

**The Representation of Women in Western Nigerian
Lifestyle Magazine Advertisements; A Content
Analysis**

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ABSTRACT

The representation of women in the media has been a consistent subject matter over the years and has evolved into a major feature of every media form. This has been a major concern as many scholars have tried to establish the connection between how women are represented in the media (which is often subjective) and how they are viewed in the society. The roles women are featured playing are usually demeaning and belittling as has always been the case.

This research was carried out in order to establish the prevalent content of western Nigerian lifestyle magazine advertisements using content analysis. The findings from this research revealed that the most prevalent roles women play in the magazine advertisements depict them as cosmetically/beauty inclined, nurturers of children and nurturers of their home environments.

The highest percentage represented role was the desire to be looked at, the need for attention coded for by advertisements for cosmetics, fashion wears, skin care products and accessories. These roles according to Jib Fowles' fifteen basic advertising appeals have been associated with women for a long time and are constantly being reproduced in the media.

Keywords: Lifestyle magazine, stereotype, media, gender, representation, advertisement.

ÖZ

Medyada kadınların temsili yıllardır sürekli bir tartışma konusu olmuş ve günlük hayatta medyanın temel karakteristiği haline gelmiştir. Bu konu kadınların medyada nasıl temsil edildiği (genellikle yanlı) ve kadınların toplum tarafından nasıl görüldüğü arasındaki bağlantıyı kurmaya çalışan araştırmacılar ve akademisyenlerin temel kaygılarından biri olmuştur. Kadınların oynadığı rollerin ifade edilmesi genellikle anlamsızlaştırma ve küçük düşürme üzerinde odaklanmıştır.

Bu çalışma Batı Nijerya'daki kadın magazin dergilerinde yer alan reklamların içeriğini anlamak için içerik analizi metoduyla yürütülmüştür. Araştırmanın bulguları Batı Nijerya yayınlanan kadın magazin dergilerindeki reklamların kadınları güzellik ve kozmetik kullanımına düşkün, çocuklarının ve evinin bakımına özen gösteren rollerde temsil ettiğini göstermektedir.

Kozmetik, giysi, cilt bakım ürünleri ve takı reklamlarına bakılarak kadınların en çok bakılma arzusu ve dikkat çekme isteği çerçevesinde en çok temsil edildiği görülmektedir. Bu roller Jib Fowles tarafından geliştirilen ve medya tarafından sürekli olarak yeniden üretilen ve uzun süredir kadınlarla özdeşleştirilen temel reklam kategorileri arasından seçilmiştir.

Anahtar sözcükler: Magazin dergileri, kalıp yargı, medya, toplumsal cinsiyet, temsil, reklam.

DEDICATION

To my Family

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I would like to start by saying it has been an incredible journey so far and I could not have done it without God. So my first gratitude goes to God for being there with me every step of the way, for teaching me everything and for being my anchor in those times when my strength failed me.

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LIST OF ABBREVIATIONS

CNBC: Consumer News and Business Channel

GAO: General accounting office

Chapter 1

INTRODUCTION

1.1 Problem Definition

There is a deliberate and conspicuous inclusion of women in advertising imagery; a very apt move by advertising executives who very many times utilize financial power and sexist ideals in order that women can appear less than they really are.

Feminist criticism has created awareness with regards to the obvious and deliberate objectification of the bodies of women. This has been the case for some years and it became prominent when fashion made a comeback. There have been a lot of issues raised regarding the female representation in the media, most especially in magazine advertisements and televised advertisements. The same issue is very obvious in films but there will be a more narrowed focus on magazine featured advertisements. The appalling thing is that these advertisements most often times don't even portray what products are being advertised. It seems like advertisers feel that there will be no market for their products if they don't feature women's body parts in advertisements. Unfortunately, these body parts are used in compromising positions most times. Kilbourne refers to this obvious use of women's bodies to sell everything as "objectification". "Advertising often objectifies people" (Kilbourne, 1999, p. 27). Many people do not fully realize the dangers of objectifying people. The consequences are grave. Self-image and identity are terribly affected. There are several girls dealing with low self-esteem because they cannot possibly escape the

notion that their bodies are imperfectly objectified to suit certain beauty standards that appeal mainly to the elitist desires. Hence these elitist ideals on women in society are dissipated through advertisements. What Kilbourne means is that the ways in which the human body especially the bodies of women are been objectified has opened a can of “the good, the bad and the ugly”. Objectification usually serves to satisfy men’s pleasurable desires and is one of the most obscene ways to reduce the value that makes that person (object) a valid entity with rights to speak, to be respected, to be cared for, to be protected and to be improved on. Women are believed to be weaker than men in many spheres. This has given men a push to be stronger and more “in control”. Most advertisements often send messages of female passivism and this message, when gotten by men usually results in the construction of a “superiority identity”. With the rampage of thousands of advertisements pushing out obscene images, there is a constant reconstruction of the role of women.

Kilbourne (1999) pointed out the insane requirement that has dominated thousands of American advertisements and modeling agencies where women have to be irrationally thin to fit into an acceptable social class. This spread like a virus when commercial advertisement models and runway models started to hit the big screen and magazine cover pages looking thin. This spread as lots of women both teenagers and young adults, started to desire this body type. One thing worthy of mentioning is the how in which computing technology has made situations worse, in that with the advent of soft-wares like Photoshop and others like it; it has now become possible to create female bodies that don’t exist. While editing, eyes from one person’s photo can be synced with a nose from another person’s photo and combined with lips from another person’s photo until a body is created that features body parts from different people. When photos like these are released on magazine cover pages or other forms

of media, there is no way the audience can be aware of the fakeness of the model on the page. Due to the fact that these advertisements dish out messages that are aimed at the female body, the assumption that looks are more profitable than health has become very prevalent and that is why females tend to pay more attention to their appearance, to the way their bodies look. If they are fat, they get picked on at school, if they eat big, they get mocked, and they even get reminded by friends, of the cellulite forming under their arms. Constantly, this puts women and girls under pressure to keep up appearances. “Previous research supports the relationship between media consumption and reduced self-esteem, increased self-consciousness, body-related anxiety, eating disorder development, and body dissatisfaction” (Martins & Harrison, 2012, p. 39). No one wants to lose friends or be ostracized as an outcast. At this point, self-esteem is seriously threatened. All these of course, are part of media’s gimmicks to instill their messages into a large audience so that products can be sold and financial profits can be gained. Unfortunately in the process of promoting sale through advertisements, a lot of damage is done psychologically. The fact that many advertisements encourage the use of pills to burn up loose fat or cholesterol is appalling. Creams and ointments are also being advertised to eliminate “under skin cellulite”. In many ways, this is a pointer to the fact that advertising executives and brand executives have more regard for financial profit than for health or well-being. This pushes them to go any length to sell their brand products, even if they have to objectify female body parts to achieve this.

Advertisers tend to create images that are identical to the times in which they exist. Most often times, the adverts been produced are somewhat like wake up calls reminding men to be on their guards in preventing women from becoming powerful. There are initiatives that kicked off so many women empowerment programs and the

infamous feminine movement for the absolute empowerment of women in all sectors of society around the world. Many women have risen up to despise “the beauty queen frame” as explained by Sheeler (2010). She argues that the beauty queen frame “objectifies the female candidate and reinforces the notion that politics is a man’s game” (p. 47). In so many countries now, several political positions that were occupied by men have witnessed the rise of women to suit high positions. An example is the election of the first ever African female president, Ellen Johnson Sirleaf of Liberia.

Jan Kurtz (1997), states that “when females appear in advertisements alone, the stereotype of the female as domestic provider who does not make significant decisions, is dependent on men, and is primarily a sex object, is often projected. Representations of women in advertising, over the years, have sought to project beauty, body type, sexuality and relationships above anything else. Women are many times represented as being part of a thing but never actually being in charge. This is the very evidence that advertising and the media in general suffer from a shortage of ideas and a loss of rational concepts when it comes to women. The stereotypes just don’t tell well. Objectification of anything automatically commodifies that thing and many times, it is veiled as a beauty convention. Naomi Wolf states, “There is no legal history or justification for the beauty myth; what it is doing to women today is what has resulted from the prevalence of today’s power structure, economy, and culture to create a defense against women (Wolf, 1991, p.13). The beauty myth seeks to instill in women, the belief that a woman with a beautiful face and body is more desirable than a woman with brains and this appeals to a woman’s need for attention from a man. On the other hand, Jackson Katz (2003) stated that “representations of men in advertising consistently featured violent white male icons, such as uniformed

football players, big-fisted boxers, and leather-clad bikers” (Katz, 2003, p. 349). Hence men have dominated the screen as the ones with power, wit and control. This is not a far cry from the messages that suggest subordination of women and domination of men. Enough attention has not been paid to the deep consequences that stem from how women are represented in advertisements and how advertisers ought to be thorough and ethical in the way that their advertisements communicate messages to the audience who are equally potential consumers of whatever messages or products are released. One of these consequences is the social damage caused to the perception of women and their worth both culturally and structurally with regards to their bodies. “Self-objectification and body shame have been consistently empirically supported as effects of media” (Moradi & Huang, 2008, pp. 277-398). This is particularly paramount as often times countless advertisements, especially those about bath soaps, laundry soaps or toilet cleaners, portray women solely as mothers whose ultimate job is to keep the house clean and free of germs, to keep the children well bathed, clothed and fed. Other ones go as far as depicting women as wives whose ultimate role is to wake up, clean, cook and go nowhere but stay at home and wait for the man to come back home. What a demeaning representation! Very rarely, do we find advertisements where women are in positions of power that require them to use their intelligence or have male subordinates who run their errands. A few advertisements have done this though but in very minimal proportions as opposed to the proportions of stereotypic portrayal of women as dependent wives, young/slim and mothers in advertisements. This is possibly associated with the resolution that fueled the women empowerment programs, most especially in the regions of Africa. She could be bright, of average height, a size 10 or 12, the head of a multi-national company’s board of trustees, a custodian of super smart ideas and

still be a wife or a mother. Allowing a woman to have that much power in no way makes her any less enabled to carry out her duties at home.

Most sectors of media have been eroded by advertisements that draw attention to female legs, breasts, buttocks, cleavages, lips and sex organs. “reducing women to sexual objects and making them available for consumption through communication is possibly one of the most dramatic expressions of the digital age” (Vega-Montiel, 2013, p. 21). This is an extreme form of marginalization. The effects of the objectification of the bodies of women in advertising runs wild from an unfair degradation of the minds of young girls to an unjust creation of false identities leading to a commercialization of the respect, emotions, philosophies and values of women who do not succumb to such demeaning representations of their individuality and other women alike. This is of particular interest because this plays out in every socio-political economy where lip service is paid to women liberation and empowerment and where gender equality is in the rising tides of a political revamp. The reason for all this is to create an awareness that will notify everyone including advertising executives that female objectification in advertisements for selfish gain is unjust. Most often times, the question is not whether there is injustice in the objectification of women’s bodies in advertisements but the real question here is whether people acknowledge that this is a problem or is it something that comes to mind as an absolute norm in the oblivion of the fact that the phenomenon that subordinates women and empowers men is only a result of socially constructed realities?

Issues have been raised up about the objectification of men’s bodies in recent advertisements as well and questions arise as to whether this is only a way to justify

the objectification of women's bodies. Its effects are nothing compared to the effects of the objectification of the bodies of women. Most often times, more body parts on women are trivialized than men's body parts. This also does not occur as often as the objectification of women occurs. In many advertisements, the difference between the objectification of the bodies of men and the objectification of the bodies of women is that men are already perceived to be strong and always in control and to a large extent, this portrayal has constructed that identity for them. It just doesn't seem possible for a woman to overthrow a man because by all standards, he is believed to be the stronger one. So the man is powerful and can look after himself, he's very less likely to be marginalized, controlled or sexually harassed. On the other hand, women are more susceptible to these kinds of things as many often times, it is very difficult to see a correlation between women's bodies and the products being advertised. Acne creams, car tires, engine oil, drinking water, board markers, flower vases, perfumes, disinfectants, pens, phones, etc. most often times, the connection is just plain invisible. The issue of weight, size and height are variables that advertising executives are very conversant with as most of the women seen in advertisements are usually slim, young and sometimes tall and light skinned. This supports the "beauty myth" standard as described by Wolf (1991). As a result, many young girls opt for any option that will give them the classified beauty that they see with women in advertisements. If change must happen, it must first begin from the collective awareness that objectification of women is a very huge problem. The depth lies with the fact that all of this is just one of several ways to institutionalize patriarchal power and authenticity in every sector of society. Since most media owners are men, they control and affirm the belief that men ought to wield power because they are smarter,

more composed and stronger hence, they try to ensure this by instilling their own ideals into society through the media.

Sometimes, the thought that advertising ideals have gone viral with their messages and cause a huge structuring and restructuring of what should particularly hold in a social, economic, institutional and political context is discouraging and almost erases any hope of a total extermination of depraved ideas in advertisements and other media texts when it comes to women. One way to look at it is this, women could possibly proffer a solution to the concern in question by collectively rising up as one and saying to advertising executives, “we will not advertise your products with parts of our bodies being compromised. Whether we are fat or fleshy or skinny or whether there is a small bulge in our lower abdomens or a crack in our teeth”. If this happens, there will be a drastic shift in the ideals that the next advert issues will communicate and this in turn will initiate a paradigm shift starting with men on a large scale. In advertisements, most oftentimes, what is being sold is a message, so behind all the objectification and commodification, it can be seen that the messages being sold are supportive of women subordination and men domination. What this does to imagery and the setting up of human agencies is the foundation for the democratic endorsement of patriarchy. Not literarily but subtly. In the United States, parents are faced with series and series of large arrays of concern when it comes to their teenage children and their wide exposure to media contents and messages. Since the spread of the expansion of “Contemporary advertising teaches us to consume, not the product, but its sign. What it stands for is far more important than what it actually is” (Goldman, 1987, pp. 694). Therefore, when women are commodified constantly in advertising imagery, then even the readers who share apt knowledge about how advertisements work may produce different interpretations of what is meant. Covell

and Lanis stated that “there has been very little attention paid to the portrayal of sexuality in advertisements” (Covell and Lanis, 1995). They worked to offer solutions to this discrepancy by examining the effects of advertisements in which women were presented to possess certain sexual attitudes. The authors’ hypothesis supported the rise in stats on the survey of sexual attitudes based on change in beliefs that arise from exposure to advertisements that portray women as sex objects. The authors concluded that the findings supported their hypothesis, stating that “media portrayals of women can influence sexual attitudes and beliefs” (Covell & Lanis, 1995, p 646). This is one of the few proofs that the sexual portrayals in advertisements that demean women’s images is to an extent, evidence worth paying attention to, that there is a connection between male beliefs and behavior towards women and these demeaning advertisements.

1.2 Aim of the Study

The aim of the study is to establish the prevalent content of the advertisements featured within lifestyle magazines in western Nigeria that target women. Many lifestyle magazines feature stereotyped expressions of women and their social roles. To establish the extent of these stereotyped expressions in Western Nigeria was the major aim for this research. Western Nigeria was chosen as a sample region for the study owing to the fact that the researcher was born and bred there and is familiar with the cultural map of the region.

1.3 Objective of the study

The objective is to gain insight to the level of recurring portrayals of Nigerian women as regards the social construction of the roles they play in the home front and in the society which could either be of international interaction (embracing cultural differences that restructure the local cultural heritage) or of local interaction (within

the nation). *Genevieve* is privately owned and it comes as a monthly publication that covers issues of health, finance, nutrition, fitness, fashion, family etc. That made it a better option as it encompasses everyday living and it is regarded as “Nigeria’s leading lifestyle magazine circulating across Africa, Europe and Asia” (Nigerian Magazines online, 2015).

1.4 Research Questions

- What are the significant issues portrayed by the images of women in Nigerian lifestyle magazine advertisements?
- Are advertisements possibly playing a role in promoting gender inequality?

1.5 Significance of the Study

This study will give more insight to the pressing representations of women in Western Nigerian lifestyle magazines. It will enhance more clarity on the roles West Nigerian women have been socialized into as well as the generic perception of women in this region. Due to this, it has the potential to urge the public to consume media messages critically and ethically in the view of how women are portrayed generally and indigenously.

1.6 Limitations

One of the limitations of this study arose from getting substantial reports that backed up the various claims that *Genevieve* magazine is the most widely read lifestyle magazine in Nigeria. This claim was made in several granted interviews and on some websites but there is no statistical report that supports that.

Chapter 2

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.1 An Overview of Lifestyle Magazines in Nigeria and the Region

From the mid-80's to the 90's, it was possibly tasking to have magazines published because of the use of obsolete machinery like typewriters and outdated computers and technology. Over the last decade, many magazines have become household materials in Nigeria with few even owning their own publishing company.

2.1.2 History of Genevieve Magazine

Genevieve magazine was founded by a Nigerian woman named Betty Irabor in 2003. She is currently the CEO and editor in chief of all Genevieve cover issues. In an interview conducted on CNBC Africa (Entrepreneurial edge, 2012), she talked about her passion to create the first lifestyle magazine in Nigeria and how she managed to raise the capital to start. She stated that her vision was to "celebrate the achieving woman" and so the vision of Genevieve is "to be a lifestyle guide and best friend inspiring wholesomeness in all women globally. The history of Genevieve magazine transcends the edge of ethics to accommodate "what sells" which Irabor stated as really important when running a business. What she noticed after the first three publications was that the women who had to be placed on the cover page of each monthly issue had to be popular women in show business, beauty, fashion and every sphere of society. It wasn't until a controversial woman covered the page in the fourth edition, that the magazine started to sell out. It's now 11 years later since

Genevieve magazine surfaced at the market front and over these 11 years there have been several reconstructions in order to suit the interests of the readers. She clearly stated that Genevieve has been designed to be the woman's best friend and according to her, they have been able to deliver a product for which they felt there was a hungry market. The magazine currently sells 30000-35000 copies as opposed to the 2000 copies that used to sell 11 years ago when the magazine's publication was debuted. Over the last 11 years, the editorial board has been revamped to suit the readers' delight as the changing tides of fashion, business, beauty and technology have evolved. the slight revamp process included the welcoming of Ezinne Chinkata as fashion editor, Mai Atafo as fashion consultant, Dimeji Alara as editor and Betty Irabor herself as editor in chief. Basically the content and quality of Genevieve has improved over time, to be abreast with trends that are being targeted at by other competitors. Genevieve magazine was designed to follow after American lifestyle magazines in set up, selling point and style of expression. (Entrepreneurial edge, 2012).

2.2 The Magazine Industry in Nigeria

In the mid-80's to the 90s', in Nigeria, the prominent magazines were news magazines like Newswatch; TSM (The Sunday Magazine) published by the late May Ellen, and Tell, Prime People and lifestyle magazines, such as Hints published by Dr. Kachikwu. During that time, Magazines covered more socio-political affairs than they covered fashion, technology, trends, beauty and the likes. (Nigerian Magazines online, 2015). Nonetheless, quite a few had target markets such as Prime people which appealed largely to women because of its reports on people of high social standards. That is no longer the case because of all the magazines that were published then, only Tell, Newswatch and Hints are still in circulation. Tell and

Newswatch have experienced some shaking due to the economic crisis and the challenge of adjusting to the emergence of digital technology (Nigerian magazines online, 2015). Most magazines in Nigeria now are produced largely to appeal to a certain group of people. Some of these magazines include *Complete Sport* for sports lovers; *FourFourTwo* magazine, for football lovers; and *Motor Shopper* for car dealers.

2.2.1 Lifestyle Magazines in Nigeria.

All over the world, magazines are key tools used to sell products and services, ideas, concepts and beliefs. This is not short of what goes on in the Nigerian market. Almost all the magazines that are produced in Nigeria now bear the quality that meet international standards. Some of these magazines are taken out of the country for their printing while there are some of them that are printed in the country. The use of certain publishing technology explains how magazines published in Nigeria can easily compete with any magazine published in the Western world in terms of artistic quality and finesse. Lifestyle magazines are still a rising brand in Nigeria and there is now stiff competition in the Nigerian magazine market as they are pushing the borders of magazine publication in the country. This has kept a lot of editors under pressure to ensure that the magazines they put in the market are of excellent aesthetic quality. *Genevieve*, which is the study sample being analyzed is the foremost read lifestyle magazine in Nigeria. By looking through the schematics, the style of the columnists and the artistic quality, it is modeled after American lifestyle magazines like *Elle*, *Cosmopolitan* and *Vogue*.

2.3 Theoretical Framework

The agenda-setting theory is based on the fact that the media filter and shape reality and focus only on certain issues causing the public to perceive those issues as more

important than others. The news media tell the public what to think about, Miller (2002, pp. 259) sees the agenda-setting theory as when “the media agenda influences the public agenda not by saying “this issue is important” in an obvious way but by giving more prominent space and time to that issue”

2.4 Content Analysis

Media content analysis was introduced as a systematic method to study mass media by Harold Lasswell (1927), firstly to study propaganda. According to Lasswell et al (1952), “Content analysis is a methodology that primarily aims at describing what is said on a given subject, in a given place at a particular time whilst being optimally objective, precise and generic” (Lasswell et al, 1952, p. 34). Lasswell’s familiar statement published in 1984 which holistically encapsulates what media content analysis is about, (as cited in Shoemaker and Reese, 1996), describes it as: Who says what, through what medium, to whom and with what effect? A widely used definition of content analysis was provided by Berelson (1952) who described it as a “research method for the objective, systematic and quantitative description of the manifest content of communication (p. 18). This definition has been found wanting in several respects. First, the word “objective” is frowned at by researchers including Berger and Luckman (1966) in their text, *The Social Construction of Reality*, in which they indicate that even the most scientific methods of social research cannot yield totally objective results. Specifically in relation to media content, they point out that media texts are susceptible to diverse interpretations and, hence, analysis of them cannot be objective. Other definitions of content analysis include: “Content analysis is any research method for making inferences by systematically and objectively identifying specified characteristics within text” (Smith & Ogilvie, 1996, with credit given to Holsti, p. 5). Such characteristics include the visual appeal of

colour schemes and consistent language of representation within a text. “Content analysis is a systematic research method for analyzing textual information in a standardized way that allows evaluators to make inferences about that information” (Weber, 1990, p. 9).

Neuman (1997) defines content analysis as “a technique for gathering and analyzing the content of text. The ‘content’ refers to ideas, words, themes, pictures, symbols or any message that can be transmitted. The ‘text’ is anything written, visual, or spoken that serves as a medium for communication” (p. 272). This was particularly the case with the samples being analyzed as written texts, language and visual images formed a great content of the sample.

Kimberley Neuendorf (2002) provides this definition: “Content analysis is a summarization of quantitative analysis of messages that is not limited to the types of variables that may be measured or the context in which the messages are formed or transmitted”. Neuendorf argues that content analysis is qualitative and not quantitative. She states that qualitative analysis of texts is more appropriately described and categorized as rhetorical analysis, narrative analysis, discourse analysis, structuralist or semiotic analysis, interpretative analysis or critical analysis (pp. 5-7). However, she admits that “with only minor adjustment, many are appropriate for use in content analysis as well” (p. 41). Shoemaker and Reese (1996) are other prominent authors on media content analysis. They are not in total support of Neuendorf’s narrow interpretation of content analysis as solely qualitative research. Shoemaker and Reese categorize content analysis into two traditions – the behaviourist tradition and the humanist tradition. The behaviourist approach to content analysis is majorly concerned with the effects that content produces and this approach is the one pursued by social scientists. The behaviourist approach tries to

identify future effects of media content, the humanist approach looks tries to identify what media content says about society and the culture producing it. This dual view of the media also helps explain the age-old debate over whether mass media constructs public attitudes and perceptions (effects) or reflects existing attitudes, perceptions. Most researchers agree that, with limitations, mass media do both. Shoemaker and Reese argue that social scientists taking a behaviourist approach to content analysis rely mostly on quantitative content analysis, while humanist approaches to media content veer towards qualitative analysis. Berelson (1952) suggested five main purposes of content analysis as follows: to describe substance characteristics of message content, to describe form characteristics of message content, to make inferences to producers of content, to make inferences to audiences of content, to predict the effects of content on audiences. Carney (as cited in Neunendorf, 2002) broadly agreed with this view summarizing the three main uses of content analysis as (a) descriptive; (b) hypothesis testing and (c) facilitating inference (p. 52). In analyzing texts, the idea is to use variables that represent the original information and can be analyzed by statistical methods. In this process, researchers classify the majorly important ideas within any kind of media text, be it word based or image based. Hence newspapers, articles, reports, magazines and even films can be analyzed. “The classification process is called coding and it consists of marking the main ideas within a text alphanumerically” (Glassner & Loughlin, 1987). This formed categorized variables which were used to represent the main ideas within the original cover pages, advertisements and articles in this study. To classify the main ideas within a text, the researcher starts by identifying the text’s main themes and issues. The result could come out as a simple list of the issues raised within the sample text. In this study, the researcher coded categorized variables particularly to

highlight the main represented features of visual and textual language as it applies to varying gender relations. For instance, the advertisements within the sample were coded in such a way as to provide results that give insight to the social perception of the behavioural and thought patterns of every individual. Hence the advertisements were coded with regards to the gender consistently represented and the contexts in which each gender was represented. That informed the use of the recording instruments more elaborately discussed in chapter 3.

2.5 Mediated Culture

According to Barker (2008), “Culture is not pure, authentic and locally bounded, it is the synergized product of interactions across space” (p. 27). Culture can be anything endorsed as normal or natural, anything that goes without saying anything that is not in any written constitution but yet strictly adhered to, anything transcending modes of behavior, language or patterns strong enough to bind a certain group of people together. Culture has distinct and uncontested characteristics like; Culture is made up of learned behaviors, Learning culture is constantly evolving, all cultures involve the use of language and signs—things that point to something other than themselves. These characteristics are obvious pointers to the dynamic and ever evolving nature of culture. Culture thrives on the fields of history and has no particular constitution in that people are made to belong by force or coercion. It is such that allows individuals or groups a reason to express choice, belief, religion and character but accommodates this freedom to suit a unified mode of expressing all of these. Contrary to the belief that anything cultural is natural, nothing about culture is natural. It didn’t just begin and grow through an evolutionary process, it “became” and is still “becoming” through the process of learning.

Medium on the other hand can be simply defined as anything used to transmit a message from a sender to a receiver. So it plays the role of transmitter. A medium is something we use when we want to communicate indirectly with other people. 'Media' is the plural of 'medium'. The term 'mass media' constitutes all aspects of contemporary communication; this includes television, radio, video, advertising, prints (newspapers and magazines), photographs, internet, games and novels etc. These often are referred to as "mass media" in that they have the potential to reach large audiences at the same time and are most often times designed to do so. Media texts are the programs on television and radio, the images, films and words carried by these different means of communication. Sharma (2012) in his studies says that, "the media is an embodiment of information, ideas, thoughts and opinions. It is a powerful force in influencing the way people perceive a variety of issues" (www.mediawatchglobal.com). There is a new emergence of a culture so dominated by media in which sounds, images and constructions help to create the basis of essential everyday living, dominating leisure time, molding and shaping political views as well as social realities and projecting constituents out of which people form their very identities. According to Soobben (2012), "we communicate with one another through the images and representations we see and, more importantly, make sense of the world". This shows that the images in the media depict who we are – our thoughts, beliefs and values. Film, radio, television, magazines and other media texts provide the mentoring for what it means to be successful or fail, to lead or follow, to be male or female, to be powerful or weak, to be beautiful or ugly etc. This mediated culture has also constructed the elements out of which several people gain their consciousness of class, nationality, race, sexuality and "mass sensibility". It has succeeded in molding the predominant belief about the world and has gone ahead to

define what is good and what is bad, what is evil and what is righteous, what is legal and what is illegal. Media images provide the symbols that help create a universal culture for the majority of the population in many nations of the world today. The identities that media culture has roused individuals to form have resulted in the rise of a capitalist society propagated by consumerism culture. “Media Culture passes for “industrial culture” organized on the basis of mass production to appeal to a mass audience for which morals, ideals and structured beliefs are produced” (Kellner, 1995, p.1). Media products are commodified entities and these are used by high ranking media owners to attract personal profit for capital acquisition. Media culture aims at a large audience and hence keeps abreast with contemporary concerns as they impact on everyday life. It is technologically deterministic as it brings into effective action, the most powerful tools in propagating economic prowess and this is very evident on a global scale as it touches on many nations of the world. It has successfully blended technology and culture in huge shapes and compositions producing societies in which media has so much influence.

2.5.1 Cultural importance of Media Messages

Media on a very large scale has for many years been aimed at a large audience who have little or no participation with the evolving process of message transmission. That is, the production, selection and distribution of media messages are majorly controlled by certain people; called elites with the ruling ideologies. We create our identity according to the images we see around us, from an early age. “Women make up almost 50% of the world’s population” (World Population Data Sheet, 2012). “The global media industry is dominated by a small number of powerful transnational media conglomerates that own and control a diverse range of traditional and newer forms of media” (Bagdikian, 2000, p. 35). These conglomerates adopt a

modus operandi that functions on a global level in terms of the production, selection, distribution and sale of their media products. The major strategy of multinational media conglomerates springs from their private control over large-scale production, distribution and transmission of unique media products. In producing any kind of media message, media owners take the luxury to input their own belief system and ideologies about the world into the process so that the message transmitted fits their purpose and interests. As John Corner puts it, “media exert a high degree of power over both public and corporate perceptions and therefore causes changes to the ‘action frames’ within which they operate” (2011, p. 15). Because the media have come to occupy a major place in everyday life, its effects on many things cannot be overemphasized. This is the reason that the messages that erupt from media need to be paid heed to and every individual ought to be media literate. The study and practice of media literacy is based on a number of paramount ideas about media messages. One might not have the money and skills needed to make a hit movie but just about everyone has access to the internet and with the emergence of social engines like YouTube, WordPress, keek, snapchat, BlogSpot and Evernote, people are now more enabled to publish write ups, upload audios and videos, publish newsletters with little or no difficulty and for free. It makes it easy for each individual to create his/ her own media message. Corner (2011) refers to this as “communicative capacity” (p. 37). In this way, there isn’t a complete succumb to only what the elites feed the rest of the population through the media. It is true that our media system reflects the power centrality that exists in society where individuals and groups with large financial power create their own media messages and transmit them to a very large number of people at the same time. This is the reason that the elites find ease with shaping and constructing the social realities of the rest of the population. This

further stresses why media literacy is so important. Nick Couldry argues that media power needs to be regularly reproduced to neutralize its authority. He focuses on the “universe of beliefs, myths, and practices that allows a highly unequal media system to seem legitimate” (2003, p. 41). It is very paramount because as media messages are encoded so also they can be decoded, many often times not in the exact way they way encoded. Media literacy can enhance our ability to decode messages and this can give insight as to who creates what media message and why the message is created in the first place. This can help one escape the subtle persuasion tricks and downplay the elitist influence on culture.

2.6 Stereotypes and Gendered Stereotypes

The media plays a very huge role in reinforcing gender stereotypes. As media has become more and more powerful in shaping the world’s belief system, the struggle to maintain a unique understanding of ‘self’ apart from media interference has become increasingly difficult. This has led to the increase of gender stereotyping in our society. Media is a powerful reinforcer of gender stereotypes. Radio and television are the electronic media channels that are persuasive and are prominent social constructions of gender roles. Television has the power to enforce stereotypes because images and sounds are used but radio only uses sound. When we watch television, most of the programs are exclusively constructed and structured from a masculine point of view. Other forms of media like magazines and online magazines which unfortunately have not been different from mainstream media in that they maintain the status quo of reproducing gender stereotypes emerged. “Stereotyping is both a unique and additive predictor of women’s psychological distress” (Szymanski & Owens, 2009, p. 200).

In 1995, Claude Steele and Joshua Aronson made a report on a study that showed the extent to which negative stereotypes affect those who find their identity as part of these stereotyped groups. They suggested that people feel threatened in scenarios where they believe their performance will give them away as epitomes of their group's negative stereotype. Steele and Aronson referred to this situation as "stereotype threat" because the existence of these negative stereotypes threatens performance and how one thinks of himself/ herself. Even if the person does not believe the stereotype or give credence to its potent existence, the threat of being identified with a negative stereotype can create an avenue for that person to feel under constant pressure about his/ her performance. Steele and Aronson set up a situation that steered expectations of the repercussion of taking a test. By doing this, they showed that those expectations affected participants' performance. For example, Women who believed that the mathematics test would unveil their fundamental ability performed more poorly than women who had different beliefs about the test's diagnostic ability (Steele, 1997). A study conducted by Smith & White in 2002 showed that White men who were reminded that Asians have exceptional math abilities performed poorer on a math test. (Smith & White, 2002) A gender stereotype consists of beliefs about the mental and physical traits particular to the existence and performance of male and female. These beliefs are nothing short of an intricate definition of the social construction of what is expected of, and befitting for a male and for a female. Gender roles are defined by behavioral patterns and gender stereotypes are beliefs birthed out of social constructions about masculinity and femininity. The concepts of gender role and gender stereotype gravitate towards each other. When people associate a pattern of behavior with either women or men, they may ignore individual diversities and varieties and come to believe that the behavior

is associated with one gender but not the other. Gender stereotypes are very prominent and influential; they affect the general views and perception of women and men. This affects how people think and what they believe. In as much as their beliefs vary from reality, the beliefs are still potent enough to affect performance. Structure and function of stereotypes are important factors to consider when measuring the impact of gender stereotypes on people's lives.

2.7 Gender Representation in the Media

More theories on gender representation in the media expose the fact that simple stereotyped roles of femininity are attached to women with limited variations such as mother and wife. According to the Department of Communities (2012), "women are also more likely to be shown in ways that focus on sexual availability, passiveness, and dependence on other people – they are motherly or domestic, sexualized, or too often represented as victims". "Female characters are "typically younger than male counterparts and less likely than males to be portrayed as leaders of any kind" (Mitsu Klos, 2013, p. 42). "Since the majority of women in television and films are Caucasian, they are the dominant perspective that is portrayed in the media" (Evans, 2014, p. 2). Therefore the media create a slim-framed, young and unintelligent woman as the ideal woman in society. Media create the notion of false needs in women and hence uses stereotypes to sell products that satisfy these needs. If media is projecting a woman as sexually available, then it's her body parts we see. This is one act that media has instilled to gratify men's pleasure and hence the message that is transmitted shows that to be considered a normal woman in society, you have to make yourself sexually attractive to men. Here again, there is an obvious projection of false needs and this representation places women as the golden price for any man who would patronize the media. Representations are a spice of everyday life.

Everything is in a constant rotation of either being misrepresented or under-represented or over-represented. Barker (2008) defines representation as “how the world is socially constructed and represented to and by us in meaningful ways” (Barker, 2008, p.7). Culture can be regarded as the signifying practice of representation in that everything that culture constitutes is a direct resultant of how issues about life and the world have been represented to us.

Hall suggests there are two systems of representation. “The first involves the direct associations of objects, people and events which produce meaning and the second involves the use of language which also produces meaning” (Hall, 1997, p. 16). By language here, Hall refers to the texts, images, sounds and signs used within media. Both systems suggested by Hall are very much at play with respect to how men and women are represented in the media but unfortunately women take the heat. As media have become increasingly influential, it has fast become recognized as popular culture and hence anything projected from it sticks to peoples’ subconscious. Because of this influence, feminism in media is at its highest point. So many stunts involving the bodies of women in the media especially from the west have now become status quo in popular culture. Representation of gender in media has for many years been associated with relations of domination and subordination: “where men are represented as sportsmen, politicians and businessmen, women are represented as associated to the lack of status and power” (WACC, 2010). (The findings in chapter 4 particularly reflect that). Media representations of women remain a disturbing constant. Representations of women across all media tend to portray beauty, size/physique, sexuality, emotional dealings and relationships; all within narrow confinements. Men on the other hand are represented as the major protagonists in television and other forms of media and these representations beat

down the representations of women in the media more times over. The major conventions for the diverse media forms feature the constant depiction of women as faint hearted, weak in making important decisions, dependent, fashion and beauty oriented, pink lovers and worst of all, sexually available basically for the satisfaction of the male fantasy. With the vastness and prominence of the media, it is no surprise the extent to which these representations have defined and determined the essence of life.

2.8 Lifestyle Magazines

Life style magazines as in other forms of media are the sources among many through which men and women are socialized to fit the roles that power has constructed. Every media text ranging from movies to music videos to magazines have for a long time been used as powerful instruments in the hands of those with power and resources to hypnotize and force people into believing that the real world is no different from the world they have created on screen and in print. This of course is nothing short of an intension to cause deliberate diversion from the pressing issues of misrepresentation and focus on the trivial issues of “false consciousness”. One way is the transmitting messages that project a woman’s sexuality as her selling point; because sex sells products (Muro, 1989, p. 16), sexual and erotic images are the single most prominent characteristic of advertising (Courtney & Whipple, 1983, p. 9). As a result, a consciousness has been formed surrounding the seeming inevitability of women objectification. Lifestyle magazines form a good platform for this study because they seemingly stand for everything, thing that relates in a delicate balance. In that, they contain topics on men’s health, women’s health, homes, tourism, economy, education and politics. In the midst of all of these, taking a critical look at where women are placed forms the bedrock for this study.

2.8.1 Women in Lifestyle Magazines

Lifestyle magazines like “Elle” owned by a woman as well as many others that are owned by women themselves have not really portrayed a much different image of women from what has been obtainable in the last few decades. A large percentage of women that have been featured in lifestyle magazines I have come across, always fall under any of these categories; mother, wife, career woman, dependent partner, beauty/ fashion oriented, sex object, clueless and unintelligent as opposed to the men featured in the same magazines under all these ramifications. The representation of women through these above listed categories has hence constructed a stereotype for the functioning of the female gender and this stereotype influences how all females around the world are perceived as well as what is expected of them by the society. This is because women are attached to perfectionist roles that are constantly being reproduced in the media to fit society’s standards. Being a mother or a wife or a single lady that doesn’t meet up with the standard stereotype in lifestyle magazines has made it almost impossible not to be condemned. “When expectations and condemnations are interlocked in a way that to excel in the expectation is to welcome the condemnation, there is a double bind” (Bateson, 1972, p. 5). Too old source This can be noticed in the messages passed about the super intelligence and independence of career women or “working class” mothers and how there is a reverse to accuse these same appraised working class women as failures in the home because there is seemingly little time spent with family. Hence they are depicted as winners on the career front but complete failures on the home front. This deliberate act to praise women on the career path but then turn around and condemn the same women for being incompetent in managing home and family is really confusing especially when both “classes” of “socially constructed” women are featured in the same lifestyle

magazines that are widely read by both men and women. The main question here is “what exactly is expected of women in the midst of the ideas created by these “two faced” representations of women where they portray that it is okay to be a mum but then be ready to be perceived as fragile, unintelligent and incapable of handling prestigious positions in the corporate world and at the same time portray that the prestige of holding protagonist positions in the corporate world is the result of absolute lack of skills in home management.

2.8.2 Gender Roles

As mentioned earlier, women’s gender roles in society are constantly reproduced in the media. These roles are stereotypes that are depicted as normal or natural. Some of these stereotypic roles include:

2.8.2.1 Young Single Woman

“In magazines, the woman’s face is usually white, young, alluring, with elegant mannerisms and always wearing a smile or casting a seductive gaze” (Ndzabela, 2002, p. 6). In this way, the message mainly transmitted is that Women’s magazines have generally been accepted on cultural grounds as ‘popular culture’. This culture thrives solely on the option of consumerism. It serves to indulge women’s inner thirst for fashion and a “sexy” body and it does that by intensifying the constant pressure for women to feel accepted in a society mainly dominated by men. The representations in my opinion have got nothing to do with women in the process of their construction. These constructions are master minded by “Elite men as “only about 5% of television writers, executives, and producers are women” (Lichter et al, 1986, p. 17). This way, they have created what could now be regarded as popular culture and this popular culture, though ever evolving, has come to stay. Popular culture is anything that is generally accepted and practiced by the majority of the

population, whose ideals are not questioned and whose cultural heritage is somewhat diversified. Women's magazines which have women themselves as their target market and ultimate consumers haven't done justice in portraying women but have greatly stereotyped their role and existence most popular of which is the scrutiny and control of and over their sexuality.

2.8.2.2 Women as Mothers: Professional Woman vs Good Mother

Johnston & Swanson (2003) carried out a content analysis on the undermining of mothers in magazines and brought to light the obvious fact that mothers live the double bind of professional woman versus good mother. "Despite increases in the number of employed mothers, these two identities remain culturally constructed as mutually unique" (Johnston & Swanson, 2003, p. 244). Mainstream media ranks at the top with regards to where career women are portrayed to delay or totally rule out having any children and good mothers are portrayed to be completely sold out to motherhood without the bother of being unemployed. Their job is to be at home and be good caretakers and nurturers, supposedly an employment will only interfere with their efficiency in the home. This places professional women under the grinding teeth of the society as they are portrayed as lacking in maternal instinct and excelling at their paid jobs. "The dichotomous nature of motherhood exists in two separate realms; one the "ideal" and one the real" (Yonker, 2012, p. 20).

In Johnston and Swanson's research, they tried to explore the prevalence of double-bind messages targeting employed and stay-at-home mothers in current women's magazines. Employed mothers were represented as independent more frequently than stay-at-home mothers. Inversely, stay-at-home mothers were represented as without any form of identity more frequently than employed mothers. On a large scale, this does not make mothers feel efficient in their roles. "If mothers were allowed to feel

confident in their functional abilities, there would be no need to be defensive about their choices and decisions by belittling other people's choices" (Allen, 1983, p. 317). It is very important that the scrutiny women face daily from every institution within society is not based on a permanent ideological definition of their roles but on periodic interactions with work, family and society.

2.8.3 Media constructed Woman Comes to Life

"The media-constructed woman always comes across as mother, dependent housewife, beauty freak and sexually objectified as bait to attract men's patronage of products" (Van Zoonen, 1994, p. 66). According to McRobbie, "magazines produced for women and girls do a poor job of ethically portraying them; they actively damage them, creating individuals with jeopardized self-worth" (McRobbie, 1996, p. 173). According to Croteau and Hoynes, "the unequal treatment women receive in the media is a clear resultant of the inequality that still plagues women in the society today" (Croteau & Hoynes, 1997, p. 148). The question of whether media reflects society or constructs society does not really need to be asked on this front because when it regards women and women's identity, media constructs what women have become and this "becoming" has transcended decades and centuries. The unequal treatment women get in the society rule out women's personal constructive experiences and relate with them based on how media has constructed them. Hence, they are perceived to be incompetent and not experienced enough to be entrusted with socio-political responsibilities or any kind of responsibility that would situate them outside of the spa or the home. Making reference to McRobbie's statement above, it is rather sad that the magazines that claim to pledge allegiance to women and claim to represent them are painfully guilty of unjustly representing women on all levels and at the same time, damaging what they stand for. Women's magazines

may be targeted at women as the primary consumers of their issues but still that doesn't exclude men from reading these materials. Hence, there is a constant consolidation of the most prevalent ideas men have about women. That they are simply not able to hold intelligent conversations but are attractive enough to hold men's gaze, that they are not intellectual enough to hold high ranking positions in the work force but are multi-tasking enough to clean the home, change diapers and cook. "Stories about women almost invariably focus on their roles as wives, mothers, and homemakers" (Study Reports Sex Bias, 1989).

Another side to media's representation of women is the transmission of the misplaced notion that the celebration of sexuality precedes liberation. McRobbie states that "celebrating sex has for many decades structured the essence of magazines" (McRobbie, 1996, p. 177). She maintains that the celebration of sexuality does not only sell the magazines but it creates an atmosphere that amplifies or augments what exactly being a woman is. To be portrayed as sexually designed and then cajoled to rise up and fight against such portrayals are two horrible sides of a coin. It is unjust and it is not tenable. These magazines contain so much about sexuality, beauty and make-up and teach women how to consume products in order to improve their sexuality and beauty. "Sexuality towers above other themes like fashion and cosmetics in magazines produced for women's consumption" (Ndzamela, 2002, p.18). Women are featured more for cosmetics and hygiene in advertisements while men hold more prominence in being portrayed as purchasers of high status symbols or witty occupants of high positions. "The woman that the magazine text appeals to is reached first as a consumer of the message in precedence to the commercial product which plays an important role in her construction" (Baehr et al., 1996, p. 90).

2.8.4 Advertising as Popular Culture

Popular culture is not a static system but a constructed system with constructed values that integrate over time as a coupling together of experiences that are rarely similar. “The consistent change in contextual forms of popular consumption has grave effects on the way people obtain their identity” (Philips & Tomlinson, 1990, p. 24). The coupling of experiences from a large part of the population which most often times fall within the lower class, are the instruments primarily adopted by the preying minority. Here, the problem is not only in the construction of people’s realities but also in the way these people form their own identities. This is quite unjust because in a bid to form identities, the subjected majority is not given a wide range of realities to choose from. So many things are to be considered with regards to this. What values are created, what values are destroyed, what experiences are commodified, what important ethics, standards, morals or principles are being conveniently overlooked. The quickest way to instill values and replace them on a cultural front is to use the media of which magazines are a major form.

Since the development of advertising, reaching a vast audience has become easier especially for producers and manufacturers of services or products. “Advertising makes possible the vast array of inexpensive media available worldwide, however, it involves more than just cheap media” (Baran, 2005, p. 382). Advertising drives 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 versatile electronic pad or the quick weight loss results they will get by registering with a particular fitness institution. This gave rise to the consumer culture which has so colonized many nations today. As more and more products became available in the market, advertising was needed to promote them and what they represented. Each

of these products or services was associated with an image that was automatically supposed to sink into its user or buyer. Media historian Michael Shudson wrote that “in contemporary societies, people believe they can satisfy their social needs by buying and using goods produced in mass quantities.” (Shudson, 1984 as cited in Baran, 2005, p. 383). The development of branded goods was the push behind the growth of advertising as branding was necessary to distinguish mass produced goods from one another. It was no longer the mere availability of diverse kinds of the same product that mattered but the name or label behind each and every one of them. Branding became a huge deal due to this new emergence of labels as status symbols. To brand it takes a whole array of catchment phrases, lines and tags unique to one manufacturer and producer. Thomas J. Barrat who developed the first branded soap had this to say; “any fool can make soap, it takes a clever man to sell it”. In other words, producing a good is not the task, selling it is the task. That is how branding begun and has spread so wide its impact can only be imagined. So many products have been produced and this has further increased the growth of advertising supported media. And as more adverts are featured in media, the more viewers and consumers approach the marketed product. In whatever form of media adverts appear, there is always a market. A few examples will be; Patronize Kellogg’s brand for your breakfast cereals, use swatch brands for your watches, drive a Rolls Royce because its branded quality for people of rich status. “As a cultural form, advertising is more orientated with gender than any other form of media” (Van Zoonen, 1994, p. 71). Advertising is exclusive as a product worth paying attention to since the early stages of its development. Since the development of advertising, commercial culture is the order of the day as advertising is a major scheme of the media to transmit socio-cultural adaptation messages. The images in advertisements as well as texts are

firsthand indicators of whatever messages the media is trying to instill in society. One very clever and quick way that media has instilled prevalent messages is through advertisements within which one can put in context the language used, the text used as well as the visuals. This is a very subtle mechanism employed by the media. The very common stereotypes as discussed earlier, feature women as jobless housewives, home keepers, mothers, sexually active, not intellectual and solely dependent on men for their every need. As a result of this, men are constantly at a higher advantage than women in every possible sphere within society. This move is not a far cry from a wake-up call to men alerting them to be strong and in control and to rise to the occasion against any form of confrontations or power tussles from women. Reports from various researches have shown that media is categorically the main field player in the victimization of women. Contemporary advertising suffers from a lack of rational concept and shortage of ideas when it comes to women. Women are rarely featured outside of the household, family or sexuality. “Women are repeatedly portrayed as being part of a context” (Kurtz, 1997). In texts, they are often made to take the supporting roles and not the lead roles, they are depicted as passive. The idea of passive women in media depicts absolute misunderstanding about the discourse of women in society and how what they can offer goes way beyond what these portrayals depict on a larger scale. Women are so much more witty, resilient, tenacious and intelligent than their media constructed caricature which unfortunately is now regarded as the relatable ideal culture in the society. What the media has successfully achieved is the shaping of what our ideas about the world are, how we perceive and understand who we are and what is expected of us...our very own Identity! It’s a game, it is creativity, it is psycho analytical. Hall described identity thus; “identity is a matter of considerable political significance” (Hall, 1996, p.16).

Hall's declaration here is not a far cry from the 'gender and media' discourse where the sense of existence and individualism builds on hierarchy, an unspoken demand for superiority and rivalry. Under several institutions, women are constantly under scrutiny... in the home, in the office, at school, in the market, at the shopping mall and when they're driving. This is a result of how myopic ideologies have been instilled into society of which media plays a huge role so that children born into this world tend to attribute these situations to nature.

2.8.6 Advertising in Lifestyle Magazines

"Magazines that are commercially produced generate the bulk of their profit from advertising" (Winship, 1987, p. 39). Market pressures arise from tenacious competitors who are very familiar with the changing tides and are quickly utilizing them in the contexts structured to be mostly accepted by consumers. "It is expedient to find and analyze cultural texts within their manufacturing and distribution contexts" (Kellner, 1997, p.104). Kellner shed more light on the fact that capitalist systems are designed to work according to a production system that structures practices in support of continuous consumption at the market front. The political economy of magazines carries on the topmost point of the capitalist ladder, a carefully accumulated array of "consumer experiences" in order for them to be recreated to suit the mounting pressure from the market for profit purposes. This has made it quite easy for capitalists to feign ignorance of the impending dangers of the evolving promotion of "consumerism culture" because it has become difficult for them to tell the difference between "having enough" and "having too much". There is a very thin line between these two and quite evidently, greed is the order of the day. The point where profit started to become really important was the point where making profit now became the bottom line for production and the media hit the mark

first making sure that every form of media had solely profit at the forefront of their minds before cultural ethics or ethos could be as much as considered.

2.8.7 Pervasive Violence in Advertising

Although this research is not in any way about violence, this section is dedicated to establishing the connection between violence in advertising and the relation of women to their environment because it is almost difficult to separate violence from advertising in that if we are talking about female objectification, violence is most of time used as the key player. According to Gallagher (2001), “objectification of women is one of the wide spread accusations held against advertisers worldwide” (p. 95) and this owes to gender violence carried out “79% of the time by males whose violent acts are 34% of the time targeted at females” (Media Advocacy Group, 1998). The fact that advertising is ubiquitous makes it all the more reason for people to experience difficulty in shutting out advertising from their lives. The messages transmitted, the cultural dimensions endorsed and the revamp of socio-political belief systems are very key with the making of advertisements in whatever form. Something most appalling about violence against women in advertising is that it is not censored for any particular social group as even young children are exposed to these violent imagery on a regular basis hence serving as a powerful tool in the formation of the behavioral pattern of young males towards young females and that of young females towards themselves. According to O’Donohue (1999), “blindfolding and deafening people is not potent enough to keep advertisements from getting to them as advertising will always find a way to seep into people’s consciousness” (p. 268). Highlights of violence often run across a great deal of advertising, however advertisements are rarely critically observed but are rather scanned hurriedly by members of the public. Studies find clear links between the

consumption of violent media and the desire to carry out aggression as there is high preference for violence in media mostly by males against females.

In a research carried out by Groebel (1998), the question of gender differences and media preferences was tackled. It was found that male children preferred media featuring violent heroes like Terminator and Rambo while female children preferred media featuring pop stars and musicians. The conclusion of this research revealed that “although social and economic conditions in which children grow up are probably more powerful than the media in terms of influencing behavior but the extent and pervasiveness of media violence contributes to the growth of a global aggressive culture” (Groebel, 1998, p. 198). The catch here is that from an early stage, children exposed to violent media content are liable to grow up with the imagery and understanding of the world as a violent place in which violent activities must thrive. A research showed that in certain television imagery, “80% of the time violence was always the first step to dealing with problems” (Centre for Advocacy and Research, 1998). Gallagher states that “the power of advertisements lies in its ability to connect us with some certain parts of our own reality” (Gallagher, 2001, p. 94) and most often times, this is gender related based on socially constructed responsibilities exclusive to each gender. According to Jhally (1990), “gender can be defined in so many diverse ways but most times, gender is defined as directly equivalent to sex” (p. 136).

Chapter 3

DATA COLLECTING AND RESEARCH METHODOLOGY

This study conducts a content analysis of a whole year's issue of *Genevieve*, a Nigerian lifestyle magazine. *Genevieve* is published in the western part of Nigeria and largely distributed from there to other parts of the country. It is believed to be the most widely read lifestyle magazine in Western Nigeria (Nigerian magazines online, 2015). It's target market is women and it focuses mainly on beauty, latest fashion trends, gender, romance, market trends and the likes.

3.1 Content Analysis

Media content analysis was introduced as a systematic method to study mass media by Harold Lasswell (1927), firstly to study propaganda. According to Lasswell et al (1952), "Content analysis is a methodology that primarily aims at describing what is said on a given subject, in a given place at a particular time whilst being optimally objective, precise and generic" (p. 34). Lasswell's familiar statement published in 1984 which holistically encapsulates what media content analysis is about, (as cited in Shoemaker and Reese, 1996), describes it as: Who says what, through what medium, to whom and with what effect? A widely used definition of content analysis was provided by Berelson (1952) who described it as a "research method for the objective, systematic and quantitative description of the manifest content of communication (p. 18). This definition has been found wanting in several respects. First, the word "objective" is frowned at by researchers including Berger and

Luckman (1966) in their text, *The Social Construction of Reality*, in which they indicate that even the most scientific methods of social research cannot yield totally objective results. Specifically in relation to media content, they point out that media texts are susceptible to diverse interpretations and, hence, analysis of them cannot be objective. Other definitions of content analysis include:

Smith and Ogilvie described it thus, “Content analysis is any research method for making inferences by systematically and objectively identifying specified characteristics within text” (Smith & Ogilvie, 1996, with credit given to Holsti, p. 5) “Content analysis is a systematic research method for analyzing textual information in a standardized way that allows evaluators to make inferences about that information” (Weber, 1990, p. 9). Berger (1991) says: “Content analysis is a research technique that majors on measuring the amount of something (violence, negative portrayals of women) in a representative sampling of some popular form of mass-mediated art” (Berger, 1991, p. 25). Neuman (1997) defines content analysis as “a technique for gathering and analyzing the content of text. The ‘content’ refers to ideas, words, themes, pictures, symbols or any message that can be transmitted. The ‘text’ is anything written, visual, or spoken that serves as a medium for communication” (Neuman, 1997, p. 272). Kimberley Neuendorf (2002) provides this definition: “Content analysis is a summarization of quantitative analysis of messages that is not limited to the types of variables that may be measured or the context in which the messages are formed or transmitted”. Neuendorf argues that content analysis is qualitative and not quantitative. She states that qualitative analysis of texts is more appropriately described and categorized as rhetorical analysis, narrative analysis, discourse analysis, structuralist or semiotic analysis, interpretative analysis

or critical analysis (p. 6). However, she admits that “with only minor adjustment, many are appropriate for use in content analysis as well” (Neuendorf, 2002, p. 41)

Shoemaker and Reese (1996) are other prominent authors on media content analysis. They are not in total support of Neuendorf’s narrow interpretation of content analysis as solely qualitative research. Shoemaker and Reese categorize content analysis into two traditions – the behaviourist tradition and the humanist tradition. The behaviourist approach to content analysis is majorly concerned with the effects that content produces and this approach is the one pursued by social scientists. The behaviourist approach to tries to identify future effects of media content, the humanist approach looks tries to identify what media content says about society and the culture producing it. This dual view of the media also helps explain the age-old debate over whether mass media constructs public attitudes and perceptions (effects) or reflects existing attitudes, perceptions. Most researchers agree that, with limitations, mass media do both. Shoemaker and Reese argue that social scientists taking a behaviourist approach to content analysis rely mostly on quantitative content analysis, while humanist approaches to media content veer towards qualitative analysis. They also note that social scientists may use both types of research as discussed in the following.

Berelson (1952) suggested five main purposes of content analysis as follows: to describe substance characteristics of message content, to describe form characteristics of message content, to make inferences to producers of content, to make inferences to audiences of content, to predict the effects of content on audiences. Carney (as cited in Neuendorf, 2002) broadly agreed with this view summarizing the three main uses of content analysis as (a) descriptive; (b) hypothesis testing and (c) facilitating inference (p. 52). In analyzing texts, the idea is to use

variables that represent the original information and can be analyzed by statistical methods. In this process, researchers classify the majorly important ideas within any kind of media text, be it word based or image based. Hence newspapers, articles, reports, magazines and even films can be analyzed.

3.1.1 Sample

The sample consists of 10 ‘Genevieve’ issues from September 2013 to August 2014. It’s ten issues because while gathering the materials directly from the publication’s main office, information was that the December issue incorporated both the November and the December issue, as a result there was no published November issue. Same goes for the February issue, it makes up both the January and February issue so there was no January issue published as well. The sample focused on this lifestyle magazine because it is the most widely read lifestyle magazine in Western Nigeria currently selling 30000-35000 issues per month. (Nigerian magazines online, 2015). In an interview on CNBC Africa (Entrepreneurial edge, 2012), Betty Irabor stated that the vision behind founding Genevieve was to “make it a woman’s best friend and to encourage wholesomeness in women globally”. For this analysis, every advertisement that featured women in the overall sample was analyzed in order to establish the codes that portrayed women and how this has generally impacted on women in western Nigeria. This magazine features style, fashion, health, finance, nutrition, fitness etc.

3.2 Units of Analysis and the Coding Procedure

There were two units of analysis for the sample: Advertisements and articles. For these units of analysis, two separate recording instruments were created. The recording instruments were put together bearing the research questions in mind; these questions seek to establish whether advertisements possibly play a role in promoting

gender inequality and what the significant issues portrayed by the images of women in Nigerian lifestyle magazine advertisements are. The recording instruments include variables that will be used to answer the research questions asked.

3.2.1 The Advertisements

The second unit of analysis was the advertisements featured within the magazine issues. This unit of analysis sought to analyze the various “traditional” roles that women are being socialized into through the representations in the magazine advertisements. For example wife, mother, house keeper, professional woman etc. More so, the analysis included leading roles and subordinate roles that women were portrayed in and if a woman was portrayed to be playing both roles in the same advertisement, that advert was also analyzed.

3.2.3 The Articles

The third unit of analysis was the articles within the samples. This sought to analyze the articles that featured men within the sample issues. This was to establish how often men were featured in the all the issues and for what purpose they were featured. The reason for this analysis is to have an idea of the contexts in which men appeared in order to establish the possible presence of gender inequality in women’s lifestyle magazines as men are perceived to be more “work” inclined and women to be more “house” inclined. “Stories about men focus on work and/or their achievements” (Luebke, 1989), hence consolidating the cultural message that men are “doers”.

3.3 The Advertisement Recording Instrument

The instrument began with the general advert descriptive, the brand being advertised, the products that the brands were advertising, the roles women played in each advertisement, the racial blend within the advertisements particularly African women

or western women. Many of the themes included family, dating, work and relations including friendships. Part of the advertisement recording instrument focused on how pictures within the magazines portrayed women's sexuality, women's vulnerability, women's affectionate qualities, women's intelligence level, women's attachment to inanimate materials, women's positions at home and women's positions at work. The variables and workable descriptions can be found in the Appendix A for clarity. Using this same recording instrument, advertisements that featured women were coded for the size the advertisement occupied within the sample issue, the brand name, how many times the advertisement was featured within the overall sample, the product being advertised and the advertising appeal used. The appeals used were extracted first hand from Jib Fowles' Advertising's Fifteen Basic Appeals.

3.3.1 Fifteen Basic Advertising Appeals

While working with the advertising recording instrument, I made use of Jib Fowles' (1982, p. 18) "Advertising's Fifteen Basic Appeals". Below are the basic appeals Fowles' came up with:

"The need for sex": Sex in advertisements has always been used as a catch mechanism by advertisers to gain consumer attention so that patronage of the product is almost inevitable. Such advertisements in this category are usually make use of sexual imagery that has subtle meanings.

"The need for affiliation": This appeal targets a person's need for acceptance, the desire to belong. This appeal aids the desire to form relationships and enjoy other people's presence, "to please someone else and gain their love and loyalty" (Petraicca & Sorapure, 1998). The most used themes used with this appeal are family and friendship. Most advertisements utilize this strategy in a way to create the fear of rejection in a potential consumer.

“The need to nurture”: This appeals to the need for one to care for somebody else other than themselves. The recipient could either be a family member or a pet. Usually feeding, supporting and catering to the other person forms the basis for this strategy. Parents are usually the target when this appeal is used.

“The need for guidance”: Guidance relates to protection or mentoring. Advertisements with this appeal usually show a known person serving as the product ambassador or some other times, the product is connected with an historical phenomenon.

“The need to feel safe”: This hits on the fact that everybody wants to stay away from danger or eliminate hurt or threats from them or their loved ones. Advertisers capitalize on this to project guaranteed safety from buying the product being advertised.

The need to aggress”: This need is the need to express violence or anger. This appeal is often carries underlying messages. This need was not used as it relates more with the social construction of men.

“The need to achieve”: This appeals to the need to feel a sense of achievement. To excel at one’s job or a known course. To be distinct as something others have tried but failed at, to go beyond set limitations and rise above past records.

“The need for prominence”: This appeals to the need to enjoy luxury and to liven as a high status symbol. Advertisers use this appeal in settings where the product is portrayed to be used by a celebrity or a known person in the society so that potential consumers can transfer the reverence they have for such a person to the product being advertised..

“The need for attention”: This need thrives on acceptance. The will to be noticed, admired, looked at. Usually women are at the forefront of such imagery with brands like high fashion accessories and beauty products.

“The need for autonomy”: This focuses on the need to break away from designated authority such as father in the home or boss at work. It appeals to the need to be dependent on oneself, the need to be uniquely different and exclude pressures from peers or crowd.

“The need to escape”: This focuses on the desire to detach from stress at work or anywhere else to relax, to enjoy a little bit of rest, have some freedom. Hotels, spas and travel agencies most often times use advertisements to arouse this appeal.

“The need for aesthetic sensations”: Every advertisement has this because photography has evolved so much to accommodate sleek blends of color schemes, lay-outs and near perfect themes suited accordingly. Usually in advertisements that appeal to this need, the angle might cause the product to be centered so that it can be well noticed

“The need to satisfy curiosity”: This appeal majors on giving information about the product being advertised. It carried fact, ingredients, date of production and date of expiration. This need is satisfied if advertisements give substantial information about the product.

"Physiological needs": This majors on the basic needs of comfort such as sleep, food and rest. Advertisers take advantage of the fact that everyone wants to be comfortable to project this need.

“The need to dominate”: Just like the need to the aggress above, this need was also not used in this study because no advert theme within the magazine samples

projected either of these needs with relation to women as aggression and dominance are socially constructed traits associated with men and not women.

3.4 The Article Recording Instrument

The article recording instrument basically was used as a tool to evaluate the appearance of men within the magazine's issues. This coding was done issue by issue .i.e. month by month in order to avoid mix-ups to the barest minimum. Under what context did they appear? (Business/work, romance, father etc.). The variables for this recording instrument can be found in Appendix B.

Chapter 4

RESULTS AND FINDINGS

The findings of this research was gotten using the recording instruments discussed in the data collecting and methodology chapter. These instruments were structured bearing the research questions in mind. In carrying out the analysis, the overall advertisements within the samples were counted, as were the overall articles as well. This was done using *Microsoft excel 2010*. hence each advert was coded with any of Fowles' fifteen basic advertising appeals best suitable and so the percentages were gotten by counting the advertisements in each appeal using the above named software and summing them up after which the result of the sum is divided by the overall number of advertisements in the sample and then multiplied by hundred. This was done for every single advertising appeal and articles (contexts which can be found in appendix A). the column charts were created using the same Microsoft excel software after deriving the grand total of each recording instrument.

RQ1: What are the significant issues portrayed by the images of women in Nigerian lifestyle magazine advertisements?

RQ2: Are advertisements possibly playing a role in promoting gender inequality?

Table 4.1 Below reveals the percentage representations of women's roles in each monthly issue with respect to fulfilling their appeals.

Table 4.1: Percentage Representation of Advertising Recording Instrument

ADVERTISING APPEALS	Sept 201	Oct 2013	Dec 2013	Feb 2014	Mar 2014	April 2014	May 2014	June 2014	July 2014	Aug 2014
	3 %	%	%	%	%	%	%	%	%	%

Need to nurture	10.3	13.8	10.3	12	15	16.6	6.0	14.8	4.5	8.3
Need for attention	58.6	50	41.3	36	40	38.9	57.5	22.2	36.6	37.5
Need to escape	10.5	13.8	6.9	4	10	0	3.0	7.4	4.5	0
Need to feel safe	3.4	2.8	6.7	8	0	11.1	6.0	14.8	13.6	16.6
Need for autonomy	0	2.8	3.8	4	5	0	0	0	0	4.2
Need for aesthetic sensations	0	5.6	17.2	12	10	5.5	12.1	18.6	22.7	8.3
Need to achieve	0	2.8	0	0	0	0	0	0	0	4.2
Physiological needs	0	5.6	6.9	12	5	11.2	3.0	14.8	13.6	8.3
Need for prominence	0	2.8	0	8	5	0	0	3.7	0	0
Need for sex	8	0	6.9	4	5	5.5	9.1	0	4.5	4.2
Need for affiliation	0	0	0	0	5	11.2	0	3.7	0	4.2
Need to satisfy curiosity	4.6	0	0	0	0	0	3.3	0	0	0
Need for guidance	4.6	0	0	0	0	0	0	0	0	4.2

Table 4.2 below reveals the percentage representation of the contexts within which men were featured in each monthly issue of the sample.

Table 4.2: Percentage Representation of Article Recording Instrument

	Sep t 201 3	Oct 201 3	Dec 201 3	Feb 201 4	Mar 201 4	April 2014	May 2014	June 2014	July 2014	Aug 2014
family=1	0%	0%	14.3 %	0%	0%	0%	0%	0%	20%	0%
sport=2	0%	0%	0%	0%	14.3 %	0%	0%	0%	0%	0%
work=3	66. 7	0%	28.6 %	50%	57.1 %	100 %	42.9 %	0%	20%	50%
model=4	0%	0%	14.3 %	0%	0%	0%	0%	28.6 %	0%	0%
romance=5	33. 3	100 %	28.6 %	50%	28.6	0%	28.6 %	28.6 %	0%	16.7 %
father=6	0%	0%	0%	0%	0%	0%	0%	14.3 %	0%	16.7 %

chef=7	0%	0%	0%	0%	0%	0%	0%	14.3 %	0%	0%
music=8	0%	0%	14.2 %	0%	0%	0%	14.25 %	0%	40%	0%
fashion=9	0%	0%	0%	0%	0%	0%	14.25 %	14.2 %	20%	16.6 %

4.1 Percentage Representations of Analysis Units

In carrying out this analysis, the coding variables for all the recording instruments were chosen to give insight to the recurring portrayals of women in lifestyle magazines and the possibility of advertisements playing a role in promoting gender inequality. Using the content analysis was a way to gain insight into the level of stereotypic representations featured in advertisements. To facilitate a healthy analysis, how women were represented in every advertisement that featured a woman or a group of women was analyzed. It was noted that they often fell under various categories ranging from house wife to stay-at-home mum to fashion obsessed person to 'beauty' object for men's gaze. One of the findings revealed that women were very rarely represented as playing a role. They often appeared to play more than one role. Some advertisements showed women trying to juggle caring for a child with house-keeping. This message is a very prevalent message that instills the responsibility socially required of a mother and a house wife. She caters to her children and at the same time cooks and cleans. This is most probably the message transmitted to any reader of Genevieve magazine and is one that possibly alerts women to fit themselves into media's repeatedly constructed roles. In the overall sample (as shown in Appendix B), companies like Vlisco, Eko, Maybelline, Clinique, Bio-oil, Bitzbody, Givenchy and House of Tara were concurrently appearing. These companies advertised fashion clothes, cosmetics (like face powder,

lipsticks, eye-shadows, foundations, eyeliners etc), perfumes and skin care products that eliminate unwanted skin blemishes, prevent ageing and lighten dark skin complexions. With the use of Fowles' 15 basic advertising appeals, the advertisement of cosmetics, perfumes, skin care products, hair products, fashion wears and accessories were coded to appeal to "the need for attention". This need has over the years been associated with women as women have been consistently portrayed to satisfy men's gaze. This desire to be "looked at" by men or by other women is signified as the need for attention. This need surpassed every other need as 41.84% (See Table 4.3 below) of all the advertisements in the overall samples appealed to the need for attention alone. This result supports the hypothesis of Petracca and Sorapure (1998) that "clothing and make-up companies exist to appeal to the need for attention" and also supports Ndzamela's hypothesis that "coverage on sexuality has taken the highest position in women's magazines as well as fashion and beauty" (Ndzamela, 2002, pp.18). The need for attention was followed by the need for aesthetic sensations which made up 11.19% of the overall sample. The need for aesthetic sensations have also for a very long time been associated with women, constructively appealing to their home care abilities and their sense of beautifying the environment around them, most especially their houses. Flowers, gardens, interior decoration, home furniture, air conditioners, refrigerators, televisions and freezers are products within the samples that appealed to this need. The need to nurture closely followed the need for aesthetic sensations making up 11.16% of the advertisements in the overall magazine samples. Since the need to nurture followed closely in concurrent appearance to the need for aesthetic sensations, women also come into the picture here. "Women as mothers" is a common representation of women in many forms of media. This hits on the instincts of a woman to look out for

her offspring or a younger vulnerable human or even a pet. A mother seeks to care for, protect, feed, support, help or nurse her children or pets. Hence products like baby diapers, baby foods, mosquito nets, insecticides and food were coded to appeal to a woman's need to nurture because if a woman was featured in the advertisements of any of these products, she would not use it for herself. For example a woman in an advert holding a large portion of cooked meal will not finish all that food so It means she cooked it for her husband and/or her children, also diapers and baby food will not be used by a mother for herself but for her little child. From this analysis, it is very apparent that women in western Nigeria are more constantly targeted by cosmetic and fashion companies, décor companies and companies that manufacture baby/children products because most of the portrayals support the perception that women are attention seekers, obsessed with beauty/art and mothers. This research shows that fashion and beauty made up the highest percentage coverage of the overall sample (See Table 4.3). The percentages for women in work positions was relatively low and that reiterates the possibility that women in western Nigeria are not expected to excel at work or at leadership positions as supported by Luebke's statement "Stories about men focus on work and/or their achievements" (Luebke, 1989), thus consolidating the cultural message that men are "doers".

Hence the prevalent needs in order of concurrency were the need for attention, the need for aesthetic sensations and the need to nurture (All based on Jib Fowles explanation of "15 basic advertising appeals) all of which have been associated with women much more than they are associated with men.

Tables 4.3 and 4.4 below reveal the cumulative percentages of women's portrayals in the advertisements and the contexts in which men were featured in the overall year's sample.

Table 4.3: Advertising Recording Instrument Cumulative Percentage

advertising variables	CUMMULATIVE PERCENTAGE IN OVERALL SAMPLE
need for attention	41.84%
need to nurture	11.16%
need to escape	6.7%
need to feel safe	9.01%
need for autonomy	1.94%
need for aesthetic sensations	11.19%
need to achieve	0.7%
physiological needs	8.03%
need for prominence	1.95%
need for sex	3.92%
need for affiliation	2.4%
need to satisfy curiosity	0.74%
need for guidance	0.42%

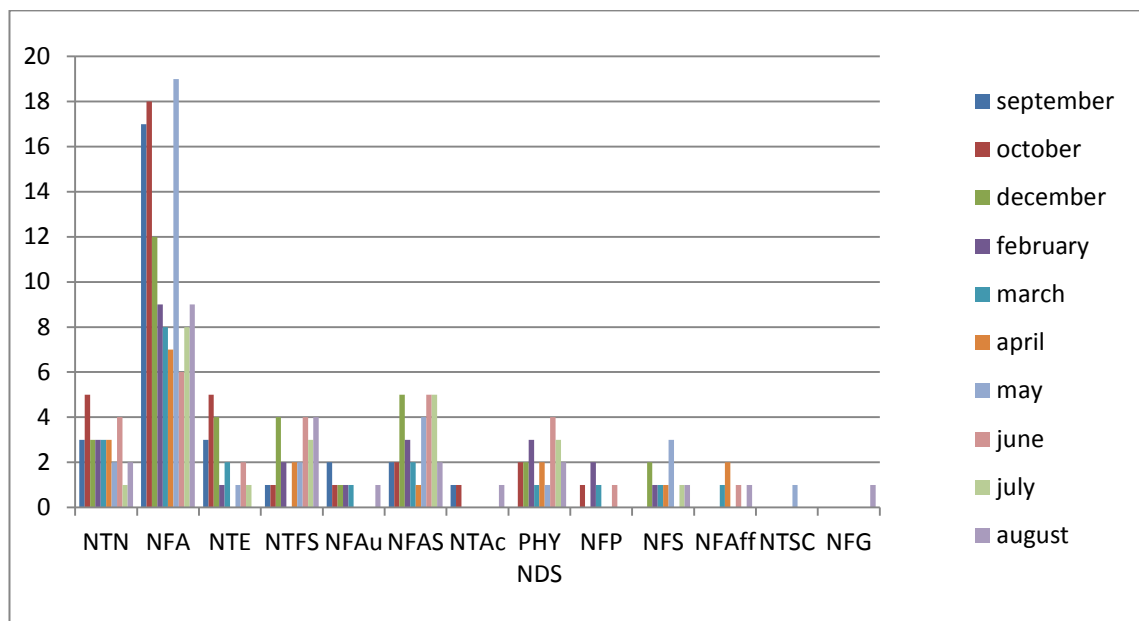


Figure 4.1: Chart showing highest occurring advertising appeal in the overall sample

KEY

NFA= need for attention, NTN= need to nurture, NTE= need to escape, NTFS= NEED TO FEEL SAFE, NFAu=need for autonomy, NFAS= Need for aesthetic sensations, NTAc=need to achieve, PHY NDS=physiological needs, NFP=need for

prominence, NFS=need for sex, AFAff= need for affiliation, NTSC= need to satisfy curiosity, NFG= need for guidance.

The results from the article recording instrument (as seen in table 4.4 below) opted to reveal the contexts in which men appeared within the samples, showing that men prevalently appeared with relations to work. 41.53% appeared in work/ business related articles which was the highest percentage. This shines more light on the believed perception that men excel more at the work front (political or social) than women who were mostly portrayed as seeking men’s attention. It is clearly one perception has not changed as the situation is same all over the world that men are portrayed to always be in control. “Stories about men focus on work and/or their achievements” (Luebke, 1989). According to S. A. Basow (1992, p. 160), since 1987 there has been a “resurgence of male prominence”.

Table 4.4. Article Recording Instrument Cumulative Percentage

ARTICLE VARIABLES	CUMMULATIVE PERCENTAGE IN OVERALL SAMPLE
FAMILY	3.43%
SPORT	1.43%
WORK	41.53%
MODEL	4.29%
ROMANCE	31.4%
FATHER	3.1%
CHEF	1.43%
MUSIC	6.86%
FASHION	6.53%

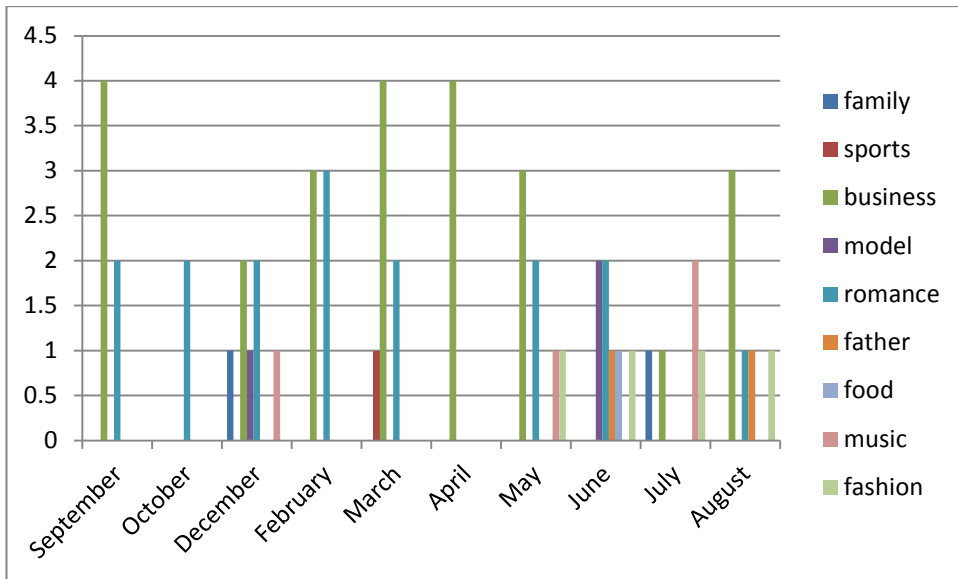


Figure 4.2: Chart showing the contexts in which men appeared in the overall sample.

Chapter 5

CONCLUSION

This study was intended to examine the implicit and explicit messages in Nigerian lifestyle magazine advertisements. Results of this study establish that many advertisements are for beauty products, clothes and accessories. Like previous research, this study suggests that society continues to magnify the belief that appearance is everything and that women ought to pay so much attention to their appearance of maintaining a slim figure and being fashion forward. This report can be supported because all the models had slim bodies and most of the advertisements analyzed were more concentrated on beauty and fashion products which also lay much emphasis on appearance (as discussed in chapter 4). Table 4.3 reveals the most predominant advertising appeal was the need for attention as most of the brands advertised were cosmetics (beauty products), skin care products, clothes, perfumes and fashion accessories. The next most prevalent advertising appeals after the need for attention were “the need for aesthetic sensations” and the “need to nurture” respectively....both of which has been associated with women. For many years, the cultural background of Western Nigerian women has dwelt more on motherhood and housekeeping and not on good appearance or cosmetic beauty. Infact in the early 90s, it used to be a popular belief that western Nigerian women were more appealing without cosmetics and hair extensions but portrayals in lifestyle magazines which only surfaced a few years ago lay more emphasis on enhanced/cosmetic beauty above motherhood and house- keeping. The revealing of these three appeals as the

most prevalent appeals give insight to the proof that women's roles have predominantly been spread across maintaining good physical appearance, motherhood and house-keeping. This answers the first research question of what the significant issues portrayed by the images of women in Western Nigerian lifestyle magazine advertisements are. The need for aesthetic sensations were coded to reveal the use of household electronics such as air conditioners, refrigerators, electric cookers, washing machines, dishwashers, interior décor etc. On the other hand, the need to nurture was coded with products like insecticides, food, baby food, diapers and mosquito nets because they project the "care" role which also has been attached to women for many years. One striking part of the result was the relatively low percentage of the need for sex as there were rarely any advertisements for condoms, skimpy dresses or contraceptives. This need could have gone hand in hand with "the need for affiliation" which accommodates romance. Making reference to table 4.3, the need for romance was a low 2.4% in the advertisements but very high in the articles as it relates to men (See Table 4.4). As seen in table 4.4 (in chapter 4), the article recording instrument revealed that the most prevalent variables in which men appeared were within the context of work and romance. This does not negate the generally perceived message that men are more intelligent, always in control and that women exist for the male gaze. In many of the articles that had romance as the base, the men seemed to be gazing either at the women's faces or bodies or even holding them. Nevertheless the focal point has not shifted from the basic perception of women as unintelligent, decorative and sexually objectified for men's viewing pleasure. This answers the second research question of whether advertisements play a role in promoting gender inequality. From these findings, it is obvious that they do as men are still represented as the "intellectual performers".

The “state of being” transcends the context of existence and this has its basis on realities. These realities been constructed under the watch of patriarchy and the oppressive system of capitalism are the bedrock of male domination and female subordination. Representation of women by the media has been colossally consolidated within political bias and ideological encapsulation of hegemonic manifestations hence the reason for the very prevalence of similar misrepresentations of women across the global media.

5.1 Suggestions for Future Research

Despite the many initiatives and movements that have awakened an urgency to fight sexism in the media, it is increasingly difficult because its dynamism is spanned across different interpretations of its concept by both men and women. This discourse has gained ascendancy in almost every sphere within the society uncovering obvious debates on institutional, political and social fronts. The global media being infallibly dominated by the western media has invariably synergized western cultural ethics and ethos as supreme and unquestionably adaptable to by every other nation.

Therefore, I recommend future research on the direct impact of lifestyle magazine advertisements on the societal presence of stereotypic gender roles, gender representation of culture and western influence on African culture. For example, western influence; measuring the level of incorporation of western patterns in the Nigerian culture front so as to establish the extent to which western rule and ideology has seeped into the Nigerian culture through lifestyle magazines.

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APPENDICES

Appendix A: Recording instruments

The Advertisement Recording Instrument

Advertisements will be counted for the number of times that they appear within the over-all sample. However, each individual advertisement will be coded only one time.

1. Issue

2. Date (month, year)

3. Size of the advertisement

- full page
- half page
- quarter page
- other

4. Company name advertising product (fill in)

5. Number of times in overall sample

6. Product Type

0=cannot code

1=Fashion (clothes, shoes, apparels)

2=Wedding (cakes décor, venue décor)

3=Accessories (belts, bags, wallets, jewelry)

4=Electronic devices, non entertainment (air conditioner, washing machine, freezer)

5=Electronic devices, entertainment (phones, television)

6=Automobiles

7=Luxury/ relaxation (champagne, hotel, spa)

- 8=Travel (resort, aircrafts, travel agencies)
- 9=Personal products-appearance (Fragrance, styling tools, lotions, serums etc.)
- 10=Personal products-hygiene (shampoo, soap, deodorant, tooth paste, sanitary pad etc.)
- 11=Personal products-health (other medications-vitamins, aspirin, yeast infection, etc.)
- 12=Sports and activity-related games/ toys
- 13=Finance (investment, MasterCard, bank)
- 14=Home care and beautification(couch, kitchen, garden, doors)
- 15=Alcoholic beverages
- 16=Restaurants (sit down meal, waitperson)
- 17=Healthy food. (foods with inherent nutritional value and few negative qualities; fruit, vegetables, whole grain cereals, white meats, fish)
- 18=Sweet junk food (candies, gum, cookies, cakes, sweet cereals etc.)
- 19=Non-sweet junk food (snack foods, chips, etc. classified as "junk" because of fat or salt content)
- 20=Other food/ food spices (foods that are neutral in terms of health)
21. Beverages (milk, juice, coffee, cocoa drinks, yoghurt etc.)
- 22=Sweet (junk) beverages (cool-aid, soda, etc.)
- 24=Health awareness (breast cancer awareness)
- 25=Academics (summer schools)
- 26=Birth control

27=Family

28=Romance (anthropomorphism)

29=Services (phone, cable, plumbing etc.)

30=Musical equipment/accessories (stereos, CDs, tapes)

31=Friendship

32-Care/ nurture (mother to child/ wife to husband/ woman to others)= insecticide, diapers, food

33=Beauty- cosmetics (lipsticks, powder, foundation, nails, blush, make up brushes, hair styling, blemish control creams, skin lightener etc)

Appeals (emotional selling strategies)

00=does not appear

01=appears-minor focus

02=appears-major focus

03=cannot code

The Article Recording Instrument

01= Family

02= Sport

03= Work

04= Model

05= Romance

06= Father

07= Chef

08= Music

09= Fashion

Appendix B: Recording Instruments Descriptive Table

Table 1: Advert Descriptive for most recurring brands in overall sample

Size of the advertisement	Name of company	Number of times in overall sample	Product type	Advertising appeal
Full page	Vlisco	6	Fashion clothes	Need for attention (2)
Full page	Eko	5	Luxury (hotel)	Need to escape (2)
Full page	Clinique	6	Blemish control lotions	Need for attention (2)
Full page	Bio-oil	6	Scar and stretch mark oil	Need for attention (2)
Full page	House of Tara	5	Cosmetics (blush, lip sticks, eye liners)	Need for attention (1)
Full page	Givenchy	4	Perfume	Need for attention (2)
Full page	mango	13	Finance conference	Need to achieve (2)
Full page	Expression	7	Hair weaves	Need for attention (2)
Full page	Golden Penny	3	Travel	Need to escape (2)
Full page	First bank	3	Teen finance	Need for autonomy (2)
Full page	Lufthansa	4	Travel and luxury	Need to escape (2)
Full page	Fendi	3	Perfume	Need for attention (2)
Full page	Adam & Eve	7	Restaurant	Physiological needs (2)
Full page	Bitzbody	6	Skin lightener and blemish control creams	Need for attention (2)
Full page	Clarins	3	Age control serum	Need for attention (2)
Full page	Maybelline	7	Cosmetics	Need for attention (2)
Full page	LG	7	Air conditioner	Need for aesthetic sensations (2)
Full page	Good knight	6	Insecticide	Need to nurture (2)
Full page	Mtn	5	New app	Need for aesthetic sensations (2)
Full page	G-cuisine	10	Healthy foods	Physiological needs (2)
Full page	Diamond exclusive	3	Bank	Need for autonomy (2)
Full page	Duby	3	Hair weaves	Need for attention (2)

Table 2: Article Descriptive of overall Sample

CONTEXT	NUMBER OF TIMES IN THE OVERALL SAMPLE
FAMILY=1	2
SPORT=2	1
WORK=3	24
MODEL=4	3
ROMANCE=5	16
FATHER=6	2
CHEF=7	1
MUSIC=8	4
FASHION=9	4