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## Portrayal of Women and Clothing in Domestic Housework Commercials

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**Portrayal of Women and Clothing in Domestic Housework Commercials**

**by**

**Julie Brady Ramaccia**

*Honorable Mention*

2010 Joyce Durham Essay Contest in Women's and Gender Studies

## **Portrayal of Women and Clothing in Domestic Housework Commercials**

(Excerpt of Honors Thesis in Department of Communication)

There are over 90 million televisions in the United States, serving roughly 98% of the United States' population. An average American will watch 30,000 commercials in a year, which results in a total of over 2,000,000 commercials in a lifetime (Allan and Coltrane, 1996; Bretl and Cantor, 1988). An American will end up spending about three years of his or her life watching commercials (Kilbourne, 2001). Since the media and particularly commercials are so pervasive in American society, it is imperative that the effects of this advertising be studied and understood. It is also important to analyze the clothing portrayed in advertising and commercials and how it symbolizes stereotypes and reinforces gender roles within our society. Clothing choice is a major factor in advertising, and the clothing a character wears often times advances the advertiser's goals for a consumer to buy a certain product by emitting certain images. Clothing can add to the overall tone of commercials, such as comfort or excitement. However, clothing choice can also maintain negative gender roles. For example, a sexy woman in a beer commercial may lead to the unrealistic stereotype that women who drink alcohol are more sexual, and that men who drink this beer will have access to these women.

The need to understand and change current advertising practices is demonstrated by the rising number of educated and working women. Women are entering the work force in dramatic numbers. By the late 1980's, only 10% of families were traditional "in which the father worked while the mother stayed at home to take care of the children" (Kaufman 1999, p. 440). Given this and other similar statistics, it is difficult to

understand why the media continue to portray women in the traditional and limited roles of housewives and mothers. Since advertising is so pervasive, this portrayal may partially add to the daily burdens of work and chores the modern woman experiences. Though women have a strong presence in the work force, they are often still expected to perform the "feminine" household duties of cooking, laundry, cleaning and childcare: "Gains in working outside the home have not been accompanied by substantially alleviated responsibilities within the home. Rather, women continue to be responsible for the majority of housework and childcare" (Scharrer, Kim, Lin, and Liu, 2006, p. 217). Thus, women are working more than ever. Past research has shown that men's participation in these tasks have increased over the years; however, it has been "at a slower pace than women's entrance into the labor market" (Kaufman, 1999, p. 217). Though there is evidence that gender roles have been changing, men's roles are not as progressive as women's roles. Progressive depictions of both men and women in the media could help to change the limited views of these roles.

The media are powerful communication tools that have the ability to create, challenge and maintain the status quo. Commercials are a form of media that help define normalcy and appropriate behavior for individuals: "Advertisements depict for us not necessarily how we actually behave as men and women but how we think men and women should behave" (Klassen, Jasper, and Schwartz, 1993, p. 30). Thus, commercials often depict an ideal image of humans, one that tends to be unrepresentative of reality and can lead to the feeling of underachievement if one does not fulfill that ideal. The portrayal of women in commercials has been studied for years; commercials continue to sell narrowly defined representations of both genders, but this is truer of women than it is

of men. Women are mainly portrayed in two lights: the ideal housewife and mother, and as the opposite, the devious, sex-crazed women (Klassen et al., 1993). Past research has shown that women in domestic commercials are shown to be the primary care-takers of the family and are expected to perform most of the household duties, including childcare. They are often shown serving others, both husband and children, and making people satisfied. However, little research has been done to analyze the women's clothing in these commercials, and how this clothing is representative of upholding the image of the ideal wife who spends the majority of her time serving her husband and children with little regard for her own interests and aspirations.

## **Literature Review**

### Theoretical Basis

Semiotics, also known as the study of signs, is an interpretivist theory that has a ubiquitous presence in the world. Signs populate our everyday lives and experiences and aid in the construction of meaning (Deely, 1990). John Deely (1990) said that, "at the heart of semiotics is the realization that the whole human experience, without exception, is an interpretive structure mediated and sustained by signs" (p. 5). Thus, signs are an integral and important component of life that create and sustain meaning. Since many signs have a repetitious nature, they often go unnoticed. For example, a rising moon is a sign that night is approaching; this is a sign that we never question because of its acceptance as natural and factual.

Roland Barthes (1972) identifies the two main parts of semiotics: the signifier and the signified. The signifier is the part of a sign that denotes something else, and the

signified is the part of the sign that is denoted. For the purpose of this research paper, a shirt a woman wears in a commercial might be analyzed. In this case, the word shirt is the signifier. The part that is being signified then is the actual shirt the woman is wearing. The same logic can be applied to the color of the woman's shirt. The word red is the signifier, and the red color of the woman's shirt is signified. One part of the signifier and the signified is the order sign system. Barthes (1972) claims that there are two orders of signs: the first order sign, or primary level, and the second order sign, or secondary level. The first order sign, which is also known as the descriptive, contains both the signifier and the signified. The second order sign, also known as mythic or the connotative, also contains the first order signs, but may not have any seemingly understandable relationship (Barthes, 1972). This makes semiotics difficult to understand due to the fact that signs are often times subjective. However, signs are many times socially constructed to the point that they seem natural. Barthes (1972) said, "All the toys one commonly sees are essentially a microcosm of the adult world and that for instance, a girl's doll is meant to...'condition' her to her future role as mother" (p. 52). Through the use of dolls, girls are taught that it is natural for women to be mothers. In his example, dolls are so closely associated with girls that it seems natural and suggests that motherhood is also natural and a necessary component of being a woman. However, when a young boy wants to play with dolls, he may be criticized and cautioned not to play with them because they are not natural for boys, due to their feminine origin as dictated by society.

Innis (1985) and Copley (2001) noted three main categorizations of signs: icons, indices and symbols. Copley (2001) defined icons as "a sign that interrelates with its semiotic object by virtue of some resemblance or similarity with it, such as a map" (p.

30). Other common icons include graphs, metaphors, paintings and photos (Innis, 1985). In the previous example, a photograph of a red shirt would be an icon of the shirt in the commercial. An index is described as "a sign that interrelates with its semiotic object through some actual or physical or imagined causal connection" (Cobley, 2001, p. 28). Indexical signs rely on relationships between the signifier and the signified. For example, smoke is an index of fire, shaking is an index of nervousness, and a fever is an index of sickness. Symbols, on the other hand, are not so easily defined or understood as are icons and indices. Symbols are arbitrary and subject to interpretation and, thus, disagreement about a particular sign is inevitable (Cobley, 2001; Gill, 2007). Unlike icons and indexes, "symbolic signs rely entirely on convention: there is no 'natural' relationship between the signifier and the signified" (Gill, 2007, p. 34). The example of the shirt can once again be used to demonstrate the arbitrary nature of a symbol. For example, if the shirt happens to have a low neckline, one individual may think that the shirt symbolizes a woman's promiscuity. However, another person may think the shirt symbolizes a woman's confidence, and yet another may think the shirt symbolizes a woman's reproductive abilities. Thus, there is no wrong or right answer to what her shirt symbolizes; it merely represents a plethora of interpretations. However, over time, these interpretations are repeated, accepted, and eventually normalized so that they appear natural and exist as facts.

Semiotics is an integral element in advertising. Advertisers often draw upon different signs to create or reveal meaning, and to appeal to audiences. For example, Liesvet Van Zoonen (1994) argues that a young blonde woman wearing white is a sign of innocence, whereas a dark-haired woman is a sign of sexuality. Therefore, when an

advertiser wants to portray innocence, it would be effective if a young blonde woman in a conservative white dress was used. If, however, the advertiser wants to portray a product that focuses on sexuality, then it would be effective to use a dark-haired woman.

Advertising relates to the mythic and connotative elements of semiotics because "advertisements work by constructing myths, in such a way as to endow products with meanings which *appear* to be natural and eternal" (Gill 2007, p. 42). In America, the idea blonde and white signifies innocence is a myth. There is no apparent natural relationship as to why a young blonde signifies innocence; rather, this sign has been socially constructed to the extent that it appears natural to the general public.

Additionally, selecting certain types of clothes can also help create this myth and can serve as a sign as sexuality, conservativeness, or any point in between. If a woman wears a conservative dress, she will more likely appeal to the myth of innocence than a woman who wears a revealing dress.

Though semiotics gives meaning to our everyday lives, it can also create, support and maintain gender roles, which can be harmful (Barthes, 1972). Often times, signs are not questioned because they are normalized and ingrained into our everyday lives. For example, we would not argue that a shirt is not red, because, due to semiotics and repetition, we know that the shirt is red. However, we could argue what a low-cut shirt means. Deely (1990) said that semiosis, or the action of signs, "is a process of revelation, and every process of revelation involves in its very nature the possibility of deceit or betrayal" (p. 10). This deceit and betrayal refers to challenging what is seen as normal in our society. This is because the revelation of signs can also lead to the challenging of signs, which has the possibility of weakening current beliefs, ideals and stereotypes. In

contrast, acceptance of signs has the ability to create and maintain existing inequalities and other thoughts that may be detrimental.

Although semiotics can be a broad and often times interpretive theory, it has the ability to guide and strengthen studies that focus on signs. Semiotics serves as the basis for this study and will help address how certain images in television commercials are signs for current stereotypes and ideals. One stereotype the television continues to promote extensively is the frequent portrayal of women as housewives and the infrequent portrayal of women holding jobs. This representation is highly misleading to the current statistics.

### Current Statistics

Recent years have seen a dramatic increase in the percentage of women who work outside the home. The number of women in the workforce in 1953 was 23.4 %; in 1980, the number increased to 51 %; and in 2000, the number increased yet again to 59.8 % (Scharrer et al., 2006). The number of working women in certain age groups has also seen sudden increases: In 1950, 34% of women from the ages of 25 to 34 participated in the labor force. However, as of 1998, 76.3% of women in this same age category were employed, over double the number of women who work (U.S. Department of Labor). Interestingly, this is also the age group in which women are most likely to have young children. This shows that women are giving their careers a higher priority than they did in the past, and many continue to work soon after having children. (Scharrer et al., 2006). A main reason for this is the increasing levels of education for women in the United States.

Finding a good job is directly related to amount of education one receives. Similar to the increase of women entering the labor market, there have also been a heightened

number of women receiving higher-level education. In 1997, 29 % of women had a bachelor's degree compared to 26 % of men (Scharrer et al., 2006). This statistic suggests that women increasingly realize the importance of education and that it is integral to success in careers. According to the U.S. Department of Labor, in 1998 there were 1.4 million women and 1.5 million men who graduated from high school. Surprisingly, a greater percentage of women than men went on to pursue higher education: 69.1 % of women enrolled in college, whereas only 62.4 % of men were enrolled in college. Again, the strong presence of women in higher education may indicate that many women do not wish to fill the traditional homemaker role; while this may still be the goal for many, the majority of women have other passions and goals. The age at which women marry is also indicative of their weakening dependence on others. In 1970, the average age for a woman to get married was 20.8; in 1998, this average age increased to 25 (Mastin, Coe, Hamilton & Tarr, 2002). Thus, women are becoming more self-sufficient, and women who are economically dependent on another no longer represent the majority.

Despite the increase of women furthering their education and entering the labor force, many are still expected to perform the traditional roles of cooking, cleaning and childcare. It is estimated that women continue to perform 4/5 of the cooking, laundry and shopping, and 2/3 of the child care, cleaning and dishwashing. Although men do perform household chores, they generally participate in the "masculine" chores such as taking out the trash, mowing the lawn, fixing things around the house, and working on the cars (Scharrer et al., 2006). "Men's" chores are usually less time consuming than "women's chores" since they need to be done less often. Even though more women are in the labor force, they are still expected to perform specific chores, which can create an extra long

day and a large burden for many women. This has been commonly referred to as the "second shift," in which the first shift is a woman's paid job and the second shift is unpaid domestic chores after the actual work day has ended (Hochschild, 1989).

### Gender roles and differences in television commercials

Gender differences in advertising and commercials have been widely studied over the past few decades. One main reason for this is the stereotypical and traditional roles in which men and women are often portrayed. In general, women are portrayed as mothers and wives who are often shown as "passive, emotional, and dependent on men" (Allan & Coltrane, 1996, p. 186). On the contrary, men are often portrayed as "powerful, successful, unemotional and prone to decisive action" (Allan & Coltrane, 1996, p. 187). Although these gender portrayals on commercials are representative of some men and some women, the previous statistics of workforce participation and education levels suggest that men and women are defined in narrow roles in commercials. Mastin et al., argue that "Advertisements shape society by using stereotypical images to establish shared experiences among consumers, and advertisements mirror society by promoting stereotypes, biases, and the dominant values of patriarchal society....they reflect, reinforce and perpetuate sexist and racist attitudes, opinions and behaviors already engrained within a given society" (p. 230). People may watch commercials as a way to learn how to act; however, most commercials and advertisements do not portray how people actually are in reality, just how they should be.

Allan and Coltrane's (1996) study, "Gender displaying television commercials: A comparative study of television commercials in the 1950s and 1980s," sought to

discover how gender representation in commercial had changed from the 1950s to the 1980s. From the 1950s, it became evident that male-voice over's were the norm, women were portrayed as mothers and wives and were overly concerned with their physical attractiveness; when women were represented as working, they held "women's" jobs, those that were lower in status and in pay, and that generally were for the service of men (Allan & Coltrane, 1996). One interesting finding showed that female character representation actually decreased from 38.6 % in 1950 to 32.8% in 1980. Another finding showed that though the use of male narrators decreased to 93% from 91%, they were still used much more often than women. Surprisingly, as the number of men showed in parenting roles increased to 9.9%, the number of men shown doing housework decreased to 2.0%. Thus, as one portrayal of men indicates a progression, albeit slow, toward equality, another portrayal of becomes more stereotypical, sustaining traditional presentations. In the commercials, women were shown in conjunction with less expensive products, such as beauty products, while men were show with more expensive products, such as cars (Klassen et al., 1993). This suggests that women do not make the important purchasing decisions within a household. Even though women were 2.5 times more likely to be working than parenting in the 1980s than in the...., they were "12 times as likely to have masculine characteristics in work settings" (Allan & Coltrane, 1996, p. 199). Though women are more often portrayed in work settings, the representation of their masculine attributes communicates that masculine qualities, such as aggressiveness, power and control, are seen as dominant. It is then implied that feminine qualities, such as compassion and kindness, are deemed as unimportant and ineffective in the career world and are best left in the home.

### Men in housework commercials:

The portrayal of men in commercials has the ability to either challenge or strengthen the status quo of men being portrayed as the "breadwinners" and women as the "homemakers." However, due the patriarchal society in which we live in, the portrayal of men in commercials often supports these gender roles. The study titled, "Working hard or hardly working? Gender, humor, and the performance of domestic chores in television commercials," by Scharrer et al., (2006) shows how the patriarchal system is maintained and strengthened by showing men as inept at household and domestic chores. Scharrer et al. (2006) studied the portrayal of men in housework commercials. Men are often shown as incompetent at many of the household chores; furthermore, the media often times use humor when portraying men in this manner. The reason for humor in commercials is that when people are happy, they are less likely to disagree with what they are seeing. Also, women who see these commercials may feel superior to men. Women are not used to being superior; this "power" makes them feel good, which encourages continuance of the performance of household tasks and resists the challenges to change it. Results of this study showed that men performed 34 % of the chores and women performed 66 %, and that "males were five times more likely to have performed chores with negative consequences than female characters, more likely to have chores met with a disapproving response, and less satisfactory in process and outcome" (Scharrer et al., 2006, p. 231). Though men are seemingly the joke in these commercials, the joke is really on women, since women are portrayed as the only people who can successfully complete a household task.

Kaufman (1999) also studied men in commercials, particularly men and their relationship with the family. It has been suggested that men have increased the amount of time that they participate in child care because women have more responsibilities, such as full-time jobs (Kaufman, 1999). The media often present married men as "vulnerable" and "trapped," making the single life more appealing. Kaufman explains that women are often portrayed as nurturers and as someone on whom men depend; however, this portrayal enables men to avoid participation in the "female" roles and chores so that their masculine identity is not harmed. This study analyzed commercials that appeared both during the daytime and during football games. Results indicated that women and children were only in 11% of commercials during the football games compared to 63% during daytime commercials. Similarly, only 13 % of men were portrayed with their wives and/or children during this same time (Kaufman, 1999). Like Scharrer et al. (2006), Kaufman (1999) also found that men were likely to be portrayed as incompetent when performing household chores, and that most of the chores they did perform were considered "masculine." Interestingly, when men were portrayed with the family, they were much more likely (41%) to be shown reading, teaching, talking, or eating with children compared to the women (14%). Even men's participation in the family is seen as more important than a woman's participation. Though men are portrayed more often with the family than they used to be, the main messages to the audience are that "a father's time is rare and valuable," and "father's can be involved without spending much time doing daily childcare tasks" (Kaufman, 1999, p. 21). Men can be considered good fathers if they take just a small role in the familial life, whereas mothers who take a large role are seen as simply doing their job.

### Women's clothing in the media and as a sign for cultural norms

Women's clothes in the media are one effective indicator in determining the cultural norms of a society. Women today are often portrayed wearing revealing clothing. As women's bodies became frail and emaciated in the 1990's, their clothes also began to expose more of this sick-looking ideal body (Wykes & Gunter). Exposure to the constant bombardment of these images has had effects of many people. It is evident that many young girls emulate what they see in the media: "...principals of middle schools and high schools are struggling to write and enforce dress codes that prohibit very low rise jeans, cleavage, miniskirts, micro-mini shorts, and other distractions (Anderson, 2004, p. 4). Media's effect is apparent in many aspects in society and is especially noticeable in schools. This revealing clothing is symbolic of the "bad girl" image – those girls and women who are deviant and sexual. Though conservative clothing is not shown as much in the media, it still continues to represent the qualities of a "good" girl.

Solomon and Douglas (1987) argued that "A key aspect of symbolic consumption is the role played by products as visible social markers" (p. 190). Products people consume are often socially marking them in some way. A man who drinks a margarita, a typically "girly" drink, may be socially marked as a feminine man. A woman who carries a briefcase may be socially marked as a career woman, or a woman who has chosen not to make her family her first priority. Thus, the products a person uses have the ability to shape how others see them, and how they in turn see themselves. Products are also sorted into different social categories: "In order to reduce the complexity of the external world, people (or objects) are grouped into categories based on the similarity of certain features"

(Solomon & Douglas, 1987, p. 202). In a certain sense, this makes the world a more organized and understandable place. Food that grows out of the ground can be grouped in the vegetable category, and movies that make us laugh are grouped in comedy category. However, this same grouping system can lead to certain problematic issues, such as stereotypes. For example, women have been stereotyped into the role of the homemaker and men have been stereotyped into the role of the bread winner.

Solomon and Douglas (1987) studied female executive's clothing in relation to product symbolism. They were interested in examining if self-confidence was related to a role someone played, how people viewed symbolic product consumption, and what sources people used to gain information about a certain product (Solomon & Douglas, 1987). In terms of executive clothing, women who wear more masculine clothes are seen as more assertive and more professional (Shaffer & Wegley, 1974). Results of the Solomon and Douglas study indicated that women who had high self-esteem also had more interest in their clothing consumption. One explanation for this may be that women feel the need to prove themselves in the career world, and being particular about clothing can help them achieve this. Results also showed that people who used more information sources knew more about different products (Solomon & Douglas, 1987).

The type of clothing a woman chooses to wear has many aesthetic abilities: it can accentuate her curves, it can make her appear thinner, or it can make her legs look longer. Women also wear different types of clothing for different occasions, such as a dress for a cocktail party, a suit for work, or sweats for relaxing at home. All of these clothes can alter the appearance of a woman's body. They may also symbolize certain characteristics about the woman and about our society. Laurent and Kapferer (1985) noted that "clothing

is one of the most portent classes of product symbolism, and possesses high sign value” (p. 44). Many people use clothing not only as a form of expression, but as a way to project a certain image and as a way to conjure a certain image of themselves. Barber (1999) studied women’s clothing in relationship to their reproductive value. He explains different symbols of women’s fashion. For example, a short skirt symbolizes that a woman is sexually accessible, decreasing her marriage prospects. Long skirts symbolize sexual inaccessibility, increasing a woman’s marriage prospects (Barber, 1999). Additionally, narrow waists symbolize good reproductive value whereas wide waists do not. Barber goes on to hypothesize that when job opportunities increase, women’s skirts will get shorter and waists will be deemphasized. This is because women are more interested in their careers and will be able to be economically dependent. The short skirts indicate that they can have sex even though they are not necessarily looking for a husband. Barber also hypothesized that the same clothing changes will occur when there are fewer marriage prospects for women. Lastly, Barber hypothesized that an abundance of marriage prospects would be associated with long dresses and narrow waists. These features would, in a sense, increase a woman’s chances for marriage due to her sexual restraint and reproductive abilities (Barber, 1999). The results of Barber’s (1999) study indicated that skirts became longer and Bachelor’s degrees were not as common when there were more marriage prospects; similarly, as more women received Bachelor’s degrees, skirts became shorter. When there were more men, women’s waists were emphasized as to indicate reproductive ability.

Although some research has been done on trends of women’s clothing in the media and advertising, there is a lack of research of women’s clothes in domestic and

housework commercials. Women's clothes in domestic commercials are different from women in other commercials, such as beer commercials. It is imperative then that women's clothing in domestic commercials be studied and analyzed in order to figure out how gender roles are being supported, and what women's clothing symbolizes.

### **Hypotheses**

Based upon the review of literature and the need to understand women's clothing in domestic commercials, the following hypotheses will be tested:

H1: Women in housework and domestic commercials tend to wear conservative and less-revealing clothing than women in other types of commercials.

H2: Women in these commercials will more often be portrayed as happy, competent and fulfilled rather than frustrated and unfulfilled.

H3: Women in commercials will be middle-class, white and young

The following research questions will also be addressed:

RQ1: How is women's clothing portrayed in domestic commercials?

RQ2: Are portrayals of women in the commercials consistent with past research? If so, how? If not, what is different or what has changed?

### **Methods**

#### Sample

Commercials from four stations were analyzed through a content analysis. The stations used were ABC, CBS, NBC and HGTV. These stations were chosen because

they reach a wide variety of people and the commercials aired are national. Overall, 34 commercials were from ABC, 5 from NBC, 2 from CBS and 24 from HGTV. In total, 64 commercials were coded over a one week time period between the hours of 1 and 4 p.m. these hours were chosen due to the increased amount of commercial shown. Since many housewives may be home during this part of the day, these commercials are targeted especially toward them. Additionally, young children may also be exposed to these commercials. Commercials that included any sort of domestic theme performed by women, such as laundry, cooking and child care, were included in the sample.

#### Procedures (See Appendix A)

Coders were trained to code specific elements in domestic product commercials. Coders first learned what to label the commercial as. Options for commercial are: cooking, cleaning, laundry, vacuuming, child care, yard work, fixing things/plumbing, car maintenance and other.

Coders focused primarily on the main character in the commercial, which is the woman who has the lead role in the commercial. If there are more than one main characters, then additional characters were also be coded. Coders reported demographic characteristics of the coder such as race, age and background. Race options include: Caucasian, African-American, Asian, Hispanic, Indian and Other. Age options include teens, twenties, thirties, forties, fifties, and sixty and over. Background options include lower class, middle class and upper middle class, if they pertained to a particular commercial.

Coders were also trained in analyzing the main character(s) clothing, including pants/skirts, shirts, and the fit of each, with options ranging from tight to regular to loose. After reporting these elements, coders determined if the main character(s) in the commercial was considered conservative or provocative on a scale of one to five. The main character's body and physical appearance were examined from the variables of weight, wrinkles and facial appearance. Coders also analyzed women's verbals, including helplessness, competency and happiness as well as nonverbals, including fulfillment, frustration and posture.

#### Intercoder Reliability

A pretest was administered in order to determine the reliability of variables among the coders. All variables had a reliability of .70 or higher, and the length of shorts variable was deleted due to insufficient data. 100 % reliability between coders was found for type of commercial, skirt length, whether or not kids were present, and whether or not males were present. A reliability of 94.4% was discovered for the following variables: race, age, neckline, anger, posture, amount of wrinkles, and the sex of the narrator. An 88.9 % reliability was found for pant type and level of fulfillment. Competency yielded an 87.5% reliability, and fit of pants and facial appearance both received reliabilities of 80%. The background of the character, sleeve length, overall conservativeness and the weight had reliabilities of 83.3%. Lastly, the environment variable was found to have a reliability of 72.2 %.

Appendix A: Coding Form

Appendix A: Coding Form  
Gender Representations in Housework Commercials

	Column #
Coder ID _____ Date _____	CODID (1)_____ DATE (2)_____
Program Title: _____	TITLE (3)_____
Program ID Number: _____	PROGID (4)_____
Network: ABC	
Episode Airdate: Dec. ____ Jan. ____	AIRDATE (5)___
What type of commercial is being shown? 1) Cooking 2) Cleaning 3) Laundry 4) Vacuum 5) Child care 6) Yard work 7) Fixing things/plumbing 8) Car maintenance 9) House maintenance 10) Other _____	TYPE (6)_____
Main character - demographic profile	
Race (if clear) Caucasian 1) African-American 2) Asian 3) Hispanic 4) Indian 5) Not clear 6) Other	RACE (7)_____
Age 1) Teens 2) Twenties 3) Thirties 4) Forties 5) Fifties 6) Sixty and over	AGE (8)_____
Background (If applicable) on a scale of 1 – 3 1) Lower class 2) Middle class 3) Upper-middle class	BACK (9)_____

Main character clothing styles	PANTS (10)_____
Pants/skirts:	
1) Jeans	
2) Khakis/slacks	
3) Shorts	
4) Skirts	
If jeans, khakis or slacks – Fit	Fit (11)_____
1) Loose	
2) Regular	
3) Fitted	
If shorts – length of shorts	SHORT (12)_____
1) Short	
2) Moderate	
3) Long	
If skirts – length	SKIL(13)_____
1) Short	
2) Moderate	
3) Long	
Skirts – tightness	SKIT (14)_____
1) Very tight	
2) Moderately tight	
3) Loose	
Shirts - sleeve	SLEEVE (15)_____
1) No sleeve	
2) Short	
3) Long	
Shirt – Neckline	NECK (16)_____
1) High	
2) Normal	
3) Low	
Clothing style: Conservative/Revealing 1-5	CONS (17) _____
1) Character is completely covered up, no skin showing	
2) Clothing is modestly dress, minimal skin showing	
3) In between; moderate skin showing	
4) Clothing is more revealing, much skin showing	
5) Clothes are tight and revealing, maximum skin shows	

Other Factors: Characters, verbals/nonverbals, environment

Kids	KIDS (18)_____
1) Present	
2) Absent	
Adult Male	MALE (19)_____
1) Present	
2) Absent	

Women's Verbals	
Helplessness	HELP (20) _____
1) Helpless	
2) Neutral	
3) Not helpless	
Competent	COMP (21)_____
1) Incompetent	
2) Somewhat competent	
3) Competent	
Happiness	HAP (22)_____
1) Unhappy	
2) Neutral	
3) Happy	
Women's nonverbals	
Fulfillment/enjoyment	FILL (23)_____
1) Unfulfilled	
2) Neutral	
3) Fulfilled	
Frustration/anger/stress	ANGER(24)_____
1) Not frustrated	
2) Neutral	
3) Frustrated	
Posture	POST (25)_____
1) Poor	
2) Average	
3) Good	
Physical attractiveness	
Weight	LBS (26)_____
1) Thin	
2) Average	
3) Heavy	
Wrinkles	WRINK (27)____
1) None	
2) Some	
3) Many	
Facial appearance	FACE (28)_____
1) Poor	
2) Average	
3) Good	
Environment	ENVI (29)_____
1) Unattractive/messy	
2) Average	
3) Attractive setting	
Narrator	NAR (30)_____
1) Male	
2) Female	

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