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Female power portrayals in ads: Dimensions and consequences

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Female power portrayals in ads: Dimensions and consequences

by

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A dissertation submitted to the graduate faculty
in partial fulfillment of the requirements for the degree of

DOCTOR OF PHILOSOPHY

Major: Marketing (Marketing)

Program of Study Committee:
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Ames, Iowa

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DEDICATION

For my family, Mom, Dad, Erika, Habib, and Hesam.

Doustetoun daaram...

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ABSTRACT

Stereotypical female portrayals are still common in advertisements while the role of women in society has progressed. In recent years, it appears there has been a move toward portraying women in power positions in ads. The first part of this research focuses on this new trend of female portrayals in ads. Power is defined as the capability to change others'/self behavior. Building on theories of social power and feminine power, a new typology for different types of female power in ads is proposed. This typology includes five types of female power in ads including sexual power, athletic power, expert power, family power, and empowerment. To determine the viability of this classification system, participants are asked to complete a sorting task. A set of current pre-rated print ads are given to participants for them to sort into ads that demonstrate a similar type of female power in the same category. Multidimensional scaling and hierarchical clustering of the results from sorting is used to extract the underlying dimensions of female power in ads and provide empirical evidence for the proposed typology.

The second part of this research focuses on one type of female power—sexual power. Portrayals of power could show different types of pride as a characteristic of the female model. Social comparison theory suggests individuals constantly compare themselves with others, self-referencing can enhance the impact of social comparison. One of the important characteristics of sexual power images in ads is the portrayal of pride. Based on how pride is derived (authentic vs hubristic), different types of envy are likely to result. Envy can be categorized as either malicious or benign. This research proposes social comparison and self-referencing in this situation will lead to envious responses in female receivers, with self-referencing enhancing social comparison. In addition, the type of pride portrayed in the ad

will influence female receivers' attitudes toward ads. Comparing one's self with proud, sexually attractive females in ads is likely to make women envious. When this envy is malicious (in response to hubristic pride), female receivers are likely to become hostile against the portrayed female model in the advertisement and, subsequently, against the brand. However, when envy is benign (in response to authentic pride), female receivers are believed to try to improve themselves to resemble the models. Two different experiments are utilized to study these effects and processes.

CHAPTER 1

INTRODUCTION

Advertisements can shape beliefs, norms, and behaviors of individuals in a society, so ways females are portrayed in advertisements are important because of their potential consequences. For example, research has shown when female viewers watch portrayals of women's achievements in advertisements they often become more inspired to succeed in their future careers rather than sticking with stereotypical roles for women, such as homemaking (Geis et al. 1984).

Previous research studies have examined female portrayals in print ads and television commercials, mostly focusing on stereotypical portrayals of females, including show them in domestic settings, non-career oriented, not physically active, non-authoritative, inferior to males, sexual objects, decoration, and associated with domestic products.

However, female roles in society have changed over time, and correspondingly portrayals of females in advertisements have changed as well. Furthermore, in recent times there have been increasing numbers of females portrayed in powerful positions in ads (Gill 2008). Females are shown as experts, athletes, sexually subjective, and in control of their decisions. Although numerous research investigations have studied stereotypical portrayals of females in ads, there has been little research studying recent trends in female portrayals in advertisements. It is important to understand these trends and their impact on society.

This dissertation aims to add to the study of ads which portray females in powerful positions. Power is a multidimensional concept previously studied in various disciplines, but there still exists a need to understand feminine power and its dimensions as portrayed in the media. The objective of this research is to build on our understanding of the underlying

dimensions of female power in ads and to investigate the consequences of its portrayal. This research extends the theory about female power in advertising. In addition, the methodology used in Essay 1 of this dissertation can guide future researchers willing to understand the underlying dimensions of a phenomena. Finally, this research help advertisers be cautious about female portrayals in ads and the consequences for their advertising campaigns.

Overview of the Essays

Essay 1

Power has been defined as the ability to change others' behaviors. Research on organizations has demonstrated power may have different bases, such as coercion, rewards, referent, legitimacy, and expertise (French and Raven 1953). This dissertation deals with portrayals of female power in advertisements; hence, the definition of female power is adapted from feminist studies. Feminist studies have classified power into two main categories: "power-over" and "power-to" (Yoder and Kahn 1992). The literature discusses the proposition that females do not consider power as only dominance (or power-over), but also relates to the capability to improve one's self (power-to). This is very important in discussing female power dimensions in advertisements, because many marketing campaigns target women's focus on "power-to," e.g. the Dove Campaign for #RealBeauty, or the Always #LIKEAGIRL campaign.

Drawing from previous literature, power has several dimensions. It is important to distinguish between these different power dimensions and their consequences. The objective of Essay 1 is to develop a typology of female power dimensions in advertisements and to empirically verify this typology. The proposed typology categorizes female power into two

groups, i.e. “power-over” and “power-to.” In Essay 1 “power-over” deals with having power over other people and includes three subcategories: sexual power, athletic power, and expert power. “Power-to,” on the other hand, deals with having power to improve self and has been described as empowerment in previous literature.

The main research method for Essay 1 is a pile sort of advertisements that show women in powerful positions. The stimuli set consists of 40 ads rated high in female power by independent raters and 10 power neutral ads. Subjects were asked to categorize the ads presented in a print format in a pack, based on their similarity with respect to the female power dimension. Participants were asked to label each category they generated. Results from the pile sort were utilized as an input for Multidimensional Scaling (MDS) and cluster analysis to determine the power dimensions. Results from this study showed empirical evidence for the proposed typology.

Essay 2

After confirming the typology of female power dimensions in advertisements, Essay 2 will focus on one of the power dimensions, sexual power, and its impact on receivers. The prevalence of sexualization of women in advertising is the reason this dimension has been chosen (Kacen and Nelson 2002). This study focuses on female receivers’ responses to sexual power portrayals. Previous research has proposed two different theories to explain females’ responses to female models in ads—social comparison theory and self-referencing theory. Social comparison theory states individuals tend to compare themselves with others to maintain an acceptable status (Festinger 1954). Self-referencing theory, on the other hand, states individuals will be influenced by others, if they can relate themselves to them

(Burnkrant and Unnava 1995). One objective of this research is to integrate these two streams to provide a unified explanation and to better understand these theories in the context of responses to advertisements containing female power portrayals. The model proposed in Essay 2 posits social comparison mediates the relationship between exposure to models in the ads and responses to the ad; the degree of comparison is higher when they can relate to the female models (self-referencing).

Power demonstrations usually occur through expressions of pride. Sexual power demonstrated by a female model can be expressed either through hubristic or authentic pride. Hubristic pride is based on one's inner talents, showing arrogance. Authentic pride is manifested as the result of hard work and resilience. Previous research has shown pride and envy always co-occur (Lange and Crusius 2015). Hubristic pride of an individual will often lead to malicious envious responses from others, while authentic pride as a stimulus more often leads to benign envious responses from other people. Malicious envious responses can be accompanied by negative and hostile feelings and attitudes, while benign envy would lead receivers to being inspired by proud individuals and having positive attitudes towards them. The study's hypotheses suggested a sexual power female model who shows hubristic pride will lead to malicious envious responses from female receivers toward the female model in the ad, and, in turn, a negative attitude toward the female model and the brand. On the other hand, sexual power exhibited by a female model who shows authentic pride will lead to benign envious responses from female receivers directed toward a female model in the ad, and, in turn, will result in a positive attitude toward the female model and the brand.

Two experiments are done for investigating processes and responses of exposure to female sexual power portrayals in ads. In experiment 1 (focusing on effects), the type of the

pride for the female model in the ad is manipulated. In the other experiment (investigating the process), the level of self-referencing is manipulated to seek to understand the interrelationships between it and social comparison.

Conclusion

Females have been featured in advertisements for extended periods of time. The way they are portrayed in the media has important consequences for society. Female roles in society have changed over time. Research is needed to better understand the powerful portrayals of females in advertisements and the potential consequences of these portrayals. Results from this research confirmed a typology for female power in ads, which include power dimension as follows: sexual power, expert power, family power, and empowerment (includes athletic power). The hypothesis that social comparison mediates the relationship between exposure to sexual power models and responses to the ad was not supported. However, results showed self-referencing increases the level of social comparison in viewers. Authentic pride demonstrated by female models leads to more benign envy than malicious envy toward the model and as a result a more positive attitude towards the female model and brand. On the other hand, hubristic pride by female models leads to equal amount of benign envy and malicious envy. This will lead to a less positive attitude toward the female model and brand.

CHAPTER 2

FEMALE POWER PORTRAYALS IN ADS, UNDERLYING DIMENSIONS

(ESSAY1)

Advertisements have an important impact on shaping society's beliefs, values, and norms (Moschis and Churchill 1978). They can reflect the current trends in the culture, while informing individuals about brands, products, services, and ideas. Therefore, the way females have been portrayed in advertisements throughout the years is important, since such portrayals reflect and demonstrate the expected female roles in the society and can impact how consumers think about women. Female portrayals in advertising have been discussed in previous research and content analyses. This chapter reviews previous literature about female portrayals in ads and categorizes them, based on different types of media (print ads or television commercials) and the time period. Categorizing based on the time period is important because the role of women in society has changed throughout the years. Print and television ads differ in their audience demographics, audience involvement, accessibility, and impact (Krugman 1966), so it is important to differentiate between studies that have investigated both print ads and television commercials.

Next, female portrayals in ads in different parts of the world are discussed. Cultural differences with respect to women's roles in society can impact the way females are portrayed by advertisers and can also affect how such portrayals are perceived by audiences. To provide a complete picture of the past and present of women's portrayals in ads, studies concerned with portrayals in other countries are also reviewed.

The objective of this research is to study recent trends in female portrayals in ads that show females in powerful positions. These ads portray females as being expert and show them

in control of their choices, or even sexually subjective and in power. Although such ads are on the rise, there has been no previous research investigating their characteristics and their impact on receivers. The objective of the research discussed here is to investigate the underlying dimensions of female power in advertisements.

Consistent with previous research, pile sorting of print ads is used as an effective method for achieving an understanding of the underlying dimensions of a phenomenon. Multi-dimensional scaling (MDS) of pile-sort data has been previously used to understand the knowledge structures of complex concepts (Leonard and Ashley 2012). In this study, pile sort of print ads and MDS of the resulting data will be utilized to investigate the dimensions of power portrayals. Furthermore, cluster analysis (Leonard and Ashley 2012) will be used in parallel to study the results of the pile sort.

Literature Review

Studies in the 1970s and previously

The first National Women's Liberation conference took place between 27 February and 1 March 1970 in Oxford, England; this followed a second wave of feminism that demanded equal opportunities for women (Cochrane 2010). Although women's liberation movement messages in the early 1970s dominated the media, there were still many differences in depictions of gender roles in advertising. The National Organization of Women (N. O. W.) described five ways advertising continued to discriminate against women (Mazis and Beuttenmuller 1972). They include: (1) women are shown as stupid and incompetent, (2) women are shown as insecure and their roles as wives, mothers, lovers, and homemakers are emphasized, (3) ads portrays stereotypical roles for women both

occupationally and sexually, (4) women are shown as decoration; they serve no function except a decorative object, and (5) some ads attempt to exploit the women's movement.

Studies that investigated print advertisements and television commercials during the 1970s are summarized next.

Print advertisements

During the 1970s studies of print advertisements presented stereotypical portrayals of females despite changes in roles of women in society (e.g. Courtney and Lockeretz 1971). Courtney and Lockeretz conducted a content analysis to determine whether stereotypical female portrayals are common in print ads. Results from this study showed women were depicted as different from men in levels of occupation; they were portrayed only inside the home, as decorative and more associated with domestic products. Courtney and Lockeretz determined four stereotypes. They include: "1) a woman's place is in the home, 2) women do not make important decisions or do important things, 3) women are dependent and need men's protection, and 4) men regard women primarily as sexual objects; they are not interested in women as people" (Courtney and Lockeretz 1971, p. 94).

Belkaoui and Belkaoui (1976) performed a content analysis of print ads to investigate female portrayals. They studied eight different periodicals with a sample of 268 advertisements. Belkaoui and Belkaoui concluded there exist significant differences between male and female portrayals in advertisements. These differences are in terms of employment status (workers vs non-workers), occupational role (high level business professional, entertainment/sports, middle level business, secretarial, clerical), and nature of the product purchases (different categories such as food, clothing, beauty, alcohol, cigarettes, education,

automobiles, etc.); females are shown as being less career-oriented and typically in lower level occupations, such as clerical; and they are most often portrayed as decorative objects associated with food, beauty, and clothing items.

Gender portrayals in advertisements have also been a center of attention in sociology literature. Goffman (1979) studied more than 500 print ads to seek an understanding of differences between portrayals of males and females, and subtle messages these portrayals give to society. He categorized the stereotypical portrayals based on the following dimensions: (1) relative size—females are only taller than males in ads when the male is socially inferior; males are shown to be superior by being depicted as larger; (2) feminine touch—females are never shown as manipulating or working with their hands; their touch is regarded as being very subtle; (3) function ranking—males are shown in higher ranking positions, such as giving instructions; and (4) licensed withdrawal—females in ads are shown lost in their personal thoughts and not actively present in the scenes.

England, Kuhn, and Gardner (1981) studied the ages of women shown in print ads. Women in ads were depicted as significantly younger than the U.S. population mean and younger when compared to men shown in ads. They investigated five magazines from 1960 to 1979. England et al.'s results showed 77% of women depicted in ads are under 30, although only 27% of women in the U.S. population are under 30; only 30% of men depicted in the ads were under 30, consistent with U.S. population in which 29% of men are under 30.

Television commercials

Research in the 1970s showed, despite the activities of the women's liberation movement, women in television advertisements were still primarily portrayed in stereotypical

ways. Dominick and Rauch (1972) studied sex-role portrayals in 986 television commercials in the U.S. They studied print ads based on product categories, setting of the ad (kitchen, outdoors, business, schools etc.), and occupation. Results showed women have been displayed as decorative, sex objects, and housewives or mothers; they are rarely portrayed as professional workers.

In another paper investigating sex-role portrayal in television commercials (McArthur and Resko 1975), males were more likely shown as central figures, authorities, and independent in occupational settings; males were more likely to provide arguments than females. McArthur and Resko found females were more likely associated with home products.

Schneider and Schneider (1979) studied sex-role portrayals in television ads shown during the time span 1971 to 1976. They analyzed ads associated with product category, model's age, ad setting, marital status, number of children, and product's spokesperson, based on differences between male and female characters. Results showed, despite progress in the United States society, women were still shown as significantly younger, inside residences, and less frequently employed.

Durkin (1985) completed a review of numerous content analyses investigating sex-role portrayals in television commercials. Results suggested females in ads appeared less frequently than men, were less likely to hold major roles, were younger compared to males, had less personal power (other than through sexual appeal), and were more involved in domestic settings. Males, on the other hand, were represented as being more powerful, sometimes violent, and more autonomous.

Television commercials and print advertisements

Content analysis of sex-role portrayals in television commercials (Busby 1975) showed women in both television and print ads have been featured as men's domestic adjuncts, perform demeaning housework, dependent on men, submissive, sex objects, unintelligent, and serve only as household functionaries.

Kerin, Lundstrom, and Sciglimpaglia (1979) performed a review of studies regarding female portrayals in both television commercials and print ads to investigate female role portrayals and to predict future trends. Their results showed differences between men and women with respect to role portrayals; women are shown less career-oriented and found mainly in out-of-home settings. In addition, there was an increase in portrayals of women as sexual objects.

In summary, gender portrayals in advertisements in the 1970s followed stereotypical patterns of depicting females as not career oriented, found mainly in home settings, engaging only with domestic products, and serving as decoration and as sex objects. Although there has been much criticism of female portrayals in ads from women's liberation movements, ads in the 1970s did not progress from such stereotypical portrayals either in print advertisements or television commercials.

Studies in 1980s

Print advertisements

Klassen, Jasper, and Schwartz (1993) investigated 3,550 print ads from three magazines over the time span 1972 to 1989, categorizing them into three groups, (1) a "traditional" pose (showing men and women in stereotypical roles), (2) a "reverse-sex" pose

(showing men and women in roles exactly the opposite of stereotypical expectations, and (3) an “equality” pose (portraying men and women in ways that neither conflict with nor confirm stereotypes). Results showed women were portrayed more in “traditional” roles when compared to men; however, “traditional” portrayals of women have been decreasing and equal sex-role portrayals have been increasing since the 1980s.

Sullivan and O’Connor (1998) studied trends in female portrayal in print ads from 1958 to 1983. Their results showed an increase in the number of women shown as career-oriented, professionals, sales people, or in midlevel management positions, but also an increase in the number of females portrayed as decorative. The authors concluded advertisers seemed to recognize the increasing social and economic status of women in the U.S. There have been some improvements, but the gap has yet to close.

One study analyzed ads in *Ms.* magazine over the first 15 years of its publication to investigate whether they were consistent with its advertisement policy (“Personal Report from *Ms.*” 1972). This study reported, although *Ms.* magazine had a strict policy regarding sexist advertising, portrayals of women as alluring sex objects had still increased over the first 15 years of the magazine’s publication (Ferguson, Peggy, and Spencer 1990).

To investigate sex-role portrayals over time, Soley and Kurzbard (1986) studied sexual portrayals in print ads from 1964 to 1984. Their findings showed the portion of ads containing sexual appeals remained constant from 1964 to 1984, but there was a change in the type of sexual content. More specifically, there was more overt sexual content in 1984 when compared to 1964; sexual stimuli were more visual than verbal and female models were more frequently depicted in suggestive portrayals than male models.

Masse and Rosenblum (1988) studied print ads to investigate differences in gender depictions. Results showed female figures are more likely portrayed as subordinate, and displayed more touching, gazing, and smiling compared to male figures.

Duquin (1989) investigated whether advertisements are reflective of more active roles of women, especially in fitness and sports activities. Their results showed, although a fitness-oriented movement began in the 1970s, there were few ads regarding sports products and athletics involving females. The number of ads related to beauty/alcohol/ tobacco products was also higher than the number of ads for exercise products, and the number of males depicted as active was higher than for females. Duquin's study showed 72% of females and 48% of males were depicted as non-active in ads, while 5% of females and 11% of males were depicted as vigorously active.

Television commercials

Bretl and Cantor (1988) summarized content analyses of sex-role portrayals in U.S. television advertisements in studies published during 1971 to 1986. They compared this analysis with a content analysis of television ads performed in 1985. Results showed some improvement with respect to portraying males and females equally, but still was room for improvement. Specifically, males and females were portrayed equally as primary characters and no difference in the frequency of males and females offering arguments about products. However, a significant difference existed between the levels of employment; 21% of males were shown in high-status jobs, while only 11% of females were shown in high-status jobs. In addition, 80% of females were shown without an occupation in contrast to 65% of males.

Females were shown inside the home more often and more associated with domestic products than males. Males still accounted for 90% of narratives in commercials.

Lovdal (1989) compared television commercials with the O'Donnell and O'Donnell (1978) study with respect to four dimensions of female portrayals (voice-overs, products, product representatives, and settings). Results showed female voice-over increased from 7 to 9%, the number of female product representatives increased from 49 to 50%, the number of females associated with domestic products decreased from 86 to 55%, and the number of females shown in domestic settings decreased from 76 to 64% over ten years. This comparison showed, despite feminist activists' criticism, there are few changes in portrayals of females in advertisements from 1978 to 1988.

In summary, during the 1980s stereotypical portrayals of females in print ads and television commercials were still common. Some studies found a few improvements in portraying females as more career-oriented and more equal to males. However, there were still differences found between male and female portrayals.

Studies in 1990s

Print advertisements

Kang (1997) studied portrayals of women in print advertising in three magazines (*Vogue*, *Mademoiselle*, and *McCall's*) from 1979 to 1991 to investigate whether there has been a change in sex-role portrayals throughout the years. Results suggest images of women in advertising have not significantly changed during this time interval, but the distribution of stereotypical portrayals has changed. For example, licensed withdrawal means women are shown as disengaged in the scene or with the product, or they do not relate to the product or

do not appear part of the activities. Body display also means featuring women in revealing clothes or nude. In the categories of licensed withdrawal and body displays print ads in 1991, more stereotypical images of women were shown compared to the number shown in 1979.

Paff and Lakner (1997) investigated sex-role portrayals in print ads from 1950 to 1994 in two women's magazines. In their study, dress was considered an important component of gender roles and feminine dress is part of stereotypical feminine identity, so portraying females in masculine clothing shows more flexibility with respect to equal gender roles in the society. Paff and Lakner concluded females tended to have more traditional feminine roles in advertisements; they were also portrayed more as wearing feminine clothing, but the use of masculine clothing by females in ads was on the rise during this time span.

During the 1990s there were some changes in portrayals of women in advertisements. Studying technology-related product ads in the 1990s shows males are depicted more frequently than females, and the depiction of male and female roles is very stereotypical. Dilevko and Harris (1997) studied differences in males and females' portrayals in technology-related products and services. Their results showed males were portrayed as more analytical and future-oriented, while females were shown to focus on product convenience of use.

Television commercials

Craig (1992) used content analysis to study gender-role portrayals in television commercials. Independent coders rated 2,209 television commercials on specific criteria, such as gender of primary character, occupational role, product, setting, and primary narrator. Males and females appeared about equally as primary characters (males 52% and females 48%), while 32% of females in contrast to 12% of males were shown as spouses. Females were more

likely shown in indoor and home settings, while males were more likely to appear in outdoor or occupational settings. Females appeared less often as narrators compared to men (86% of narrators in daytime ads and 91% of narrators in evening ads were male).

In summary, print ads and television commercials in the 1990s still displayed differences in gender-role portrayals. Women and men were still depicted in stereotypical portrayals with little improvement in closing the gender gap.

Studies in 2000s and later

Print advertisements

Studies in the early 2000s still show stereotypical portrayals of women in advertising. Kacen and Nelson (2002) investigated levels of sexism (defined as stereotypical portrayals of females, such as decorative, as indicating a woman's place is at home, not career oriented or expert) in advertisements from 2000-2001. Two coders rated ads based on the following sexism criteria: (1) women are shown as decoration, (2) women's place is in the home or in womanly jobs, (3) women may have careers but their first place is at home, (4) women and men are equals, (5) women and men are independent individuals. The results showed sexism existed in four magazines (*Playboy*, *Time*, *Newsweek*, and *Working Woman*) and their study found sexism has not improved since earlier studies, consistent with previous literature regarding sexist portrayals of women Kacen and Nelson also found sexism was worse in *Playboy* followed by *Time*.

Lindner (2004) performed a content analysis to investigate sex-role portrayals in print ads in two types of magazines (general interest and female audience) over a 50-year period ranging from 1955 to 2002. Results showed stereotypical portrayals of females had a slight

decrease over this time span, inconsistent with changing women's roles in society. Results also showed advertisements in the female audience magazine were more stereotypical than in the general audience magazine.

Traditionally, women have been less involved with technology-related products, reflected in ads showing fewer females in this area of advertising. Koerning and Granitz (2006) examined whether advertisements have changed in female role portrayals now that women have taken on more active roles regarding technology. Results demonstrated, as women have made more advances in technology and e-commerce, ads in e-commerce magazines have depicted less sexism. Compared to previous studies, the ads for technological products and services have shown more gender equality.

Another study (Johnson, Rowan, and Lynch 2006) investigated female portrayals in computer magazines, with results showing print ads in computer magazines contain about an equal number of each gender portrayals. However, Johnson et al. found males tend to be shown in more powerful, expert roles compared to females.

Grau, Roselli, and Taylor (2007) studied portrayals of female athlete endorsers in print ads. Despite the increase in female participation in sports and impact of laws, such as title IX that encourages gender equity in sports, there are still few portrayals of female athletes as endorsers. Female athletes appear in 12% of the ads featuring celebrity athlete endorsers and such ads are more likely found in women's magazines; 75% of female endorsers compete in individual sports rather than team sports. They are shown in suggestive clothing in 81% of the ads.

Wasylikiw et al. (2009) studied female portrayals in fashion and fitness magazines targeted to women because of their dominant female readership. A comparison of female

portrayals in fashion magazines versus those in fitness magazines showed, in both types of magazines, female models are typically shown as thin, young, and Caucasian. However, in fashion magazines, there is more emphasis on appearance when featuring female models, while in fitness magazines there is more emphasis on physical performance.

In summary, ads continue to show stereotypical portrayals of women in the studies completed in the 2000s. In some areas, such as technology-related products, more equal portrayals of males and females appeared.

Television commercials

A review of 30 studies about female portrayals in over 20 countries conducted between 2000 and 2008, included over 8,000 television ads showed men remain more likely used in voice-overs. Women were shown as younger and more attractive, while men were shown as mature and authoritative. Women were shown as product users, while men were shown as wise product experts. Males had more independent roles, while women had more dependent roles. Men presented more factual arguments about the product/brand compared to women. Body, home, and food products were associated more with female models, while car, sports, and alcohol products were associated more with male models. Females were shown more often with children in the background compared to males; and women were shown more in household and private residences compared to men (Furnham and Paltzer 2010).

Ads from different parts of the world

Different countries differ in portrayals of women in their advertisements, with differences mainly due to existing cultural and regulatory variety. A summary of female portrayals in ads from a global perspective is presented.

Manstead and McCulloch (1981) investigated sex-role portrayals in television commercials by analyzing 170 television ads in England. Their findings showed that, compared to men, women are shown more as product users, as dependent, in home settings, not providing argument, and related to domestic products.

Gilly (1988) compared sex roles in television ads in Australia, U.S., and Mexico. This study analyzed ads based on criteria, such as marital status, occupation, credibility, and role of a female vs a male character. Results showed stereotypes are found in all three of these countries. Australian ads had fewer and Mexican ads had more sex-role differences compared to U.S. magazine advertisements.

A content analysis of television commercials in Italy also showed, compared to men, women are, in general, used less frequently to provide voice overs to promote expensive products, and make end comments (Furnham and Voli 1989). Their study showed this trend was consistent with findings from England, but it was more severe than found in the U.S.

Mazzella et al. (1992) studied television commercials in Australia to identify sex-role differences. A content analysis of 281 television commercials in Australia showed females were less likely central figures, engage in voice-overs, exert product authority, career-oriented, and found in occupational settings. These findings were consistent with results from the UK and the U.S.

A content analysis with an objective of investigating sex-role portrayals in the UK studied 180 television commercials with results indicating females were presented less than males as authority figures and in delivering voice-overs. They were shown more in home settings and were younger (Furnham and Bitar 1993).

Ford et al. (1994) reviewed research that studied cross-cultural female portrayals in ads. They included studies from Australia, Canada, Denmark, England, Greece, Italy, Mexico, New Zealand, Philippines, and Spain. Their results indicated evidence of sex-role differences in ads within different cultures. For example, women were depicted as sex objects or decoration in Australia; as decoration, dependent on men, helpless, and sex objects in Denmark; and as homemakers, in traditional settings, non-career oriented, sex objects, and associated with domestic-oriented, low-priced products in the other countries.

Furnham and Skae (1997) studied how males and females are portrayed in television commercials in the UK. They compared the results of data collection to a review of research completed during the previous 25 years. Results showed when compared to studies achieved over the past 25 years, sex-role differences have decreased in some dimensions. They found no difference in credibility for males and females, and no gender-based differences in providing arguments. However, males were still used more often in voice-overs and more likely to provide ending comments. Females were still shown more as dependent, at home, and younger. Females were also depicted more with body-oriented products, while males were more depicted with food and auto products (Furnham and Skae 1997).

Siu and Kai-Ming Au (1997) studied and compared gender-role portrayals in television commercials in China and Singapore to provide information to international marketers. Their results showed both similarities and differences in these portrayals. Similarities included males

appear for all products, while females appear only in female-related products; males were more likely to perform voice-overs; women were more likely portrayed as younger; women were shown more as low-level workers, while men were shown more as business executives; and men were shown as more physically active. In Singapore, women were more likely portrayed in home settings rather than outdoors, but this pattern was not true for Chinese commercials. In Singapore, women were more likely spokespersons for products than in Chinese commercials. In China, women were more likely product users and men were more likely authorities, but this was not true in Singapore commercials. In Singapore, women were portrayed more as providing help and advice, while in China women were more likely to receive help and advice.

A study in Portugal investigated sex-role portrayals in television commercials. A content analysis of 304 television commercials in Portugal showed significant sex-role differences; 91% of voice-overs were provided by males; females were more likely shown as users, while males were more likely shown as authorities; females were more likely shown as dependent and more likely to be portrayed as young compared to males; males were more likely to present arguments; females were more associated with body and food products; males were more associated with sports and auto products; and males made more ending comments compared to females (Neto and Pinto 1998).

Furnham and Mak (1999) reviewed 14 studies regarding sex-role portrayals conducted over 25 years in different countries. The objective of their study was to find patterns of sex-role portrayals in television advertisements. Their review concluded sex-role portrayals among different countries exhibited the following consistent patterns: males were more likely used in

voice-overs, provide ending comments, and have authority; females were more likely associated with home and beauty products.

A content analysis of female portrayals in Hong Kong and Indonesia showed gender differences in these portrayals. In Hong Kong, differences were seen more in mode of presentation (voice-over, visual), credibility, and role dependence. However, in Indonesia, they were related more to reward type (social/self enhancement, practical, pleasure) and product type (body, home, food) (Furnham, Twiggy, and Tanidjojo 2000). This study concluded sex-role portrayal differences were greater in Asian countries compared to Western countries.

Arima (2003) studied television commercials in Japan to investigate sex-role differences. Content analysis of 261 television ads showed gender difference in characters portrayed in television commercials in Japan. Arima performed a cluster analysis of Japanese television commercial characters and categorized them into five groups. In these ads, females appeared as “beautiful and wise housewives,” “young ladies attracting people's attention,” and “young celebrities”; whereas, males appeared as “middle- and old-aged people enjoying private time” and “middle-aged worker bees” (Arima 2003, p. 87).

Uray and Burnaz (2003) studied television commercials in Turkey to understand sex-role portrayal differences. There were differences in gender portrayals in Turkish television commercials. Males were shown more with automobiles, accessories, financial services, and food, while females were portrayed more with body and home products. Females appeared only in association with products for women, but males appeared in association with products for both men and women, female characters appeared more in home settings, male characters appeared more in occupational or outdoor settings, males were used in voice-overs more than females, and they also made more end comments (Uray and Burnaz 2003).

Television ads in the Middle East also have shown stereotypical gender portrayals. Nassif and Gunter (2008) analyzed and compared television ads in Saudi Arabia and the UK, with results showing stereotypical differences exist and are more severe in Saudi Arabia. The differences showed males performed more voice-overs than females; females were portrayed more in domestic roles and home settings; males were portrayed more in occupational and leisure roles and settings, while females were associated more with body and housecleaning products (Nassif and Gunter 2008).

A recent UK study investigated female portrayals in print advertisements to provide recent evidence of females in print ads. A content analysis of 3,830 print ads showed the major stereotypical female role portrayals in print ads were decorative roles. Results also showed female portrayals as “housewife” and “dependent” has decreased (Plakoyiannaki and Zotos 2009).

In summary, consistent with studies in the U.S., stereotypical portrayals of females have been common in different countries in Europe, Eastern Asia, the Middle East, Canada, Australia, and South America during the same time period. However, in some countries the stereotypical depictions are less common, while non-stereotypical portrayals are on the rise.

Recent trends—female power portrayals in advertising

Although there have been societal changes regarding females’ roles (Tolentino 2015), newer trends in advertising have not previously been extensively reported in the literature. Few studies mainly look at post-feminist, sexual, and agentive female portrayals (Gill 2008; Halliwell, Malson, and Tischner 2011), but there are other power dimensions of female portrayals during this era that have not been investigated.

Women have assumed increasingly powerful roles in society over the last 50 years. More women occupy higher status roles in industry and politics. Women can now fill jobs as police officers, lawyers, politicians, and CEOs (Tolentino 2015). Although there are still differences in occupational roles between men and women, and gender-based wage inequality, society seems to be moving toward a more gender-balanced power distribution. As a result, it is important to continue to study portrayals of female power in the media because advertisements have been shown to significantly impact society's beliefs and behaviors. Society can promote social norms and influence what is regarded as acceptable for appearance, beliefs, and behavior. Although the number of female portrayals exercising power in advertisements have been increasing, there has been no research directly investigating the frequency and influence of such portrayals. Essay I investigates female power dimensions in ads.

Different definitions of social power exist in the literature. To define power, it is important to study the different power-related terms utilized in previous research. Such words include power, power bases, control, influence, exercised power, authority, force, etc. (Gaski 1992). Social power has been defined as the ability to modify and control others' states by providing rewards or administering punishments (Keltner et al. 2003). Gaski (1992) defined power as the ability to change the behavior of other people.

French and Raven (1953) studied the resources for social power and their results indicated social power can be driven by five types of capital: (1) coercive (using punishment), (2) reward, (3) legitimate (driven from hierarchy or formal position), (4) referent (leadership influences), and (5) expert (power of knowledge). French and Raven's definition focused on the bases of power and has been repeatedly used to study power in

organizations and marketing channels. However, for studying power depictions in ads, a more recent, up-to-date theory is needed.

Bases of power are defined as the underlying elements of capital that a power holder possesses (Gaski 1992). French and Raven's definition is focused on bases of power. Dahl (1957) distinguishes between bases of power and means of power. He defined bases of power as inert and passive. A base of power is the power holder's potential not actually used by the power holder; whereas, means of power is the instrument which a power owner uses to exert power.

Another important concept related to power is the power source. Gaski (1992) defined a power source as a subject's perception of the ability of a power holder to change subjects' behavioral outcomes. In the current study, it is important to distinguish between power bases and power sources. As Gaski (1992) posits, while a power base is real, a power source is an audience perception. Any consequence that power portrayal in an ad is likely to have depends on the audience's perception of the power. A female power definition will be offered later in this essay.

Focusing on power definitions from a different (more feminine) perspective. Lazar (2006) studied feminine power shown in advertisements, specifically focusing on post-feminist depictions of feminine power. Ads studied in Lazar's (2006) research study were all "beauty ads" promoting products that would help females be more attractive. Although this might have been known as objectification, these ads attempt to show females enjoying their own beauty and influencing others by merely being attractive. This trend is in line with post-feminism which supports sexually subjective women. Results indicated feminine power can be categorized into four groups in ads: (1) empowered—beauty ads attempt to promote

products by their impact on making a female consumer more beautiful; this type of beauty will result in more power for consumers, (2) knowledge as power—ads with emphasis on the power of literacy and education of female models, (3) agentive power—ads that show women exercising freedom of choice in their life decisions, and (4) sexual power—ads in which women are shown to use their sexual power to control their environment both autonomously and actively, compared to the sexual objectification of women previously shown in advertisements.

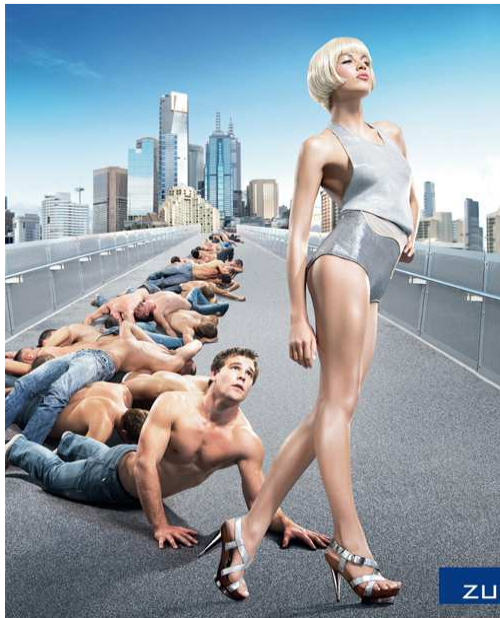
Gill (2008) also studied power/empowerment of females as shown in advertising. Female power categories used in this research are comparable with those from Lazar (2006). Gill categorized female power dimensions in ads as being sexual, agentive, or vengeful. Sexual and agentive power is defined similarly by Lazar. Vengeful depictions of women in ads show them active in taking revenge that can be either violent or expressed through relational aggression. For example, Gill mentioned an ad for Fiat. “It showed a young, good-looking, heterosexual couple driving through a European city. The woman (who is driving) glances at her boyfriend every so often and notices that he is staring out of the window at every attractive woman he sees in the street. Getting evidently ever more irritated by this, she finally stops the car, winds down the window, and proceeds to passionately kiss a handsome male passer-by” (Gill 2008, p. 46). This example shows women portrayed in ads can appear vengeful and take revenge by using aggression in their relationships rather than using physical or verbal aggression. Essay 1 does not propose vengeful power as a female power dimension, because it is not a base of power, although it shows a means of communicating the possession of power.

Essay 1 investigates the underlying dimensions of female power in ads based on receivers' perceptions. Based on previous literature and current trends in the market, three different types of female power have been proposed during this stage: sexual, physical, and expert/knowledge. These definitions are offered on the bases of power. The following are definitions for each type of power.

- *Sexual power.* Women are shown as having the power of exercising their sexuality and attractiveness, moving from sexual objectification to sexual subjectification, and having power over (heterosexual) men because they are “alluring” and “seductive”. This category is similar to sexual power discussed by Lazar (2006) and Gill (2008). An example of sexual power portrayal is shown in Figure 1.

Figure 1

Sexual power



- *Physical (athletic) power.* In this type of advertisement, women are shown athletic and physically strong. The increase in portrayals of female athletes, such as Serena Williams in commercials, shows this is an important type of power, although this category has not been identified in previous research as a source of power. An example of physical (athletic) power portrayal is shown in Figure 2.

Figure 2

Athletic power

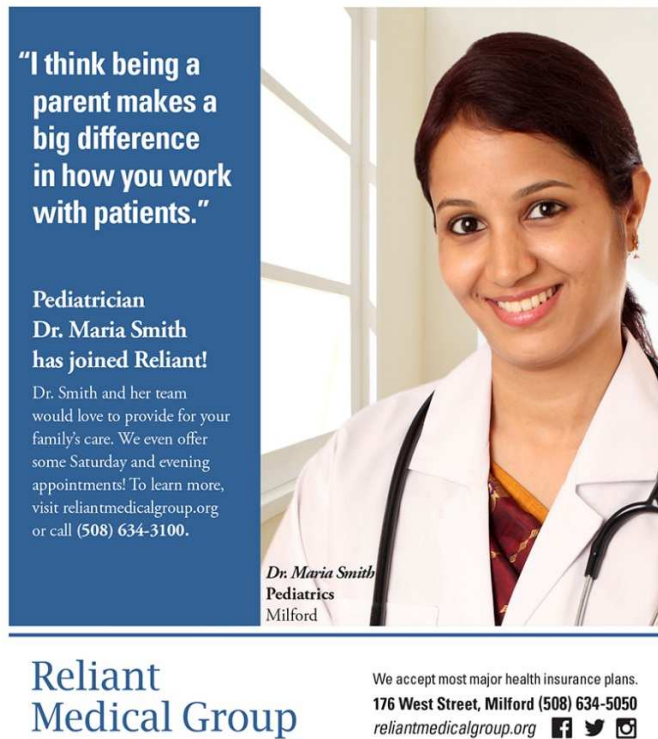


- *Expert/knowledge.* Women are shown as both expert and knowledgeable. They can guide others or influence others' decisions because they have the required expertise. This category resonates with knowledge power in Lazar (2006) and expert power in

French and Raven (2009). An example of expert/knowledge power portrayal is shown in Figure 3.

Figure 3

Expert power






“I think being a parent makes a big difference in how you work with patients.”

**Pediatrician
Dr. Maria Smith
has joined Reliant!**

Dr. Smith and her team would love to provide for your family's care. We even offer some Saturday and evening appointments! To learn more, visit reliantmedicalgroup.org or call (508) 634-3100.

Dr. Maria Smith
Pediatrics
Milford

**Reliant
Medical Group**

We accept most major health insurance plans.
176 West Street, Milford (508) 634-5050
reliantmedicalgroup.org   

Power in feminist literature has been categorized into two groups—“power-over” and “power-to” (Yoder and Kahn 1992). Power-over means having control and power over another person, a group of people, or an environment. Power-over compared to power-to has been studied more in depth in social sciences. Power-to means control over one’s own behavior, feelings, and thoughts. Examples of power-to are self-control and will-power (Yoder and Kahn 1992). Power-to is also known as personal empowerment. Women usually believe the real source of power for them is power-to rather than power-over (Miller and

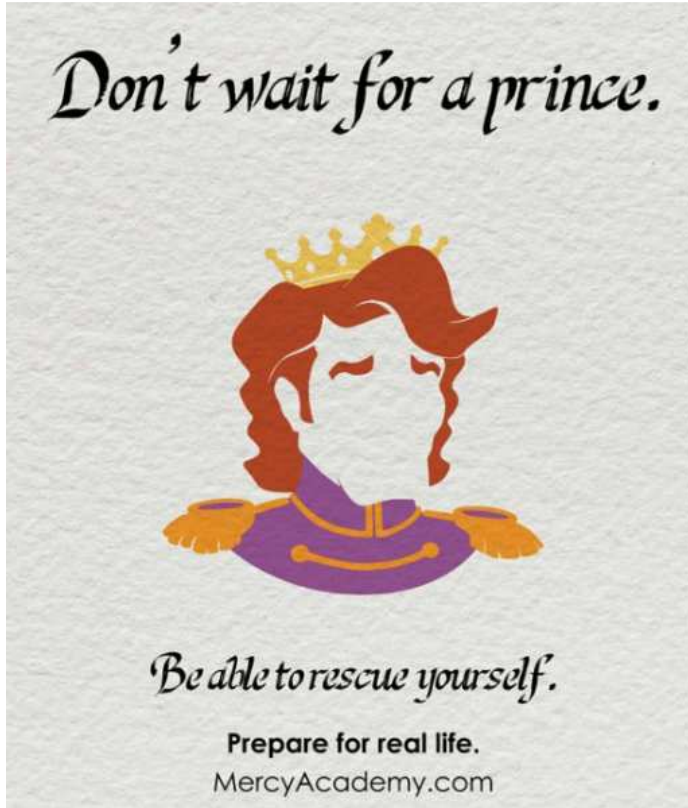
Cummins 1992). They believe power from society's perspective differs from power from their own perspective. When women were asked to define power from society's perspective they gave definitions consistent with power-over, but when they were asked to define power from their own point of view they defined power as personal empowerment (power-to) (Miller and Cummins 1992).

Therefore, in the current research I added another categorization of power to the feminine power dimensions. This dimension is called "Personal empowerment" and it resonates with "power-to".

- *Personal empowerment.* Power to control one's behavior, thoughts, and feelings. Power to perform self-enhancement activities. This type of power also resonates with agentive power Lazar (2006) and Gill (2008). It is found in portrayals of women who have control over their choices. Such women in commercials are shown as self-determined and "calling the shots." An example of personal empowerment portrayal is shown in Figure 4.

Figure 4

Empowerment

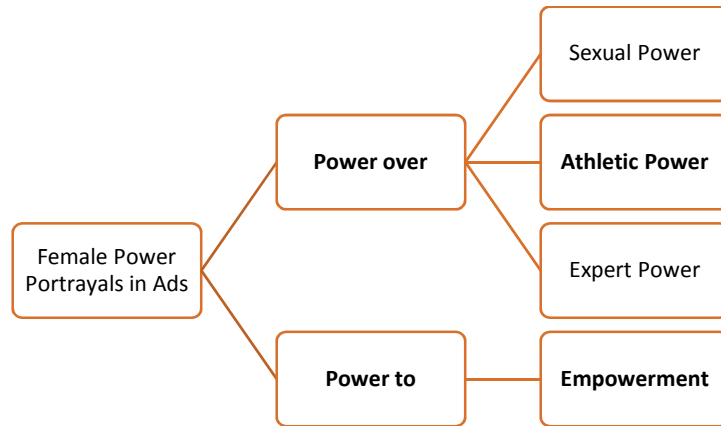


Essay 1 defines female power as the ability to change the behavior and thought of other people and the self. The typology proposed for female power dimensions in ads includes the above four dimensions and is presented in Figure 5. The objective of this research is to discover how audiences perceive these power bases. To investigate female power sources in advertisements and audience knowledge structures regarding female power the following research question was developed.

Figure 5

Theoretical framework and proposed typology

(New dimensions are in bold font)



Research Question: What are the underlying dimensions of female power in advertisements?

Pretest

A pretest using 16 ads high in dimensions of power (4 athletic power, 2 expert power, 3 sexual power, 3 empowerment power, and 4 neutral/powerless) were administered to 28 students in a marketing class at a Midwestern university. This study was conducted in Qualtrics. Participants were instructed on definitions of power and bases of power, and then asked to categorize ads similar in power dimension portrayal into a group. They were also asked to list their thoughts about each category and power dimension.

Results from these pretests showed participants perceived the four power dimensions proposed. One additional power dimension emerged from the results of this pretest. The stimuli

had some ads neutral in power, showing females in family settings or performing household chores. Participants put these ads into a category called “family power” or “mom power.” Previous research regarding the power structure in families had defined men and women’s power in the domestic setting as the power to make a final decision for the family (Safilios-Rothschild 1970). Bowerman and Elder (1964) categorized family power into two groups: (1) marital role (power in the wife-husband relationships) and (2) parental role (power in the parent-child relationships). Females can gain power in families through factors such as income, education, and occupational status (Heer 1963). They can also provide an organized home, good food, support, affection, encouragement, and praise (Safilios-Rothschild 1970). These are the major bases of power for females in family settings.

- *Family power.* The power of a female in a domestic setting to provide support, encouragement, financial resources, and an organized home. This power can be specifically divided into two categories—marital role and parental role. An example of nurturing power portrayal is shown in Figure 6.

Figure 6

Family power

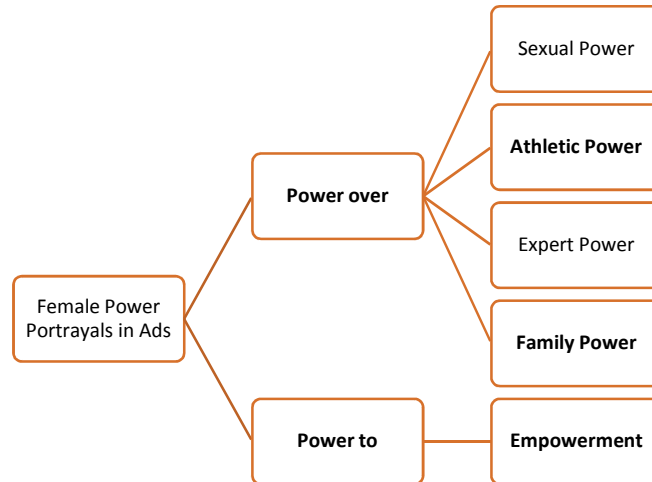


This dimension will be further investigated after collecting data and analysis. The updated typology is depicted in Figure 7.

Figure 7

Proposed typology with the emerging dimension

(New dimensions are in bold font)



Methods

Design. Pile sort tasking has previously been used in research to aid in understanding dimensions or patterns of different concepts. In this method, subjects are asked to sort stimuli items (such as pictures, cards, statements, etc.) into piles based on similarity of items, leading to describe different dimensions. Like items are combined into a specific pile (Weller and Romney 1988). Researchers have used pile sorts to understand underlying dimensions of different concepts (Leonard and Ashley 2012). This study utilized an unconstrained pile sort where the number of piles is not specified; participants can have as few or as many piles as they choose (Collins and Dressler 2008). Although female power dimensions were explained to the participants, they were not constrained in choosing the categories and could either choose

the categories from the proposed typology or could create their own category. This method results in a symmetric matrix where each cell shows the subjective judgment of similarity or difference between items in the stimuli for each subject. These individual matrices were aggregated and the resultant matrix was analyzed using multi-dimensional scaling.

Stimuli. Print ads chosen from magazines based on their audience comprised the stimuli for this study. Ads were selected from a variety of magazines, including those intended for female audiences, male audiences, and general audiences. Magazines were randomly selected from issues published in 2016.

Following the methods of Havlena and Holbrook (1986), a first set of judges (8 individuals) picked the preliminary set of stimuli, and a second set of judges (7 individuals) rated and confirmed the stimuli. About eight magazines were given to each first set of judges. The judge was told to select ads that depicted females in a powerful position and identify these ads with sticky notes on the page that contains the ads. These judges were instructed to consider only full page print ads. After the first set of judges marked the print ads in the magazines, the second set of judges were asked to rate the preselected ads from the same magazines. The second set of judges were given eight magazines and instructed to refer to the ads with the sticky notes. They were asked to rate the ads based on the power of the female model and write their rating on the sticky notes. Ratings were from 1=least to 5=most female power.

Both sets of judges were instructed the definition of power. They were not asked about dimensions of power, but were asked whether they see the female portrayed in the ad as powerful. Ads rated which were selected by the first group and was rated high female power by second group of judges were selected for the final stimuli set that consisted of 50 ads, 40 of them (Leonard and Ashley 2012) showing different female power portrayals with at least five

ads per each dimension, and 10 power-neutral ads (selected by first group but were rated low power by the second group).

Magazines were selected based on target audience and content. For general audience magazines *Time* and *People* were selected, based on their high circulation level (News Magazines: Fact Sheet 2015). The following female magazines were chosen, based on their type of content and level of circulation: *Better Homes and Gardens*, *Woman's Day*, and *Good Housekeeping* (women's interests), *Cosmopolitan* (women's relationships, fashion, careers), *Women's Health* (health, nutrition, and fitness), *GLAMOUR*, *VOGUE*, *Style Watch*, and *In Style* (fashion) (Alliance for Audited Media 2014). The following male magazines were chosen, based on their type of content and level of circulation: *Men's Fitness* and *Men's Health* (health, nutrition, and fitness), *Esquire* and *Maxim* (Men's interests), *GQ- Gentlemen's Quarterly* (men's fashion, style, and culture). A list of the magazines and their publication date are shown in Table 1.

Table 1

Name and publication date of magazines

Magazine	Publication date	Number of issues considered
Better homes and gardens	October 2016 November 2016 March 2016 September 2016 August 2016 February 2016	6
Vogue	August 2016 November 2016 December 2016 June 2016 July 2016	5

Table 1 continued

Glamour	October 2016 August 2016 March 2016 April 2016 November 2016 December 2016 July 2016	7
Woman's day	September 2016 November 2016 March 2016 October 2016	4
People	November 14 th 2016 November 28 th 2016 October 10 th 2016 October 17 th 2016 December 2016	5
Woman's health	October 2016 November 2016 May 2016	3
Cosmopolitan	October 2016 August 2016 September 2016 July 2016	4
Men's health	September 2016 November 2016 May 2016 June 2016 December 2016 October 2016	6
Esquire	September 2016 October 2016	2
Men's fitness	November 2016 April 2016 July/August 2016 Winter 2016 Jan/Feb 2017	5

Table 1 continued

Time	April 21 st 2016 May 23 rd 2016 September 26 th 2016 October 3 rd 2016 October 17 th 2016 October 24 th 2016 October 31 st 2016 November 14 th 2016 November 21 st 2016 Nov 28-Dec 5 2016 December 12 th 2016 December 19 th 2016	12
GQ	February 2016 June 2016 August 2016 January 2016 October 2016	5
Good Housekeeping	July 2016 September 2016	2
Maxim	April 2016 June/July 2016 August 2016 October 2016	4
Style Watch	August 2016	1
In Style	September 2016	1

As a control, ten ads showing females in neutral power positions were included in the stimuli sample. The reason for including neutral female power ads was to investigate whether there are other potential power dimensions not recognized in the proposed theory. The 50 ads chosen for the final stimuli are listed and described in Table 2. To reduce the confounding effects of brand names, brands were covered in the final stimuli.

Table 2

Final pile of 50 print ads

Ad #	Magazine and issue	Brief description	Product and brand
1	Woman's day March	A middle aged woman of color in sweatpants and jacket sitting on a truck of fruits. She is laughing. The caption reads "Food for All". "Hunger Hero."	The kindness project
2	Woman's day March	A woman and her young daughter at her back, smiling at camera. Caption reads: "Unique as we are."	Pandora Jewelry
3	Good housekeeping July	A mom playing with his daughter. Caption reads "we give you your day back. What you do with it is up to you."	Tylenol
4	Vogue June	A young family shown with the woman smiling and staring at the camera and her partner and daughter looking at her.	Tiffany&co Ring
5	Vogue July	A woman is standing and looking into sky and there is a young girl leaning on her.	Clavin Klein
6	Time May 23rd	A woman in casual professional look, wearing glasses, and name tag, in a strong pose looking at camera. Caption reads: "I want to be that woman who does what she loves."	AARP
7*	People October 10th	A woman without much makeup in loose sweater and jeans sitting on a bench smiling at the camera. Caption reads: "The better I can make it look, feel, and taste, the better I feel about it going out into the world."	Johnsonville
8	Vogue July	A woman of color with big curly hair. The caption reads Kyemah "My hair is a metaphor for myself. Each curl goes through so many twists and turns and stays strong- and it does what it wants. My hair is an individual". #Loveyourhair	Dove
9	Glamour October	A woman in denim shirt (left unbuttoned), bared midriff, and jeans laughing at the camera. The caption reads "I can reinvent myself."	American Eagle Outfitters

Table 2 continued

10	Time December 12th	A middle ages woman in casual clothing smiling and playing ping pong with a younger girl.	Centrum (Multivitamin)
11	Glamour August	A young woman playing guitar on stage. The caption reads: "Why Skyla? Because my music is my baby right now."	Skyla Birth control device
12	Glamour December	Two empowering women with captions as their stories. Caption reads: "These women embody the compassion and courage inherent in all women, and the difference all women can- and do- make every day. We believe their causes are a cause for celebration."	Womensofworth.com
13	Better Homes and Gardens November	A woman in a blouse and jeans posing strongly standing on railroads while train is coming her way.	MyChronicMigraine.com
14	In Style September	Two young women of different races in jeans and t-shirts posing to show their strong arm muscles and pointing to the muscles. The caption reads "ARMOR UP with NEXPLANON", "Your life your way".	NEXPLANON (pregnancy prevention)
15*	Glamour December	A curvy woman in suits standing and laughing.	Lane Bryant
16	Time May 23	A woman of color in a casual suit in an office working while below her there is a picture of a young boy sleeping. Caption reads: "Ingenuity keeps her city's power on and conquers his fear of the dark."	Siemens
17	Woman's Day May	A female doctor wearing lab coat and stethoscopes laughing. Caption reads "An X-ray doesn't see you as a person. I DO.	Doctors That Do
18	Men's fitness Nov	A fit woman posing in a sport bra showing off arms and ab muscles. Her name and position in the company is written below the image. She is mother of two and team nutrishop director. The caption reads "Create your dream job".	Nutrishop

Table 2 continued

19	Women's day September	A woman in a lab coat holds the product and points to it. Her name and job (pharmacist) is written below the product.	Nature made Vitamin C
20	Better Homes and Garden November	Martha Stewart standing in a party in the middle of a group. She is the center of a group and smiling at the camera	Martha Stewart dishware and Macy's
21	Woman's health November	Woman eating the product out of a plate with the product box close to it. She is sitting on a desk in casual business clothing and a lot of papers and charts and graphs around here. The picture shows an office context. She is reading a magazine, eating and smiling.	Minute Brown rice and quinoa
22	Men's health October	A woman holding the credit card with a confident pose and smile. She is wearing business casual clothing.	Capital one
23	Time September 28th	Two news anchor (male and female) in strong pose. The captions reads "The Firebrands"	MSNBC
24	Time October 17 th	A woman of color as a teacher in a classroom. Caption reads "My income will increase 20% with every year I stay in school."	Peace Corps Let girls learn
25	Woman's health October	An athletic woman of color in sport bras and sweaty staring at the camera in a strong physical pose. Caption reads "I am pure will." #IAMPURE	ISOPURE
26	Woman's health October	Two women building a wooden fence in shirts which reads "volunteer". Caption reads "Some mountains make us better. Some make the world better."	Coors Light
27	Glamour October	An athletic woman in sport bra and shorts and a firefighter coat standing. Caption reads her name, signature, and "firefighter shows courage is serving something greater than yourself." And "SHOW'EM WHAT'S UNDERNEATH". #ShowEm	Jockey
28	Shape Winter	And athletic woman in sports bra and shorts doing pullups. Captions reads "BE FITTER".	bpi sports

Table 2 continued

29	Glamour December	A female goal keeper jumping to catch the ball thrown at her. Caption reads "Because I'm a woman do you think I'm going to crack under pressure or conquer the field?"	Always
30	Woman's health October	An athletic woman in sports bra and tennis skirts playing tennis in a powerful posture. Caption reads "I am pure Drive." #IAMPURE	ISOPURE
31	Cosmopolitan August	A woman in boxing gloves.	Lonsdale
32	Glamour November	A woman with very green eyes and green nail polish staring at the camera with her fingers touching her lips.	L'oreal Mascara
33	Glamour October	A woman of color in a seductive pose.	Vaseline Unilever
34*	Esquire September	A woman in a casual suit gazes off the picture. The caption reads "Just the right amount of wrong."	Autograph Collection Hotels
35	Esquire September	A woman naked sitting in sheets and smiling at the camera.	Charlotte Chesnais Jewelry
36*	Vogue December	A woman of color with curly hair wearing a jacket staring at camera with a slight smile.	Banana Republic
37	People October 10th	Supergirl standing and staring at the camera with clenched fist posture.	SuperGirl television series
38*	Vogue August	A woman in a dress and heels running.	Louis Vuitton
39	Cosmopolitan September	A woman is running in a sweater and running pants.	Playtex Sport liners
40	People December 19 th	A woman fully clothed in yoga pants and long sleeve shirt in a balance yoga posture. Caption reads: "Pain? Use Arnicare© gel and feel better faster."	Arnicare Gel
41*	In Style September	A woman in suit sitting on a chair in pantsuit, holding a purse staring at camera.	Kate Spade
42*	Esquire September	A woman in a black gown standing in the middle of a lake holding a branch of tree.	Moncler
43*	Glamour December	Four women in formal gowns posing as models. Caption reads "put gorgeous skin on your holiday list".	European Wax Center

Table 2 continued

44*	Vogue August	A female and male model standing next to each other with their arms folded and staring out of the scene.	Loewe Dress
45	Glamour October	A woman in denim jacket, pants, and no top. The caption reads "I can fear nothing."	American Eagle Outfitters
46	Glamour October	A woman in briefs, a jacket on her front, and bare back, laughing. The caption reads "In for the win. I work out I want a nice butt."	McQ Jacket Jill Stuart briefs
47	People November 28	A woman of color holding a lollipop and standing in confident posture. The caption reads: "periods can suck it!"	The Diva Cup
48*	Glamour December	A woman in fishing attire and a fishing rod in her hand at a lake with mountains.	J. crew
49	Men's health October	A woman in business casual clothing smiling and driving a Lincoln car. Caption reads "It's like leaving the office early on Friday. And coming back on a Wednesday."	The Lincoln Company
50	Women's? health October	A woman surfing on waves coming out of a big tire. Smaller picture of the same woman standing in front of a truck. Caption reads "Grip the Moment".	Falken tires

*Ad numbers with asterisk show ads which were neutral in power.

Procedure/Subjects. Previous research studies have used a maximum-variation sample (Marshall 1996) to represent a broad range of participants. This sampling strategy attempts to include subjects from a wide demographic range to represent different, diverse viewpoints. For this study, being inclusive of different knowledge structures was important, so a maximum-variation sample is used. Twenty-five participants were recruited through flyers distributed on campus (an example of the flyer is provided in the Appendix B) and snowball sampling. Twenty-five volunteers were chosen to participate in the study based on age, gender, and

education level. To ensure a diverse sample, participants were asked three criteria prior to deciding their eligibility. The sample includes participants from both genders at different ages and different education levels. Table 3 shows the break-down of the sample's demographics. Each subject was compensated with a \$20 Amazon or Target gift card for his or her participation. The number of print ads and participants, and the sampling method were consistent with previous advertising studies using similar methods (Leonard and Ashley 2012).

Table 3

Participants' demographics

	Male				Female			
	20-29	30-39	40-49	50+	20-29	30-39	40-49	50+
Without college degree	2	1	1	1	3	1	1	1
With College degree	2	3	1	1	2	3	1	1

The pile sort procedure was followed for each participant individually. Participants were instructed on the different dimensions of female power. They were asked to sort the print ads based on the female power dimensions they see in the ad. Ads similar in dimensions of power portrayals were placed into the same category, but participants were not constrained in terms of categories. They were told to either use power dimensions from the proposed female power typology or they could create new categories. Ads were presented to participants in a random order and in print format. Participants were told to make a label for the categories they created. These labels were used later to interpret the resulting dimensions. There was no other

conversation between participants and researcher through pile sort. Participants were not allowed to assign more than one category to each ad but they were asked to choose a category which was more salient to them.

Pile sorts lasted between 10 to 26 minutes for these participants. Each pile sort was recorded after the participant left the interview room.

Analysis

Multidimensional scaling

Multidimensional scaling was used to analyze the pile sort data. This method was previously used to determine the underlying dimensions and patterns in data sets based on measures of similarity (Burton and Romney 1975). In this method, researchers use different numbers of dimensions to achieve the best goodness of fit in the model and data, and at the same time reduce complexity. Increasing the number of dimensions may lead to better goodness of fit, but will likely increase the complexity of the model (Burton and Romney 1975). First, for each participant a matrix of dissimilarity between ads was produced, based on pile sorts. Previous research suggested using a dissimilarity matrix because of technical reasons (Giguère 2006). Columns and rows for each matrix consisted of names of ads. If two ads are placed into the same group, the cell corresponding to these two ads will show a value 0, otherwise the cell will have the value 1. An aggregated matrix was created by summing the 25 matrices for all participants. Off diagonal numbers show the number of times ads were not included in the same category. The numbers on the diagonal were all zero (Leonard and Ashley 2012). Dissimilarity matrix is presented in Appendix C.

MDS created dimension solutions based on the dissimilarity matrix. ALSCAL (SPSS 24) was used to perform the MDS. Solutions ranged from two to six dimensions. Stress level is used in MDS as a goodness of fit measure. As suggested by previous research $0.05 \leq \text{STRESS} \leq 0.1$ is good fit (Giguère 2006). The solutions calculated by MDS provided the following stress levels (and R^2) for two through six dimensions, respectively, .20 (.79), .12(.88), .08(.92), .06(.95), .05(.96). At four dimensions the stress level falls between .05 and .1, in addition the four-dimensional solution can explain .92 of variance in the data. As a result, the four-dimensional configuration was chosen because of the good stress level and interpretability. Next, each dimension will be interpreted and explained, based on the ads rated highly for this dimension.

Dimensions

Table 4 shows the ratings for each ad for each of the four dimensions. The analysis of the labels given to pile sorts and the nature of the ad used in understanding the dimensions are provided.

Table 4

Ads ratings on each dimension (4 dimension solution)

	1	2	3	4
ad1	1.0187	1.0676	0.2933	0.7598
ad2	0.8346	0.9015	-1.9416	1.2394
ad3	0.1332	1.34	-1.8271	1.2178
ad4	1.0357	-0.2408	-1.9597	0.7665
ad5	0.6501	0.8408	-2.071	1.1991
ad6	0.9545	1.2314	0.9357	-0.1125
ad7	0.7658	1.2028	-1.3158	0.1387
ad8	0.9082	-0.4564	0.9	0.8639
ad9	0.9082	-1.3057	0.1817	0.1344

Table 4 continued

ad10	-0.5812	0.6854	-0.802	1.4754
ad11	1.1481	0.9443	0.273	0.4105
ad12	0.7611	0.5431	1.2816	0.8749
ad13	-0.0786	0.3539	0.8357	1.2223
ad14	-0.4814	0.3565	0.4272	1.1915
ad15	0.825	0.377	1.2702	-0.641
ad16	0.9256	1.3213	-1.2743	-0.8008
ad17	0.9669	1.6473	0.0218	-1.8437
ad18	-1.1451	-0.6109	-0.3101	-0.5926
ad19	0.9586	1.6675	0.1202	-1.8338
ad20	1.2192	1.8288	-0.7097	-0.852
ad21	0.9191	1.0044	1.555	-1.0736
ad22	0.8431	-0.3144	-0.0545	-1.7297
ad23	0.8756	1.2584	0.0335	-0.9591
ad24	0.7069	1.1096	1.1134	0.6377
ad25	-2.4296	0.2135	-0.0524	-0.1902
ad26	-1.0837	0.4405	0.697	0.4996
ad27	-0.4869	-1.1319	-0.0688	-0.4593
ad28	-2.0359	-0.6403	-0.5665	-0.2322
ad29	-2.1705	0.4949	0.0936	-0.5229
ad30	-2.4107	0.1464	-0.0123	-0.0026
ad31	-2.0521	-0.5048	-0.3163	-0.2182
ad32	0.8469	-1.8949	-0.6152	0.0986
ad33	1.0536	-1.5347	0.4774	0.7056
ad34	0.7846	-1.4137	-0.1426	-0.4552
ad35	0.879	-1.9581	-0.4216	-0.1397
ad36	0.9623	-1.3695	0.1807	-0.6942
ad37	-0.6462	-0.5477	0.7157	-0.8055
ad38	-2.1294	-0.2168	0.264	0.0347
ad39	-2.2194	-0.1259	0.3943	-0.1442
ad40	-1.8268	0.2118	0.2879	0.4642
ad41	0.6831	-1.1675	0.9508	-0.298
ad42	0.2243	-0.8922	1.2037	0.4558
ad43	0.6068	-2.1444	-0.6945	-0.1237
ad44	-1.0991	-0.786	0.3276	0.0364
ad45	0.1712	-1.545	0.0051	0.5434
ad46	0.8543	-1.8238	-0.7089	-0.5686
ad47	0.8766	-0.2632	0.4587	1.0936
ad48	-1.0435	0.5747	-0.7857	-0.4853

Table 4 continued

ad49	0.9543	0.8915	1.3261	-0.1046
ad50	-2.3351	0.234	0.0255	-0.1803

Ads with higher weights on dimension one were categorized and labeled as having sexual power frequently by participants. For example, ad34 that shows a woman with a seductive gaze at the camera and the caption reads, “just the right amount of wrong.” Another example is ad35, which shows a half-naked woman in sheets in a bed with a big smile. These ads and several others are rated highly in dimension one and negatively in the other three dimensions. Based on the nature of these ads and the labels given by participants, dimension one is labeled as sexual power.

Dimension two encompassed ads with professional and expert women scored highly. For example, ad17 shows a female doctor in a lab coat is associated highly positive with this dimension. Another example is ad23 which shows a man and woman standing strong together as news anchors. This dimension deals with expert power that shows women as professionals or having certain expertise.

The third dimension associated shows females able to change their own thoughts and behavior. For example, ad12 shows two women telling each other their life story and the caption reads, “These women embody the compassion and courage inherent in all women, and the difference all women can—and do—make every day. We believe their causes are a cause for celebration.” Another example is ad15, which shows a woman with a curvy body shape. She is wearing a suit and laughing. This woman appears embracing her natural shape and going forward in her career. These ads are labeled as empowering by participants. Interestingly, ads that show athletic power and physical strength also received high positive

ratings for this dimension. This is an interesting phenomenon for future research to investigate the close relationship between physical strength and empowerment.

Dimension four relates with ads that show females exercising family power. For example, ad2 shows a woman with her young daughter, both smiling, and the caption reads, “unique as we are.” The other example, ad5, shows an adult woman with a young girl leaning on her, both looking at the sky. All these ads were piled into the family power category by participants. Therefore, this dimension is labeled “family power.”

The four-dimensions solution is chosen based on the goodness of fit (stress) level and interpretability. The four-dimensions result is consistent with proposed typology, which predicted female power will have expert, sexual, and family power dimensions. In the proposed typology, athletic power and empowerment (power to self) were considered as two different dimensions. However, based on the results, receivers consider athletic power as a form of power to the self (empowerment).

Hierarchical cluster analysis

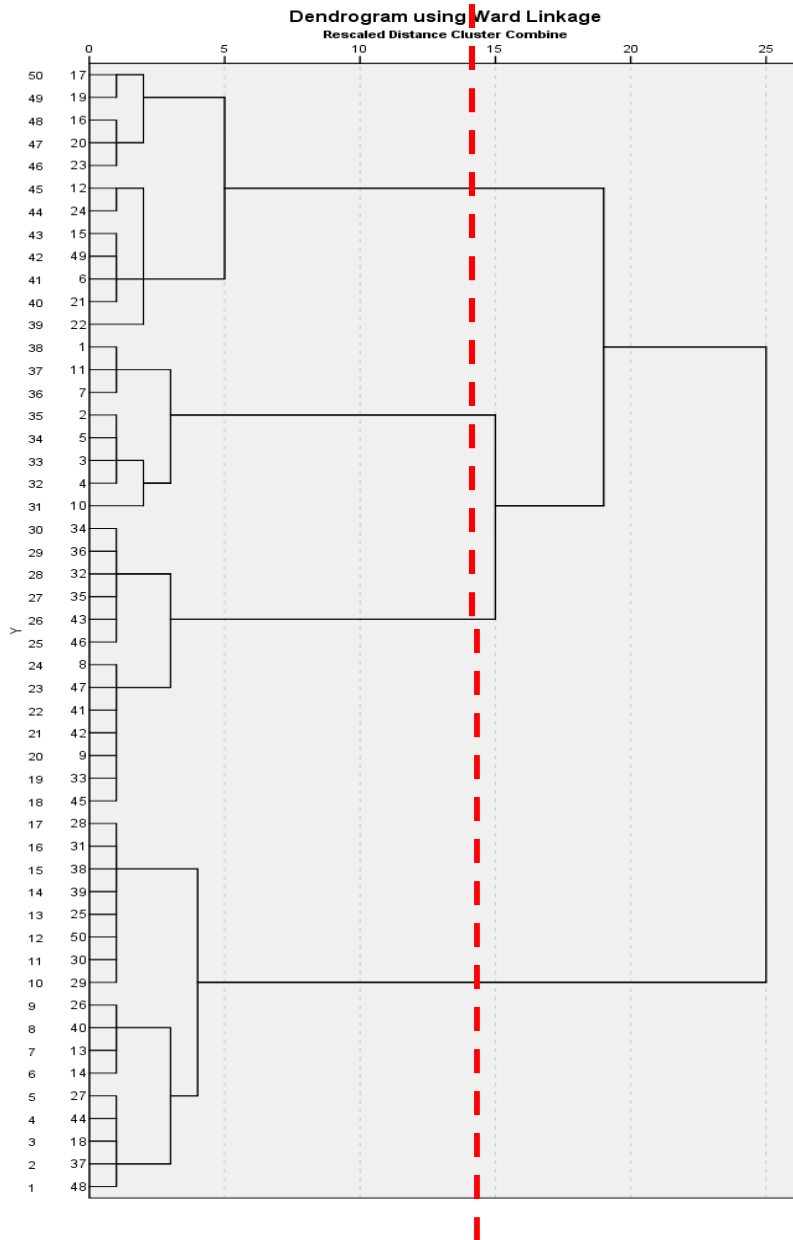
The next analysis employed hierarchical clustering to reinforce the MDS results. Hierarchical clustering and MDS are mutually exclusive methods used to understand patterns and similarities in data sets (Burton and Romney 1975). Hierarchical clustering (cluster analysis (Garson 2014)) is used to discover the homogenous groups inside a dataset. Cluster analysis was utilized to confirm the results of MDS similar to previous research that used the same methods (Ashley and Leonard 2012). Using this method to form clusters, initially every case by itself is considered a cluster. Then, two cases, those with the least distance, are considered a cluster. A third case, the closest to either of these first two cases, will join the

cluster, etc. If the distance between the third case and any other fourth case is less than the distance between the third case and any of those two cases, then the third and fourth cases will make a new cluster.

In this study, clusters show groups of ads that portray similar types of female power. Like previous research (Ashley and Leonard 2012), hierarchical cluster analysis was completed using the coordinates from MDS. The goal was to investigate ads that would form a homogenous subset following the four dimensions. Hierarchical cluster analysis in SPSS utilized Ward's algorithm. Hierarchical cluster analysis for classifying the estimated sorting task results was completed to form potential grouping structures. This procedure was achieved for 2-10 clusters to identify the best cluster solution. The resulting dendrogram is shown in Figure 8. As revealed by the dendrogram, the error decrease is high for moving from cluster two to three, and cluster three to four. However, this decrease is not as high when moving from four to five clusters. Another method to choose the correct number of clusters is to calculate the Euclidean distances from each ad's cluster center for all nine solutions. Intragroup error is the average distance from the centroid (Ashley and Leonard 2012). The average distance from the centroid was 1.5 for two clusters, 1.28 for three clusters, 1.05 for four clusters, and .96 for five clusters. Since the improvement for moving from four to five clusters is less than improvement for moving from three to four clusters, the best cluster solution is four clusters (Punj and Stewart 1983).

Figure 8

Dendrogram of clusters



To label and interpret clusters, focus was on those ads closer to the centroid in each cluster. Table 5 shows the ads with their respective number of clusters.

Table 5

Ads with Assigned Cluster Number

	Cluster number
ad1	1
ad2	1
ad3	1
ad4	1
ad5	1
ad7	1
ad10	1
ad11	1
ad6	2
ad12	2
ad15	2
ad16	2
ad17	2
ad19	2
ad20	2
ad21	2
ad22	2
ad23	2
ad24	2
ad49	2
ad8	3
ad9	3
ad32	3
ad33	3
ad34	3
ad35	3
ad36	3
ad41	3
ad42	3
ad43	3
ad45	3
ad46	3
ad47	3
ad13	4
ad14	4
ad18	4
ad25	4

Table 5 continued

ad26	4
ad27	4
ad28	4
ad29	4
ad30	4
ad31	4
ad37	4
ad38	4
ad39	4
ad40	4
ad44	4
ad48	4
ad50	4

Cluster one: Family power

This cluster contains eight ads that show females in family power dimension. All ads portray a mother (female parental figure) in a family except for three ads. These three ads are also related to the family role of females. For example, ad 1 shows a middle-aged woman of color in sweatpants sitting on an old truck. The caption reads, “After retiring, Charlotte Tidwell put her pension—and her heart—into nourishing her community.” Nourishing in this caption seems the key word, which relates this image to a family power cluster.

Cluster two: Expert power

The 12 ads in this cluster are mostly labeled as expert power or professional power by subjects. These ads portray women in one of the following contexts: wearing business suits in a happy, confident posture, portrayed as an expert in a high-tech office, wearing a lab coat as a doctor or pharmacist, shown as a teacher in a classroom, or as exemplars of successful women in the real world. This cluster clearly resonates with expert power.

Cluster three: Sexual power

This cluster deals with 13 ads that show females exercising sexual power. All ads show attractive women in seductive clothing, posture, or taglines. For example, ad32 shows a woman's face with unrealistic green eyes and green nails staring at the camera touching her lips. The caption reads, "unleash your inner wildcat." Alternatively, ad45 shows a woman standing in a denim jacket without a top underneath. The caption reads, "I can fear nothing." These ads portray confident, strong women exercising sexual power.

Cluster four: Empowerment and athletic power

Empowerment associates with having the capability to change self/others behavior or thoughts. The 17 ads in this cluster include both empowerment and athletic power ads. However, as perceived by participants, athletic power can be recognized as having power over their body. It also can be understood as being in control of one's health, diet, and exercise routine to achieve an athletic objective. Therefore, it is understandable that athletic power ads have been categorized in the same cluster as empowerment ads. Ads in this cluster either portrayed physically fit, strong women in sports (ad 28, ad 29, ad 30, ad 25, ad 31, ad 50), or women who can overcome pain and illness because they are in control (ad 13, ad 40), or ads that show females working with feminine specific challenges, such as periods or pregnancy by portraying physically fit women (ad39, ad 14), or just showing empowered women able and willing to change for better or embracing their present.

Consistent with the proposed typology, four clusters emerged from the collected data results. Athletic power and empowerment ads are grouped into one cluster, which provides an interesting insight about how individuals perceive power dimensions. Although expert, sexual,

and family power are considered power-over, athletic power has been classified as part of empowerment (power-to) by participants.

Discussion

This study proposed a theoretical framework to understand female power portrayals in advertisements. The framework categorized female power in two groups—“power-over” and “power-to.” Power-over deals with having the ability to change others’ behavior/ thoughts; whereas, power-to focuses on the ability to change one’s own behavior or thoughts.

Results from this study showed portrayals of female power in advertisements have different dimensions. Consumers differentiate between these power dimensions and perceive them as different bases of female power. The different dimensions discovered in this research are expert, sexual, family, and empowerment (including athletic power).

Results from pile sort, multidimensional scaling, and cluster analysis showed individuals distinguish between different dimensions of female power in ads and these differences confirm the proposed typology. An interesting finding from the results showed participants considered athletic power a subcategory of power-to. It seems athletic power is perceived as the person being in control of his/her own mind and body to build a physically strong shape, rather than having the capacity to change others’ behavior. Looking at athletic power from this perspective would make it a great fit for the empowerment category.

This research offered a typology of female power in ads and the different dimensions of female power. Future research might examine the consequences of exposure to each different portrayal. For example, exposure to sexual power is likely to lead to different results compared to exposure to expert power. Moreover, it is important to understand how these

different dimensions interact with each other. Future research should investigate how ads that incorporate two or more female power dimensions are perceived by consumers and how consumers react to these ads. In addition, a segmentation study might also investigate how different segments of consumers (gender, age, education) responds to different portrayals of female power in ads.

Dimensions

Results of multidimensional scaling analysis of the pile sort data suggested four different dimensions of female power. Ads rated highly positive in the first dimension showed women in sexual power portrayals. Referring to the data, respondents mostly categorized these ads together with the label of sexual power. In addition, ads that show other dimensions of female power have been rated highly negative in the sexual power dimension. For example, ad39 shows a woman running in sweatpants was rated highly negative in the sexual power dimension. Previous research examined female sexual objectification of women in advertising, but few researchers have studied the consequences of female sexual power in ads.

The second dimension showed expert power ads rated highly positive in this dimension have been categorized as showing female expert power by participants. Ads that show other dimensions rated highly negative for this dimension. For example, ad43 shows four female models in evening gowns with a caption that reads, “Put gorgeous skin on your holiday list.” This is rated highly negative on the expert dimension and highly positive on the sexual dimension. Perceiving expert power can have important consequences for consumers,

as previous research showed exposure to successful female role models can inspire young women in their aspirations for their future career (Geis et al. 1984).

The third dimension showed ads that portray female empowerment. Empowerment means having the ability to change one's behavior/thoughts rather than others. Interestingly, athletic power ads were also rated high in this dimension with the empowerment ads. Although in the proposed typology athletic power was considered a subcategory of power-over (having power over other people), results showed consumers perceive physical strength as being in control of one's own mind, body, and behavior. This is an important finding that should be considered when using physically strong women in advertisement. This power is mostly recognized as having power over the self rather than others.

Ads rated highly positively in the fourth dimension are ads that show females exercising family power. These ads show women with their family members or performing a nurturing job in society. Interestingly, ads rated highly negatively in this dimension show a high positive rating in expert power (e.g. ad19) or sexual power (e.g. ad36). For example, ad19 shows a woman in a lab coat with her job title (pharmacist) with a high negative rating in family power. These examples show participants distinguish between the female power dimensions. Future research might investigate the relationship between female power dimensions and their impact on receivers.

Clusters

Results from this study showed when consumers categorize ads based on the type of female power, four different clusters emerge. These emerging clusters confirmed the proposed typology of female power dimensions. One of the clusters included ads high in

family power, showing women in control of their families or in a nurturing role with their family. Women's roles in family relations have been studied in previous research, but usually not as a powerful role. It is important to understand that receivers found women's roles in family a power dimension. Future research might investigate the effects of portrayals of female family power on receivers.

Another cluster, included ads sorted together to show women in professional or expert roles. Participants were more likely to label this group as female professional power, female expert power, or monetary power. Future research might investigate the difference between these three labels that can be considered as subcategories for this dimension. Future research might also study the consequences of these portrayals on different segments of consumers (younger vs. older generation or male vs. female).

In the third cluster, sexual power, ads distinguish females in sexual power. Some researchers believe female sexual power portrayals are the result of a third wave feminism, which encourages women to embrace their own sexuality (Gill 2008). This research showed receivers perceive female sexual power as the ability to change others' behaviors. Future research might examine the impact of female sexual power portrayals on consumers.

The fourth cluster included ads that show women having power over their own thoughts or behaviors. Athletic or physical strength power ads emerged as a subcategory of this cluster. Previous research showed having self-control leads to an increase in positive health-related behaviors (Tangney, Baumeister, and Boone 2004). This could be the reason having a physically strong body is perceived as empowerment portrayals by receivers. Participants sorted the athletic ads in the same category as empowerment because to have a

physically strong body, women need control of their mind. Future research might consider the outcomes of female empowerment ads and potential subcategories.

Limitations

One of the limitations of this research is the lack of interview data to discover the underlying cognitive process of individuals, while sorting the piles of ads. Future research might use a different method of showing the female power ads to participants and ask them to think out loud about the type of female power they perceive in each ad. Model's posture, clothing, gaze, relation with the product/brand, caption of the ad, and other factors can help define the female power category in the ad. To discover the items and features of ads that help receivers to understand the female power, a more detailed interview data can be insightful.

Future research might examine female portrayals in other media, such as online advertisements on Facebook and Instagram. Other media outlets might use different portrayals of female power compared to print ads in magazines. To have a better understanding of female power portrayals it might be helpful to consider other sources of ads rather than magazines, and study other types of ads, such as television commercials and online video ads.

CHAPTER 3

IMPACT OF SEXUAL POWER ON FEMALE AUDIENCE, ROLE OF PRIDE, AND ENVY (ESSAY 2)

Essay 2 focuses on the consequences of female sexual power portrayals in advertisements. Stereotypical portrayals of females have been extensively criticized because they do not reflect the changing roles of women in society and, as a result, some advertisers make efforts to portray females in non-stereotypical ways. For example, ads that show women in more powerful positions, such as experts, athletes, empowered, and sexually empowered are on the rise. Different dimensions of female power have been discussed in essay 1 of this dissertation, and this study investigates one specific female power dimension (sexual power) in ads and its impact on audiences. Female sexual objectification, common in advertising for extended periods of time (Kacen and Nelson 2002), is the opposite of sexual power. While previous research has studied the consequences of female sexual objectification in ads and media (Reichert et al. 2007; Zimmerman and Dahlberg 2008; Szymanski, Moffitt, and Carr 2010), there has been little research investigating the impact of female sexual power portrayals on ad receivers. Consistent with Essay 1, power has been defined as “having the ability to change the behavior of others or self”, and sexual power is defined as women exercising their sexuality and attractiveness, being agentive about their sexual choices and decisions, and having power because such women are “alluring” and “seductive.”

To better explain the impact of female portrayals in ads, previous research identified two different overriding processes—social comparison and self-referencing. The model proposed here should help advertisers better understand how receivers respond to portrayals

of women in advertising. This study suggests demonstrations of female sexual power will involve pride in the female model. Based on the literature, pride expressions can happen in two ways—hubristic and authentic. Thus, female models displaying sexual power in ads are showing either hubristic or authentic pride. Earlier studies have shown pride and envy co-occur, meaning when an individual expresses pride, others may show envious responses toward that person (Lange and Crusius 2015). More specifically, when receivers are exposed to hubristic pride, they are more likely to respond with malicious envy. On the other hand, when receivers are exposed to a person’s authentic pride, they are more likely to look to the proud target and show benign envy (Lange and Crusius 2015). This study investigates the impact of female sexual power in ads by extending theories of social comparison and self-referencing as enabling theories and investigating the impact of demonstrated pride on envious responses of receivers.

This paper will first review previous research regarding the consequences and impacts of sexual female portrayals in ads and then provide a summary of the role of social comparison and self-referencing with respect to the impact of ads on receivers. Pride and its dimensions will be defined and discussed, followed by presentation of dimensions of envy as responses to expressions of pride. A model and set of hypotheses that depict the relationship between stimuli (sexual power portrayals of females with different pride expressions), processes (social comparison theory and self-referencing theory), and responses (envious responses toward the female model in the ad and consequent attitudinal responses toward the female model and brand) are proposed. Next, experimental methods used to empirically study the hypotheses are offered. Finally, analysis and discussion of results, conclusions, limitations, and suggestions for future research are discussed.

Previous Research on Consequences of Female Portrayals in Ads

Previous research studying sexual portrayals of females have used different terms to define this phenomenon. Steadman (1969) used the terms sexual illustrations and sexual suggestiveness. Adapting from Freud's (1958) definition of suggestion, suggestiveness is defined as information that could lead to an idea in the individual's mind. Wise, King, and Merenski (1974) operationalized the use of sexual appeal for studying female sexual portrayals in ads. Other researchers have equated employing female nudity in ads as sexual female portrayals (Alexander and Judd 1978). Using seductive clothing for females and female nudity also have been considered sexual portrayals (Peterson and Kerin (1977). Sciglimpaglia, Belch, and Gain (1979) studied sexual female portrayals with a measure of sexiness. Their measure was constructed from two items—female nudity and suggestiveness. Sexual appeals are also defined as messages associated with sexual information either as images or verbal content in advertisements (Reichert, Heckler, and Jackson 2001).

In the following sections, previous research is reviewed by studying the impacts and consequences of female sexual portrayals in advertisements. Next, a focus on sexual power portrayals followed by a proposed model describing the consequences of this specific type of sexual portrayal.

Sexual portrayals in ads

Steadman (1969) investigated the relationship between the presence of sexual appeals in advertising and brand recall. This study featured an experiment with 60 male participants viewing sexual vs. nonsexual print ads. Results showed ads with a greater number of sexual illustrations would lead to less brand recall. However, it is noteworthy that people with a

more positive attitude toward use of sex in advertising had greater brand recall than those with a less favorable attitude toward such use.

Other work has suggested individual differences exist in response to sexual female portrayals in advertisements. Wise, King, and Merenski (1974) investigated differences in attitudes toward ads for different age groups. Interviews and surveys of college students and their parents showed younger people had more liberal attitudes toward sexiness in ads than older people. This effect was more evident in younger males than in younger females.

Employing female nudity in ads is one approach used by advertisers to portray women sexually. The impact of nudity on brand recall was studied using an experiment with 141 male college students using 15 constructed ads representing five different nudity levels. Results showed recall of ads depicting female nudity was less compared to those for non-sexual (non-nudity) ads (Alexander and Judd 1978).

Previous research has compared responses toward ads displaying three different levels of nudity and sexual overtones in female portrayals (Peterson and Kerin 1977). This study featured an experiment involving 224 middle class adults (112 females and 112 males) with four different types of ads (product only, demure model, seductive model, and nude model) and measured attitudinal responses. Results showed an ad depicting a female sexual model was the most appealing, while one depicting a nude model was the least appealing. The desirability of the also ad depended on congruency between the advertised product and the use of sex. If the product was sex-related, congruency led to a more favorable view of the use of sex in the ad.

Sciglimpaglia, Belch, and Gain (1979) studied contextual factors that could impact the effectiveness of sexiness in ads. As mentioned earlier, sexiness was constructed from a

combination of female nudity and suggestiveness. Researchers conducted an experiment involving 142 students. Results showed an evaluation of sexual appeal in ads depended both on the sex of the model and the sex of the perceiver. Individuals tended to have more negative attitudes toward models of their own sex, while they tended to have more positive attitudes, if the model was of the opposite sex. This link was strengthened, if nudity was portrayed.

Holding pro-feminism opinions can impact responses towards stereotypical portrayals of women. Lammers and Wilkinson (1980) conducted an experiment that demonstrated males with progressive opinions about females were not significantly different than those holding traditional opinions with respect to their attitudes towards sex role portrayals in ads. On the other hand, progressive females demonstrated less positive attitudes towards sex role portrayals compared to traditional females, progressive males, and traditional males.

Research has shown gender differences in viewers' responses toward nudity in ads. Female nudity in ads impacts general attitudes towards ads. This link is mediated by arousal. However, it is important to note, in addition to nudity level, different types and levels of arousal were also impactful in this regard. LaTour (1990) studied differences in arousal between males and females when exposed to female nudity in ads. He used an experiment involving 202 students and ads with three levels of nudity—nude, seminude, and fully-clothed. The results confirmed the hypotheses that men generated fewer negative feelings and tension than women with respect to female nudity in ads. Men generated more energy arousal; whereas, women generated more tension arousal when viewing female nudity in ads. The total level of arousal was the same for both men and women.

LaTour and Henthorne (1993) tested the impact of gender differences on the relationship between female nudity in ads and attitudes towards ads and brands. Results of an experiment involving 202 participants and three treatment ads (different levels of nudity) showed, when exposed to female nudity in ads, while males and females found the ads equally erotic, males had more positive attitudes towards ads and brands when there were female nudity portrayals.

LaTour and Henthorne (1994) extended previous research regarding female nudity in ads in terms of different levels of arousal activation. They conducted an experiment involving 134 students and ads with both seminude and nude erotic appeals. Results showed high activation arousal had negative impact on attitudes towards the ad, while general activation had positive impacts on such attitudes. They also demonstrated a positive relationship between attitude towards ads and attitude towards brands; exposure to nudity in ads impacts attitudes toward the brand mediated by arousal and attitude towards the ads.

Reichert, Heckler, and Jackson (2001) hypothesized a positive relationship between female sex appeal in an ad and positive attitudes towards the ad. They tested this relationship using experiments with both sexual and nonsexual ads related to prosocial topics. Results showed female sexual appeal in ads could be more persuasive compared to non-sexual ads. This research demonstrated, while female sexual appeals elicited more favorable thoughts, they might interfere with cognitive elaboration of both the ad and the product.

Reichert, LaTour, and Kim (2007) assessed the impact of gender on responses to sexual content in advertisements. They hypothesized a gender difference with respect to responding to sexual stimuli in ads; individuals will have more positive attitudes towards an ad if the sexual stimuli in the ads are generated by the opposite sex compared to when it is

related to a same-sex person. They conducted an experiment with 984 female and 654 male college students using 11 sexual and 5 gender-neutral commercials. Analysis of their results confirmed the hypothesis. In addition, this research also investigated the impact of sexual self-schema (SSS) defined as “derived from past experience, manifest in current experience, influential in the processing of sexually relevant social information, and they guide sexual behavior” (Anderson and Cyranowski, p. 1079). Results showed sexual self-schema (SSS) could predict a female’s positive reactions to opposite sex models, but such a link was not evident for male viewers.

Feminism has been defined as “beliefs supportive of gender equality, especially in the political, economic, cultural, personal, and social rights arenas” (Choi et al. 2016, p. 5). A feminist perspective tends to regard sexual content in ads as objectifying women and leading to gender inequality attitudes (Hall and Crum 1994; Rossi and Rossi 1985), so feminists have previously tended toward more negative attitudes towards advertising with sexual content (Lavine, Sweeney, and Wagner 1999). However, recent research has shown, as feminism has evolved over time, attitudes of feminists towards advertising with sexual stimuli have changed (Choi et al. 2016). The first wave of feminism extended from the 19th to the early 20th century and mainly dealt with equality and political rights for women. A second wave of feminism began in the mid-20th century and continued through the early 1980s. This wave focused on female issues related to family, work, sexuality, and reproductive rights. A third wave of feminism began in the early 1990s and continues to the present. The focus of this third wave is embracing women from different races, cultures, and backgrounds. Although the second wave of feminism opposed sexualization of women, the third wave of feminism has a more inclusive, non-judgmental emphasis with respect to female sexuality. Some

feminist groups inside the third wave embrace sexuality and are sometimes known as “pro-sex feminists” (Snyder 2008).

Third wave feminists have more positive attitudes toward sexual content in advertising. This has contributed to a rise in sexual subjectification and female sexual power portrayals in advertising (Gill 2008). Choi et al., (2016) showed highly-feminist consumers have relatively positive evaluations of advertising that depicts sexuality and, in turn, tend to have high evaluations of products shown in such ads.

A similar perspective from previous research also showed men and women who rate higher with respect to sexual liberalism are more likely to positively rate ads with high sexual content (Mittal and Lassar 2000). Sexual liberalism defined by Mittal and Lassar (2000) as a personal trait; individuals higher in sexual liberalism are more likely to judge ads with sexual appeals to be both ethical and likable. Female audiences exhibiting more liberal sexual attitudes preferred sexual ads over non-sexual ads (Sengupta and Dahl 2008).

In summary, employing sexual portrayals of females can impact brand recall, desirability of ad and brand, attitudes toward both ad and brand, and ad persuasiveness. These effects appear to be moderated by individual differences in receivers, such as age, gender, sexual self-schema (SSS), pro-feminism, and attitudes towards sex. Third wave feminism is considered a factor that has positively influenced the increase of sexual power portrayals of females in ads.

Female Power Portrayals in Ads

Results from Essay 1 of this dissertation showed female power in ads can be categorized into four groups including: (1) sexual power, women have power because of their

sexuality; (2) expert power, women who are knowledgeable and expert; (3) family power, power of a women in a domestic setting because of her marital and parental role; and (4) personal empowerment, women have power to control their own thoughts, beliefs, and behaviors which also includes athletic power. There is a dearth of research investigating the impact of the portrayal of female power on viewers. Because such power dimensions are becoming more prevalent in advertising, it is important to study their influence on different outcomes.

Sexual power

Females have been depicted as sex objects in advertising for many decades. Sexual objectification of females has been studied in previous research, although recently there have been more portrayals of females showing them to be sexually active, subjective, and “up for it” (Gill 2008; Lazar 2006). These portrayals show women as being aware of their sexuality and its power, recognizing they can control people around them because of it (Gill 2008).

Gill (2008) described this new trend in advertisement as supersexualizing women. In her research, women were shown more sexually agentic, meaning they are in control of their bodies, sexually active (this contrasts with traditional sexism portrayals treating women to be sexual objects), and vengeful (sometimes in a violent way).

In another study, Malson et al. (2010) asked young women to interpret female sexual power ads. Results showed young women frequently rate these ads negatively and represented women as “slutty” or sex-objects for “him.” Such participants distanced themselves from the images in the ads and saw them as “others.” Less frequently, participants rated the images

favorably, “normal,” and as “she likes to be” in contrast to “what he wants.” Little research has studied the impact of new post-feminist advertising on consumers.

Halliwell, Malson, and Tischner (2011) compared the impacts of sexually passive and sexually agentic portrayals of women in ads. They showed exposure to both of these types of images led to weight dissatisfaction. Sexually agentic pictures can lead to a greater amount of self-objectification compared to sexually passive images, because when females are shown as powerful, receivers feel like they have to be more in control of their bodies and it is their own fault if they are not as sexually attractive. This is an important finding because it demonstrates sexually empowering pictures might lead to a more negative societal impact. Both males and females had less positive attitudes toward ads that featured sexually agentic females compared to those showing females as sexually objectified (Jones and Reid 2010).

Processing Mechanisms

How do female audiences respond to female portrayals in ads? The following section will summarize theories to provide partial explanations of female reactions to female portrayals in ads.

Social comparison

Individuals often evaluate themselves in comparison to others to assess their own position with respect to various characteristics (Festinger 1954). Social comparison theory has been used in previous research (cf. Martin and Gentry 1997) to explain the impact of female portrayals in ads.

According to social comparison theory, individuals have different motives for social comparison (Wood 1989). One of these motives is self-evaluation or trying to assess themselves compared to others. The second motive is self-improvement or encouraging individuals to look for ways to improve themselves on the basis of certain characteristics. The third motive is self-enhancement, where individuals try to improve their self-esteem by comparing themselves to others.

Previous research has used social comparison theory as a framework for studying the underlying mechanisms of the impact of female portrayals in ads. Martin and Gentry (1997) showed young girls compare themselves with attractive models in ads and, as hypothesized in this study. The motive for this comparison impacts their self-esteem. In Martin and Gentry (1997) research, motive was manipulated by instructions provided prior to viewing the ad. For a self-evaluation motive, subjects were instructed to compare their physical attractiveness with the models in the ads and evaluate whether they thought themselves to be as pretty or prettier than the models. As a self-improvement motive, subjects were instructed to look at models in ads and attempt to discover ways to improve their own physical attractiveness. As a self-enhancement motive with downward comparison, subjects were told to find ways they are prettier than the model in the ad. Finally, for a self-enhancement motive with upward comparison, they were told to discount the beauty of the model in the ad. A motive of self-evaluation led to lower self-esteem for young girls, a motive of self-improvement raised the young girls' self-esteem, a motive of self-enhancement with downward comparison raised the young girls' self-esteem, and a motive of self-enhancement with upward comparison did not affect the young girls' self-esteem.

Cattarin et al., (2000) studied the impact of thin, attractive models on females, using social comparison theory as a framework. Researchers used two types of ads for this study. One type was experimental ads with thin attractive models and the other type was control ads without models. Social comparison was manipulated through three different sets of instructions. In the neutral group, participants were asked to imagine they were watching the ads in their own homes. In the comparison group, participants were asked to compare themselves with the models. In the distraction group, participants were asked to focus on the product and its packaging. Results showed participants in the comparison group responded with more anger, disturbance, and feelings of negative body image after exposure to thin, attractive models compared to the two other groups. The level of social comparison experienced by the comparison group was higher than for the two other groups, while the level of comparison was the same for the neutral and distraction groups. In addition, all three groups showed higher negative outcomes when exposed to thin, attractive models than when exposed to control ads.

Tiggemann and McGill (2004) studied social comparison as a mechanism for explaining the impact of female models in advertisements on female viewers. Participants were asked to either respond to questions regarding the appearance of the model without any comparison (questions were asked about the beauty of the model) or to questions about the model, while comparing themselves to her (questions were asked about how pretty they thought they were compared to the model). For a control condition, participants were asked questions about the ad in general. Results showed that exposure to thin models in ads led to negative mood and body dissatisfaction in women, while social comparison worked as a

mediating process. Specifically, under the condition participants were instructed to perform a social comparison, they exhibited more negative responses after exposure to the thin models.

Other studies also demonstrated the importance of motives in social comparison. For example, Halliwell and Dittmar (2005) manipulated motives of social comparison by giving instructions prior to exposure to attractive models in ads. In their research, two types of motives were manipulated—self-evaluation and self-improvement. In the self-evaluation condition, participants were asked to compare the ads with respect to attributes relevant to themselves. In the self-improvement condition, participants were asked to consider the ad to obtain insights about how they might improve themselves. Results showed the self-evaluation motive led to higher body-focused anxiety after viewing the ads with attractive models, while the self-improvement motive did not change the levels of body-focused anxiety.

In summary, previous research has shown social comparison theory can partially explain female receivers' reactions to female sexual power portrayals in ads. Females are likely to compare themselves with female models in sexual power portrayals in attempts to evaluate their own status.

Self-referencing

Research has used self-referencing theory as a basis for describing an enabling process that explains female audiences' responses to female models in ads. Self-referencing is defined as a cognitive process through which an individual relates to other structures in their environment (Burnkrant and Unnava 1995). Research has shown consumers use three types of self-referencing strategies regarding models in the media— aspiring, rejecting, and

identifying (Hirschman and Thompson 1997). Aspiring occurs when the image in the media offers an ideal that can inspire the receiver. Rejecting is the opposite of aspiring, meaning consumers take a critical view of images in the media and find them both undesirable and unattainable. Identifying means consumers find the image presented in media desirable and can relate themselves to the specific values presented by a desirable image in the media.

Martin, Veer, and Pervan (2007) studied the impact of self-referencing and weight locus control on the responses of female viewers to ads with larger-size models. Results showed females who think they are more in control of their weight management (internals) were more likely to prefer slim models over larger-sized female models. This effect was mediated by a self-referencing mechanism.

Research has shown when individuals have high self-referencing with respect to an ad, they exhibit more cognitive responses, particularly more positive cognitive responses, about the ad (Debevec and Iyer 1988). Moreover, they would be expected to have more positive attitudes toward the ads. In addition, there is a difference with respect to self-referencing based on the type of sex-role portrayals in ads. Progressive sex-role portrayals elicited more self-referencing compared to traditional sex-role portrayals, i.e., progressive sex-role portrayals led to more positive attitudes towards an ad compared to traditional sex-role portrayals.

Peck and Loken (2004) also studied self-referencing as an enabling theory for female audience responses to female models in ads. They studied the positive impact of displaying larger-sized female models on a female audience. The experiment had two conditions for manipulating the instructional frame of the ad—one using instructions that activated traditional norms about the attractiveness of thin models, while the other used instructions

that activated nontraditional norms, such as new magazine ads that show larger-sized females. Results showed a non-instructional frame led to more self-referencing in female audiences and the female audience would rate the larger-sized models more favorably. In addition, participants showed higher rates with respect to self-esteem and self-attractiveness compared to when they were exposed to traditional instructional frames.

One of the objectives of this essay is to bring together these two separate streams of research that consider either social comparison or self-referencing as the enabling mechanism for female receivers' responses to female portrayals in ads. In later sections, a model and a set of hypotheses for the interrelation of these two theories and their impact on females' responses will be presented and discussed.

Pride, Power, and Envy

Previous research has suggested showing pride is a communicative activity used by individuals to demonstrate power (Shariff and Tracy 2009; Huang et al. 2011). This study proposes portrayals of female sexual power demonstrate pride of the ad's female model.

Pride is a positive, self-conscious emotion arising from achievements that can result from one's efforts or talents (Williams and DeSteno 2008). Individuals with more power have been shown to display more pride compared to individuals with less power (Tiedens, Ellsworth, and Mesquita 2000). On the other hand, when individuals have been asked to mimic postures of pride, they were likely perceived as more powerful (Williams and DeSteno 2009). Pride expressions are positively associated with possession of power. Shariff and Tracy (2009) showed individuals who display pride postures are perceived to have more power, so perceptions of power and pride are combined most of the time.

Drawing from previous research, displays of power in ads, including female power portrayals, can also show the pride of the model. Specifically, when a female model in ads is displaying sexual power, individuals are likely to perceive this as a pride display.

It is important to distinguish pride from the love of self. Pride is an emotion that stems from social comparison (Webster et al., 2003). Although there is evidence people feel good about themselves when they have accomplished a goal. Rousseau (1984) called this “Amour-de-Soi-Même” or “the love of self” as cited in Webster et al. (2003). Other studies assert pride is an emotion different from “the love of self” that occurs with public praise of the accomplishment, resulting a higher status (Webster et al. 2003).

Moreover, previous research has shown different types of pride exist and others’ behavioral reactions to these types could vary (Tracy and Robins 2004). Pride is a complex emotion with different facets. Two specific types of pride, hubristic and authentic, have been studied in previous literature, as described by Tracy and Robins (2007, p. 507) as follows:

Specifically, authentic, or beta, pride (I’m proud of what I did) might result from attributions to internal, unstable, controllable causes (I won because I practiced); whereas, pride in the global self (I’m proud of who I am), referred to as hubristic, or alpha, pride, might result from attributions to internal, stable, uncontrollable causes (I won because I’m always great). We have labeled the first facet authentic to emphasize that it is typically based on specific accomplishments and is likely accompanied by genuine feelings of self-worth. This label also connotes the full range of academic, social, moral, and interpersonal accomplishments that might be important elicitors.

Tracy and Robins (2007) note hubristic pride is not achievement-oriented, but rather i a result of a positive view of the self for possession of some inner talents. The person who shows hubristic pride is proud with little effort, but only because s/he is inherently great. Hubristic pride is the emotion that arises when achievement is associated with internal, uncontrollable, and stable talents rather than hard work.

The other facet of pride is authenticity, meaning the individual's success has resulted from his or her efforts. This type of pride is achievement-oriented and the authentically-proud person expresses her emotion with (I won because of what I did) rather than attributing it to the internal self (Tracy and Robins 2007).

Previous research has shown authentic pride is associated with self-esteem, while hubristic pride is associated with narcissism (Lewis 2000; Tracy and Robins 2007). Moreover, receivers distinguish between these two types of pride and react to them differently. Hubristic pride often leads to negative social emotions from others. It leads others to believe achievements were not well-deserved. On the other hand, authentic pride is known to be motivational for viewers (Williams and DeSteno 2008).

Sexual power portrayals of females show the pride of the female model. One objective of this research is to understand the responses of a female audience to sexual power portrayals of females. So, it is important to understand the types of pride demonstrated by female models to investigate potential responses from female receivers. One important consequence of depictions of pride is it can lead to envious responses in others (Lange and Crusius 2015). Both types of pride (hubristic and authentic) can lead other people to demonstrate envy.

Envy is a social emotion resulting from comparing one's self with a superior model. Thus, envy is elicited by an unfavorable social comparison. Envy occurs when someone lacks another's achievement and qualities, and wishes either he or she also had it or the envied person also lacks it (Smith and Kim 2007). How depictions of sexual power in female models portraying a model's pride can lead to various envious reactions by receivers will be investigated in this study.

Previous research has shown two types of envy—one does not include negative feelings toward the superior person (benign envy (Belk 2011)) and one associated with negative and hostile feelings toward the superior other (proper envy (Smith and Kim 2007) or malicious envy (Lange and Crusius 2015)).

Both types of envy can lead to frustration and negative feelings by the viewer (Crusius & Lange, 2014), but each has different cognitive and behavioral patterns. Benign envy leads to more positive thoughts about the envied target (Van de Ven, Zeelenberg, and Pieters 2009), and can lead to increased efforts and desires to reach the envied superior possession or quality by levelling up (Van de Ven, Zeelenberg, and Pieters 2011a; Ven, Zeelenberg, and Pieters 2011b; Crusius and Mussweiler 2012) and trying to find a means for achieving the favorable position (Crusius and Lange 2014). In contrast, malicious envy elicits negative thoughts about the envied target. This leads to *schadenfreude* (joy from others' suffering) toward the envied person (Smith et al. 1996) and is the driver of other negative behaviors and cognitions, such as hostile and angry thoughts and actions toward the envied person (Salovey and Rodin 1984; Smith et al. 1994).

It is proposed pride (stimuli) exhibited by female models in sexual power ads leads to envious responses in female receivers. Operationalization of the pride shown in ads is

through the narratives spoken by the female model, because previous research has shown envious reactions towards different types of pride are more likely to occur when the proud person expresses the pride (Lange and Crusius 2015). This narrative is not a characteristic of the model, but is part of the design of the ad. Furthermore, such envious responses will be moderated by the type of pride displayed. If the model displays authentic pride, receivers will show benign envy toward her, while if the model shows hubristic pride, receivers will have malicious envy toward her. Such envious responses will lead to different attitudes toward the female model and the advertised brand.

A Model for the Impact of Sexual Power Portrayals

Effects

This research proposes sexual power portrayals of females demonstrate the pride of the female models in ads and this pride can be categorized and perceived by the audience in two manifestations—authentic and hubristic. The ways female audiences react to the pride depends on the type of pride they perceive in an ad’s female models.

Previous research has shown pride and envy can co-occur (Lange and Crusius 2015). One of the important reactions to pride is envy. Specifically, when pride is authentic, audiences may show benign envy, meaning they attempt to level themselves to become more like the envied proud target; they have positive thoughts about that target when the envy is benign (Lange and Crusius 2015). However, when pride is hubristic, the respondents may exhibit malicious envy and be more likely to have negative thoughts about the envied proud target. These thoughts can lead to hostile behaviors toward that individual. They try to downgrade the proud target to feel better about themselves (Lange and Crusius 2015).

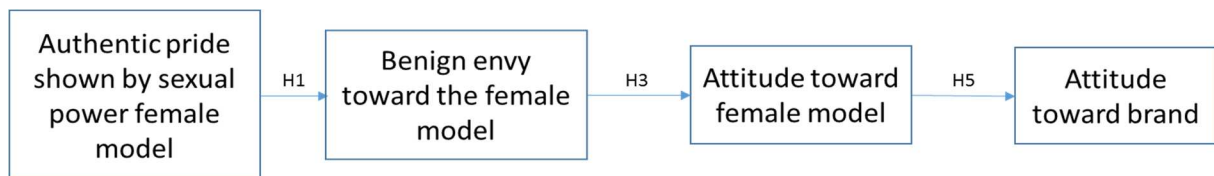
This study proposes when a female audience views sexual power portrayals in ads, the female's reaction depends on the type of pride displayed by the female model. When the pride is authentic, the female audience would be expected to generate positive thoughts about the female model, in turn, leading to a positive attitude towards the brand. However, when the pride is hubristic, the female audience is likely to have negative thoughts toward the female model, leading to negative attitudes toward the brand. These propositions are formally offered in hypotheses 1-5 (see Figures 9 and 10).

When female receivers view female models in ads exhibiting authentic pride, apparently due to success resulting from their personal hard work and effort, others will look to the models and be inspired to be like them. Thus, viewing ads that demonstrate authentic pride should produce positive thoughts about the model. This is known as benign envy and is accompanied by positive attitudes towards the female model (Lange and Crusius 2015).

Hypothesis 1: When a female model in a sexual power ad demonstrates authentic pride, female receivers will show a greater amount of benign envy than malicious envy towards the female model in the ad.

Figure 9

Authentic pride and female receivers' responses

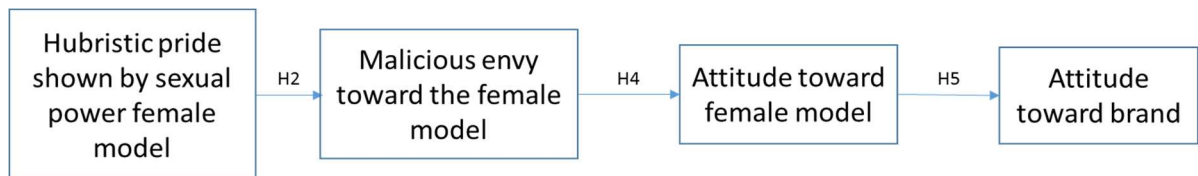


On the other hand, when female models in an ad demonstrate hubristic pride, meaning she is perceived as arrogant and obnoxious by receivers, receivers would be expected to have malicious envious responses towards the female model. Hubristic pride typically leads receivers to have negative thoughts towards the proud target because they observe a person who is proud and successful without working hard and little effort (Lange and Crusius 2015). These responses are often accompanied with wishing ill for the target, enjoying the target's misery, and even having aggressive feelings toward the person (Salovey and Rodin 1984). These responses are known as malicious envious reactions.

Hypothesis 2: When a female model in sexual power ads demonstrates hubristic pride, female receivers will show a greater amount of malicious envy than benign envy toward the female model in the ad.

Figure 10

Hubristic pride and female receivers' responses



Two types of envious responses by female receivers can lead to positive or negative attitudes toward a female model. As noted previously, benign envy is accompanied by positive thoughts about the target, while malicious envy is typically associated with negative thoughts about the target. Such positive and negative thoughts can lead to correspondingly positive and negative attitudes toward the female model in the ad. When the envy is benign, it is associated with a positive attitude because receivers look to the model, while when the envy is malicious, it is more associated with negative attitudes because receivers do not think the model deserved the fruits of her accomplishments. Receivers are likely to resent the female model and find her “arrogant” and “snobbish.”

Hypothesis 3: Benign envy directed toward a female model in an ad will lead to more positive attitudes toward the model by female receivers.

Hypothesis 4: Malicious envy directed toward a female model in an ad will lead to less positive attitudes toward the model by female receivers.

Positive and negative attitudes by female receivers directed toward a female model in an ad should carry over to attitudes towards the advertised brand. If receivers have favorable attitudes toward a female model, it is more likely they will have positive attitudes toward the brand. If they have unfavorable attitudes towards a female model, it is more likely they will have negative attitudes towards the brand.

Hypothesis 5: More positive (vs. less positive) attitudes toward a female model in an ad will lead to more positive (vs. less positive) attitudes toward the brand.

Process

This research investigates female consumers' responses to the portrayals of female sexual power in advertisements. While the above hypotheses and models describe these effects, this study will further investigate the process via which of these effects are likely to occur. Research studies of female reactions to advertisements fall into two different camps: (1) one group uses social comparison theory as the enabling theory to explain female reactions to female models in ads and (2) the other group uses self-referencing theory to explain these reactions. This research attempts to integrate these two groups to find a single, reconciling explanation for this phenomenon.

Social comparison theory suggests female receivers will compare themselves with female models in ads as part of a tendency for all individuals to compare themselves with others in their environment to evaluate their own standing. On the other hand, self-referencing theory states female receivers will be impacted by female models in ads because they personally relate to these female models and their ways of life as depicted in the ad.

Herein, this study proposes social comparison and self-referencing theories work in an interrelated manner. Female receivers are likely to compare themselves with female models in the ads because of the general tendency of individuals to compare themselves to others in evaluating their own status (social comparison theory). Exposure to female models in female sexual power ads will lead to more social comparison by female receivers. The results of this comparison of female receivers to female models will drive reactions. For example, if female receivers feel positive about themselves in relation to the ad they will show positive responses toward the female model. The amount of comparison is greater if the audience members can relate to the female models (self-referencing theory). As a result, self-

referencing is likely to increase the impact of social comparison, the mediating process in this phenomenon.

Female receivers engage in higher levels of social comparison when they view female sexual power in the ad compared to situations in which there is no female model. This comparison is the process leading them to show different responses to the female model and the brand. Meanwhile, if female receivers engage in self-referencing, social comparison will be greater. These effects are presented in hypotheses 6 and 7 and Figure 11.

Hypothesis 6: Social comparison mediates the relationship between receivers' exposure to sexual power in an ad and responses to the ad.

When female receivers engage in self-referencing, they are more likely to look for attributes common to themselves and the female model in an ad. Thus, self-referencing can increase the amount of social comparison leading to responses to the ad because self-referencing provides more substance for receivers to compare themselves with the female model.

Hypothesis 7: Social comparison is enhanced when receivers engage in self-referencing.

Figure 11

Processes of social comparison and self-referencing

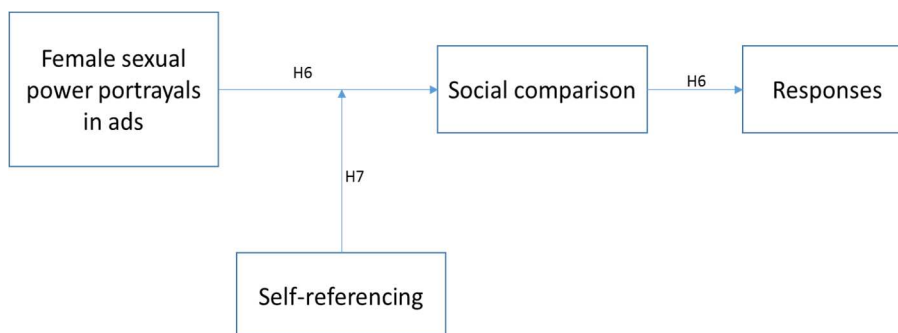
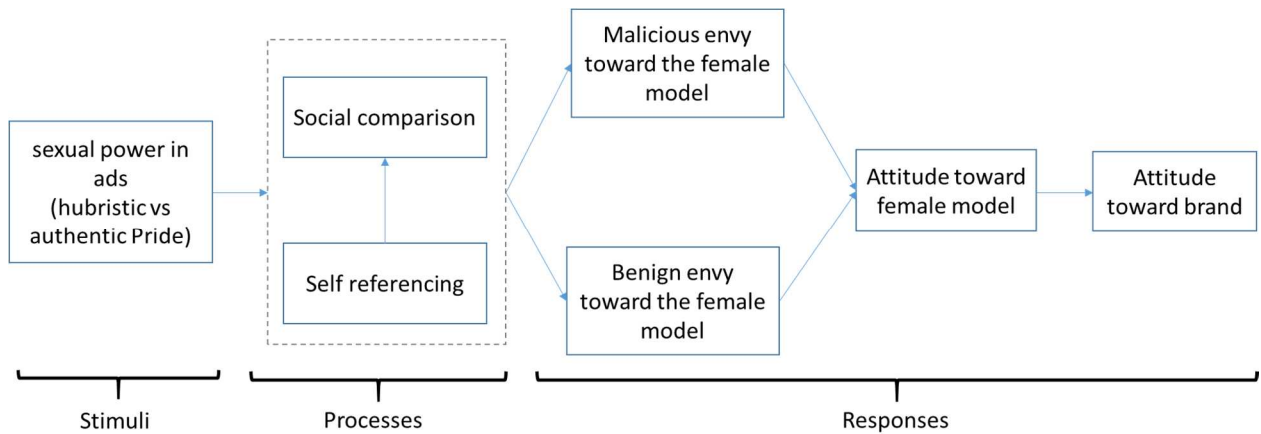


Figure 12 illustrates the model proposed in this research. It attempts to depict the effects and process of the relationship between exposure to two types of sexual power in ads corresponding to the two different types of pride of the female model and the female receivers' responses. Social comparison and self-referencing along with their interplay explain the processes connecting the stimuli and responses in this model.

Figure 12

Sexual power portrayals effects and processes



Methods

The hypotheses were tested via two studies. The first study attempted to show the differing responses of a female audience (benign vs malicious envy) to two types of pride (authentic vs malicious) present in depictions of female sexual power portrayals in ads. The objective of the second study was to confirm social comparison theory and self-referencing combine as a process to explain female receivers' responses to female model portrayals in advertising. Study 1 investigated hypotheses 1 through 5, study 2 investigated hypotheses 6 and 7.

Study 1

Design. Study 1 was designed to test whether female receivers' reactions to sexual power portrayals in ads are envious and moderated by the type of pride of the female model in the ad. This study had two experimental conditions representing how the type of pride demonstrated by female models is manipulated. Under one condition the female model demonstrates hubristic pride, while in the other condition the female model demonstrates authentic pride.

Subjects. Ninety-six female participants were recruited from Amazon mechanical Turk. Six participants' data were discarded because of they answered the attention check question incorrectly. Since this study has two conditions based on the type of pride (hubristic and authentic), selection of 45 subjects for each of these conditions (previous research used the general rule of at least 30 participants per cell (VanVoorhis and Morgan 2007)) will result in 90 participants in total. Only female participants were considered because female receivers are more likely to compare themselves with female models in the ads. Amazon mechanical Turk was used to achieve a more general population representation compared to a group of undergraduate college students from a restricted age range (Sheehan and Pittman 2016).

Stimuli. Six ads that show female models exercising sexual power were constructed. Women's clothing is chosen as the product category because clothing is important when people compare themselves to others and most individuals are highly familiar with clothing purchases. Pride in these ads was manipulated to be either hubristic or authentic. Although there are existing real-life print ads that could be used for this study, to minimize the confounding effects of other factors, new ads with fictitious brands were constructed for the

purpose of this study. Expressions of pride were presented as quotes by the female model in the ads, because previous research has shown envious responses to pride portrayals are more likely to occur when the pride is explicitly expressed by the person (female model in the ad) rather than by environmental cues (Lange and Crusius 2015). The hubristic pride sexual ads show a female model in a sexual power pose, proud because of the way she is and because of her inner talents rather than because of any effort she has made to be sexy and attractive. The authentic pride ad shows a female model who put some effort to be sexually powerful in a sexual power pose. Three similar pictures with the same female model, same fictitious brand, and same product are utilized. Manipulating two different facets of pride is achieved by changing the captions for each ad. As a result, three hubristic pride and three authentic pride ads were constructed. Ads were pretested with respect to two different measures of pride (Tracy and Robins 2007). Examples of criteria for measuring hubristic pride are “egotistical” and “pompous,” while examples of criteria for measuring authentic pride are “confident” and “accomplished.” Items for each of the measures are presented in Appendix D.

The six ads constructed for this study are presented in Figures 13 through 18. These ads were pretested to ensure they are high either in hubristic or authentic pride.

Figure 13

Authentic ad 1

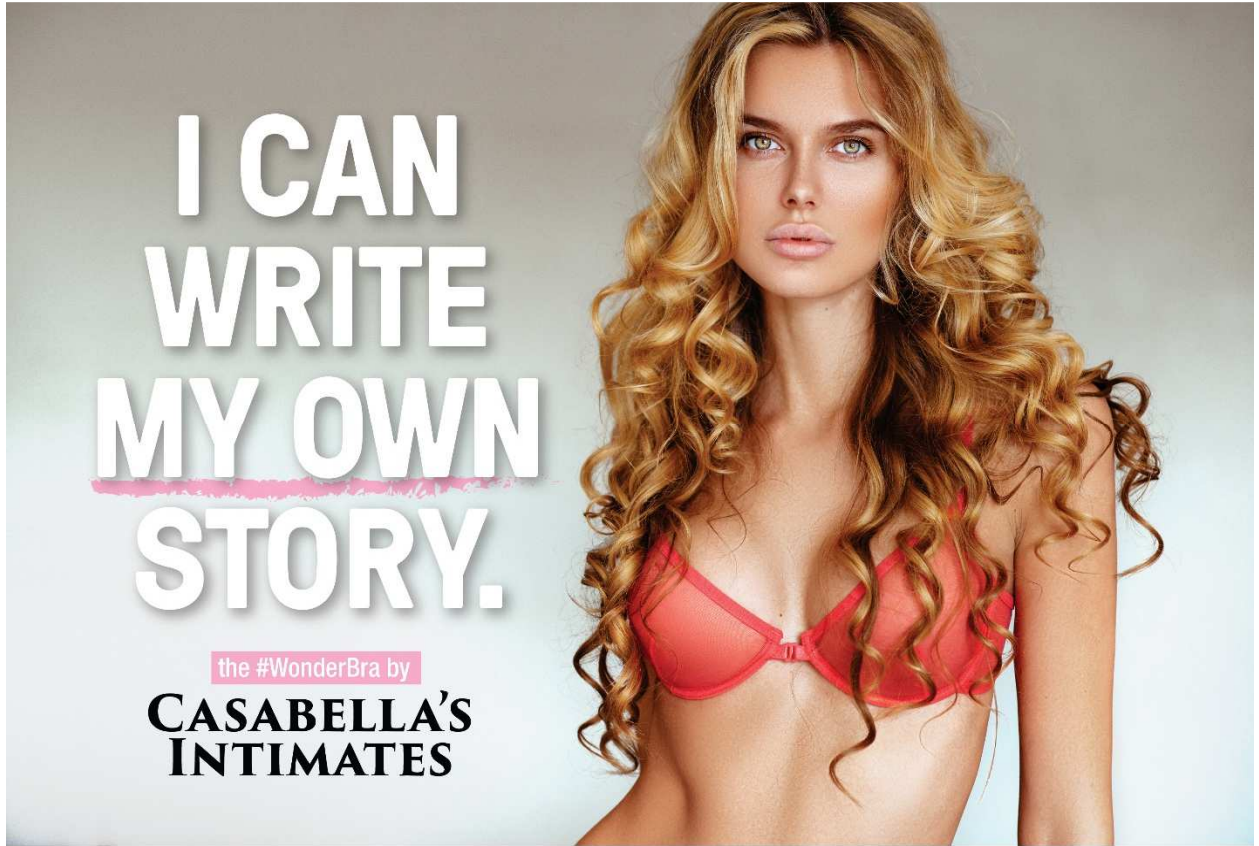


Figure 14

Hubristic ad 1



Figure 15

Authentic ad 2

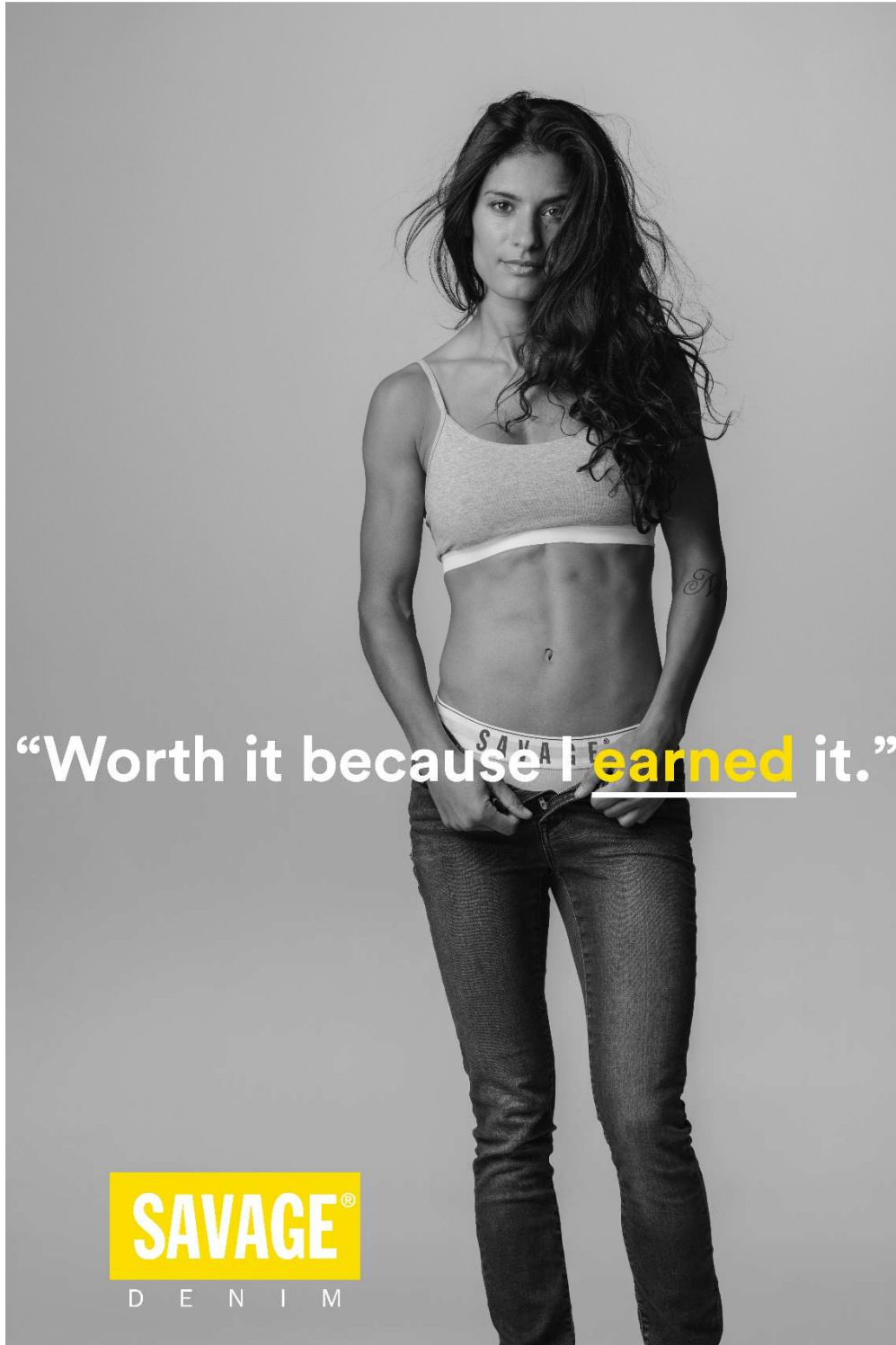


Figure 16

Hubristic ad 2

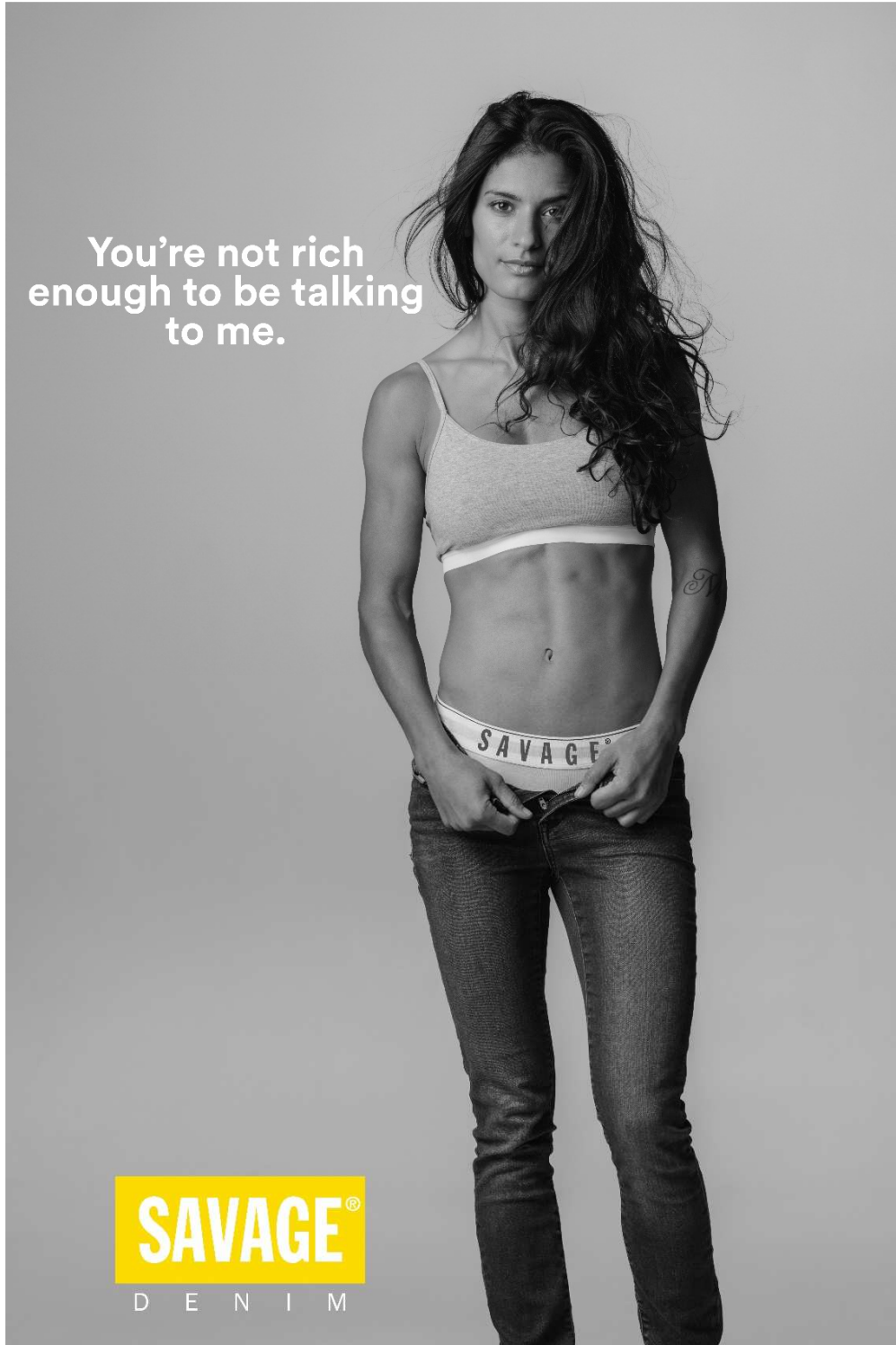
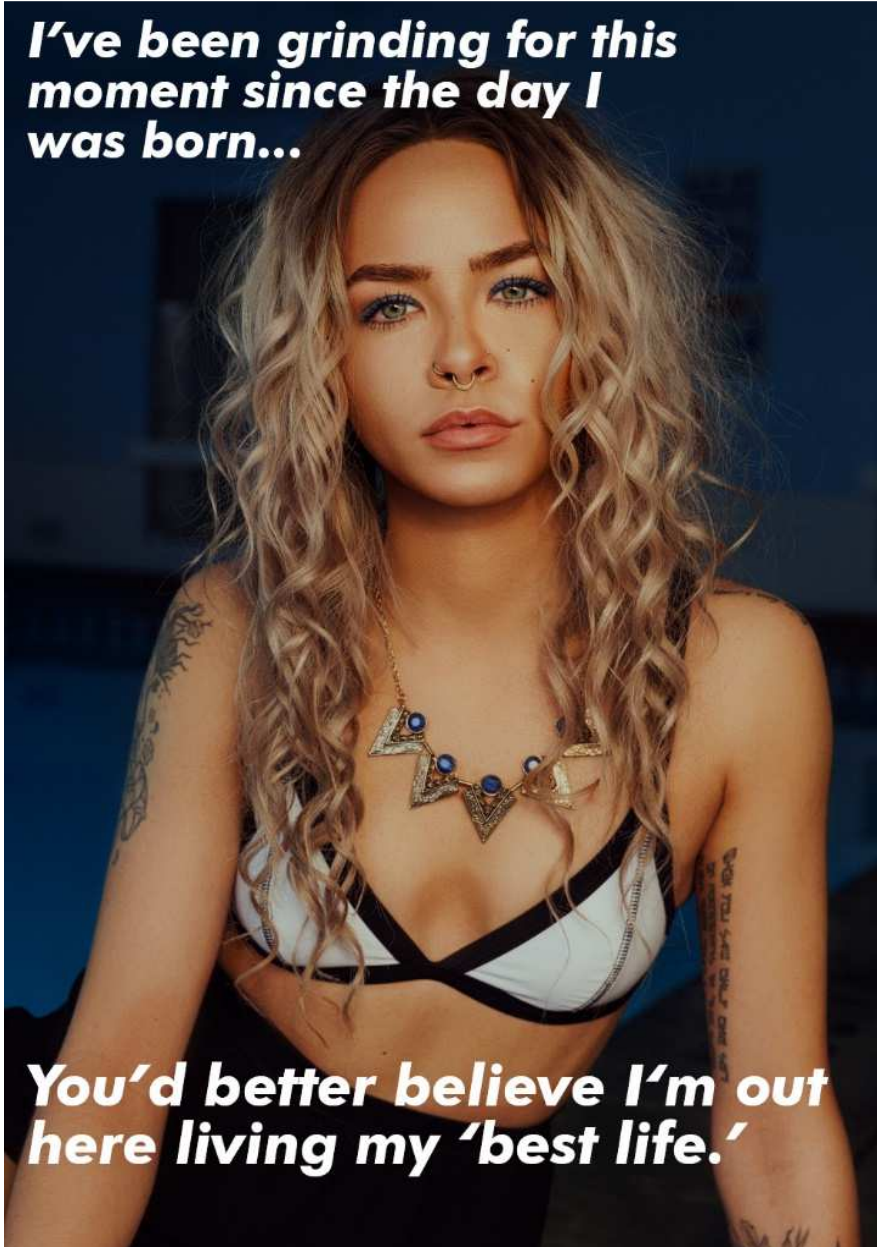


Figure 17

Authentic ad 3



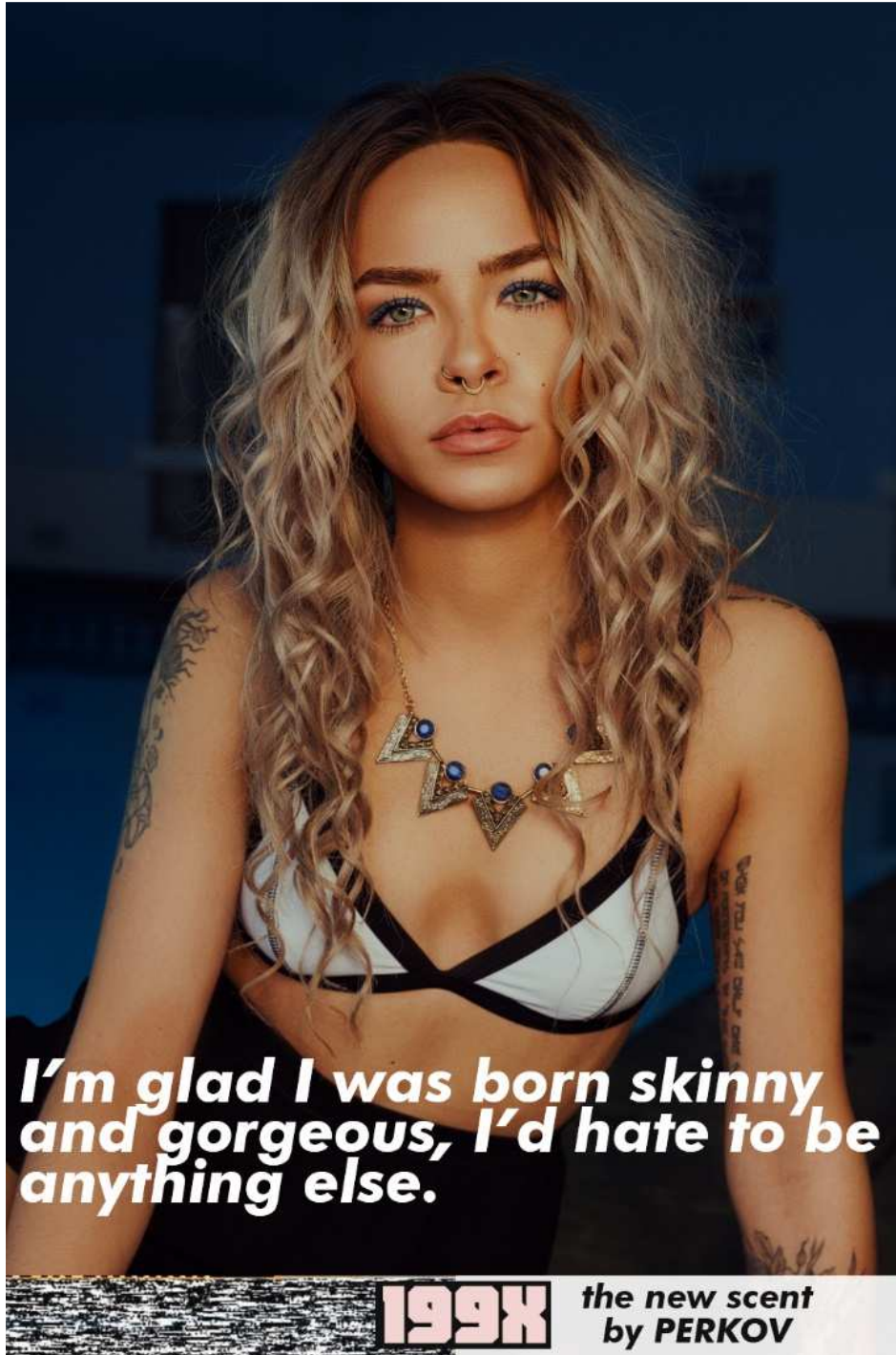
I've been grinding for this moment since the day I was born...

You'd better believe I'm out here living my 'best life.'

199X the new scent by PERKOV

Figure 18

Hubristic ad 3



***I'm glad I was born skinny
and gorgeous, I'd hate to be
anything else.***

199X the new scent
by PERKOV

Procedure. To minimize demand characteristics, the objective of this study was stated as a women-based evaluation of current advertising (Halliwell, Malson, and Tischner 2011). The study was conducted online and participants were randomly assigned to the two conditions. One group (52 participants) viewed hubristic pride sexual power ads, while the other group (38 participants) viewed authentic pride sexual power ads. The order of the three ads each group viewed was randomized. Since the objective of this study was to examine the effects of these ads, stimuli was presented on a computer screen, similarly to other studies in advertising research that investigate ad effects (Yoon 2015). Participants were instructed to view the ads in a general way (i.e. "... Please view these ads in the same normal way in which you see them in magazines"). After subjects viewed the ads for 30 seconds (timing based on previous research (Muehling, Vijayalakshmi, and Laczniak 2016)), they were asked to answer multiple questions related to each ad.

Measures. Participants answered questions regarding each ad, in particular, the female model in the ad, in a computer setting. Questions included envy-oriented items regarding the female model with items such as "I felt inspired to also have her appearance" or "I wished the female model would fail at something" (Lange and Crusius 2015); attitudes towards the female model and attitudes toward the ad (positive/negative, favorable/unfavorable, likable/unlikeable) (Kamp and MacInnis 1995); and attitude toward the brand (i.e. Looks like a bad brand/Looks like a good brand) (Simons and Carey 2006) were the dependent variables. All questions used a Likert-type scale (1 to 5).

Reliability analysis was completed for measures of dependent variables for Study 1 and Study 2. The results are provided in Table 6.

Table 6

Reliability analysis (Cronbach's alpha) for dependent variables in study 1 and 2 of Essay 2

	Hubristic pride	Authentic pride	Malicious envy	Benign envy	Attitude female model	Attitude brand
Authentic design Ad 1	.94	.92	.79	.90	.93	.91
Authentic design Ad 2	.94	.91	.89	.90	.94	.93
Authentic design Ad 3	.94	.91	.87	.89	.96	.93
Hubristic design Ad 1	.98	.92	.87	.90	.94	.89
Hubristic design Ad 2	.97	.91	.88	.93	.96	.92
Hubristic design Ad 3	.97	.89	.86	.90	.94	.90
Self-referencing	.87					
Social comparison in the SR condition	.88					
Social comparison in the non SR condition	.80					

Control variables. Some control variables were captured in this study. A physical appearance comparison scale (PACS) (Thompson, Heinberg, and Tantleff 1991) was measured to provide control for individual differences in tendencies to compare self-appearance with others. Need for cognition (Petty, Cacioppo, and Kao 1984) was measured because it could be argued people with higher needs for cognition might be more likely to think about their appearance and relate this need to others. Finally, attention to social comparison information (ATSCI) (Bearden and Rose 1990) was measured as another control variable that might impact the way individuals compare themselves to others in their environment.

Results. Paired t-test for three different pairs of ads that portray a female model with authentic pride showed when the pride is authentic rather than hubristic, the female audience responds with more benign envy compared to malicious envy. Means of benign envy were compared to means of malicious envy for three authentic ads. Results are provided in Table 7. The results across these three different ads tested higher in authentic pride rather than hubristic pride (Table 8) provide support for H1.

Table 7

Malicious envy and benign envy for authentic ads

	Malicious envy	Benign envy	
Authentic design Ad 1	1.55(.65)	2.78(.99)	t(37)=5.83, p=.00
Authentic design Ad 2	1.36(.61)	3.25(1.00)	t(37)=8.23, p=.00
Authentic design Ad 3	1.5(.75)	2.66(1.03)	t(37)=4.66, p=.00

Table 8

Hubristic pride and authentic pride for authentic ads

	Hubristic pride	Authentic pride	
Authentic design Ad 1	2.85(.99)	3.35(.88)	t(37)=2.05, p=.04
Authentic design Ad 2	2.52(1.01)	4.09(.65)	t(37)=6.45, p=.00
Authentic design Ad 3	2.69(1.15)	3.56(.96)	t(37)=2.89, p=.00

To investigate H2, similar paired t-tests were completed on the three hubristic ads. The proposition in this research suggested when female receivers view hubristic ads, they show more malicious envy towards the female model rather than benign envy. The results showed, although malicious envy increased and benign envy decreased (compared to

authentic ad), the difference between malicious envy and benign envy is insignificant.

Results showed when the ads portray a hubristic female model, malicious envy increased to the level of benign envy, but not higher. Results provided in Table 9 show H2 is not supported. Tests of hubristic pride and authentic pride, which confirm these ads, are high in hubristic pride and provided in Table 10.

Table 9

Malicious envy and benign envy for hubristic ads

	Malicious envy	Benign envy	
Hubristic design Ad 1	2.04(.82)	2.40(.93)	t(51)=1.70, p>.05
Hubristic design Ad 2	1.83(.79)	2.81(1.11)	t(51)=4.2, p=.00
Hubristic design Ad 3	2.02(.85)	2.29(.97)	t(51)=1.33, p>.05

Table 10

Hubristic pride and authentic pride for hubristic ads

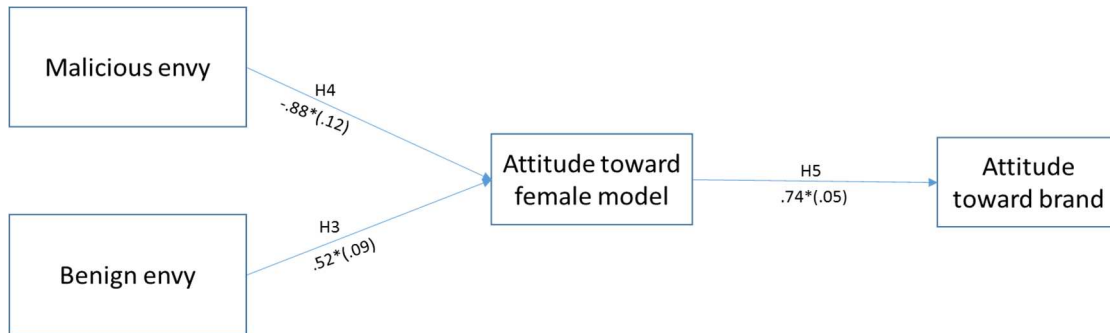
	Hubristic pride	Authentic pride	
Hubristic design Ad 1	4.29(.98)	3.09(.89)	t(51)=-5.96, p=.00
Hubristic design Ad 2	3.91(1.05)	3.28(.89)	t(51)=-2.67, p=.01
Hubristic design Ad 3	4.09(1.06)	2.89(.91)	t(51)=-5.52, p=.00

To investigate H3, H4, and H5, path analysis in Mplus6 was performed. The model shown in Figure 19 was estimated across the data from the three pairs of ads. A bootstrap analysis with a sample of 5,000 and a confidence interval of .05 confirmed a positive (.51), significant (p=.00) direct effect of the specified path from benign envy to attitudes toward a female model; a negative (-.88), significant (p=.00) direct effect of the path from malicious

envy to attitudes toward a female model; and a positive (.74), significant ($p=.00$) path from attitudes toward a female model to attitudes toward a brand. This model estimation supports hypotheses 3, 4, and 5. Model estimation was also completed for each pair of ads. The results showed significant results.

Figure 19

Estimated model in Mplus



* $p<.05$

The control variables did not appear to influence the dependent variables.

Discussion. As suggested, receivers perceive two different facets of pride displayed by female models in the ads. Responses to these portrayals of pride are envious and depend on the type of pride. Results in this study showed when pride is more authentic (vs. hubristic), female receivers respond with more benign envy rather than malicious envy. However, when the pride is more hubristic (vs. authentic), female receivers respond with both malicious and benign envy. There is a positive relationship between benign envy and attitudes toward a female model, and a negative relationship between malicious envy and attitudes toward a female model. Attitudes toward a female model leads to attitudes toward brand.

Study 2

Design. This study has two experimental conditions. Self-referencing is manipulated in this study, so subjects are instructed to perform a high amount of self-referencing as one condition and a low amount of self-referencing as the other condition.

Subjects. Since this study investigates a process where age and background of participants are unlikely to have a major impact on the results, college student subjects are appropriate participants for this study (Peterson 2001). Sixty-nine female participants from an undergraduate subject pool at a Midwestern university were recruited through the university marketing research system. Their participation was compensated by awarding each participant 1 credit in the marketing principles course. One of the responses was discarded because they did not respond to attention check question correctly.

Procedure/Measures. The cover story was similar for Study 1. Therefore, the study objective was presented as women's evaluation of contemporary advertisements. Participants were randomly assigned to two conditions. For one condition, the amount of self-referencing was manipulated (increased), while for the other condition self-referencing was not increased. Thirty-three participants were assigned to the increased self-referencing condition and 35 participants were assigned to the not-increased self-referencing condition. Following Burnkrant and Unnava (1995), self-referencing manipulation was completed by systematically changing the instruction paragraph in the stimuli ad. To increase self-referencing, the instructions addressed subjects directly (e.g., "You view print advertisement in magazines. . .") and for the other condition, the message was constructed in the third person (e.g., "One views print advertisement in magazines..."). The full paragraphs are provided in Appendix D.

Again following Burnkrant and Unnava (1995), participants in the high self-referencing condition were asked to reflect on their past experiences. Specifically, they were asked to think about their past personal experience when they felt an ad was personally relevant to them. They were asked to generate their thoughts about that experience. Participants in the other condition are not asked to answer this question. Self-referencing was measured by a two-item scale (Peck and Loken 2004). Full measures are provided in Appendix D.

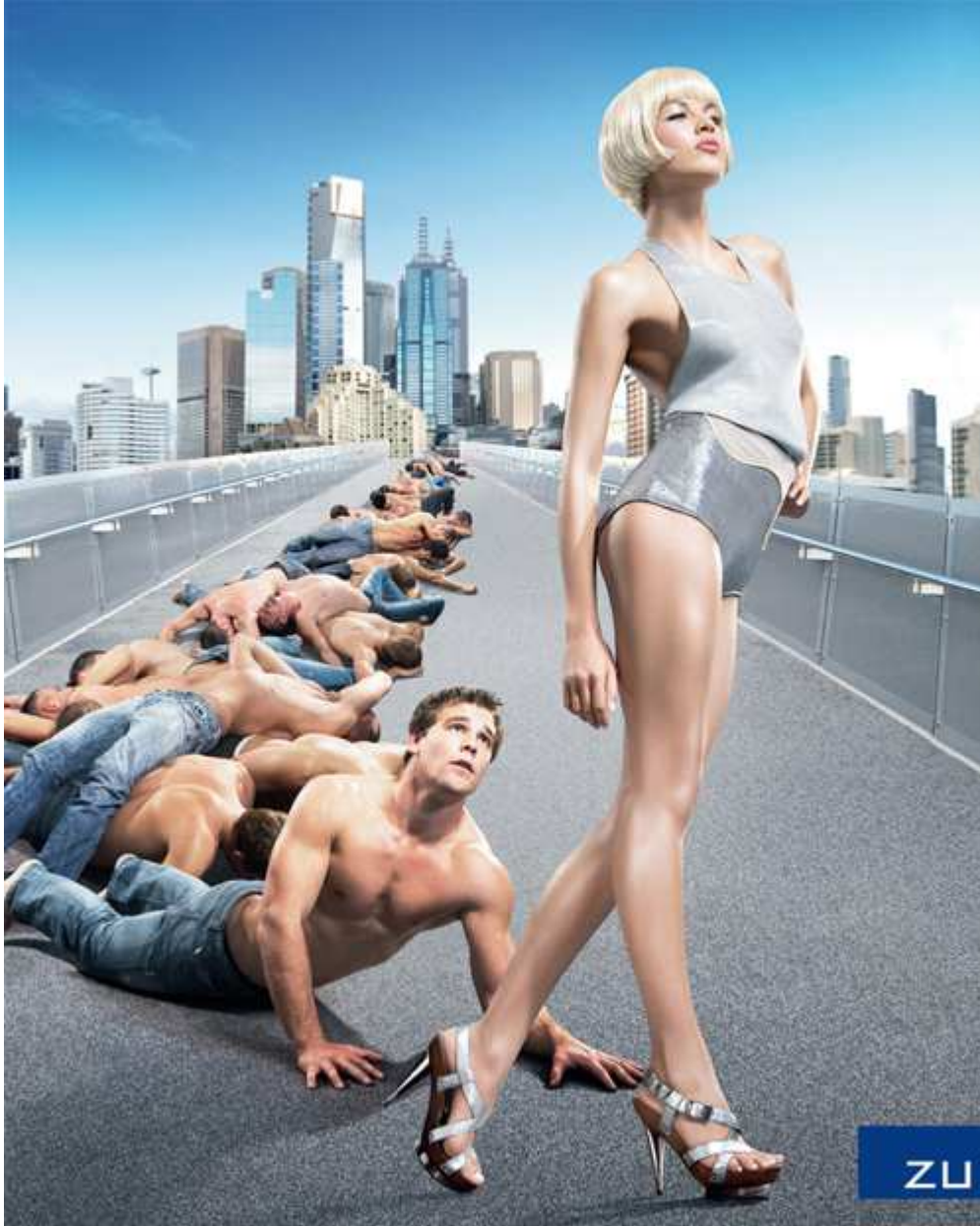
The study was completed in a classroom setting. Ads were presented as a pack of print media. Participants received the pack of print ads and were asked to view the ads in the same way they commonly see print ads in magazines. Three ads were presented in print format with a number on their back. The participants were presented with the ads in a way they only see the number. Participants were asked to not turn around all of the ads at the same time and only refer to each of them, based on the number referenced in the questionnaire. They answered the questionnaire on a computer. The questionnaire asked them to “refer to the ad (#1) and respond to the following question.” The objective of this study was to capture the process by which individuals respond to ads, so there should be a tangible connection between individuals and ads, and also a higher level of involvement in viewing the ads. For this reason, ads in print media were used in this study rather than viewing them only on the computer screen (Muehling and Laczniak 1988; Halliwell, Malson, and Tischner 2011). After three minutes of observation (timing is consistent with previous research (Muehling and Laczniak 1988)), participants were asked to answer questions about the ads in a computer setting. One group viewed the non self-referencing introductory part and answered questions related to how much they compared themselves to the model in the

ad (Social comparison scale (Cattarin et al., 2000)). When responding to the questions, they were instructed to refer to each ad specifically and answer questions about their attitudes toward the female model and toward the brand. In the other group, participants read the self-referencing introduction and answered the question about an experience that made them feel related to an ad. Then, they answered questions (Krishnamurthy and Sujana 1999) about how they relate themselves both to the model and to the ad. The questions in this study were on a Likert-type scale (1-5) and thought generation questions.

Stimuli. One ad featuring a female model was used as a test stimulus. This ad was chosen from existing print ads, and pretested for high content in sexual appeal and power of the female model. Existing print ads should increase the external validity of this study. For control, two other ads not depicting powerful female models were used as filler ads for this study. Ads were presented in print format to increase the involvement of receivers and ensure this experiment can investigate the process. The existing print ads pretested high in sexual power and were used in this study (Figure 20). The pretest results with 40 participants showed this ad is high in sexual power (mean=4.45, SD=.63).

Figure 20

Existing ad high in sexual appeals and female power



Control variables. A physical appearance comparison scale (PACS) (Thompson, Heinberg, and Tantleff 1991) was measured to provide a control for individual differences in the tendency to compare self-appearance with others. Need for cognition (Petty, Cacioppo,

and Kao 1984) was measured because it could be argued that people with a higher need for cognition might be more likely to think about their appearance and relate this need to others. Finally, attention to social comparison information (ATSCI) (Bearden and Rose 1990) was measured as another control variable that might impact the way individuals compare themselves to others in their environment.

Results

Manipulation check. Self-referencing manipulation was pretested. In one condition with 33 female participants, subjects read the self-referencing introductory part, asked to reflect on an experience they thought an ad was self-relevant, viewed a sexual power ad, and asked to think and write about how much they can relate themselves to the ad. Then, they answered self-referencing questions. For the other condition, 42 female participants read the non self-referencing introduction, viewed the sexual power ad, and answered self-referencing questions. Self-referencing was measured using a two-item scale (“I could relate myself to the ad.” and “I found the ad to be personally relevant.” (Peck and Loken 2004)). Comparing means of self-referencing for these two conditions showed manipulation was successful. Scales were Likert-type from 1 to 5. Data are provided in Table 11.

Table 11

Self-referencing manipulation

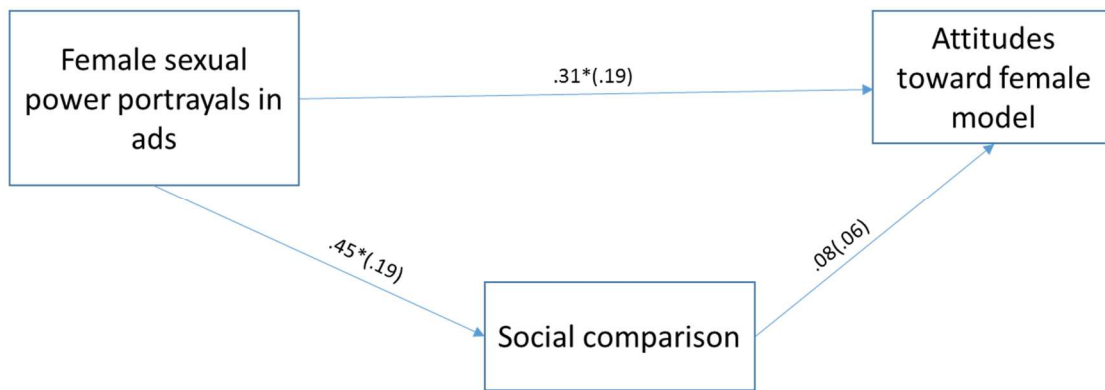
	Self-referencing condition	Non self-referencing condition	
Self-referencing	2.25(1.16)	1.72(.85)	$F_{1,73}=5.17, p=.02$

A mediation model was tested to investigate Hypothesis 6, which proposed social comparison mediates the relationship between exposure to sexual power female models and

responses to the ad. Model 4 from Model Templates for PROCESS (Hayes 2013) was estimated, with X (independent variable) as the sexual power of the female model, Y (dependent variable) as attitudes towards the female model, and M (mediator) as social comparison. The estimated model is provided in Figure 21.

Figure 21

Estimated model in PROCESS



* $p < .05$

Results indicate a significant direct effect from sexual power \rightarrow social comparison ($b = .45$, $SE = .19$, $[.0748, 0.8303]$). However, the effect from social comparison \rightarrow attitudes towards the female model is insignificant ($b = .08$, $SE = .06$, $[-.054, 0.2097]$). Even after controlling for the mediator, there is a significant effect from sexual power \rightarrow attitudes towards the female model ($b = .31$, $SE = .19$, $[.0987, 0.5211]$). The indirect effect was tested using bootstrapping with 5,000 samples. Results showed the indirect coefficient was insignificant, ($b = .035$, $SE = .036$, $[-.0131, 0.1345]$). As a result, Hypothesis 6 is not supported.

To study Hypothesis 7, the mean of social comparison between the two conditions of self-referencing were compared. Results showed subjects in the self-referencing condition compared themselves more to the female model compared to the non-self-referencing group, based on the data provided in Table 12. Results showed the amount of social comparison in the self-referencing group is higher than the other one. Hypothesis 7 is supported.

Table 12

Means of social comparison in two self-referencing conditions

	Self-referencing	Non self-referencing	
Social comparison	3.37(1.13)	2.7(1.11)	$F_{1,66} = 6.21, p = .01$

Discussion

Essay 2 dealt with female responses to the female sexual power portrayals in ads. A model was proposed to offer a processing mechanism for responding to such ads trying to reconcile two competing theories—social comparison and self-referencing. It was suggested female receivers compare themselves to the female models in the ads (social comparison) and this comparison leads to their responses to the ad. If they can relate themselves to the female model (self-referencing) they might compare themselves even more. As power portrayals usually display the pride of the power holder, it was suggested responses to such ads are envious and differ, based on the type of pride displayed by the female model in the ad. This proposition was based on the interrelationships between pride and envy, as previous research showed pride displays are likely to co-occur with envious responses from receivers.

Results showed self-referencing increases social comparison. For the condition where self-referencing was increased, female receivers compared themselves more to the female model in the ad compared to the condition where self-referencing was not increased. The

hypothesis that suggested social comparison mediates the relationship between exposure to sexual power ads and responses to the ad was not supported. Future research should look into the relationship between self-referencing and social comparison. One of the limitations of this research is measuring self-referencing that might lead to increased self-referencing at the same time. Therefore, this research has not measured self-referencing the low self-referencing condition. Future research might look into employing more implicit measurement of self-referencing to measure this construct without manipulating it.

Responses to sexual power ads differ, based on the type of pride shown by the female model. When the female model shows authentic pride, female receivers respond with more benign envy rather than malicious envy. Whereas, when the female model shows hubristic pride, female receivers respond with both types of envy at the same level. Attitudes toward the female model and attitudes toward the brand shown depends on the type of pride shown by the female model. Authentic pride leads to a more positive attitude towards the female model and brand. However, hubristic pride leads to a less positive attitude towards the female model and brand.

Limitations

Participants in this research were recruited from Amazon Mechanical Turk (M-turk) for Study 1. Future research can focus on one segment of the M-turk participants, based on their demographics, such as age or education level to better understand responses to female sexual power ads. For Study 2, participants were recruited from female undergraduate students in a Midwestern university. In the future, a more diverse demographic participants group can be recruited to understand the processes by which females respond to female

sexual power ads. In this research, the focus was on female participants' responses, so social comparison which deals with individuals comparing themselves with others in their environment was considered. Future research might investigate male receivers' responses to female sexual power in ads. It is important to investigate other processes rather than social comparison that lead male respondents to show specific reactions to such portrayals.

Ads and brands used in study 1 were constructed for this research to avoid the confounding effect of existing brands. Fictitious brands helped focus on the two different facets of pride and receivers' envious responses to them. Future research might examine existing ads and brands to increase the generalizability of results.

The ad that was used for study 2 of this essay showed a "City girl" with high sexual power. The sexuality of this female and the city skyline might have made this ad too extreme that it blocked social comparison by subjects (female undergraduate students from a Midwestern university). Future research might look into other female sexual power portrayal ads to investigate this process.

Malicious envy measure was adopted from psychology literature from existing scale. Future research might develop another measure without hostile items in order to make it more fit for advertising research.

CHAPTER 4

SUMMARY AND CONCLUSIONS

Implications from this research are three-fold: theory, practice, and public policy. From a theoretical perspective, this research unveils new dimensions of feminine power in advertisements. Although female portrayals have been part of advertisements for a long time, previous research mostly studied the stereotypical portrayals of women. This research aims to understand the new trend of showing women in powerful positions and the ways such portrayals impact receivers. It is important to understand dimensions of female power in ads. The Essay 1 offered a typology for different dimensions of female power in ads. These dimensions have two major subgroups: power-over (power to change others' behaviors and thoughts) and power-to (power to change one's self behavior and thoughts). Power-over has four dimensions, such as expert, sexual, family, and athletic. Power-to has one dimension—empowerment. Athletic power is perceived by viewers as empowerment. This is another interesting finding, which shows viewers perceive athletic power as being in control of the self, body and mind, rather than having control over others. As a result, athletic power can be categorized in the same group as empowerment. Future research should look into the consequences of using each of these power dimensions and their interactions on viewers. Also, Essay 2 of this research looked at responses to a form of female power not been widely discussed in the literature. Responses to sexual power rather than sexual objectification were examined. In addition, this research studied the possible processes that underlie responses to sexual power in ads, such as social comparison and self-referencing theories. Previous research set in two camps to explain female receivers' responses to female portrayals in ads. Either social comparison theory or self-referencing theory was used by previous researchers

to explain this phenomenon. The current research aimed to bring these two theories together to explain female receivers' responses. Results from the experiments showed when viewers are primed to perform self-referencing, they are involved in more social comparison (they compare themselves with female model in the ad). However, the hypothesis that social comparison mediates the relationship between exposure to such ads and responses to the ad was not confirmed. Future research should look into studying the interrelations between social comparison and self-referencing to explain female receivers' responses to female sexual power ads.

This research also has important implications for practitioners. Introducing a typology of female power in ads can help advertisers design their marketing campaigns more suited for their audience. Marketers can use either one or a combination of different female power dimensions in their marketing communications. This research also showed responses to some power dimensions are driven by envy. Malicious envious responses can be harmful to the brand and marketers should consider this in managing their campaigns.

From a public policy perspective, this research has significant influence on different women's issues. Viewing women in expert power portrayals can encourage and inspire women receivers to believe in themselves, be in control of their career and future, and succeed in their dreams. However, other female power portrayals, such as sexual power, might lead female receivers to body objectification, weight dissatisfaction, and unhealthy behaviors. Female power dimensions could have different societal consequences and the present research opens the discussion about these dimensions and receivers' responses to them.

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APPENDIX A

INSTITUTIONAL REVIEW BOARD APPROVAL

IOWA STATE UNIVERSITY
OF SCIENCE AND TECHNOLOGY

Institutional Review Board
Office for Responsible Research
Vice President for Research
2470 Lincoln Way, Suite 203
Ames, Iowa 50014
515 294-4566

Date: 8/29/2016
To: Malika Kordocetami
3235 Gerding
CC: Dr. Russell Laczniak
3183 Gerding Business Bldg
From: Office for Responsible Research
Title: Female portrayals in ads
IRB ID: 16-386
Study Review Date: 8/23/2016

The project referenced above has been declared exempt from the requirements of the human subjects protections regulations as described in 45 CFR 46.101(b) because it meets the following federal requirements for exemption:

- (2) Research involving the use of educational tests (cognitive, diagnostic, aptitude, achievement), survey or interview procedures with adults or observation of public behavior where
 - Information obtained is recorded in such a manner that human subjects cannot be identified directly or through identifiers linked to the subjects; or
 - Any disclosure of the human subjects' responses outside the research could not reasonably place the subject at risk of criminal or civil liability or be damaging to their financial standing, employability, or reputation.

The determination of exemption means that:

- **You do not need to submit an application for annual continuing review.**
- **You must carry out the research as described in the IRB application.** Review by IRB staff is required prior to implementing modifications that may change the exempt status of the research. In general, review is required for any modifications to the research procedures (e.g., method of data collection, nature or scope of information to be collected, changes in confidentiality measures, etc.), modifications that result in the inclusion of participants from vulnerable populations, and/or any change that may increase the risk or discomfort to participants. Changes to key personnel must also be approved. The purpose of review is to determine if the project still meets the federal criteria for exemption.

Non-exempt research is subject to many regulatory requirements that must be addressed prior to implementation of the study. Conducting non-exempt research without IRB review and approval may constitute non-compliance with federal regulations and/or academic misconduct according to ISU policy.

Detailed information about requirements for submission of modifications can be found on the Exempt Study Modification Form. A Personnel Change Form may be submitted when the only modification involves changes in study staff. If it is determined that exemption is no longer warranted, then an Application for Approval of Research Involving Humans Form will need to be submitted and approved before proceeding with data collection.

Please note that you must submit all research involving human participants for review. **Only the IRB or designees may make the determination of exemption,** even if you conduct a study in the future that is exactly like this study.

Please be aware that approval from **other entities may also be needed.** For example, access to data from private records (e.g. student, medical, or employment records, etc.) that are protected by FERPA, HIPAA, or other confidentiality policies requires permission from the holders of those records. Similarly, for research conducted in institutions other than ISU (e.g., schools, other colleges or universities, medical facilities, companies, etc.), investigators must obtain permission from the institution(s) as required by their policies. **An IRB determination of exemption in no way implies or guarantees that permission from these other entities will be granted.**

Please don't hesitate to contact us if you have questions or concerns at 515-294-4566 or IRB@iastate.edu.

IOWA STATE UNIVERSITY
OF SCIENCE AND TECHNOLOGY

Institutional Review Board
Office for Responsible Research
Vice President for Research
2220 Lincoln Way, Suite 202
Ames, Iowa 50014
515-294-4566

Date: 3/17/2017

To: Melika Kordrostami
3235 Gerding

CC: Dr. Russell Laczniak
3163 Gerding Business Bldg

From: Office for Responsible Research

Title: Responses to Female Portrayal in Ads

IRB ID: 17-136

Study Review Date: 3/17/2017

The project referenced above has been declared exempt from the requirements of the human subject protections regulations as described in 45 CFR 46.101(b) because it meets the following federal requirements for exemption:

- (2) Research involving the use of educational tests (cognitive, diagnostic, aptitude, achievement), survey or interview procedures with adults or observation of public behavior where
 - Information obtained is recorded in such a manner that human subjects cannot be identified directly or through identifiers linked to the subjects; or
 - Any disclosure of the human subjects' responses outside the research could not reasonably place the subject at risk of criminal or civil liability or be damaging to their financial standing, employability, or reputation.

The determination of exemption means that:

- You do not need to submit an application for annual continuing review.
- You must carry out the research as described in the IRB application. Review by IRB staff is required prior to implementing modifications that may change the exempt status of the research. In general, review is required for any modifications to the research procedures (e.g., method of data collection, nature or scope of information to be collected, changes in confidentiality measures, etc.), modifications that result in the inclusion of participants from vulnerable populations, and/or any change that may increase the risk or discomfort to participants. Changes to key personnel must also be approved. The purpose of review is to determine if the project still meets the federal criteria for exemption.

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Please don't hesitate to contact us if you have questions or concerns at 515-294-4566 or IRB@iastate.edu.

APPENDIX B

SUBJECT RECRUITMENT FLYER

IOWA STATE UNIVERSITY
COLLEGE OF BUSINESS

“Impact of Advertising”

Be a part of this important study about advertising

Are you 18 years or older?

If YES, you might be eligible to participate in this study.

The purpose of this research is to understand the impact of advertising on the respondents of this survey. We will ask you to categorize a few selected print ads and answer few questions about them. This study should take less than one hour of your time.

All participants will receive an Amazon or Target gift card for **\$20**.

This study is being conducted at Gerdin Business Building, Iowa State University.

Please contact Melika Kordrostami at melika@iastate.edu if you are interested in participating. In the subject of your email please mention “**ADVERTISING STUDY PARTICIPATION**”.

In the body of your email please mention your **age, gender and education**. This information will be kept strictly confidential and will not be linked to your answers.

We have limited slots available so please send the email ASAP if you are interested in participating.

APPENDIX D

LIST OF MEASURES AND ITEMS

<p>Authentic Pride (Tracy and Robins 2007)</p> <p>How do you evaluate the female model in this ad?</p> <ol style="list-style-type: none"> 1. accomplished 2. like she is achieving 3. confident 4. fulfilled 5. productive 6. like she has self-worth 7. successful
<p>Hubristic Pride (Tracy and Robins 2007)</p> <p>How do you evaluate the female model in this ad?</p> <ol style="list-style-type: none"> 1. arrogant 2. conceited 3. egotistical 4. pompous 5. smug 6. snobbish 7. stuck-up
<p>Benign Envy (Lange and Crusius 2015)</p> <ol style="list-style-type: none"> 1. I tried harder to also obtain X. 2. I felt inspired to also obtain X.

<p>3. I wished to also have X.</p> <p>4. I desired X.</p> <p>5. I admired the Person.</p> <p>6. I liked the Person.</p> <p>7. I wanted to be like the Person.</p>
<p>Malicious Envy (Lange and Crusius 2015)</p> <p>1. I felt coldness towards the Person.</p> <p>2. I wished that the Person would fail at something.</p> <p>3. I would have liked to damage X.</p> <p>4. I would have liked to hurt the Person.</p> <p>5. I wished that the Person would no longer have X.</p> <p>6. I would have liked to take X away from the Person.</p> <p>7. I had negative thoughts about the Person.</p>
<p>Attitude towards female model (Kamp and MacInnis 1995)</p> <p>1. positive/negative</p> <p>2. favorable/unfavorable</p> <p>3. likable/unlikeable</p>
<p>Attitudes toward brand (Simons and Carey 2006)</p> <p>1. Looks like a bad brand/Looks like a good brand</p> <p>2. Don't like the brand/Like the brand</p> <p>3. The brand is undesirable/The brand is desirable</p>
<p>Self-referencing (Peck and Loken 2004)</p> <p>1. I could relate myself to the ad.</p>

2. I found the ad to be personally relevant.

Self-referencing (Thought Generation)

Explain how and in what ways you can relate yourself to the female model in this ad.

Social Comparison Scale

1. I compared myself to the female model in this ad.
2. When I saw the model in this clothing ad, I thought about how I look compared to her.

Physical appearance comparison scale (PACS) (Thompson, Heinberg, and Tantleff 1991)

Using the following scale please select a number that comes closest to how you feel:

1. At parties or other social events, I compare my physical appearance to the physical appearance of others.
2. The best way for a person to know if they are overweight or underweight is to compare their figure to the figure of others.
3. At parties or other social events, I compare how I am dressed to how other people are dressed.
- *4. Comparing your “looks” to the “looks” of others is a bad way to determine if you are attractive or unattractive.
5. In social situations, I sometimes compare my figure to the figures of other people.

Need for cognition (Petty, Cacioppo, and Kao 1984)

1. I would prefer complex to simple problems.
2. I like to have the responsibility of handling the situation that requires a lot of thinking.

3. Thinking is not my idea of fun.*
4. I would rather do something that requires little thought than something that is sure to challenge my thinking abilities.*
5. I try to anticipate and avoid situations where there is likely chance I will have to think in depth about something.*
6. I find satisfaction in deliberating hard and for long hours.
7. I only think as hard as I have to.*
8. I prefer to think about small, daily projects to long-term ones.*
9. I like tasks that require little thought once I've learned them.*
10. The idea of relying on thought to make my way to the top appeals to me.
11. I really enjoy a task that involves coming up with new solutions to problems.
12. Learning new ways to think doesn't excite me very much.*
13. I prefer my life to be filled with puzzles that I must solve.
14. The notion of thinking abstractly is appealing to me.
15. I would prefer a task that is intellectual, difficult, and important to one that is somewhat important but does not require much thought.
16. I feel relief rather than satisfaction after completing a task that required a lot of mental effort.*
17. It's enough for me that something gets the job done; I don't care how or why it works.*
18. I usually end up deliberating about issues even when they do not affect me personally.

Attention to Social Comparison Information (ATSCI) (Bearden and Rose 1990)

1. It is my feeling that if everyone else in a group is behaving in a certain manner, this must be the proper way to behave.

2. I actively avoid wearing clothes that are not in style.
3. At parties I usually try to behave in a manner that makes me fit in.
4. When I am uncertain how to act in a social situation, I look to the behavior of others for cues.
5. I try to pay attention to the reactions of others to my behavior in order to avoid being out of place.
6. I find that I tend to pick up slang expressions from others and use them as part of my own vocabulary.
7. I tend to pay attention to what others are wearing.
8. The slightest look of disapproval in the eyes of a person with whom I am interacting is enough to make me change my approach.
9. It's important to me to fit into the group I'm with.
10. My behavior often depends on how I feel others wish me to behave.
11. If I am the least bit uncertain as to how to act in a social situation, I look to the behavior of others for cues.
12. I usually keep up with clothing style changes by watching what others wear.
13. When in a social situation, I tend not to follow the crowd, but instead behave in a manner that suits my particular mood at the time.

High Self-referencing

You view print advertisement in magazines every day. You might find them persuasive, informational, or consumeristic. You might have been looking for clothing items and you might have been persuaded by different advertisements.

You know that clothing advertisements have changed over time. You might have noticed that fashion trends repeats itself over time. Here you will see one print ad and you are asked to answer to few questions about this ad.

Not self-referencing

One views print advertisement in magazines every day. One might finds them persuasive, informational, or consumeristic. One might have been looking for clothing items and one might have been persuaded by different advertisements.

Clothing advertisements have changed over time. Fashion trends repeat themselves periodically. Please view the following print ad and answer few questions about this ad.