out of 40 ads analysed depicted women in based on functional ranking, i.e. in companies, offices or professional settings outside the usual confinement to traditional women roles. It was also marked that the roles given to women were subordinating. They were portrayed as having assistant roles or supportive roles i.e. either as a secretary, in the background with less focus or quiet, her voice is not or rarely heard. 36% which makes up 90% did not depict women based on functional ranking.

Table 9: Family Oriented and Domesticated

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	19	47.5	47.5	47.5
	Yes	21	52.5	52.5	100.0
Total		40	100.0	100.0	

Table 9 illustrates that, 21 out of 40 ads making a sum of 52.5% depicted women as child bearers, carers, house wives or mothers. Women were shown cleaning, cooking or taking care of infants or children while 19 of the 40 ads making a total of 47.5% did not depict women as family-oriented or domesticated.

Table 10: Relative Size

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	24	60.0	60.0	60.0
	Yes	16	40.0	40.0	100.0
Total		40	100.0	100.0	

Based on the Coding, Table 10 shows that 40% of the ads, which is a total of 16 out of 40 observed ads, used women who were physically small in size. This means that 40 percent of the total ads who used men and women in their product ads (found in Appendix A) depicted women smaller in size as compared to men in the same ad. 24% did not depict women based on relative size.

Table 11: Ritualization of Subordination

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	28	70.0	70.0	70.0



Yes	12	30.0	30.0	100.0
Total	40	100.0	100.0	

Table 11 above, illustrates the content analysis of the number of ads based on the code ‘ritualization of subordination’ that 12 out of 40 ads observed, making a total of 30% represented women by showing them flirting, craving a man’s attention and taking childish poses or positions. 28% did not depict women based on ritualization of subordination.

Table 12: Licenced Withdrawal

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	30	75.0	75.0	75.0
	Yes	10	25.0	25.0	100.0
	Total	40	100.0	100.0	

According to the statistical calculations in table 12 above, 25% of the total number of ads observed, in other words, 10 out of 40 ads portrayed women as having less or no consciousness of their environment. 30 out of 40 observed advertisements did not represent women based on licensed withdrawal.

#### 4.2.2 Answering and Discussing the Research Questions 1 & 2

Table 3 to 12 above provides answers to research question 1 and 2.

RQ1. How are women represented in Nigerian television advertisements?

The tables (3 to 12) based on the coding scheme and content analysis, illustrates the analysis and findings of the study. The researcher found that women are represented in Nigerian television advertisements in the following ways:

Beauty conscious and beauty-oriented i.e. Nigerian advertisements portray women being more concerned with beauty, physical appearance and attractiveness, usually in a bid to please a man or get his attention; envy and desire, i.e. women are depicted as envious or jealous of each other's success or in competition with each other for irrelevant things; materialistic and money-oriented, easily attracted to men with luxury and money. Giving the illusion that, the attention of a woman can be easily bought by material things. Secondly, functional ranking, i.e. women were shown in companies, offices or professional settings outside the usual confinement to domestic environment. It was also marked that the roles given to women were subordinating. They are portrayed as having assistant roles or supportive roles i.e. either as a secretary, in the background with less focus or quiet, her voice is not or rarely heard. 36% which makes up 90% did not depict women based on functional ranking, which means that majority of the ads did not represent women as per taking in a work environment or having authoritative power in the office environment. 21 out of 40 which represents more than half of the population portrayed women as family-oriented and domesticated; women are represented as responsible for cleaning, cooking or taking care of infants or children. Women are shown physically smaller in size compared to men, inferior, weak, comfortable with subordination by men, naturalizing and legitimizing of male domination (women are shown comfortable with the inequality that exist in gender, accepting it as natural) and lastly women are

represented as taking awkward positions, seeking a man's gaze or attention and unconscious of their environment.

RQ2. What kinds of roles are given to women in Nigerian television advertisements?

The tables above shows that the kind of roles given to women in Nigerian television advertisements are; women play roles as mothers, wives, child carers, household helpers, workers and sex objects. These themes were found reoccurring in more than one product ad. Out of 40 television advertisements, 47.5% approximately 19 out of 40 ads portrayed women in stereotypical ways as mothers, wives, household helpers and child carers. 16 out of 40 ads which made up 40% used female touch and femininity to connote a sexual message. 12 out of 40 ads which made up 30% approximately, depicted women as ready to be pleased by their opposite sex and dependent on men for protection, love and affection. 10% used women in professional settings but these women represented inferior or supportive roles in the office environment as secretaries, receptionists or assistants to their male counterparts. Women are represented as having a decorative role, seen but not heard or out of focus.

### **4.3 SPSS Audience Data Representation of Responses to Stereotypical Representation of Women in Nigerian TV Ad**

This section of this chapter summarizes the results obtained from the respondents which are presented in the tables below.

Table 13: women portrayed as instant consumers in television ads represents my belief of women nature in society

Frequency	Percent	Valid Percent	Cumulative Percent
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Valid	Strongly Disagree	32	12.8	12.8	12.8
	Disagree	50	20.0	20.0	32.8
	Undecided	33	13.2	13.2	46.0
	Agree	87	34.8	34.8	80.8
	Strongly Agree	48	19.2	19.2	100.0
	Total	250	100.0	100.0	

The table above table shows audience responses to the representation of Nigerian women as instant consumers in Television commercials. Using a Likert scale, ranging from 5 to 1, Strongly Agree to Strongly Disagree respectively. 12.8% and 20.0% strongly disagreed and agreed with women being Instant consumers in reality which means according to the table that 32 and 50 audiences did not accept the representation of women as instant consumers being a true depiction of Nigerian women in the society.

Just about 33 of the total audience were undecided having no opinion making it 13% of Undecided. The remaining respondents which consist of 87 audiences and 48 audiences agree and strongly agree to this statement, making it a total of 54% of Agree to the portrayal of Nigerian women as instant consumers of good, products and services in television advertisements as an accurate depiction of women in reality.

Table 14: When women are used to test beauty products in advertisements, it gives me a positive impression about the product

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	17	6.8	6.8	6.8

Disagree	44	17.6	17.6	24.4
Undecided	37	14.8	14.8	39.2
Agree	100	40.0	40.0	79.2
Strongly Agree	52	20.8	20.8	100.0
Total	250	100.0	100.0	

Table 14 shown above, illustrates audience responses to Nigerian women used in television commercials to test beauty products. 6.8% and 17.6% of the population strongly disagreed and disagreed respectively that when women are used to test beauty products in advertisements, it gives a positive impression about the product a sum of 24.4%. 14.8% were undecided, while 40% and 20.8% agreed and strongly agreed respectively to the statement when women are used to test a product it creates a positive image about the product advertised.

This means that a total of 60.8% of the population ticked agree and strongly agree that when women are used to test a product in television commercials, they are more likely to have a positive image of the product advertised.

Table 15: Women are portrayed as strong and hardworking than men in television advertisements

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	31	12.4	12.4	12.4
	Disagree	65	26.0	26.0	38.4
	Undecided	50	20.0	20.0	58.4
	Agree	59	23.6	23.6	82.0
	Strongly Agree	45	18.0	18.0	100.0
Total		250	100.0	100.0	

According to the table 15 shown above, it illustrates the audience responses of the portrayal of women as strong and hardworking in Nigerian television advertisements. Based on the findings, 12.4% and 26.0% respectively, strongly disagreeing and disagreeing to this role portrayal in Nigerian TV ad. This means that 38.4% of the population for this statement noted that women are not portrayed as strong and hardworking than men in Nigerian television advertisements. 20% were undecided about such stereotypical portrayal and 23.6% agreed while 18% strongly agreed making a total of 41.6% positive feedback of women portrayed as strong as hardworking than men in Nigerian television advertisements.

Table 16: When an ad comes on and a woman's femininity or female touch is used, I am more likely to watch

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly Disagree	19	7.6	7.6	7.6
Disagree	41	16.4	16.4	24.0
Undecided	65	26.0	26.0	50.0
Agree	80	32.0	32.0	82.0
Strongly Agree	45	18.0	18.0	100.0
Total	250	100.0	100.0	

Table 16 shown above, illustrates that out of 250 audiences, 7.6% out of the population ticked strongly agree while 16.4% ticked disagree. 26% ticked undecided and the remaining 50% made up of 32% Agree and 18.0% strongly Agree with a total frequency of 80 and 45 respectively which makes up the highest population in the Likert Scale.

Table 17: Women play less professional roles in television advertisement

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly Disagree	15	6.0	6.0	6.0
Disagree	39	15.6	15.6	21.6
Undecided	37	14.8	14.8	36.4
Agree	91	36.4	36.4	72.8
Strongly Agree	68	27.2	27.2	100.0
Total	250	100.0	100.0	

The table above illustrates the level of agreement of audience responses to the statement, women play less professional roles in Nigerian television advertisement. Using a Likert scale ranging from 1 to 5, strongly agree being the highest and strongly disagree being the lowest, 6% of the population strongly disagreed, 15.6% disagreed, 14.8% were undecided, 36.4% agreed and 27.2% strongly agreed. The total number of positive feedback to the statement is 63.6% made up both the Agree and Strongly Agree in that order.

This statistic shows that a total of 159 out of 250 of the population made up 63.6% who agreed that women play less professional roles in Nigerian television advertisement.

Table 18: Using women in more domestic roles in television advertisement portrays my belief of women in the society

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly Disagree	12	4.8	4.8	4.8
Disagree	32	12.8	12.8	17.6
Undecided	48	19.2	19.2	36.8

Agree	92	36.8	36.8	73.6
Strongly Agree	66	26.4	26.4	100.0
Total	250	100.0	100.0	

This table illustrates the audience perception about the representation of women in Nigerian Television advertisement in domestic roles and its depiction of Nigerian society's belief of women. According to the table, the lowest percentage which is 4.8% strongly disagreed, 12.8% disagreed that using women in domestic roles in television advertisement doesn't portray their belief of women in the society. 19.2 % were undecided, 36.8% of the total population of 250 audiences agreed, while 26.4% strongly agreed.

Based on the frequency, 158 out of 250 positively agreed to the statement while a total 44 did not agree and 48 were undecided.

Table 19: Using women who are physically smaller than men in television advertisements makes me view women as having less authority to men

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly Disagree	11	4.4	4.4	4.4
Disagree	33	13.2	13.2	17.6
Undecided	61	24.4	24.4	42.0
Agree	97	38.8	38.8	80.8
Strongly Agree	48	19.2	19.2	100.0
Total	250	100.0	100.0	



The table shows audience responses to using women who are physically smaller than men in Nigerian television advertisements. According to the percentage, 4.4% of the population strongly disagreed that using women who are physically smaller than men makes them view women as having less authority to men, also 13.2% disagreed. Making a sum total of 17.6% of the total population of 250. 24.4 were undecided. For the positive responses, 38.8% agreed and 19.2% strongly agreed, making a sum total of 58% who agreed to the statement that when women are shown physically smaller in size to men in Nigerian television advertisements, it makes them view women as having less authority than men.

Table 20: Using women as less attentive to their environment in television advertisements confirms my belief of women nature of withdrawal

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly Disagree	33	13.2	13.2	13.2
Disagree	58	23.2	23.2	36.4
Undecided	53	21.2	21.2	57.6
Agree	65	26.0	26.0	83.6
Strongly Agree	41	16.4	16.4	100.0
Total	250	100.0	100.0	

The results in Table 18 shows audience responses to the statement, using women as less attentive to their environment in Nigerian television advertisements indicates women's nature in Nigerian society. The percentage of the audience population that did not agree that advertiser's portrayal of women as less attentive indicates women's nature in Nigerian society summed up to 36.4%. 21.2% were undecided, 26.0% and 16.4% making a total of 42.4% gave positive response to the statement.

Table 21: Women portrayed as sex objects in television advertisements makes them subordinated to men

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	12	4.8	4.8	4.8
	Disagree	23	9.2	9.2	14.0
	Undecided	60	24.0	24.0	38.0
	Agree	95	38.0	38.0	76.0
	Strongly Agree	60	24.0	24.0	100.0
	Total	250	100.0	100.0	

According to Table 21, 4.8% and 9.2% of the total audience did not agree that a woman portrayed as sex objects in Nigerian television advertisements reinforces women subordination in Nigeria. 24.0% were undecided while 38% agreed and 24% strongly agreed that women shown or used as sex objects in TV ad makes women subordinated to men in the society.

Table 22: When women are portrayed younger in television advertisements, I am more likely consume the product

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	38	15.2	15.2	15.2
	Disagree	41	16.4	16.4	31.6
	Undecided	54	21.6	21.6	53.2
	Agree	69	27.6	27.6	80.8
	Strongly Agree	48	19.2	19.2	100.0
	Total	250	100.0	100.0	

Table 22 above, indicates the audience population response to the statement, when women are portrayed younger in television advertisements; they are more likely to

consume the product advertised. 15.2% of the total audience strongly disagreed to the statement. 16.4% disagreed, making a total of 31.6%. 21.6% were undecided and 46.8% gave a positive response to the statement which was gotten from the sum of 27.6 % who agreed and 19.2% who strongly agreed.

#### 4.3.1 Paired Sample T-Test

A paired sample t-test was conducted to compare the mean of the variable which can be seen in the table below. The variables below were chosen to conduct the test, because they are the most important in the questionnaires and encompass all other Statements responded to by the audiences.

Table 23: Paired Samples Statistics 1

		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	women are portrayed as strong and hardworking than men in television advertisements	3.0880	250	1.30809	.08273
	using women in more domestic roles in television advertisement portrays my belief of women in the society	3.6720	250	1.13913	.07204

Audience perception of the portrayal of women as strong and hardworking in Nigerian television advertisements (M=3.1, SD=1.3) and audience perception using women in domestic roles in television advertisements as a representation of their belief (M=3.7, SD=1.1).

Table 24: Paired Samples Test 2

	Paired Differences	t	Df	Sig. (2-tailed)
	95% Confidence Interval of the Difference			
	Upper			
Pair 1 women are portrayed as strong and hardworking than men in television advertisements - using women in more domestic roles in television advertisement portrays my belief of women in the society	-.38325	-5.730	249	.000

There was a significant difference in the audiences response of strong and hardworking (M=3.1, SD=1.3) and audience response of women used in more domestic roles in television advertisements as a representation of their belief (M=3.7, SD=1.1),  $t(249) = -5.730$ ,  $p$  also known as 2-tailed value=.000 which is less than 0.005.

Table 25: Paired Samples Statistics 2

		Mean	N	Std. Deviation	Std. Error Mean
Pair 2	when an ad comes on and a woman's femininity or female touch is used, I am more likely to watch	3.3640	250	1.17517	.07432
	women portrayed as sex objects in television advertisements makes them subordinated to men	3.6720	250	1.08495	.06862

Audience perception of using woman femininity (M= 3.4, SD=1.1) and audience perception of women portrayed as sex objects (M=3.7, SD=1.1).

Table 26: Paired Samples Test 2

	Paired Differences	T	Df	Sig. (2-tailed)
	95% Confidence Interval of the Difference			
	Upper			

Pair 2	when an ad comes on and a woman's femininity or female touch is used, I am more likely to watch - women portrayed as sex objects in television advertisements makes them subordinated to men	-.13339	-3.474	249	.001
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There was a significant difference in the audiences response of women femininity used in television advertisements ( $M= 3.4, SD=1.2$ ) and audiences response of using women as sex objects in television advertisement ( $M=3.7, SD= 1.1$ ),  $t (249) =-3.474$ ,  $p$  also known as 2-tailed value= .001 is less 0.005.

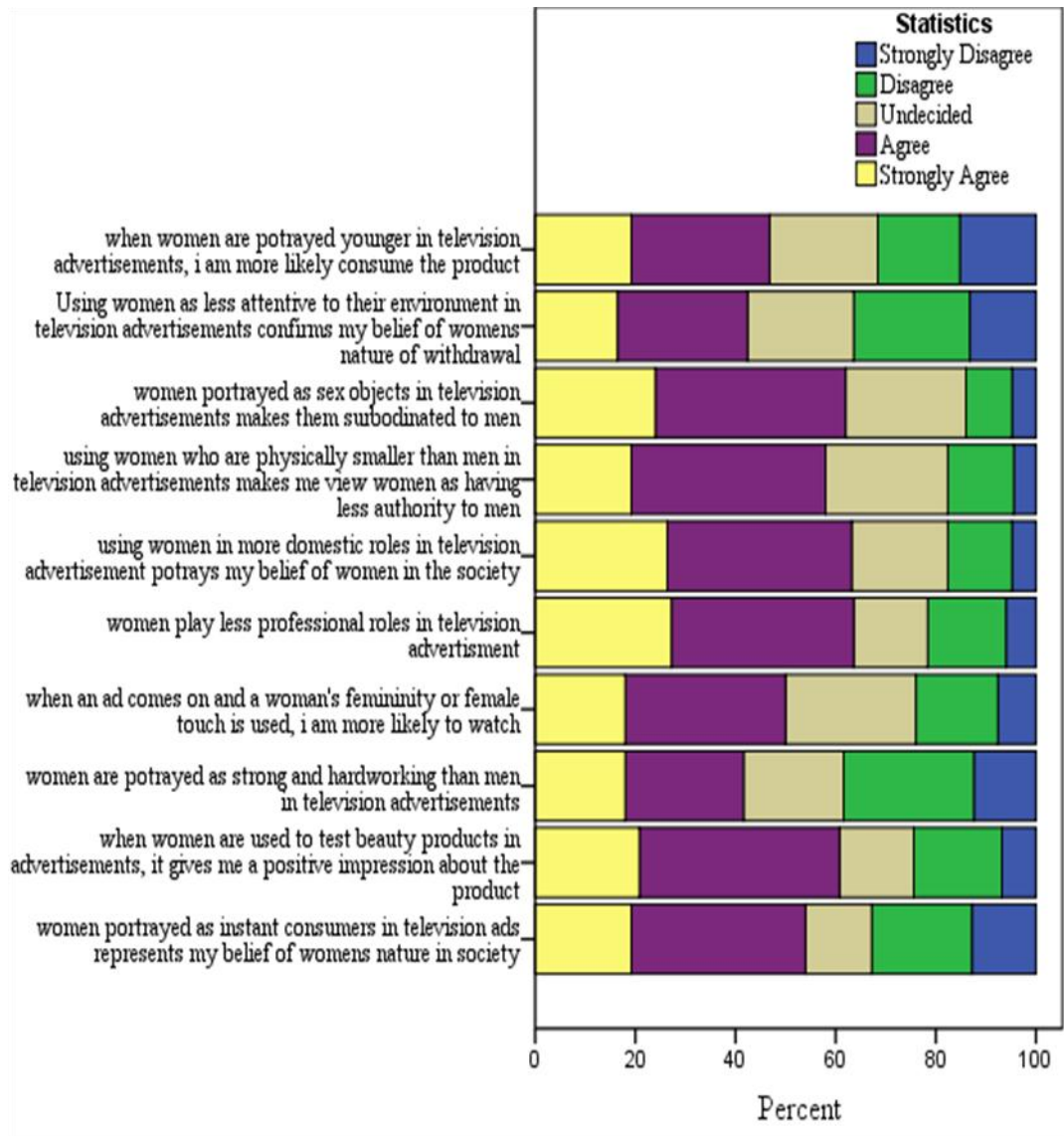


Figure 1: Stacked Bar Chart illustrating Audience Responses

#### 4.3.2 Means and Attitudes of Respondents on Stereotypical Representation of women in Nigerian television advertisement

Using a 5-point Likert scale ranging from 5 to 1, 5(Strongly Agree), 4(Agree), 3(Undecided), 2(Disagree), 1(Strongly Disagree) and applying Balci (2004) scale division as follows: 5-4.20 Strongly Agree; 4.19-3.40 Agree; 3.39-2.60 Undecided; 2.59-1.80 Disagree; 1.79-1 Strongly Disagree.

Table 27: Mean and Attitudes of Respondents

NO	STATEMENT	Mean	Perception
1.	Women portrayed as instant consumers in television ads represent my belief of women's nature in the society.	3.3	U
2.	When women are used to test beauty products in advertisements, it gives me a positive impression about the product.	3.5	A
3.	Women are portrayed as strong and hardworking than men in television advertisements.	3.1	U
4.	When an ad comes on and a woman's femininity or female touch is used, I am more likely to watch.	3.4	A
5.	Women play less professional roles in television advertisement.	3.6	A
6.	Using women in more domestic roles in television advertisement portrays my belief of women in the society.	3.7	A
7.	Using women who are physically smaller than men in television advertisements makes me view women as having less authority to men.	3.6	A
8.	Women portrayed as sex objects in television advertisements makes them subordinated to men.	3.7	A
9.	Using women as less attentive to their environment in television advertisements confirms my belief of women's nature of withdrawal.	3.1	U
10	When women are portrayed younger in television advertisements, I am more likely to consume the product.	3.2	U

#### 4.3.3 Answering and Discussing the Research Questions 3 & 4

RQ3. Are advertisers reinforcing gender stereotypes through their representation of women, hence contributing to subordination of women in Nigerian society?

Based on audience responses, the researcher found that advertisers are contributing to women subordination in Nigerian society by reinforcing gender stereotypes through their representation.



Advertisers reinforce gender stereotypes through consistent portrayal of women in stereotypical ways in advertising. Since women are represented in Nigerian television advertisements based on limited roles for limited products like detergent cooking ingredients, baby food, diapers, fashion and clothing, secretaries and office assistants, the Likert scale of the questionnaires showed that Nigerians can also identify with such stereotypes by falsely believing the so-called reality portrayed by advertisements. The content analysis revealed that with a total number of 40 television advertisements, 47.5% depicted women as beauty oriented and beauty conscious; women were shown as more concerned with beauty products and physical appearances. 15% depicted women as envious of each other and having the desire to have what each other has; in other words, women were portrayed as being in constant competition with each other. 12.5% which represents 5 out of the 40 ads depicted women as materialistic and money-oriented; in these product advertisements, women were either shown cloth shopping, food shopping or investing in skin, beauty and hair products. 40% of the advertisements represented women based on the functional ranking code; Women were shown in professional settings, business oriented but playing an assistant role to their male counterparts. A larger percentage of 52.5 which makes up more than half of the total advertisements portrayed women as family oriented and in domestic spheres. Women were shown as housewives, cooking, cleaning or caring for an infant. It was also found in the study that in the 40 television advertisements, women were shown playing more than one stereotypical role in multiple advertisements. 30% depicted women as inferior to men and always seeking attention, protection, love and care from their male counter-part or husbands. 16 out of 40 advertisements portrayed women in relative small size to men. Lastly,

25% of the advertisements showed women as unaware, inattentive and lost to their environment.

According to the stacked bar chart in figure 1 and the frequency tables above from Table 11 to 22 and Table 23, the audiences agreed to be aware of the stereotypes that exist in the ads, however, 34% and 19.2%, 40% and 20%, 36.8 and 26.4% and 38% and 24% respectively, agreed that the representation of women as instant consumers, beauty product testers, house wives, mothers and carers and using women as less attentive to their environment confirms their belief of women in their society. Audience perceive women in the society based on the limited roles given to women in TV ads. By this, it is safe to make a conclusion that yes advertisers through the consistent portrayal of women in such stereotypical ways helps to reinforce stereotypes and contribute to women subordination in the society.

RQ4. What are the perceptions of audience towards stereotypical portrayal of women in Nigerian television advertisements?

Table 27, which illustrates the means and attitude table of the respondents towards stereotypical portrayal of women in Nigerian television advertisement proved that the audience respondents agreed to almost all the statements. A few of the audience were undecided, i.e. neither agreed nor disagreed to the statements, “women used as instant consumers in Nigerian television advertisement represents my belief of women’s nature in the society, women are portrayed as strong and hardworking than men in television advertisements, using women as less attentive to their environment in television advertisements confirms my belief of women’s nature of withdrawal, when women are portrayed younger in television advertisements, I am more likely

consume the product”. Majority of the respondents agreed to the statements, “when women are used to test beauty products in advertisements, it give a positive impression about the product, when an ad comes on and a woman's femininity or female touch is used, I am more likely to watch, women play less professional roles in television advertisement, using women in more domestic roles in television advertisement portrays my belief of women in the society, using women who are physically smaller than men in television advertisements makes me view women as having less authority to men, women portrayed as sex objects in television advertisements makes them subordinated to men”.

## **Chapter 5**

### **CONCLUSION**

In this chapter, the researcher presents, the summary of the study, conclusions drawn from the study and interpretation of the data analysed in chapter 4 and recommendation for further studies.

#### **5.1 Summary of the Study**

This study investigates the stereotypical portrayal of women in Nigerian television advertisements. Television was used as a media tool in this study, it was specially chosen because it is one of the most popularly used media in Nigeria.

The content analysis of the television advertisement aimed to reveal the kind of roles women played in this advertisements, if there was indeed a reoccurring theme in the way women were portrayed, advertisers contribution in reinforcing stereotypes and subsequently, the questionnaire revealed audiences' response towards these stereotypical portrayal. This research is significant because it uses a very important media theory which is "cultivation theory" to explain how audiences are affected by the media (television) by repeated viewing.

This study was conducted using content analysis and quantitative methodology for the research methodology and data collection method. Using Goffman's coding category and three other coding got from watching the advertisements, the researcher created a checklist by piloting with 10 Nigerian television advertisements from 3

different television broadcast stations in Nigeria namely NTA which stands for Nigeria Television Authority, AIT which stands for African Independent Television and lastly STV which stands for Silver bird Television. The researcher chose this sample because NTA is a National television station owned by Nigerian government and widely watched in Nigeria by all age categories in Nigeria and for the past 8 years, have broadcasted internationally as NTA international (NTAi). AIT and STV were also chosen because they are the most popular privately owned broadcast stations handled independently of Nigerian government and also one of the first private broadcast stations in Nigeria, hence widely watched and popular amongst Nigerians in and outside of Nigeria.

The checklist was used to develop a questionnaire as an instrument to collect data in order to answer the third and fourth research question. The data was further entered and analysed using SPSS (Statistical Package for the Social Sciences).

The present study proved that indeed the kind of roles women play are stereotypical and are commonly used in majority of Nigerian advertisements. The study also found that advertisers are reinforcing gender stereotypes which contribute to inequality in Nigerian society especially for women. Although, it was also clear that a large number of the total audience were without a doubt aware of such representation of gender in the media. While some agreed to the stereotypical portrayal of gender and the diminishing ways advertisements represent women in the society, others are still unaware of media's power in shaping their reality.

## **5.2 Conclusions Drawn from the Study**

The checklist and analysis which can be found in table 1 (Chapter 4), the article recording instrument revealed that by using a limited sample of 40 television advertisements to represent generally Nigerian television advertising industry, a significant number were found to represent women based on each code. Although all these coding were found present in some of the advertisement, it was also evident that advertisers dwelled more in women's role as family oriented and domesticated.

In table 7 (Chapter 4), a large number of the audience population, 158 precisely out of 250 stated that women portrayed as domesticated or house-restricted in advertisements is a true way of representing women in the society. The idea that the place of a woman in the society should be at home, cooking, cleaning, taking care of children, acting as mothers and in general, a "typical perfect housewife". On the contrary, women who play professional roles are still represented as inferior to her male counter-parts even in the work place. As such women are found to play roles such as secretaries, receptionists, assistants or decorative roles in the office (seen but not heard), while men are shown serious minded, authoritative, professional and dominating women is shown in Nigerian television advertisement in the way women are portrayed.

These representations indeed have a direct effect on how audiences and the society at large understand gender roles in the society. For example, some women in Nigerian society hold professional positions and have certain power in and outside the country, however, advertisers distortion of reality by limiting women to traditional stereotypical roles of housewives, mothers, childcares, delicate being in need of

protection from their male counterpart imposes an image of women as being weak and unable to fit into a world of patriarchal dominance, hence women are being sidelined.. Similarly, in table 10 (Chapter 4), 155 out of 250 stated that indeed women are seen by them as sex objects in reality and is true when they are represented in the media.

Representation of women by the media has been vastly accepted by the society and we act upon what we see in the media. Media however exaggerates this believes, hence creates a larger hegemony where women face inequality and subordination making them part of a marginalized group within gender system.

### **5.3 Recommendations for Future Research**

In today's world, women are victims of violence and subordination within the same sex and to a large extent with their male counterpart. Regardless of the effort to combat stereotypical portrayal of women in the media, media has always depicted women in shallow and limited ways. These images of women have also been found to have little improvements with how women are seen in reality. Such dominated patriarchal system is one that under represents women or over represents women with certain stereotypical jokes attached to it.

Therefore, I recommend future researchers to undertake a research in:

- The effect of media in the society in order to reveal how different forms of media influences societies' belief in a bid to combat misrepresentation of gender especially involving women and culture.
- Media and its representation of gender.

Continuous research in this area would shed improved contribution to media literacy by educating us as consumers of media contents. Therefore, enabling us to have a critical eye, when viewing media contents.



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## **APPENDICES**

## Appendix A: Content Analysis of Advertised Products Based on the Coding Category

### Coding Sheet 1

No.	Codes	No. of observed Ad based on observed codes	Percent	Ads in Each codes
1.	B.C& B.O	19/40	47.5	1,3,4,5,11,12,15,16, 20,21,23,26,31,33,34,36, 37,38,40
2.	E &D	6/40	15	1,16,27,30,37,40
3.	M	5/40	12.5	6,11,18,23,34
4.	F.T	16/40	40	3,4,12,14,19,20,24,26,27,28,29,31, 36,37,38,39
5.	F.R	4/40	10	18,21,22,25
6.	F.O &D	21/40	52.5	2,5,7,8,9,10,12,13,14,15,16,17,19,2 2,23,26,27,29,33,34,35
7.	R.S	16/40	40	2,4,5,6,8,12,18,20,23,24,25,26,27,2 8,31,34
8.	R.O.S	12/40	30	4,5,16,17,18,20,24,26,27,31,36,37
9.	L.W	10/40	25	2,4,5,7,17,27,28,37,38,39

## Appendix B: Advertisement Checklist Based on the Coding

### Category

#### Coding Sheet 2

No.	Product advertised	Beauty Conscious and Oriented	Envy and Desire	Materialism	Female Touch	Functional Ranking	Family Oriented and domesticated/ Less paid position.	Relative Size	Ritualization of subordination	Licensed Withdrawal
1	Peak Milk	✓	✓							
2	GTBANK Mobile Banking						✓	✓		✓
3	CHI Exotic Fruit Drink	✓			✓					
4	Delta Medicated Soap	✓			✓			✓	✓	✓
5	Dettol skin care	✓					✓	✓	✓	✓
6	GLO mobile Network			✓				✓		
7	Harpic Toilet Stain Remover						✓			✓
8	Honeywell wheat Meal						✓	✓		
9	Indomie Instant Noodles 1						✓			
10	Indomie Instant noodles 2						✓			
11	Kaymu Online Shopping	✓		✓						
12	Maggi cooking spice 1	✓			✓		✓	✓		
13	Maggi cooking spice 2						✓			
14	MorningFresh Dishwashing Soap				✓		✓			
15	New Ariel detergent	✓					✓			
16	Nigeria Info	✓	✓				✓		✓	
17	Renew Instant Starch						✓		✓	✓
18	Stanbic Ibtc bank			✓		✓		✓	✓	
19	Sunlight Detergent				✓		✓			
20	Virgin Airline	✓			✓			✓	✓	

21	Diamond Bank	✓				✓				
22	Skye Bank					✓	✓			
23	Jumia Online Shopping	✓		✓			✓	✓		
24	Hollandia Yoghurt				✓			✓	✓	
25	Airtel Mobile Networking					✓		✓		
26	Lux Skin care soap	✓			✓		✓	✓	✓	
27	Gold circle Condom		✓		✓		✓	✓	✓	✓
28	28. Gulder Beer				✓			✓		✓
29	Coca Cola				✓		✓			
30	Diamond Bank commercial		✓							
31	Jumia Nigeria Christmas TV ad	✓			✓			✓	✓	
32	Direct Cash Settle SEC	✓								
33	Luna Milk _ TVC						✓			
34	Mocality Nigeria Consumer TV ad	✓		✓			✓	✓		
35	Onga						✓			
36	Ovaltine Nigeria	✓			✓				✓	
37	Coca-Cola Nig.	✓	✓		✓				✓	✓
38	Pepsi Nig.	✓			✓					✓
39	Maltina				✓					✓
40	Peak Milk	✓	✓							

## Appendix C: Audience Response Data Collection Instrument

### Questionnaire

NO	STATEMENT	SA	A	U	D	SD
1.	Women portrayed as instant consumers in television ads, represents my belief of women's nature in the society.					
2.	When women are used to test beauty products in advertisements, it gives me a positive impression about the product.					
3.	Women are portrayed as strong and hardworking than men in television advertisements.					
4.	When an ad comes on and a woman's femininity or female touch is used, I am more likely to watch.					
5.	Women play less professional roles in television advertisement.					
6.	Using women in more domestic roles in television advertisement portrays my belief of women in the society.					
7.	Using women who are physically smaller than men in television advertisements makes me view women as having less authority to men.					
8.	Women portrayed as sex objects in television advertisements makes them subordinated to men.					
9.	Using women as less attentive to their environment in television advertisements confirms my belief of					

	women's nature of withdrawal.					
10.	When women are portrayed younger in television advertisements, I am more likely to consume the product.					