The societal role of women reflected in advertisements
An analysis of advertisements in the German market

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Abstract

This thesis examines the role of women depicted in advertisements and aims at evaluating to what degree the advertising industry adapts to the changes of women’s roles in society. The focus of the research lies on Germany. Advertisements of four German brands are analyzed and compared with the role of women in the German society in order to answer the question to what degree the German advertising industry does take into consideration the role of women in the German society.

Nivea, Persil, Fa and Triumph are leading German brands, which target women and thus depict them in their ads or refer to them in the ads’ texts. Advertisements for the time period 1950s till 2000s are analyzed on the basis of content analysis. The long timeline permits to evidence the changes of the depiction of women over time.

The results of the content analysis which is quantitative in nature is undertaken to analyse the advertisements show that the depiction of the women in the ads depends on the decade and also differs from brand to brand, meaning that there is no linear development in the roles depiction of women in advertisements. This is especially visible when compared to previous researches presented in the theoretical chapter. Furthermore, previous researches show a linear development, women have typical roles in each decade and these roles change over the decades in a certain way: Women are mainly shown in “classical” roles in the decades ‘50s till ‘70s and in more varied roles since the ‘80s.

The research at hand, however, shows that the ads from the 1950s to the 1970s show more diverse roles of women than the last three decades. Furthermore, only two of the four brands’ ads during the ‘50s to ‘70s depict women in classical roles and that not for all these three decades. Therefore, the results of this study are not in line with the ones found by past researches.

The results of the content analysis are qualitatively compared with the role played by women in the German society. From the comparison it becomes visible that the German advertising industry adapts to the role of women in the society but only to a certain extent. The analysis shows that the adaption of the brands’ advertisements differs from brand to brand and from decade to decade. In some decades the ads depict women as they are in society, others show a more “modern” image of the women and other decades’ ads show an antiquated image of women. In whole, no linear development of the adaption of the advertising industry to the role changes of women in society is visible.

Overall, the results provide an understanding of how German women are portrayed in German advertisements over time and shed light on the adaption of the German advertising industry to role changes of women in the German society.
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1 Introduction

In this chapter the background for the problem that is studied, the research question and the structure of the thesis are presented.

1.1 Background

Advertising plays an important role in the life of consumers and producers. Everyday consumers are surrounded by an important number of advertisements that might or might not have an impact on their buying decisions. Therefore, companies have to promote their products in order to convince individuals to buy exactly their products. The dilemma of advertisements is the effectiveness of every single advertisement in the middle of a substantial number of other advertisements (MacRury, 2009).

Advertising is a genre, an everyday feature and format across contemporary media. The main function of advertising is to make consumers aware of a product and to persuade them to buy it. Advertising changes or influences attitudes convincing people to buy one product instead of another. However, advertising is much more. It is part of an array of communications and actions designed to manage relationships between producers and consumers. Advertising has to provide information about and feelings for goods and ideas in circulation (MacRury, 2009).

The message transmitted through advertisements does not affect all the individuals in the same way and therefore companies need to segment their market and create advertisements that focus only on one or a few specific criteria. Today’s world is full of advertisements and therefore it is of importance to target specific customer groups with specific messages. In order to be successful a company has to decide which group of consumers, or market segment(s), is most likely to respond positively to the competitive strengths of the advertised brand. The competitive strength of the brand is influenced by the way in which the brand is advertised. Therefore, the aspects of the brand that should dominate the ad have to be carefully decided, and this by taking into consideration the target group (Batra, Myers & Aaker, 2009).

The market can be segmented in different ways. Segmentation criteria are criteria used for recognizing and specifying a certain group of consumers. These criteria can be general customer characteristics - such as demographic, socio-economic, personality and lifestyle - and situation-specific characteristics - such as brand loyalty, attitudes, perceptions and preferences (Ranchhod & Gurau, 2007).

The gender of consumers has long been used as segmentation criteria for different products, especially clothing, hairdressing, cosmetics and house appliances (Ranchhod & Gurau, 2007). Gender is frequently used as a segmentation strategy because it meets several requirements for a successful implementation. Gender segments are easily identifiable, easily accessible and measurable, large and profitable (Wolin, 2003).

Men and women have always been portrayed in advertisements in order to give a character to the advertisement. Images of women have been used in advertising for over 150 years. Women are portrayed in both advertisements addressed to women and men.

Stereotypes are often applied in advertisements in order to “convey images with which potential buyers identify so as to increase advertising effectiveness” (Zhou & Chen, 1997, p. 485). A stereotype is “an often false over-generalization of characteristics of a group of people without regard to differences among members of that group” (Mackie, 1973; Wil-

In the beginning of the 1960s the Feminist movement took place all over the world asking for more consideration and equality for women. It is in this period that the role played by women in advertisements was first addressed. The feminists looked at the portrayal of women in advertisements and raised the question of their effect on social thinking. They aimed at drawing attention of the public and politicians to this portrayal. The analysis of the advertisements evidenced the discrepancies between the portrayals of women in advertisements and their real situation in society. Especially in the late 1960s feminists criticized advertisements for portraying stereotypical images of women. Women were fulfilling decorative roles and were shown as being inactive.

From this moment on several researches have been conducted in the field of advertising with different results. Some researches found out that several advertisers did take into consideration the critics moved by the Feminist movement and did integrate the changes of the role of women in society in the advertisements. However, other studies underlined the fact that an important number of other advertisements did still portray stereotypical images of women (Code, 2004).

Up to today, most research in the field of women’s stereotypes in advertisements has been carried out focusing on advertisements that appeared in the US (Patterson, O’Malley & Story, 2009; Skorek & Schreier, 2008). Those studies are of significance for the rest of the world, especially the Western World, but they cannot be generalized to all countries, as there are cultural differences between them. Dallman (2001) discovered in his cross-cultural studies that role portrayals in print advertisements are influenced by cultural conventions. Nonetheless, the studies for the US are of general importance for the field of women’s roles and stereotypes in advertising as the majority of international print advertisements tends to follow the role portrayal patterns used in the US (Wolin, 2003).

It can thus be argued that there is a gap of research concerning European countries. Furthermore, most researchers have investigated gender issues in the US although most criticism regarding the depiction of female stereotypes in advertising appeared to come from Europe (Macdonald, 1995; UN, 2009, cited in Plakoyiannaki & Zotos, 2009).

All studies, for the US and the scarce research for Europe only take into consideration a limited number of decades. Thus, research can be found for different decades, but no study examines a long period of time. Furthermore, the research is scarcer in the recent years, probably due to the increasing importance gained by television advertisements.

Another gap attracting the attention is the lack of comparisons between the depicted role of women in advertisements and the real role of women in society. Studies only investigate the roles that women play in advertisements. They do not compare this situation with the situation in the real world. This comparison would be very useful to understand the differences between the reality and the situation of women in advertisements.

This study at hand is a contribution to filling the gap that exists in the studies concerning the role of women depicted in advertisements in Europe. The authors decided to investigate German advertisements regarding the display of women as they found out that Germany has barely been studied regarding the display of women in advertisements. Also, the gap of studies that compare the role of women in advertisements with the role of women in society will be filled by comparing the results for the display of women in the ads with the role of women in the German society.
Besides the lack of studies for Germany, another argument for choosing this country is the authors’ knowledge of the German society as they have lived in Germany and therefore had insights into the culture and society. These insights enable a deeper understanding of the role played by women in the German society. Furthermore, German language skills make it possible to understand the German advertisements and to include important German literature regarding the role of women in the German society.

The study focuses only on advertisements that target women, since most of the studies done in the past included also men as target group and the role of women as a sex object has thus been investigated already comprehensively. This study hence fills this gap by focusing on women as target group only.

Based on the authors’ findings no other research examined a period of 60 years, more precisely the years 1950 till 2010 so that it has been decided to study advertisements for this timeline. This enables to understand how the advertising industry’s portrayal of women in ads has changed over time. It speaks for itself that this timeline also applies to the analysis of the role of women in the German society to be able to do suitable comparisons. It has to be stressed that when speaking of Germany from the ‘50s to ‘80s, Western Germany is meant due to the separation of the country as the role of women in West and East Germany was different.

The comparison will permit to draw conclusions relating to the adaption of the advertisers to the roles played by women in society respectively to understand to what degree the role of women in society is reflected in advertisements.

The decision was made to analyze print advertisements mainly due to the availability of ads as the authors take into consideration decades starting already from the 1950s. In addition to this, the authors argue that print advertisements can be thoroughly analyzed regarding the role of women and role changes become quickly clear and visible.

The analysis has neither the goal to assess the effectiveness of the advertisements nor to criticize the use of stereotypes in advertisements or to investigate how women view these advertisements. The goal is to objectively evaluate if and how the role of women in advertisements changes over time and if there is a convergence between reality and advertisements.

The results of the study are of relevance for Gender Studies, for advertisers and the advertising industry as well as for women themselves.

Feminist studies and Gender studies have focused on the portrayal of women in advertisements since the criticisms moved by the second wave Feminism against the advertising industry regarding these portrayals. This study will enrich the literature that already exists on the topic and will shed light on the developments that have taken place regarding the portrayal of women in German advertisements over the years.

The advertising industry can profit from this research. They are surely aware of how they depict women in their advertisements and what consumers expect from the advertisements, but it can be helpful for them to understand if the gap between reality and portrayals of women in advertisements is too important. Advertisements are the mirror of society but they usually portray reality in a distorted way in order to appeal to consumers. If the distortion is too important the advertisement will not have the desired outcome (Williamson, 1978).
Finally, the study is of interest for women in general, especially for the younger generations who will be able to understand the developments in history. Women nowadays are used to the advertisements they are exposed to; an introspection in the advertisements of the past will give them a new way of looking at today’s advertisements.

1.2 Purpose

The purpose of this study is to analyze how women are depicted in German print advertisements targeting women and show changes in the depiction over the decades 1950 to 2010. Second, a comparison between the findings and the societal role of women in Germany from 1950 to 2010 serves the purpose to analyze to what degree advertisers take into consideration the role of women in the society. Thus, the research questions is defined as follows: To what degree do advertisers take into consideration the role played by women in the German society and reflect this position in their advertisements for the German market that target women from the years 1950 to 2010.

1.3 Structure of the thesis

The first part of this thesis informs about the methodology of the study and discusses amongst others the approach to the research and explains the content analysis that is principally used to analyze the advertisements. Furthermore, the theory upon which the study is built is presented. Here, feminism theories and gender studies are presented as well as a thorough literature review regarding the role of women in advertisements, in general but also for Germany. What follows is the literature regarding the role of women in the German society for the timeline under investigation, which enables to understand how the role of women in society changed from 1950 to 2010. In a second part, the findings of the content analysis, which is conducted to analyze the advertisements for the different decades, are presented. Furthermore, an analysis is undertaken for these findings, consisting of an inter-brand analysis and a comparison of the role of women in advertisements with the role of women in the German society. At the very end of this thesis, the findings are discussed and a conclusion is given that includes inputs for further research.
2 Methodology

This chapter discusses amongst others the method of the analysis, the quality of the study, the choice and the coding of the advertisements.

2.1 Nature of the research

On the basis of Monsen & Van Horn’s (2008) definition of the nature of the research, this study can be defined as descriptive. Descriptive research is used in order to describe a population or a phenomenon. This is the case in this study as the analysis is concentrated on the examination of advertisements in order to investigate a particular phenomenon visible in these ads. The phenomenon is defined as the way in which women are portrayed in advertisements. This is then compared with the real role of women in society during the decades in order to assess if there is a matching.

Descriptive research can either be quantitative or qualitative in nature. These two approaches are discussed in chapter 2.2 Research approach.

Other arguments for defining the research as descriptive are that the study cannot be classified as exploratory or explanatory. The research at hand is based on a solid theoretical framework and therefore it cannot be stated that the study is exploring a field about which very little is known. Moreover, the aim of the study is not to assess the existence of a relationship between variables and does not aim at explaining why a certain phenomenon is taking place, which is the basis of explanatory researches.

2.2 Research approach

The research approach refers to the techniques used to analyze the data collected in order to answer the question of the research at hand. The data can be analyzed in two ways: with qualitative and quantitative techniques. Also, a mixture of the two methods is possible.

The approach depends on the purpose of the study, on how variables are measured and on how information is analyzed.

This research can be defined as mainly qualitative as the collected data is primarily described and numerical quantification is not used. Qualitative research is appropriate for this research as it enables to study and describe a phenomenon that is visible in the advertisements (Andrew, Pedersen & McEvoy, 2011). Nonetheless, the best way to analyze advertisements is on the basis of a content analysis, which is defined as quantitative in nature. Therefore, the study employs a mixture of quantitative and qualitative research.

The content analysis enables to assess each advertisement on the basis of several variables. For each ad the variables and values are numerically quantified in order to view for example the number of women depicted in professional situations outside the house and thus be able to make declarations regarding the predominant role of women in the different decades. The content analysis facilitates the description of the phenomenon appearing in the ads because the quantification enables to have a clear vision of the results.
However, in this study only the principles of the content analysis are applied. Advertisements are coded on different variables and values and a primary and simple quantification is done but no statistical tools are used. The coding is not evaluated with statistical programs such as SPSS, as this would enable to quantify the roles women play in advertisements, but it would not assess if there is a gap between advertisements and society.

Another point for the choice of a qualitative description of the advertisements is the relatively low number of ads studied. Most of the studies undertaken in the past are based on the statistical evaluation of the content analysis, as the number of ads taken into consideration is important. With less than 200 advertisements, the statistical evaluation of them would not be a support in fulfilling the purpose of this research. Furthermore, the presentation of the results in percentages or in other numerical forms would make it difficult to compare this data with the information from the review of the historical role of women in the German society, especially because the focus of this study lies on a descriptive comparison of the role of women in advertisements with the role of women in society.

On the other hand, the decision to renounce to employ statistical tools has also drawbacks. Qualitative research is mainly based on the personal evaluation of the information by the researcher, which involves the risk of un-objectivity from the part of the evaluator. Statistical tools are on the other hand more objective, as they depend less upon human thinking. The authors of the thesis are aware of this drawback and therefore the issue of objectivity is addressed in chapter 2.4 Quality of the research.

The qualitative analysis permits to take into consideration every aspect of the ads and to compare these results with information regarding the role of women in society. The description and the content analysis of the advertisements is made based on past researches in the field of advertising and on the historical investigation of the role of women in the German society. Important past research regarding the depiction of women in magazine advertisements are selected and from them the main points are extracted. The research has to be relevant for the study at hand as it represents the basis for it. Regarding the development of the role of women in the German society an historical investigation is undertaken that is based on secondary data. This will enable the comparison of the results of the content analysis for the advertisements with the information found for the societal role of women.

### 2.3 Content analysis

In the following, the content analysis with which the advertisements are to be analyzed is explained in the following.

"Content analysis is an empirical (observational) and objective procedure for quantifying recorded audiovisual (including verbal) representation using reliable, explicitly defined categories ("values" on independent "variables")" (Van Leeuwen & Jewitt, 2004, p.13). Furthermore, Van Leeuwen & Jewitt (2004, p. 14) argue that "visual content analysis is a systematic, observational method used for testing hypotheses about the ways in which the media represent people, events, situations, and so on [...]. It allows description of fields of visual representation by describing the constituents of one or more defined areas of representation, periods or types of images". Content analysis can demonstrate patterns of media representation.
Content analysis as a method does not consent to make judgments relating to the effects that the content of an advertisement can have on its public (Van Leeuwen & Jewitt, 2004). The use of content analysis as a research method has several advantages. Content analysis does not intrude on the material being studied and therefore it does not affect the outcome of the research. The relatively high cost for coding the material is compensated by the usually low cost for obtaining the material to analyze. This is also stated by Berger (2011) who defines content analysis as inexpensive. Moreover, content analysis is appropriate for the analysis of communication productions made over time and for comparisons of different materials. This method lends itself to longitudinal over-time-studies (Berger, 2011).

Finally, the analyzed material is usually readily available. Libraries and the Web are today a good and reliable source for different types of communication material (Berger, 2011).

Content analysis begins with some precise hypotheses, expectations or questions about well-defined variables. The variables could include for example the product advertised, the number of individuals depicted and the depicted context of the advertisement. Very important to underline is the fact that a variable refers to aspects of how something is represented and not to reality. For example, if the analyzed advertisement shows a woman in the role of a hostess but in reality she has another activity, the researcher observes, judges and classifies what he sees and not what the woman really is. This means that with means of the content analysis the manifest content of an image or text is examined (Van Leeuwen & Jewitt, 2004).

Variables are composed of values which are elements of the same logical kind. For example a variable can be defined as “occupational roles” and the values are represented by all the roles that can be seen in a particular image (Van Leeuwen & Jewitt, 2004).

To summarize, the first step of a content analysis is to define relevant variables and for each of these variables different values. “Each variable is logically or conceptually independent of every other distinguished in a particular research project” (Van Leeuwen & Jewitt, 2004, p.16). The values themselves should also be mutually exclusive and exhaustive (Van Leeuwen & Jewitt, 2004).

The variables and values have to be defined in terms of one principal feature of representation in order to avoid ambiguity during the coding process. One example is the size of the advertisements, which can result as ambiguous in certain circumstances. In this case the researcher has to define the variable size and the values, e.g two pages, one page, half a page (Van Leeuwen & Jewitt, 2004).

Very important in this context is to define subjective variables, those which require the coders to make subjective judgments. If the variables and values are not precisely defined the coders may apply inconsistent criteria (Van Leeuwen & Jewitt, 2004).

The definition of the variables has to be consistent with the scope of the analysis. Therefore, before the analysis begins the scope has to be chosen and the number or scale of the visual content to be studied must be explicitly described. This involves the decision about the sample size or the field of representation to be studied as for example the number of advertisements to take into consideration. The number of data to be studied has always to be chosen according to the scope of the research (Van Leeuwen & Jewitt, 2004).

The result of content analysis is the classification of extensive fields of representation in quantitative terms. Those results permit to verify or not hypotheses which compare one field to another (Van Leeuwen & Jewitt, 2004).
2.4 Quality of the research

Although the study is mainly qualitative in nature as already argued before, it is nevertheless of importance for this study at hand to reflect upon its reliability and validity. This can be argued with the quantitative nature of the content analysis on which the analysis of the advertisements is based on.

For the research the main concerns about reliability and validity are related to the method used for analyzing the advertisements: content analysis. Content analysis of advertisements can be biased by the subjectivity of the coder and therefore the reliability of the study can be at risk. In the context of content analysis, reliability refers to the “degree of consistency shown by one or more coders in classifying content according to defined values on specific variables” (Van Leeuwen & Jewitt, 2004, p. 21).

The best way to assess reliability and objectivity in content analysis is by having more than one person coding and by further evaluating the judgments of the same sample made by different coders (“inter-coder reliability”) and see if there is accordance (correlation) (Van Leeuwen & Jewitt, 2004).

According to Leeuwen & Jewitt (2004) there are three tasks that are necessary to achieve a high level of reliability:

- **Clearly define the variables and the values and make sure that all the coders understand the definitions in the same way.** In this study the variables and values are developed by the authors on the basis of the theory. This is done by the two coders together so that they both understand the variables and values in the same way.

- **Train the coders in applying the defined criteria for each variable and value.** The two coders of this research have practiced the application of variable and values on a number of example advertisements. These advertisement are taken form the Internet and are from different brands.

- **Measure the inter-coder consistency by making the coders apply the defined variables and values to a set of examples similar to, but not part of, the research corpus.** 20 historical print advertisements that show women are taken from the Internet. These are analyzed with the defined variables and values by the two coders and the analysis results in an inter-coder consistency of 94%. The reliability is therefore above the value of 90 % respectively an index of 0.9 that is usually being recommended (Van Leeuwen & Jewitt, 2004).

One of the main limitations of content analysis is that it is usually not based on theoretical concepts. On the contrary it frequently quantifies categories of visual content, which arise from common sense social categories (Van Leeuwen & Jewitt, 2004). This limitation does not apply for this research as the variables and values are mainly based on previous research undertaken in the past. This means that the content analysis is based on a theoretical background.

“Validity refers to the concept of how well a system of analysis actually measures what it purports to measure” (Van Leeuwen & Jewitt, 2004, p.26). A study is perfectly valid when there are no errors in the research. Therefore, perfect validity leads to perfect reliability, but perfect reliability does not ensure perfect validity (Van Leeuwen & Jewitt, 2004).

The content analysis undertaken in this study takes into consideration all the variables and values presented in the literature and further variables and values are added by the authors of the study. These are all well-defined. This means that the advertisements are analyzed on
an important number of aspects relevant to the purpose of this study and therefore the content analysis really measures what it is supposed to measure.

To conclude, it can be stated that the study is of high quality, as everything has been done in order to maximize it. The study is founded on a strong theoretical basis and every step in the analysis, and especially in the content analysis, is undertaken systematically so that no errors are made and in order to minimize subjectivity. Furthermore, the advertisements are chosen in a systematic way and the trustworthiness of the database is proved which will be discussed in chapter 2.6.3 Reliability of the database.

2.5 Coding of advertisements – variables and values

A coding schema is used for the content analysis in order to guarantee objectivity.

The first step in the development of the schema is the definition of the variables and values to be examined. To do this, previous research done in the field of gender portrayal in advertisements is analyzed and relevant variables and values for this research at hand are chosen. Furthermore, other values are added by the authors of this study and one variable is developed by them, too.

The variables and values developed for this study are defined in the following.

Variable 1: Number of women in the advertisement (Courtney & Lockeretz, 1971; Sexton & Haberman, 1974).

With this variable the number of women depicted in each single advertisement is quantified. This variable is very important because it is a “control” variable ensuring that all the advertisements are coded according to the same procedure. Most of the selected advertisements do portray a woman but there are some that only refer to her. The variable “number of women” will enable to differentiate between the two kinds of advertisements. This distinction is necessary because there are further variables such as the “estimated age of the depicted woman/women” that relate to the woman portrayed in the advertisement. These variables cannot be applied to advertisements, which do not show a female figure. Furthermore, it is of interest how many women are portrayed for the case that the women are portrayed differently.

The values of the variable “number of women” are: one, two, more than two, none.

Variable 2: Estimated age of the depicted woman/women (Venkatesan & Losco, 1975)

This variable assesses the age of the woman portrayed in the advertisement. The evaluation of the age will enable to detect if there is a change during the decades and between the analyzed brands.

The coders are trained on a number of other pictures of women of whom the age is known in order to reduce the subjectivity of the estimation.

To underline is the fact that the estimation of the age is done for the woman portrayed in the advertisement and not for the real age of the person. In some advertisements a differ-
ence between reality and advertisement can exist. The values show that the authors’ interest focuses on women of all ages.

The values are: Women in their 20s, women in their 30s, women in their 40s, women in their 50s, women older than 60 years, age not definable (if the face is not visible).

**Variable 3: Body display of the woman / women in the advertisement** (mainly Kang, 1997)

This variable assesses how much skin of the woman is displayed. This permits to see if there is a development during the decades or if there is a difference between the analyzed brands. The values of the variable are defined as follows:

- Dressed: pants reaching the knee and T-shirt covering the upper part of the body, not necessarily covering the shoulders (or more).
- Body-revealing clothes: clothes including mini-skirts, evening gowns, short-shorts, see-through clothes, bathing suits.
- Nudity: unclothed models, “micro-lingerie” and women wrapped in a towel
- No body display (for example when only the head of a woman is shown; Added by the authors of this thesis).

**Variable 4: Presence of men in the advertisement** (Courtney & Lockeretz, 1971; Sexton & Haberman, 1974; Venkatesan & Losco, 1975)

The variable verifies if a man or more than one are depicted in the advertisement. This variable allows to investigate how a man and a woman relate to each other. It is important to analyze this relationship, where it exists, because past research in this field has shown that stereotypes are often used in the depiction of the relationship.

The values related to this variable are “yes” and “no”.

**Variable 5: Presence of children** (Sexton & Haberman, 1974)

The analysis of past researches has shown that women are very often depicted in the company of one or more children and that in most of these situations women have the role of mothers and housewives (Sexton & Haberman, 1974). This variable enables to quantify the number of advertisements showing a woman related to children.

The values for this variable are “yes” and “no”.
Variable 6: Relation to other figures in the advertisement (mainly Sexton & Haberman, 1974)

This variable is of interest as it enables to understand how women relate to the other figures depicted in the advertisement, when other figures are displayed.

In order to assess all the spectrum of the possible relationships six values are developed:

- Family: woman is depicted as mother, as sister, as daughter, as wife or partner and as grandmother.
- Social: a relationship, which is not of familial nature and is regulated by social norms.
- Business: the woman is depicted in a working situation.
- Impersonal or unrelated: there is no visible relationship between the figures in the advertisement.
- Sexual connoted relationship: the figures in the advertisement are sexually attracted to each other (body language as indicator; developed by the authors of this thesis).

Variable 7: Occupation and activity (mainly Sexton & Haberman, 1974)

The variable “occupation and activity” assesses the role played by a woman in an advertisement. This enables to evaluate if there is an occupation or activity that is prevalent in the advertisements taken into consideration.

The variable is assessed on eleven different values:

- Housewife: the woman is shown in performing activities relating to the house.
- Wife or partner: the woman is shown as wife or partner.
- Mother: the woman is depicted taking care of her children.
- Grandmother: woman caring for her grandchildren.
- Leisure: the woman is enjoying her free time in the company of her family or friends.
- Caring for herself: the woman is depicted in the situation of taking care of herself, as for example in applying some cream on her body.
- Social companion or date: a woman is depicted in the company of another figure, which is not considered a family member. The relationship between these figures is non-professional and non-familial.
- Employee at work: the woman is shown in a working context where she performs working activities.
- Consumer: the woman is shown in the situation of buying a product or service.
- Model: the woman is showing the whole body or part of the body in a decorative and non-active way (developed by the authors of this thesis).
- Other: this value takes into consideration all the situation in which it is impossible to define the occupation or the activity played by the woman in the advertisement (developed by the authors of this thesis).
Variable 8: Environment (Sexton & Haberman, 1974).

The environment in which a woman is depicted is very important. As seen in past research women in the 1970s were mainly depicted in the house (Courtney & Lockeretz, 1971). By assessing different values on this variable it is possible to characterize each of the studied advertisements.

The values are defined as following:

- **Home**: in the advertisement the indoor or the outdoor of a house are depicted.
- **Outdoors**: in the advertisement a space that is not connected with a house is shown.
- **Indoors**: an indoor environment that is not the house is shown. It can for example be a supermarket, a church, an office, etc.
- **No background**: the environment of the advertisement does not have any particular background or the environment is indefinable.

Variable 9: Relation of the woman to the product (Sexton & Haberman, 1974).

Interesting to analyze in an advertisement is the relation of the woman to a product. By analyzing this relation it is possible to understand if the woman is shown in using the product and therefore is active or if she has a passive role.

- **Participating in the use of the product**: the woman actively uses the product she is advertising.
- **Decorative**: the woman does not functionally use the product, she does not relate in any way to the product.

Variable 10: Reference in the text of the advertisement to a woman (added by the authors of this thesis)

In some advertisement no woman is portrayed but there is a clear reference to a female figure in the text of the advertisement. This variable enables to evaluate if there is a connection between the figures and the environment of the advertisement and the references in the text. For the advertisements that display a woman it is interesting to see if the text reinforces the image displayed in the advertisement.

Several values have been developed:

- **Mother**: the text refers to the woman in her role as mother.
- **Housewife**: the text refers to the woman as housewife.
- **Wife**: the text refers to the woman as wife.
- **Other familial relationship**: this value takes into account all the other familial roles that a woman can play (daughter, sister, etc.).
- **Working context**: the text refers to a woman in her role as a working force.
- **Woman as for herself**: the woman herself is addressed without any reference to a specific role (such as personal pampering for instance).
- **No reference**: the text does not have any reference to a female figure. This also includes texts where women are directly addressed as users (e.g. "you can use the product for....").
2.6 Choice of advertisements

2.6.1 AdZyklopädie

The research aims at analyzing advertisements made by German companies on the German market from the year 1950 till 2010. Finding the advertisements and choosing them is an important step because it has to be done in a systematic way.

The less time consuming and less expensive way of finding advertisements is finding them on the Internet. Therefore, a comprehensive research was made and different databases have been evaluated. Finally, the database AdZyklopädie was chosen. AdZyklopädie is a comprehensive online database for advertisements in consumer and trade magazines, newspapers, cinema as well as on television, posters and on the Internet. The database encompasses more than 3,597,550 archives campaigns from eight countries with daily updates. Print advertisements can be found for the period 1946-1999 and for TV advertisements from 1978 till 1999 (AdVision Digital, 2012b).

The AdZyklopädie extensively monitors advertisements in Germany, Austria and Switzerland. The database encompasses advertisements from the 20 major German TV channels and from more than 500 journals and magazines. Nearly 100% of all general and commercial magazines are monitored (AdVision Digital, 2012b).

AdZyklopädie is the largest German expert for media monitoring; it is a database that enables companies to monitor their competitors and therefore reassess their market position (AdVision Digital, 2012a).

2.6.2 Organization of the database

The advertisements gathered by AdVision are organized according to a product code, which is assigned to each advertisement. The product code encompasses information relating to the advertising company, the brand that can be associated with the product, the advertised product or service, the sector the advertising company works in, the segment sector and finally the product group (AdVision Digital, 2012c). An important number of advertisements are assigned further information relating to the content of the advertisement. Examples of design code categories are “architecture”, “food” and “beverages”, “objects”, “culture”, “people”, “animals”, “textures” and “leisure”. To these categories subcategories and codes are assigned, which enable a target-oriented research. The design code category “people” has for example seven subcategories which are: “groups and couples”, “skin colors”, “in the context”, “in action”, “in uniform”, “body parts” and “no context”. Overall, the design code includes 14 categories, around 100 subcategories and 700 detail codes (AdVision Digital, 2012d).

Furthermore, some of the advertisements are presented with further information. This data collected in addition to the design and product code is called credits. Examples of credits are the creativity agency of the campaign and the media agency that is responsible for placing the advertisement (AdVision Digital, 2012e).
The database offers the opportunity to search for advertisements according to different criteria. Advertisements can be chosen according to:

- Company, brand, product
- Date and time period
- Media type
- Industry, product segment and product group
- Design codes
- Credits
- Slogans
- Full-text
- Motif number
- Advertising medium (GWA-AdZyklopädie, personal communication, 2012-03-23).

2.6.3 Reliability of the database

In the following, the reliability of the database is considered since the advertisements are the basis of the research and a possible un-reliability of the database would question the reliability of the whole study.

The database AdZyklopädie is a service offered by the company Advision, which was established in 1998. The database has been created in cooperation with the global association of communication agencies (Gesamtverband der Kommunikationsagenturen GWA e.V) (AdVision Digital, 2012f). The GWA is an association representing the interests for agencies, which confine themselves to classical advertising (GWA, 2012). The GWA itself is a member of the German Advertising Federation (ZAW) and the European Association of Communication Agencies (EACA) and actively participates in the German Advertising Standards Authority (GWA, 2012).

In can thus be argued that the database is reliable since it has an experience of more than 10 years and belongs to an official association with which the database was also developed.

2.6.4 Selection of advertisements

After a careful research German print advertisements (in magazines) made by four German companies were chosen. The brands Nivea, Persil, Fa and Triumph have been taken into consideration and several advertisements for each brand and each decade have been chosen. Once again, it has to be underlined that ads that target women and thus depict them or refer to them in their texts are chosen.

The choice of the advertisements has been challenging because of the presence of some obstacles. The first idea was to choose several companies that produce washing products and beauty products. These two products are of interest for the purpose of the research as most of the advertisements for them, especially in the past, principally show women and are also directed towards them (Belkaoui, & Belkaoui, 1976).

In order to facilitate the research the database offers 10 different search functions, which enable the user to find the relevant data. For the purpose of this research the “basic search” was chosen. The “Basic search” is a multi-level search function, which can be used
to search for a specific industry, company, brand and product.

The search starts with the choice of the industry, the industry segment, the product category, the group, the brand and the product. Furthermore, the country can be selected, so can be the advertising medium and the time period. After having inserted all the information the results are displayed.

The research for washing products illustrates how the search works. The first step is to choose “house and living” (“Haus und Wohnen”). With this request the database filters the given information and displays in the second step segments relating to this industry. Here “washing products” are chosen (“Wasch-/Putz-/Pflegemittel”) which further narrows down the results. In the next step the product group “washing, softener and laundry starch” (“Wasch-/Weichmittel/Wäschestärke”) is selected. Further steps to narrow down the search for advertisements are possible. These steps are done if a specific group, brand and product are researched. In this case, the group Henkel AG & KGaA and the brand Persil are chosen (appendix 4).

Finally, it is very important to choose the country, the advertising medium and the time period for the research. Thus, the country Germany, magazines as a medium and the time period from 1950 till 1959 were selected. A research was done for each single decade as this narrowed the number of advertisements and facilitated the choice of the advertisements relevant to the study. All choices narrowed the results to a restricted number of advertisements, which were published by Persil in German magazines during the period 1950-1959.

As mentioned above the selection of advertisements has encountered several problems and one of the most important was the existence of specific brands over the time period of interest (1950-2010). Several brands in the washing and beauty sector have an interesting advertisement history but few of them exist since the year 1950. This narrowed the spectrum of the available choices. In order to assure an acceptable reliability the researchers have chosen to continue exploiting the database but change the logic of choosing the relevant advertisements. Due to problem of reliability when using different databases for selecting the advertisements, the authors chose to further work with the database AdVision and to collect other advertisements from this database.

The focus did not lie anymore on washing and beauty products but rather on German advertisements for the German market. However, the brand Persil that was found for washing products could still be used as one of the brands for investigation as it has a large amount of advertisements from the 1950s to 2010 and showed women and also generally has women as the target group.

In order to solve the problem regarding the scarce number of companies existing since the year 1950 a research on the web for German brands was made. The research concentrated on companies that have women as a target group and that show women in their advertisements or refer explicitly to them. After a careful analysis four brands relevant to the purpose of the study were selected: Nivea, Persil, Fa and Triumph. These four brands show women in their advertisements since the beginning of their advertising activity and can have women as the target group. Persil’s and Triumph’s products are only targeted to women. Nivea and Fa were first only targeted to women and today also to men.

Advertisements for each brand and for each decade under investigation were searched on Adzyklopädie with the procedure mentioned in the example above for Persil. The research resulted in a number of advertisements for each decade. These advertisements were not all
relevant to the study at hand and therefore a further selection was necessary.

In most of the studies undertaken in the past by researchers like Belkaoui, & Belkaoui (1976) the choice of the advertisements was made randomly. This gave each advertisement the same opportunity to be chosen. The researchers thus focused more on the statistical analysis of the role of women in advertisements since the number of ads taken into consideration was more important.

In this study, however, this would not be helpful and valuable since the study does not focus on certain magazines like the studies before and it aims at finding relevant and meaningful advertisements for the study, which means that they show women or that include women expressively in textual form. Furthermore, with a random sampling technique there is a chance that the advertisements only depict women but do not have them as a target group. Thus, for the study at hand only those advertisements were selected that conformed to the study’s exigencies.

In the following, the process for the selection of the four brands’ advertisements is presented.

**Persil**

A first selection was made taking into consideration advertisements displaying one or more women. After this, the advertisements that did not display a woman were also analyzed in order to assess if they are of interest for this research at hand. Between these advertisements, the ones which explicitly referred in the text to a woman were chosen. An example for this is the text of one ad: “Why does the majority of mothers wash with Persil?” (“W-... rum waschen die meisten Mütter mit Persil?”). Only one product for the brand Persil exists and it targets women. Thus, it was not necessary to choose from the brand Persil the products that are purchased respectively used by women to make sure that the ads selected target women.

**Nivea**

The database displayed an important number of advertisements for the brand Nivea. The first step in the choice of the advertisements consisted in rejecting those advertisements, which belonged to the same advertisement campaign and therefore were very similar. This decision was taken as those advertisements would not have had an important contribution to the thesis and its purpose.

The second step was to select advertisements that displayed one or more women. Furthermore, advertisements displaying children or men having a clear reference to women in the text were also selected, such as the ad with the text “Mom I got everything” (“Mutti, ich hab’ alles!”). Only those ads were selected that made it visible that women are the purchasers of the product or use it personally. Thus, ads for the Nivea cream and women’s body lotion were chosen.
Fa:

In the advertisements made by the brand Fa the figure of a woman was much more present than in the above-mentioned brands. In this case the choice of advertisements has been more difficult as almost all advertisements showed a woman. Finally, advertisements which belonged to the same advertisement campaign and that were therefore very similar were rejected. Advertisements for soap, shower gel and foam bath for women were selected.

Triumph:

The brand offers lingerie for women. Thus, the products are only directed at women, which means that there was no need to select only those ads targeted to women. Only advertisements that showed women in as many different situations as possible were taken into consideration and it was thus made sure that the advertisements were not too similar. Furthermore, this brand differs from the other three brands regarding the products. The other brands offer fast moving consumer goods (FMCG) whereas Triumph offers durable goods. This brand serves as a “control brand” as it makes sure that the results of the analysis of the brands’ advertisements are not only valid for FMCGs but have a wider application.

For all four brands, the selection process resulted in a different number of ads for each decade. One reason for this is the availability of the ads in the database and the general availability of ads for each company. Each company did launch a different number of ads for each decade. It could have been possible to search for other advertisements or to choose an equal number of advertisements for each decade and each brand. However, the reliability of the database has been considered as more important than the equal number of ads for the different decades. It was thus of importance to only use advertisements from one database. Furthermore, it was of importance to use and analyze as many meaningful advertisements as possible to be able to give a wide picture of the role of women in advertisements. It can be argued that the difference in the number of ads for each decade does not have an important influence on the analysis and the overall results since for this study, the focus lies on the qualitative description of the ads rather than on statistical findings.
3 Theoretical framework

This chapter presents the theoretical background for the research as well as five hypotheses that are going to be tested in the study.

3.1 Feminist theories and gender studies

“Feminism embodies many theories rather than being a single discrete theory, and rather than being a politically coherent approach to the subordination of women, is a political commitment – or in some of its forms more an ethical commitment - to giving women their true value. It is not even possible to say that it is a commitment to quality, since some feminists have argued [...] for separate spheres of influence, emphasizing difference and complementarity rather than equality” (Wilson, 1986, p. 8, cited by Whelehan, 1995).

“The history of modern Women’s movement is short but dramatic” (Artz & Vemkatesh, 1991). This citation implies that the Feminist movement has had and still has an important impact on society. The movement is acknowledged as one of the most important and farthest-reaching social development in the second half of the 20th century. The movement began in the 1960s and is still evolving (Artz & Vemkatesh, 1991; Gilmore, 2008). The change in the way of thinking that happened in the 1960s continues to shape public and private life (Nicholson, 1997).

The Feminist movement cited above refers to the second wave of Feminism. The first wave signaled the beginning of a mass movement calling for collective action in the fight for women’s equality (Whelehan, 1995). The first wave took place in the period spanning from the 1830 and the 1920 and was characterized by a “classical liberal rights perspective” and focused on campaigns for women’s enfranchisement and the extension of civil rights to women. This first wave of Feminism will not be considered in the research but it is worth mentioning as it had an important influence in all the developments of the condition of women in society (Kemp & Squires, 1997).

After a period of relative inactivity for women, the second wave of Feminist movement started its fight in the 1960s. This movement was seen as the revival and continuation of the nineteen-century feminism. The second wave was a response to the lean years after the achievement of putative equality, as equality was present only in the constitution but not in reality. The system itself had an “inbuilt” propensity for institutionalizing gender inequality (Whelehan, 1995). The two waves of movements share the willingness to fight for female equality but they differ in the arguments on which they based their demands for equality. According to the first wave the difference was based on a biological diversity whereas for the second wave the difference is the result of the socialization process of the individuals (Lockwood-Carden, 1974). This new consciousness of the position of women in society arose principally from the growth in education opportunities for women and from the entry of women in professions previously considered as only for males, those new opportunities made women realize that they do not want only to take care of the house (Whelehan, 1995). Furthermore, the establishment of legislation on abortion and equal pay as well as the availability of birth control methods have had an important influence on the raise of the new Feminist movement (Kemp & Squires, 1997).

The second Feminism wave was characterized by a strong political nature and a commitment to social change. A radical questioning of gender roles was carried out in front and with the attention of a wide audience (Nicholson, 1997). Women wanted to be treated equal to men, to have the same opportunities as men. The great majority of feminists did not object to marriage and motherhood in itself but they wanted to be treated as equals to
men, and therefore be able to combine occupational and other roles with those of mother and wife (Lockwood-Carden, 1974).

The argument of the Feminist movement lies in the objection that the traditional feminine role has remained the standard on which all women’s behavior is measured (Lockwood-Carden, 1974). The main problem for the Feminist movement remained the “timeless and naturalized association of women with the home” (Whelehan, 1995, p. 9). The Movement fought for reforms of the abortion laws, it opposed legal restrictions on the distribution of birth control devices and it has asked for child-care facilities. All forms of economic, job and educational discrimination have been attacked with legal, legislative and less direct social pressure (Lockwood-Carden, M, 1974). Furthermore, women did not have the right to own and dispose of property and it was difficult for them to get the custody over the children in the event of divorce. Also, women wanted to be treated as “complete human beings” and not as sex objects (Lockwood-Carden, 1974, p. 10).

Feminism is not an unified project. All feminists want to understand why inequalities between women and men exist, but they do not agree on which are the causes of male domination nor agree on how to achieve liberation for women. Feminist researchers started with the political commitment to produce useful knowledge that will make a difference to women’s lives through social and individual change (Letherby, 2003). The second wave of feminism was characterized by the origin of different groups with different ideologies and different ways of action (Lockwood-Carden, 1974).

The social movement has had and still has an impact on the theory and practice of marketing and advertising. Feminists wanted mass media to reflect reality as it really is and not a distorted reflection of it. Dyer (1982) in its work notes that gender is usually portrayed in advertisements according to traditional cultural stereotypes: women are shown as very feminine and as sex objects, as housewives, as mothers and as homemakers and men in situations of authority and dominance over women. Therefore, it can be concluded that advertisements reflect the dominant social values (Dyer, 1982).

The claims of the Feminist movement have put advertisers in a difficult situation. On one side it is difficult to change the patterns of advertisements because the reactions to those changes are difficult to be foreseen (Wagner & Banos, 1973), but on the other hand advertisers do not want to offend anybody and especially not its target market. It makes no commercial sense for advertisers to promote negative images of women (Artz & Vemkatesh, 1999; Patterson, O’Malley & Story, 2009). Furthermore, advertisements are often deliberately unrealistic in some ways as this enables customers to associate the fantasies presented in the ad with a particular product (England & Gardner, 1983).

The reaction of the advertising industry in relation to the critiques and requests of the feminist movement differ. Some advertisers changed their strategy completely and started depicting women in a non-stereotypical way, but others responded by only slightly deemphasizing the traditional role portrayals and emphasizing the role portrayals which conform to the egalitarian norms, for which the Feminist movement fought. The advertisements created by the latter still depicted scenes which were considered as not completely equal (Artz & Vemkatesh, 1991).
3.2 Women in advertisements

3.2.1 General literature

The representation of women in advertising has been the subject of discussion and debate for several decades. The first criticisms were raised by the Feminist movement in the US in the late 1960s. Advertisers have been accused of using inappropriate and degrading stereotypes when representing women (Patterson et al., 2009; Wolin, 2003).

Women are usually depicted in advertisements according to certain modes of behavior, occupations and social roles. For example femininity tends to be associated with passivity, emotionality, the body and caring roles. On the other hand masculinity is usually associated with activity, rationality, the mind and productive roles (Patterson et al., 2009).

In response to the criticisms moved by the Feminists, analyses of print and broadcasting media were undertaken (Skorek & Schreier, 2008). As this master thesis deals with magazine advertisements, the studies undertaken in the past regarding magazine advertisements are presented in the following.

An important number of analyses examining how women are portrayed in advertisements have been done since the 1970s. Most researches take into consideration several years and/or several decades in order to evaluate how the portrayal of women has developed during the years. These researches examined the roles in which women were depicted in order to identify if stereotypical images have been employed.

The results of those examinations are controversial. On the one hand some researchers found that women are portrayed in a more “equal” way in more recent years, meaning that they are portrayed according to the role that they effectively play in society. Other researchers concluded that the stereotypical portrayal of women has not decreased during the years but that it has shifted to a more subtle character.

The first and probably most important study of women’s role portrayals in magazine advertising was undertaken by Courtney and Lockeretz in 1971 (Sullivan & O’Connor, 1988). This research was conducted with advertisements from US magazines but its methods and findings have been employed in several other studies, not only concerning the US but also other Western countries.

The two researchers analyzed magazine advertisements of the year 1970 in order to examine in which roles women were portrayed. The objective was to investigate if the critics moved by the Feminist movement regarding the utilization of negative stereotypes of women in advertisements were legitimate. Magazine advertisements directed towards both male and female were analyzed for stereotypes. The researchers coded 729 advertisements according to several variables. The most important of these variables are the brand, the product type, the number and sexes of adults and the occupation and activity. The results of this content analysis showed that women were rarely displayed in working roles despite the fact that 33% of fulltime workers in the USA were women. Women were usually portrayed in the house taking care of the household, of the children and of themselves. Women were shown in the company of one or more men when major buying decisions regarding the household were to make. Women did smoke, drink, travel, drive cars and use banks but usually in the company of a man. The advertisements portraying a woman in the men’s world without a man showed the woman as a decoration object (Courtney & Lockeretz, 1971).
The two authors concluded that the advertisements reflected four stereotypes:

- A women’s place is in the home;
- Women do not take important decisions;
- Women are dependent and need men’s protection;
- Men regard women primarily as sexual objects (Courtney & Lockeretz, 1971).

The study undertaken by Courtney and Lockeretz (1971) was done again two years later, in 1973, by Wagner and Banos. The researchers wanted to analyze how the portrayal of women in US advertisements had developed in the two years, after the critiques expressed by the Feminist movement against the advertising industry. The result of the study showed that there has been an overall improvement regarding the portrayed image of women but not in all situations. On one hand more women were shown in working roles and when shown in the men’s world they were less depicted as entertainment objects. On the other hand when women where depicted in a non-working situation they increasingly had a decorative and non-active role. Furthermore, women were still depicted in the company of a man in the situation where an important expense had to be decided (Wagner & Banos, 1973).

Belkaoui and Belkaoui (1976) made another study that took into consideration the researches made by Courtney & Lockeretz in 1971 and by Wagner & Banos in 1973. They analyzed advertisements that appeared in eight US magazines in 1958. The magazines were the same as the ones analyzed in the two studies mentioned above. The researchers analyzed these advertisements and compared them with the results obtained for the analysis of the advertisements in the years 1970 and 1972. They aimed at examining the development in the portrayal of women before and after the advent of women’s right groups. This means that they wanted to historically contextualize the gendered advertisements. They based their analysis on the hypothesis that media do not lead society, but tend to reflect it as advertisements seldom seek to create significant new behavior patterns. The primary effect of mass media is to support existing conditions and women as mothers is one of these conditions (Belkaoui, & Belkaoui, 1976).

The advertisements analyzed for the year 1958 showed four main stereotypes towards women:

- Women as unemployed: women were often portrayed in what at that time was considered the women’s place: the house.
- Women as low income earners: the rare times in which women are shown in a working setting, they are shown in low income occupations.
- Nonworking women in decorative roles: even when women were portrayed in the house performing housewifely functions, they had a decorative role.
- Women have limited purchasing power: women are usually portrayed in the company of a man in case of important buying decisions (Belkaoui, & Belkaoui, 1976, p. 197).

These stereotypes show that before the criticisms expressed by the Feminist movement toward the advertising industry, advertisers failed in recognizing the activities and roles that women actually played in society (Belkaoui, & Belkaoui, 1976).

A further analysis of the years 1970 and 1972 showed that the image of working women has slightly improved, but the image of nonworking women has shifted from family roles in 1958 to more decorative roles in 1972 (Belkaoui, & Belkaoui, 1976).
The results of the analysis suggest that advertisers did not understand the important status as consumers that women were gaining. The status of women did improve since 1958, meaning that women started to gain economical independence and that they were becoming interesting potential customers. In failing to recognize this development advertisers missed the opportunity to advertise to a potential new market (Belkaoui, & Belkaoui, 1976).

Sexton and Haberman (1974) with their research relating to US advertisements came to similar conclusion as the studies mentioned above. In their study the two researchers analyzed more than 1,800 advertisements from the years 1950, 1960 and 1970 in order to see if women were still depicted in a stereotypical way. This research is as well a consequence of the critics made by the Feminism movement.

The analysis was conducted on the basis of a content analysis, where the ads were assessed on the basis of a rating system, consisting of different variables. Important variables were the number of men, women and children displayed in the ad, the environment, the relation to the others in the ad and the relation to the product, so as the role played by the woman in the advertisement. All the variables had a number of values. The variables and the values are presented in appendix 1 as the thesis’ content analysis applied to analyse the advertisements uses these variables and values.

The overall results show that the images of women reflected in the advertisements are quite narrow, meaning that the advertisements do not faithfully reflect the real situation of society. Only 16 % of the advertisements taken into consideration presented women in nontraditional situations (Sexton & Haberman, 1974). This means that there has not been an important development in the roles played by women in advertisements. However, there has been a slight increase in the number of women shown working, even if their task remained traditional, as for example the activity of secretary. Furthermore, a decrease in advertisements portraying women as housewife and mother has been noticed. Therefore, even though women were in the overall depicted in predictable situations, the number of advertisements showing women in a stereotypical role decreased (Sexton & Haberman, 1974).

Vamkatesan and Losco (1975) confirmed in their analysis of more than 14,000 US advertisements the finding of Sexton and Haberman (1974) regarding the decrease in the number of advertisements portraying women as housewives. Furthermore, during the period 1959-1971 women are less and less portrayed as sex objects. Nonetheless, women were still portrayed as dependent upon men. The researchers concluded that an improvement in the role of women in advertisements has been seen but that the advertising industry did not yet succeed in reflecting the multitude of roles that women play in society (Vamkatesan & Losco, 1975).

In 1974 Butler and Paisley carried out a study in which they introduced the concept of “Consciousness Scale”, an ordinary scale of sexism in the media. The scale is composed of five consciousness levels ranging from the portrayal of women limited by stereotypes to a free and non-stereotypical portrayal (Butler & Paisley, 1974). The scale provided an ordinal measure of how much sexism existed in any media depiction, in this way the amount of sexism was objectified (Ferguson, Kreshel & Tinkham, 1990).
This scale is one of the most known techniques to analyze the stereotypes in advertisements. Beside the study of Courtney and Lockeretz (1971), the Consciousness Scale developed by Butler and Paisley (1974) is the most cited work in the field of gender in advertisements.

The scale was further developed and applied to several advertisements in two studies carried out Pingree et al. (1976) and Butler and Paisley (1980). Both studies, observed that Level V portrayals were very rare while Level I and II were frequent.

A further study that had a big impact on the research field of advertising is the one undertaken in 1979 by Goffman. “Goffmann’s book regarding gender advertisements from 1979 is a landmark in content analysis of pictural “gender display” themes” (Stern, 1999, p. 2). Goffman believed that gender relations are socially defined and constructed. According to him advertisements display the notions that the people have of gender roles. For his research he developed different categories in order to decode the gender display of the figures depicted in advertisements. He concluded that women are “weakened” by advertising portrayals (Kang, 1997).

His study was replicated by Kang (1997) who wanted to determine what gender behavior patterns have been most prevalent in magazine ads in 1979 and 1991. The question of the study was: What messages about women have been given to society through magazine advertisements? (Kang, 1997, p. 979).

The study was undertaken in order to see how gender images in print advertisements have changed since Goffman’s study. The ads were analyzed on the basis of Goffman’s decoding model. Kang added to this model two further categories. One of these categories will be shortly presented as it will be used as a variable for the content analysis in the present thesis (Kang, 1997). One of the categories added by Kang is “body display”. Showing naked or fairly dressed women according to him is a form of stereotyping.
The values of body display are defined as following: Body-revealing clothes include mini-skirts, tight skirts or evening gowns, short-shorts, see-through clothes and bathing suits. Nudity is defined as unclothed models, model shown in lingerie, clothed in nothing except a towel, or models depicted with no clothing (Kang, 1997, p.985). In general, Kang (1997) found that the portrayal of women regarding the sexism in advertising did not change much since 1979.

A study undertaken by Lysonsky in the US in 1983 confirmed in part the findings of Pingree et al. (1976) and Butler and Paisley (1980). In a comparison between advertisements from the periods 1974-1975 and 1979-1980 the researcher observed that women continued to be portrayed as housewives and concerned with their physical attractiveness but that there has been an increase in the number of advertisements portraying women as career oriented and in non-traditional settings. Furthermore, men were less frequently pictured as dominant upon women. This study shows that the status of women in advertisements has improved but advertisers still use stereotypical images (Lyonsky, 1983).

Another significant study was carried out by Sullivan and O’Connor in 1988. They performed a content analysis of advertisements that appeared in eight US general interest periodicals during the year 1983 in order to study the changing nature of women’s role portrayals. They then compared the gained data with the data from similar studies undertaken by Courtney and Lockeretz (1971) and by Belkaoui and Belkaoui (1976) undertaken in the years 1958 and 1970 (Sullivan & O’Connor, 1988).

The result of the comparison shows that women have been portrayed more often in the employment status and less in a family setting in the 1983 advertisements in respect to the advertisements from the years 1958 and 1970. In 1958 13% of women were depicted as working and this percentage increased to 23 % in 1983. Furthermore, the data demonstrate that in 1983 women continue to dominate in advertisements for cleaning products and the beauty products. There has been an increasing tendency to depict males in food products, drugs, furniture and home appliances (Sullivan & O’Connor, 1988).

Saying that the portrayal of women in 1983 was more related to the reality than all the advertisements before could be summarized as the main result of the study. The advertisements portrayed men and women relating to each other as equals mutually enjoying recreational activities. The researchers concluded that the advertisers finally started to recognize the increasing economic and social status of women (Sullivan & O’Connor, 1988).

Busby and Leichty (1993) analyzed in their research advertisements in traditional and non-traditional US women’s magazines in 1959, 1969, 1979 and 1989. Those four periods were chosen because: 1959 was the pre-feminist movement time, during the 1960s the feminist ideology was developing, the 1970s represented the period of implementation of the ideology and finally the year 1989 was analyzed in order to examine advertisements created in the post feminist movement phase (Busby and Leichty, 1993).

The findings of the analysis show that women were less and less pictured in family roles and more often shown outside the home. The number of women portrayed in an employment role increased slightly but remained quite low throughout the decades. On the other hand the portrayal of women in decorative roles increased. Those changes were especially visible between the years 1959 and 1969. According to the authors this could be the effect of the critics directed by the women rights movement toward the advertising industry (Busby & Leichty, 1993).
Plakoyiannaki and Zotos (2009) researched the female role stereotypes of women in advertisements, having a sampling frame that included 10 British high circulation consumer magazines published in 2004 to 2005. The researchers investigated the frequency of appearance of female role portrayals in advertisements in these magazines, as well as compared the presentation of women in the different magazines. Furthermore, they investigated the relation between the stereotypes of women and the product categories being advertised (Plakoyiannaki & Zotos, 2009). 3,830 advertisements were found that included stereotypical presentations of women. The researchers found that women were mainly portrayed in decorative roles. Furthermore, they could detect a tendency for women towards non-traditional female images, which are images of women as authority figures (Plakoyiannaki & Zotos, 2009). Magazines that were more targeted at men however depicted in the ads more women in decorative and traditional roles whereas advertisements in magazines for men and women depicted women as more being equal to men (Plakoyiannaki & Zotos, 2009). Regarding the product categories, the researchers found that hedonic products (such as recreation and travel, cosmetics or high-tech devices) were often associated with women that were depicted in decorative roles (Plakoyiannaki & Zotos, 2009). Utilitarian products (such as foods and drinks, household items or home appliances) were connected with a broader depiction of women that involved non-traditional, traditional and decorative roles (Plakoyiannaki & Zotos, 2009).

Furthermore, many studies undertaken in the field of women’s portrayal in advertisements consider the age of the women as a variable but the results related to this variable are almost never presented.

The authors of this research believe that the age of the female figures depicted in the advertisements is of interest for the purpose of this study. Therefore, previous research regarding the depiction of elderly people has been taken into consideration in the following in order to understand if a trend has been discovered. Research in this field has developed in the last few years as the discussion about elderly people as an interesting target market arose. Individuals live longer and in better health conditions, they have more financial resources and can therefore fully enjoy their life. This is the reason why they are becoming more and more interesting for marketers as they represent an important new target market (Greco, 1988).

Most of the research regarding older people focuses on the frequency and on the stereotypical depiction of these individuals in ads.

In 1999, Miller, Miller, McKibbin & Pettys undertook a study of U.S magazine advertisements from 1956 to 1996. They aimed at investigating how often elderly are shown in ads and if they are depicted in a stereotypical way. The results show that the percentage of elderly people portrayed in print ads has decreased and that relatively little negative stereotypes are shown. Elderly have been under represented in print ads. “Older” individuals (<60 years) represented 17.7% of the population in 1959 and 21.6% in 1996. This increase has not been show in the advertisements where the number of the depiction of elderly has decreased during the period under investigation. In the ‘60s, ‘70s and ‘80s more than 10% of the figures shown in ads where over 60 years old, this changed at the end of the ‘80s when the percentage sank to 8.6%. The trend of decrease continued in the ‘90s when only 6.6% of the ads portrayed elderly people (Miller et al., 1999).
The other two studies taken into consideration examine the reasons why the advertising industry is struggling in recognizing the elderly people as a target market and why elderly people are seldomly portrayed in advertisements. The studies are based on the assumption that the amount of elderly shown in advertisements is very low, especially considering the increase in the percentage of elderly in the population.

Greco (1988) in his study asked advertising practitioners how and when they use elderly characters as central figures in advertisements. The results show that this depends on the type of product. For products such as cosmetics and shampoo, where older persons are above average users, elderly figures are not recommended. Another finding of the research is that elderly people are not always attracted by ads showing individuals in their ages. The “new elderly” are more active and therefore they feel younger and respond to ads targeting middle-aged people (Greco, 1988).

Carrigan & Szmigin (2000) research the reasons why advertisers refuse to see elderly as a new target market and fail in showing elderly in ads. They concluded that advertisers rarely show elder people in ads because they think that this would “scare away” the younger generations, which are considered by advertisers the interesting target markets (Carrigan & Szmigin, 2000).

In summary, over the past decades there has been an important amount of research dealing with the stereotypical portrayal of women in magazine advertisements. The majority of studies are concentrated in the years 1950s (pre-feminist movement), 1960s (development of the Feministic Movement), 1970s (social implementation of the feminist ideology). The researches show that in the period 1950-1980 there has been a decrease in the number of advertisements showing women in the home or in family settings, and an increase of advertisements portraying women in work roles. In the same time an increase in the number of women shown in decorative or alluring roles has been observed. Regarding the age of the women depicted in the advertisements, the researches that explore the depiction of women in advertisements that were presented first this chapter, the age was not further investigated. The further researches presented in this chapter regarding the depiction of elderly people show that since the ‘80s less and less older people are portrayed. Hence, from this it can be concluded that older women are less and less depicted in the advertisements undertaken in the US from the ‘50s to the ‘90s.

The analysis of the already existing literature concerning the role of women in advertisements has enabled the authors of this thesis to develop several variables for the evaluation of the advertisements. The variables and values are the basis for the content analysis of the advertisements.

The variables are especially based on the works of Courtney & Lockeretz (1971), Sexton & Haberman (1974) Venkatesan & Losco (1975) and Kang (1997). The variables have mostly been taken as they were used by the researchers, but the values have been adapted to the content of this study. Furthermore, one variable has been developed by the authors of the thesis, as this variable added value to the study of the advertisements.
The variables are presented once more in the following:

- **Variable 1**: Number of women in the advertisement (Courtney & Lockeretz, 1971; Sexton & Haberman, 1974).
- **Variable 2**: Estimated age of the depicted woman/women (Venkatesan & Losco, 1975).
- **Variable 3**: Body display of the woman/women in the advertisement (Kang, 1997).
- **Variable 5**: Presence of children (Sexton & Haberman, 1974).
- **Variable 6**: Relation to other figures in the advertisement (woman, child, man) (Sexton & Haberman, 1974).
- **Variable 7**: Occupation and activity (Sexton & Haberman, 1974).
- **Variable 8**: Environment (Sexton & Haberman, 1974).
- **Variable 9**: Relation of the woman to the product (Sexton & Haberman, 1974).
- **Variable 10**: Reference in the text of the advertisement to a woman (Developed by the authors of the thesis).

### 3.2.2 German literature

In the following, the German literature respectively research regarding the role of women in advertising in Germany will be presented.

Wagner-Braun (in Walter, 2004) underlines that, until the 80s, women in German advertising advertised more for clothes, beauty products and household appliances, whereas men usually advertised for means of transportation and telecommunication products. Furthermore, women in advertising had to be young and beautiful. Today, the role of women is multi-layered since women as housewives or women as beautiful and attractive girlfriends or mistresses are shown (Wagner-Braun in Walter, 2004). Furthermore, Wagner-Braun (in Walter, 2004) divides the role of women in the 20th century into three basic roles that are the mother and housewife, the woman that is employed and works and the erotic woman.

From June 2007 to August 2007, the Ungleich Besser Diversity Consulting studied 686 print advertisements in German high-circulation news magazines (Spiegel, Focus, Stern and Wirtschaftswoche). It is a service and consulting firm that adds “value in the field of Diversity Management and Marketing” with its place of business in Cologne (Ungleich Besser Diversity Consulting, 2012).

The company analyzed the role of women and men in these magazines. The study revealed that traditional roles of men and women dominate in the advertisements and clichés of them are also common. Regarding the role of women, 36 % of the advertisements showed women traditionally as a caring mother or housewife, and 20 % showed women in decorative roles, that are ungifted in technology but look beautiful for instance, 29 % of the advertisements showed women that are self-determined and modern and 24 % as business women (Ungleich Besser Diversity Consulting, 2007). Multiple answers were possible, which explains the percentages.

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1 For clarifications of the variables and values developed by Sexton & Haberman (1974) see appendix 1.
The study further found that advertisements targeted at women are clichéd and, in relation to a former study of the company, it was found that the depiction of business women or women that act self-determined increased.

Regarding the general quantity of the depiction of women in advertisements, it was found that 22% of the advertisements showed only women and 36% of the advertisements showed men and women (Ungleich Besser Diversity Consulting, 2007).

However, these findings have to be treated carefully since no information has been given on how the data was collected for instance and since a company and therefore it is difficult to assess the trustworthiness of the results.

### 3.3 Hypotheses

In the following, five hypotheses are stated that are derived from the previous research regarding the role of women in advertisements, which has been presented before. But they also derive from the literature regarding the role of women in the German society, which follows in chapter 4 *The role of women in the German society* and thus has not been presented before.

The hypotheses are generated in order to better answer the research question of this thesis as well as to facilitate the comparison with the societal role of women. They help to structure the findings and the conclusions. In the thesis section 6.1 *Inter-brand comparison*, these hypotheses will be accepted or rejected.

**H1**: In the period 1950 till 1970 women are predominantly shown in advertisements in the roles of mothers, housewives as well as wives and in a familial context.

**H2**: In the period from 1980 till 2010 more women than in the period 1950 till 1970 are depicted in working roles outside the home.

Source for H1 and H2: Most of the past researches taken in consideration regarding the role of women in advertisements show that women in the ‘50s, ‘60s and ‘70s are thought to stay at home and take care of the children, the house, and the husband. In opposition to this, since the 1980s women are depicted more and more in other contexts outside the house. This is especially visible in the studies undertaken by Sullivan and O’Connor in 1988 and by Busby and Leichty in 1993. They underline the changes during the decades in the portrayal of the role of women. Sullivan and O’Connor stress the point that the changes in the roles start from the 1980s.

**H3**: In the period from 1980 till 2010 women are depicted in more diverse roles than in the period 1950 till 1970.

Source for H3: The studies presented in the previous chapter show that there has been a transition in the roles played by women during the years but that women are still portrayed as mothers, wives and housewives. This means that from the 1980s, women are more often depicted in working activities or in other activities not related to the house or the family but are still portrayed as taking care of the family and the house. Thus, it can be concluded that since the 1980s women are depicted in a greater number of roles in comparison to the decades preceding the ‘80s.
**H4:** From the 1980s till the 2000s less and less elderly women are depicted in advertisements.

Source for H4: On the basis of previous researches relating to the display of age in advertisements an hypothesis has been developed. The studies show that less and less elderly individuals are shown in ads. This hypothesis has the aim to assess if this is the case for the four brands under investigation and more precisely, if the decrease is especially visible since the 1980s. To clarify is the definition of elderly women. In past studies elderly individuals were considered people over 65 years. In this research, in order to see if such a trend is visible and in order to evidence it, it has been chosen to consider elderly women as women over 40 years.

**H5:** The depiction of nudity, respectively the view of more skin, increases from the 1980s.

Source for H5: This hypothesis bases on the study of the roles played by women in the German society. This presentation follows in the next chapter. In the 1980s women started to claim their rights on their bodies and started to be more confident in showing the body. Therefore, more nudity is shown in “public”, meaning that nude, or fairly dressed women are shown in advertisements, in magazines and in other contexts.
4 The role of women in the German society

In this chapter the role of women for the decades 1950s to 2000s in the German society is presented.

In the following the role of women in the German society in the decades 1950s till 2000s is presented and conclusions relevant to the comparison of the role of women in advertisements with the role of women in society are drawn. To underline is the fact that in order to understand the role of women in society it is important to consider how society views the role of women but as well how women view themselves. This is important because the role in society is formed by the interaction of these two "visions".

The 50s

The so-called German “Trümmerfrauen” (Deutsche Welle, 2012; Gerhard, 2009) helped to rebuild Germany after the Second World War. At this time women had positions of great responsibility (Moeller, 1993). Women performed work that was traditionally done by men and performed tasks in factories, mostly as unskilled workers (Deutsche Welle, 2012). However, in the '50s, after the men came back from war, women had to go back to their work as housewives. The nuclear family was the ideal of this time and it was pictured as a happy family formed by the husband, the wife and two children. The man went to work and earned money, whereas the women stayed at home and kept the house clean and cared for the children (Frevert, 1986). Furthermore, women seemed to wish for relief after the stressful 1940s and accepted the role of being housewife and mother, this role being propagated by the church, scientists, collectives and politicians (Frevert, 1986). Moreover, women magazines that communicated the independence and autonomy of women as well as the diversity of their roles in the society of the late '40s, propagated in the '50s that the role of the woman was to care for her husband and her children. Therefore, the political and social commitment was task of the man (Frevert, 1986). Women that were not married due to the deficit of men after the war and that had to work for their living were viewed as unfortunate (Frevert, 1986).

In the early '50s society did not approve that married women worked, mainly because the annual rate of unemployment was of 1,5 million people and therefore men had the priority to work (Frevert, 1986). Furthermore, women needed to ask for the approval of their husband in order to work (Deutsche Welle, 2012). However, in the mid '50s, due to the economic improvements, more money was spend on different goods such as technical products and luxury food. Women wanted to keep this higher standard of living but the earnings of the husband were not enough to afford this lifestyle. As a result women started to work in order to finance the augmenting demand regarding consumption (Frevert, 1986). This was disproved in general by the society since this meant that women neglected the household and their children (Frevert, 1986).

The constitutional law of the Federal Republic of Germany contains since 1949 directives related to the equal treatment of men and women. But these directives were not yet approved by the German Civil Code in the ‘50s (Deutsche Welle, 2012). In the beginning of the '50s, men had the power to dispose of their wives, and women were obligated to perform the housework and to follow the men’s instructions (Deutsche Welle, 2012). Only in 1958, women received the contracting authority and were therefore allowed to work professionally. However, this right did not change the overall concept of the woman as housewife, wife and mother. Women were still in charge of the household and did not get help from the husband. Therefore, they had to combine work outside the house with the work in the household.
The 60s
In the ‘60s, women were still working in order to afford new goods such as a television (Frevert, 1986). Due to the public unacceptance regarding working women, many young women tried, in the early ‘60s, to live according to the schema of society: society expected women to be caring mothers and wives. A study made in the region of Hamburg in 1964, which took into consideration 800 young men and women, confirmed that typical gender roles remained to a large extent the same as in the years before (Frevert, 1986). The study revealed that women viewed their employment as secondary and they considered working after the marriage only until the birth of their first child (Frevert, 1986). Young women assume to spend their lives as housewives and mothers (Frevert, 1986). However, many of them were not able to quit their jobs due to financial reasons and tried to combine family and work.

In Germany, the new women’s movement that was formed in the course of a students’ movement occurred in the late ‘60s and it was motivated by impulses from abroad (Gerhard, 2009). This movement radically disapproved the classical role of women (Frevert, 1986). The term “feminism” became established in Germany and received its radical sense, covering all societal areas (Gerhard, 2009). First, groups of women, so-called “Weiberräte” (Gerhard, 2009) were established, as well as groups of women that were composed of female students, but also of housewives and female teachers. However, the women’s movement grew in importance only with the first campaign promoting the right for abortion. This right stood for the control of sexuality, a general new female sexuality, self-autonomy and declaration. Furthermore, self-awareness-groups rose and launched the debate relating to the limited roles of women, criticizing that women were underprivileged and that structural as well as individual violence against women had to be debated in public (Gerhard, 2009). Another campaign which started in the UK, the US, Canada and Italy in the same period aimed at making the problem regarding the gender-specific division of work public (Gerhard, 2009). The central theme of the campaign was that the housework is a real work and it criticized the general undervaluation and invisibility of this work in society (Gerhard, 2009). The campaign succeeded in the German society’s as it showed that the position of women in the family and professional life so as in society was very much determined and defined by the standardized division of work (Gerhard, 2009). The second wave feminism was from the beginning an international movement. (West) German women were encouraged especially by the actions undertaken by American women, such as the official burning of bras in New York in 1968, and by actions of women in the UK, the Netherlands and France (Gerhard, 2009). Furthermore, literature that broke sexual taboos added to the feministic self-confidence (Gerhard, 2009).

The 70s
In the beginning of the ‘70s, a study revealed that women that were only housewives were not satisfied with their role and they criticized their social and economic dependence as well as had the feeling to stand in the shadow of their husbands (Frevert, 1986). This is one of the main reasons why women started to search for an alternative to the traditional role of housewife. Women in the ‘70s had more self-confidence, which helped them to request more tolerance, more “Freiraum”, and more chances in life (Frevert, 1986). This is a result of the growing number of women having a better education and thus expectations from life than just being housewife and mother. The better education and the augmenting employment of women “perforated” the traditional image of women (Frevert, 1986). A study revealed that, whereas in 1964 75 % of men and 72 % of women believed
that the role of women was being a housewife, in 1975 only 42% of men and 35% of women believed it (Bundesministerium für Bildung und Wissenschaft cited in Frevert, 1986).

During this decade different centers such as women centers, information centers, women’s health centers and mothers’ centers were built. These centers served as centers for further mobilizations (Gerhard, 2009). Magazines targeting women were published, bookshops for women were built and large publishing houses published literature for women (Gerhard, 2009). In 1975, a book written by the feminist Alice Schwarzer made the feminine sexuality public (Planet Wissen, 2012).

Furthermore, other events organized for women, such as summer university, further reinforced the impact of the movement. Women started to go out without men. This was a change from the past as before women feared to go out with men and they also went on holidays without them. This step was important for the women’s self-discovery (Gerhard, 2009). Furthermore, shelters for battered women were established. The violence against women was one of the main topics of the women’s movement. The direct and structural violence against women received great attention from the press thanks to the international tribunal about violence against women held in Brussels in 1976. Here female witnesses from all over the world talked about violence they had to experience (Gerhard, 2009). As a result of this debate, a feministic definition for violence was established. This definition included direct personal violence as well as more subtle and invisible structural violence that was deep-seated in the society (Gerhard, 2009).

**The 80s**

In the 1980s a new typology of woman arose. Women strived for emancipation and self-realization. Work became an important part of women’s life (Merz & Walzel, 2005). Young women of this decade did not imagine to work only as housewives and mothers, as did women at the beginning of the ‘60s, but they planned a lifelong business life, which they disrupted only for giving birth to their children (Frevert, 1986).

Women were more self-conscious and wanted to have the same rights as men and wanted to be treated equally. Women started to give great importance to their education and their career. Problems in the management of family life and career started to rise. Women started to be more confident about their bodies and fought for the right to have complete control on their bodies. In this decade women started to display their nude bodies in “public” (Baszczyk, 2003).

In addition, the German federal government signed in 1980 the Convention on the Elimination of all Forms of Discrimination against Women, which came into force in 1985. This convention was the first legally binding instrument that gave women extensive rights against discrimination (Deutsches Institut für Menschenrechte, 2012). Furthermore, the 1980s started with the acceptance of the law regarding the equal treatment of women and men in the workplace (WDR, 2012).

In 1989, the German reunification fundamentally changed the political priorities and discourses (Gerhard, 2009). Feministic interests were not of importance anymore. The movement only achieved to define more precisely the law regarding equal rights for men and women. This was done by stating that the state encourages the actual enforcement of the equal treatment, aiming at eliminating the inequalities against women (Gerhard, 2009).
The 90s
In the ‘90s, the Feminism achieved many of its goals but the different groups of the movements were highly fragmented.
In September 1994, the second law regarding equal rights between men and women came into force. It tightened among others the prohibition of disadvantages respectively discriminations against women due to the gender in business life (Bundesministerium für Familie, Senioren, Frauen und Jugend, without year).
Women in this decade are self-confident and are comfortable in showing their naked bodies so that the display of nudity in “public” that started already in the 80s went on.

The 2000s
In the beginning of the 2000s, the media came up with the question wheater a new feminism was needed and many clichés about the second wave Feminism movement were published in articles, books and dossiers, which treated amongst others the hostility against men (Gerhard, 2009). It was announced that women nowadays do not need this form of feminism, they do not need to be depicted as victims since they are strong, high performing and career-minded (Gerhard, 2009). Furthermore, they would make their way in society with their energy, discipline, self-confidence and courage (Dorn, 2006 cited in Gerhard, 2009). However, there were still differences between men and women and women were still fighting against the stereotyped images of them.
Furthermore, studies show that more and more young women and men wanted a marriage based on partnership (Bundesministerium für Familie, Senioren, Frauen und Jugend, without year). Women wanted to combine family life and working activity. They did not want to follow the traditional role division between men and women (Bundesministerium für Familie, Senioren, Frauen und Jugend, without year). In countryside areas, the traditional role division between men and women was more common than in urban areas.
The traditional division of work was not an option for women that expect and claim for an equal division of work. In these cases, men helped in the raising of the children. However, this division of work still needs to overcome deep-rooted traditional attitudes. The federal government supported the equal division of work by giving men more opportunities to get involved in the family life (Bundesministerium für Familie, Senioren, Frauen und Jugend, without year).

Generally, sexual education, emancipation movements and the request for a rethinking in society, which started in the second half on the 20th century, have contributed to modify the role and the image of women in the 21st century. An important change has taken place in the work place. Women held managing positions in business and in politics as society has finally accepted the role of women in the professional environment. However, there were still some inequalities, especially regarding earnings. Furthermore, women had a higher liability due to the difficulty of combining family life with work (Focus, 2010). Reason for this is that women wanted to stand on their own feet and thus try to combine family and job life. Moreover, it can be argued that since the end of the 20th century the society does not expect anymore that women play a particular role. In the 21st century women have usually the opportunity to choose how to organize their life. There are women who work and have a family and there are women who decide to dedicate themselves to raising their children. There are as well women who decide not to have a family and there are women who raise their children by their own (Planet Wissen, 22.08.2011).
From the presentation of the societal role of women between the year 1950 till 2010, the following conclusions regarding the main role of women can be drawn:

During the 1950s and 1960s, women were seen as housewives and mothers caring for children and husband. The nuclear family consisting of usually two children, father and mother was the ideal of this time. The Feminist Movement that started in the late 1960s did not have a direct impact on the role of women in society in the ’60s. During the 1970s, the traditional role of women in society was disrupted. This was the result of the improvements in women’s education so as in the level of employment. Furthermore, in this decade the Feminist movement resulted in more self-confident women. In the 1980s, the society started to show acceptance for the changes in the role of women. This is visible in the acceptance of the German government of the convention against women’s discrimination so as in the development of the law for the equal treatment of women and men in the working place. In the 1990s, the society was more sensitized regarding the equal treatment of men and women. As a result the law regarding the equal treatment of women and men was tightened. Furthermore, in the 1990s the nudity that started in the ‘80s was accepted and considered normal in ads; this acceptance reflected the rights that women had over their bodies and indicates that women had more self-control so as more self-confidence. In the 2000s, stereotypes against women still existed but women’s traditional role was, especially in the urban areas of Germany, outdated. Women in this decade could be business women and society accepted this role. A woman could also be only mother or housewife and wife, or she could combine family life and work. Therefore in this decade, women’s roles were more varied. However, the differences between men’s and women’s earnings were still existent which shows that there were still some inequalities between men and women in society.
5 Empirical presentation

This chapter presents the empirical findings for the advertisements of the four brands under investigation.

In the following the four brands - Persil, Nivea, Fa and Triumph - are shortly presented.

*Persil* belongs to the Schwarzkopf & Henkel group, which is a worldwide leading manufacturer of cosmetic products (Henkel, 2012b). The company Henkel was founded in 1876 in Düsseldorf, Germany. Persil was launched in 1907. It was the first washing powder on the market, like people know it today, and it made housewives’ job easier (Henkel, 2012b). Persil is Germany’s laundry detergent number one (Henkel, 2012b). The “woman in white”, which is depicted in Persil advertisements from the 1920s for several decades is still well known (Henkel, 2012b).

![Figure 1: Persil brand Logo (Persil, 2012)](image)

The brand *Fa* belongs to the Schwarzkopf & Henkel group. The brand was launched in 1954 and is since more than 60 years one of the most famous and well-known brands for personal hygiene products (Henkel, 2012c). Fa’s products are available in more than 120 countries (Henkel, 2012d). The brand’s main product categories are deodorant, shower gel, foam bath and soap (Henkel, 2012d). Since the establishment of the brand the focus lies on Fa’s vitalizing and inspiring freshness (Henkel, 2012c). For the decade 2000s, the brand’s products “convey the Feel good Freshness” (Henkel, 2012d).

![Figure 2: Fa brand Logo (Fa, 2012)](image)

The brand *Nivea* belongs to the company Beiersdorf, which is one of the leading companies in the field of skin care. Nivea is the world’s largest skin care brand in the world in terms of sales (Euromonitor, 2009 cited in Nivea, 2012a). The skin care comprehends today, among others, products for babies, deodorants, skin care for men, body lotions and the classic Nivea cream, the first product of Nivea. The first Nivea cream box was launched in 1912 and the first Nivea advertisement was made in the same year (Nivea, 2012b).

![Figure 3: Nivea brand Logo (Nivea, 2012)](image)

*Triumph* is an international company for underwear founded in 1886 in Heubach, Germany. The company is specialized in lingerie and is present with 49 subsidiaries in more than 40 countries (Triumph, 2012). The company’s brands are among others *Triumph*, *BeeDees*, or *Sloggi*.

![Figure 4: Triumph brand Logo (Triumph, 2012)](image)
5.1 Nivea

In the following the results of the content analysis of Nivea advertisements are presented according to each decade (appendix 3 shows the coding schema for Nivea).

1950s:

<table>
<thead>
<tr>
<th>Nb. Ads</th>
<th>Age</th>
<th>Body Display</th>
<th>Men</th>
<th>Children</th>
<th>Relation</th>
<th>Activity</th>
<th>Environment</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>30s</td>
<td>Dressed</td>
<td>Yes</td>
<td>Yes</td>
<td>Family</td>
<td>Mother</td>
<td>Home/No background</td>
<td>Mother</td>
</tr>
</tbody>
</table>

The table presented above shows the main findings relating to the six advertisements analyzed for the period 1950-1959.

As it can be seen from the table, women are mainly depicted wearing clothes that cover most of their bodies. There is only one exception in which the woman is depicted naked but in this case it is a drawing. The other figures depicted in the ads with the women are mostly children and their relationship is familial. From the analysis it becomes clear that women are mainly depicted in their roles as mothers and wives. This image is reinforced by the text of the advertisements, which mainly refers to the woman as mother.

Thanks to this analysis it can be concluded that in the 1950s ads, women are mainly portrayed in their roles of mothers. This is visible in the presented ad, which shows a woman with her two children and therefore it is obvious that she is in her role as mother.

Figure 5: Nivea ad from 1958. Mother with her children (Nivea, GWA-AdZyklopädie, 2012)

Furthermore, one ad shows that women are the main buyers of Nivea for all the family, which underlines that the target group of the advertisements are mainly women. The six advertisements promote the “traditional” Nivea product: the blue box of Nivea cream. This cream is meant for all the family but the main buyer is the mother or wife.

1960s:

The image of the women in advertisements has changed in the 1960s in relation to the period analyzed previously.
The table shows that the main activity played by the woman consists in having fun and enjoying herself in the company of the family or other members of society. In one ad the woman is depicted in the company of her husband and child, but in this situation she does not play the role of mother, rather she is having fun and enjoys life. The woman in her role as mother is still present but this role has lost in importance. Nonetheless, it can be argued that in almost all situations in which a child is depicted the woman has the role of mother. In only one occasion the woman is depicted as taking care of the house and therefore in her role as housewife.

Leisure is connected with outdoors activities and therefore the environment of the advertisements usually shows an open space. Familial relationships are more related to home settings as two of the advertisements show. Furthermore, it has to be noted that in the 1960s Nivea showed for the first time a real picture, and not a drawing, of a naked woman.

1970s

<table>
<thead>
<tr>
<th>Nb. Ads</th>
<th>Age</th>
<th>Body display</th>
<th>Men</th>
<th>Children</th>
<th>Relation</th>
<th>Activity</th>
<th>Environment</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>20s/30s</td>
<td>Naked</td>
<td>Yes</td>
<td>No</td>
<td>Family</td>
<td>Wife</td>
<td>No background</td>
<td>Wife</td>
</tr>
</tbody>
</table>

The main finding regarding this decade is found in the increase of the number of advertisements showing nudity. Women are depicted showing nude parts of their bodies. In two occasions they are completely naked, but no sensitive parts (e.g breasts) are ever exposed. Furthermore, only one ad shows a dressed figure.

In the majority of the advertisements the woman is depicted in the company of a man, who is characterized as the husband. This relationship is confirmed by the text of the ad, which underlines how much the man appreciates the fact that his wife buys and uses Nivea. Children are depicted only in one advertisement and therefore it can be said that the role of women as mothers has decreased. Women are mainly shown as wives.

Figure 6: Nivea ad from 1977. Husband and Wife (Nivea, GWA-AdZyklopädie, 2012)
Overall, this decade’s advertisements show more skin and women are less portrayed in the role of mothers. They are rather shown in the role of beautiful wives, who take care of themselves which is appreciated by their husbands.

1980s

<table>
<thead>
<tr>
<th>Nb. Ads</th>
<th>Age</th>
<th>Body display</th>
<th>Men</th>
<th>Children</th>
<th>Relation</th>
<th>Activity</th>
<th>Environment</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>20s</td>
<td>Naked</td>
<td>No</td>
<td>No</td>
<td>No rel-ship depicted</td>
<td>Model</td>
<td>No back-ground</td>
<td>No ref-erence</td>
</tr>
</tbody>
</table>

In the 1980s the advertisements show an increased amount of nudity in comparison to the previously studied decades. In most of the ads the models are shown completely naked and in some of them the delicate parts of the women’s body are exposed. Only one ad displays a fully dressed woman. Furthermore, the main role played by women is the one of model and in general younger women are shown compared to the previous decades. The depiction as model means that the woman is depicted in a decorative way and does not perform any activity. She just shows her body. No children are depicted in the ads and only one man is shown in the company of a woman. Their relationship is familial and the woman can be considered as partner rather than wife.

In respect to the advertisements under investigation for the 1970s, it is remarkable that no single advertisement shows women as mothers or wives but rather as models or in a leisure activity. Although in one advertisement the woman is shown in the company of a man, the woman is not presented in the classical role of wife. The two figures are depicted in performing a sport activity and having fun together. Furthermore, in the text of this specific advertisement, the happiness and joy of life is stressed, which strengthens the image of the woman who has fun in life.

1990s

<table>
<thead>
<tr>
<th>Nb. Ads</th>
<th>Age</th>
<th>Body display</th>
<th>Men</th>
<th>Children</th>
<th>Relation</th>
<th>Activity</th>
<th>Environment</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>30s</td>
<td>Naked/Body-revealing clothes</td>
<td>No</td>
<td>No</td>
<td>No rel-ship depicted</td>
<td>Model</td>
<td>No back-ground</td>
<td>No ref-erence</td>
</tr>
</tbody>
</table>

The trend of showing naked or fairly dressed women, very marked in the 1980s, remains but the amount of nudity is reduced in respect to the previous decade. Women are shown nude or with body revealing clothes but no sensitive parts of the body are exposed and the display of nudity is rather discreet. The age of the depicted women increases in regard to
the previous decade; now the majority of the women is in the 30s.

No single child is portrayed but there are three ads that show a man in the company of a woman. For two of these ads the relationship is familiar as the couple is sharing a moment of tenderness and enjoying the company of each other. The advertisements do not convey the feeling of a sexual connoted relationship. In these advertisements the woman plays the role of the partner. It can be argued that the two figures are having fun together and that they are not surrounded by children. Furthermore, they are depicted in the bedroom and not in a familial context like the living room or the kitchen, which would be more easily connected to the woman as mother or wife.

The third advertisement shows for the first time, since the beginning of 1950, a sexual connoted relationship between a female and a male figure. In this advertisement the two figures share a moment of passion as a couple. The facial expression and the posture of the woman convey the idea of eroticism. In this case the man and the woman are related to each other on the basis of a partnership but the main idea conveyed by the advertisement is the one of an erotic moment. Beside the mainly portrayed activity as models, women are shown as partners.

### 2000s

<table>
<thead>
<tr>
<th>Nb. Ads</th>
<th>Age</th>
<th>Body display</th>
<th>Men</th>
<th>Children</th>
<th>Relation</th>
<th>Activity</th>
<th>Environment</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>13</td>
<td>20s</td>
<td>Body-revealing clothes</td>
<td>No</td>
<td>No</td>
<td>No relation depicted</td>
<td>Model</td>
<td>No background</td>
<td>No reference</td>
</tr>
</tbody>
</table>

In the 2000s the focus lies on fairly dressed women and on eroticism. The majority of the women are displayed in body-revealing clothes in order to show how beautiful the body is when treated with Nivea. Only one woman is shown fully dressed. The women are mainly models as they demonstratively show their bodies and are not involved in other activities. In relation to the 1990s the age of the models has decreased and the women depicted are now mainly in their 20s.

The majority of the advertisements only show women. Only in three advertisements men are depicted in the company of a woman. Also, in none of the advertisements, children are depicted. These results are similar to those of the 1990s when women were mostly depicted alone without children nor men. Furthermore, when a man is depicted the relationship to the woman is based on a sexual connoted relationship and between the two figures there is no partnership. The woman is not anymore the partner, as she was in the decade before, but a model. These advertisements show the male and the female figures in an erotic situation. This representation of the relationship between a man and a woman has increased in respect to the 1990s.

Figure 7: Nivea ad from 2004. Sexual connoted relationship (Nivea, GWA-Adzyklopädie, 2012)
5.2 Persil

In this section, the results of the analysis concerning Persil are presented.

1950s:

<table>
<thead>
<tr>
<th>Nb. Ads</th>
<th>Age</th>
<th>Body Display</th>
<th>Men</th>
<th>Children</th>
<th>Relation</th>
<th>Activity</th>
<th>Environment</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>All ages</td>
<td>Dressed</td>
<td>No</td>
<td>No</td>
<td>No relationship depicted</td>
<td>Model, housewife</td>
<td>No background</td>
<td>Housewife</td>
</tr>
</tbody>
</table>

Persil’s advertisements of the 1950s show women of different ages, young women (20s and 30s) as older women (40s and over 60) are depicted. Interesting is the fact that the older women are depicted as models promoting the product, whereas the younger women are shown in their roles as housewives, mothers or wives. All the female figures are dressed and are rarely portrayed in company of a man or a child. In the occasions in which children and men are depicted the woman has the role of housewife, mother and wife.

![Persil ad from 1953. Woman as testimonial](Persil, GWA-AdZyklopädie, 2012)

The advertisement presented above shows that the main roles played by woman are the ones of model and housewife. The women is a “testimonial” for the brand, meaning that she is a model, and in the text, she refers to herself as housewife. All the ads of the 1950s are drawings.

1960s:

<table>
<thead>
<tr>
<th>Nb. Ads</th>
<th>Age</th>
<th>Body display</th>
<th>Men</th>
<th>Children</th>
<th>Relation</th>
<th>Activity</th>
<th>Environment</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>30s</td>
<td>Dressed</td>
<td>No</td>
<td>No</td>
<td>Family/No relationship depicted</td>
<td>Housewife</td>
<td>No background</td>
<td>Housewife</td>
</tr>
</tbody>
</table>

40
In the 1960s, women are mainly depicted as housewives. Women are shown while doing the laundry and it becomes clear, from almost all the ads, that the woman is the person, in charge of the washing. Women are rarely depicted in the company of a child but when it is the case, the woman is referred to as mother; this image is strengthened by the text of the advertisements which refers to the woman as mother. The only advertisement showing men, depicts the woman as housewife, wife and as the person in charge of the laundry. Most of the displayed women are in their 30s and they are fully dressed.

The advertisements are not drawings but pictures. As most of the figures shown in relation to the product are women it can be concluded that women in their role as housewives are the main buyers.

1970s

<table>
<thead>
<tr>
<th>Nb. Ads</th>
<th>Age</th>
<th>Body display</th>
<th>men</th>
<th>children</th>
<th>Relation</th>
<th>Activity</th>
<th>Environment</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>All ages</td>
<td>Dressed</td>
<td>Yes</td>
<td>Yes</td>
<td>Family/Impersonal or unrelated</td>
<td>Caring for herself/Mother</td>
<td>No background</td>
<td>No reference</td>
</tr>
</tbody>
</table>

In this decade women are mostly shown in advertisements while taking care of themselves. The woman is depicted in scenes where she is applying some cream on her body or having a bath.

The advertisements show women of all ages, there is no predominance of one age. The woman is usually dressed, in only two occasions she is wearing body-revealing clothes or she is naked. Half of the advertisements show a man and/or a child in the company of a woman. When a child is depicted the woman is always shown in her role as mother or grandmother, while she is never depicted as wife or partner when a man is portrayed. In these cases no relationship is visible.

Women in this decade are not presented as housewives but from the texts of the ads it can be understood that women are the main target group of the ads and therefore are in charge of the laundry.

Women of this decade are mainly depicted in taking care of themselves and of their children, but in general the role is quite diverse. Women are also presented in other activities: as customers in a shop or as social compagnons.

Figure 9: Persil ad from 1970. Women enjoying their free time (Persil, GWA-Adzyklopädie, 2012)
### 1980s

<table>
<thead>
<tr>
<th>Nb. Ads</th>
<th>Age</th>
<th>Body display</th>
<th>Men</th>
<th>Children</th>
<th>Relation</th>
<th>Activity</th>
<th>Environment</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>30s</td>
<td>Dressed</td>
<td>No</td>
<td>No</td>
<td>No rel-</td>
<td>Model</td>
<td>No back-ground</td>
<td>No ref-</td>
</tr>
</tbody>
</table>

Women in the 1980s advertisements are mainly in their 30s and are shown fully dressed. Only one advertisement shows a woman in the company of her husband and child. No other male figure or child is visible in the other ads. The advertisement showing the happy family is the only one in which the woman can be seen as wife and mother. In the other ads she is mainly a model, advertising for the product. Despite the fact that women are mainly depicted as models, there is a clear reference in most of the ads’ texts referring to women as the users (“Verbraucher”) and buyers of the product. This can be interpreted as the woman being the one who is taking care of the washing.

### 1990s

<table>
<thead>
<tr>
<th>Nb. Ads</th>
<th>Age</th>
<th>Body display</th>
<th>Men</th>
<th>Children</th>
<th>Relation</th>
<th>Activity</th>
<th>Environment</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>/</td>
<td>/</td>
<td>No</td>
<td>No</td>
<td>/</td>
<td>/</td>
<td>No back-ground</td>
<td>No ref-</td>
</tr>
</tbody>
</table>

The advertisements of the nineties are very difficult to evaluate as only a small number was found and only one of these ads portrays or refers to a woman. One of the reasons for the lack of magazine advertisements can be found in the launch on the market of new Persil products. This has been done with a massive television campaign. The magazine ads put all the focus on the product itself and less on the portrayal of human figures (Horizont.net, 2010).

Of the four advertisements found for this period, three portray only the product without reference to a woman or to a target group. The fourth ad shows a woman cuddling her child. They are both in a bathrobe. The woman is in her 30s and the child is around 2 years old.

The lack of advertisements portraying women makes it difficult to draw conclusions regarding the decade. It can be assumed that the picture of the woman with her child implies that women are the ones who buy the product and use it, but it is almost impossible to make conclusions about the main roles played by women in the period under investigation.
2000s:

<table>
<thead>
<tr>
<th>Nb. Ads</th>
<th>Age</th>
<th>Body display</th>
<th>Men</th>
<th>Children</th>
<th>Relation</th>
<th>Activity</th>
<th>Environment</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>30s</td>
<td>Dressed</td>
<td>No</td>
<td>Yes</td>
<td>Family</td>
<td>Mother</td>
<td>Home</td>
<td>No reference</td>
</tr>
</tbody>
</table>

The advertisements of the 2000s principally show the woman in her role as mother. In these cases she is always shown in the company of her child/children.

Men are less frequently depicted in the analyzed ads. When they are depicted they have the role of husband or partner and father, therefore the advertisements show a family enjoying some time together. Thus, in these ads the woman does not only have the role of mother but she is also having fun and enjoying her life.

The majority of the portrayed women are in their 30s and are dressed. In two advertisements it is clear that she does not only have the role of mother but that she is as well the person in charge of the washing.

The ad presented at the side, depicts a woman saying that she likes when everything shines (“Ich mag, wenn alles schön strahlt”). This can be interpreted by saying that she buys and uses Persil herself in order to make sure that the clothes of her family are all nice and clean.

Unlike the previous decades, the majority of the advertisements show a home setting in which the figures are having fun and are enjoying themselves.

![Persil ad from 2008. Woman at home with her children](Persil,GWA-AdZyklopädie,2012)

5.3 Fa

In this section, the results of the analysis concerning Fa are presented.

1950s:

<table>
<thead>
<tr>
<th>Nb. Ads</th>
<th>Age</th>
<th>Body display</th>
<th>Men</th>
<th>Children</th>
<th>Relation</th>
<th>Activity</th>
<th>Environment</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>20s</td>
<td>Body-revealing clothes</td>
<td>No</td>
<td>No</td>
<td>No relation</td>
<td>Model</td>
<td>No background</td>
<td>No reference</td>
</tr>
</tbody>
</table>

43
The woman displayed in the advertisements of the 1950s can be characterized as following: young, in her 20s, wearing body-revealing clothes and serving as a model advertising the product. For the 1950s only three advertisements have been found, this can be explained by the fact that Fa was launched on the market only in 1954 (Henkel, 2012a).

Women are mostly pictured with body-revealing clothes, which means in this context that the shoulders of the figure are visible, though no sensitive part of the body is exposed.

Children are not depicted in the advertisements and only one man. In this case the relationship between the male and the female figure is social; they are having a date. Therefore, the woman is enjoying herself and is having fun in her free time.

It can be concluded that in this period the woman is principally shown as a model.

### 1960s

<table>
<thead>
<tr>
<th>Nb. Ads</th>
<th>Age</th>
<th>Body display</th>
<th>Men</th>
<th>Children</th>
<th>Relation</th>
<th>Activity</th>
<th>Environment</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>30s</td>
<td>Dressed/Naked</td>
<td>Yes</td>
<td>No</td>
<td>Business/Impersonal or unrelated</td>
<td>Caring for herself</td>
<td>Home</td>
<td>The woman as for herself</td>
</tr>
</tbody>
</table>

Most of the advertisements of this decade are divided into two pictures and they show two different scenes related to the same woman. In one half of the ad the woman is shown in taking care of herself in the bathroom, using the product Fa and in the other half she is shown in a business activity or enjoying her free time.

Women are mainly depicted while taking care of their bodies. In two occasions they are depicted while working and in one as a consumer in a clothing shop. The women are depicted naked when they are shown in the bathroom taking care of their bodies and fully dressed when they are shown in daily activities.

Figure 11: Fa ad from 1959. Women as model (Fa, GWA-AdZyklopädie, 2012)

Figure 12: Fa ad from 1962. Working woman (Fa, GWA-AdZyklopädie, 2012)
Only parts of the bodies are naked, no sensitive parts can be seen.

In half of the advertisements the woman is depicted in the company of a man. In two cases the relationship between the female and the male figure is based on business. In one case the woman is an artist and in the other a designer. The man could be her employee or her business partner. In the other two occasions the relationship is social or there is no relationship. The texts of the ads refer to a happy woman, who enjoys life, is attractive and has success. She has taste for nice things and is able to choose the right things. She is active, she is charming and self-confident and she travels very often.

Almost all advertisements are drawings.

### 1970s

<table>
<thead>
<tr>
<th>Nb. Ads</th>
<th>Age</th>
<th>Body display</th>
<th>Men</th>
<th>Children</th>
<th>Relation</th>
<th>Activity</th>
<th>Environment</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>20s</td>
<td>Naked/Body-revealing clothes</td>
<td>No</td>
<td>No</td>
<td>No other figure in the ad</td>
<td>Leisure</td>
<td>Outdoors (Beach)</td>
<td>No reference</td>
</tr>
</tbody>
</table>

The main change compared to the previous decade is the increase in the display of nudity. In the 1950s some skin was shown, but the sensitive parts of the female body were always covered. Now, in the analyzed ads, the majority of women are displayed with their breasts visible or in bikini. They are enjoying themselves on the beach, playing with the water and being very active.

The women are young, in their 20s, and feel confident in showing their naked body. No child or man is ever portrayed. Women are shown as active, as independent and as knowing what they want from life. They confidently show their bodies, they are sensual.

### 1980s

<table>
<thead>
<tr>
<th>Nb. Ads</th>
<th>Age</th>
<th>Body display</th>
<th>Men</th>
<th>Children</th>
<th>Relation</th>
<th>Activity</th>
<th>Environment</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>20s</td>
<td>Naked/Body-revealing clothes</td>
<td>No</td>
<td>No</td>
<td>No other figure in the ad</td>
<td>Leisure</td>
<td>Outdoors (Beach)</td>
<td>No reference</td>
</tr>
</tbody>
</table>
The advertisements of the 1980s are very similar to the ads analyzed for the previous decade (1970s). Women are portrayed naked or with body-revealing clothes and they are in their 20s. Sensitive parts of the female body are not covered.

Women are shown playing in the water, having fun and being confident in showing their bodies. They show self-confidence. They enjoy their free time and have fun in life. No man or child is portrayed in the advertisements.

As mentioned before the context of the ads is the beach and the water where the figures are enjoying themselves.

1990s

For the nineties no advertisement has been found. There were only an important number of TV advertisements.

The reason for this lack has not yet been found. The reason for the lack of ads in the 1990s has been requested on the Fa fan page on Facebook. The company answered that they were not yet able to find the reason for the lack (appendix 3).

2000s

<table>
<thead>
<tr>
<th>Nb. Ads</th>
<th>Age</th>
<th>Body display</th>
<th>Men</th>
<th>Children</th>
<th>Relation</th>
<th>Activity</th>
<th>Environment</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>20s</td>
<td>Naked</td>
<td>No</td>
<td>No</td>
<td>No other figure in the ad</td>
<td>Caring for herself</td>
<td>Outdoors</td>
<td>No reference</td>
</tr>
</tbody>
</table>

Women are mainly portrayed naked but the sensitive parts of their bodies are hidden. They are in their 20s and are mainly displayed in taking care of their bodies. No child or man is shown in the ads. The context of the ads is mainly outdoors.

Two advertisements show a woman enjoying a shower. Women seem relaxed and self-confident in displaying their bodies. They are sensual. Another advertisement shows a young woman partying. She is having fun and enjoying her life.

Figure 13: Fa ad from 1983. Naked woman in the water (Fa, GWA-AdZyklopädie, 2012)
5.4 Triumph

In this section, the results for Triumph are presented.

1950s

<table>
<thead>
<tr>
<th>Nb. Ads</th>
<th>Age</th>
<th>Body display</th>
<th>Men</th>
<th>Children</th>
<th>Relation</th>
<th>Activity</th>
<th>Environment</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>20s</td>
<td>Body-revealing clothes</td>
<td>No</td>
<td>No</td>
<td>No other figure in the ad</td>
<td>Model</td>
<td>No background</td>
<td>No reference</td>
</tr>
</tbody>
</table>

The table above shows the main findings for the decade of the 1950s. Five ads have been analyzed and coded. Almost all women in the advertisements are in their 20s. All women are depicted in body-revealing clothes: Four ads show women in corsets whereas only one ad shows the woman in a bra which means that in this advertisement, a more skin is visible. All women are depicted as models and no advertisement shows men or children. Furthermore, in all the ads no background is visible and none of the texts of the ads refer to a role of the woman, but informs about the product. Most of the advertisements in the 1950s are drawings.

Figure 14: Triumph ad from 1955. Woman with corset (Triumph, GWA-AdZyklopädie, 2012)

1960s

<table>
<thead>
<tr>
<th>Nb. Ads</th>
<th>Age</th>
<th>Body display</th>
<th>Men</th>
<th>Children</th>
<th>Relation</th>
<th>Activity</th>
<th>Environment</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>30s</td>
<td>Body-revealing clothes</td>
<td>No</td>
<td>No</td>
<td>No relation is predominant</td>
<td>Model</td>
<td>No background</td>
<td>No reference</td>
</tr>
</tbody>
</table>

For the 1960s, 11 advertisements have been analyzed and coded. In relation to the 1950s, the age of the depicted women has increased: women are now mainly shown in their 30s. The majority of the depicted women wear body-revealing clothes. However, in this decade Triumph started to show nude women. This can bee seen in one advertisement. Another advertisement shows a dressed woman, which has not been shown in the decade before. In most ads no men or children are depicted. In only two ads, a woman is show in the company of a man and in one ad children are shown. When men are depicted the relationship between the female and the male figure is the one of wife or partner or it is based on business. In the ad depicting children the woman has the role of mother and she is portrayed.
outdoors in the nature. This is the only ad that does not show the woman in underwear.

Most advertisements depict women as models. These ads do not show a background or the background is indefinite. The texts of the ads mainly do not refer to a role. The ad that depicts the woman with her two children refers in the text to her as a mother.

To conclude, this decade shows, in relation to the 1950s, “older” women, mainly depicted as models. But in this decade women are also shown as mothers, wives or employees. Furthermore, women in these advertisements show more skin. However, it can be argued that this is rather a consequence of the change in fashion since the women in the 1960s wear more bras and no longer corsets.

1970s

<table>
<thead>
<tr>
<th>Nb. Ads</th>
<th>Age</th>
<th>Body display</th>
<th>Men</th>
<th>Children</th>
<th>Relation is predominant</th>
<th>Activity</th>
<th>Environment</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>20s</td>
<td>Body-revealing clothes</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>Model, leisure</td>
<td>No background</td>
<td>No reference</td>
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In the 1970s, 7 advertisements have been coded. The main age of the women in these ads is between 20 and 29. The majority of the ads depict women without the company of men or children. Men are only shown in two ads, whereas no advertisement depicts children. The relation to the men is social in one ad and familial in the other. The activity of the women in the ads is the one of model but also leisure situations are quite often depicted. The majority of the text in the ads do not refer to a role of women. Only two of them refer to a woman as for herself.

It can be concluded that in this decade, compared to the previous ones, the age of the woman depicted is similar to the age of the 1950s and decreased in comparison to the 1960s. Although in no ad nude women are shown, the underwear the women are wearing is sometimes slightly transparent. In the 1970s, the main activities are the ones of model and leisure. More precisely, the woman is depicted in her free time relaxing and having fun. Furthermore, no advertisement shows the woman in the role of mother or as an employee at work, as visible in the decade before. It is the first time that Triumph shows a woman in a leisure situation.

1980s

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<tr>
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<th>Body display</th>
<th>Men</th>
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<th>Relation is predominant</th>
<th>Activity</th>
<th>Environment</th>
<th>Text</th>
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<tbody>
<tr>
<td>7</td>
<td>20s/30s</td>
<td>Body-revealing clothes</td>
<td>No</td>
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<td>No</td>
<td>Model</td>
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<td>Model</td>
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</table>
In the 1980s, women are mostly depicted in their 20s and 30s, wearing body revealing clothes. Only in one advertisement one of the depicted women is dressed. None of the advertisements depict men or children. Furthermore, in most advertisements the woman is a model who shows her body, and the Triumph product, in a decorative and non-active way. Only in one advertisement, the woman is depicted in a leisure activity as she is playing tennis. In no text of the ads there is a reference regarding the role of the women. In one ad, one of the depicted women says that she loves her life with her family and friends and that she likes to cook. However, the activity of cooking is in this case not part of the role of housework since she likes to cook and does not necessarily have to do it, it is rather a leisure activity.

In whole, the depicted age has increased in relation to the decade before. It further becomes apparent that in the 1980s almost all women are depicted as models. This differs from the 1970s but also from the 1960s, when more ads depicted women in leisure situations, as wives, as partners or as employees. Also, more references in the text regarding the role of women have been made at least in the ’60s and ’70s whereas in the ’80s no reference is made at all.

### 1990s

<table>
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<tr>
<th>Nb. Ads</th>
<th>Age</th>
<th>Body display</th>
<th>Men</th>
<th>Children</th>
<th>Relation Activity</th>
<th>Environment</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>30s</td>
<td>Body-revealing clothes</td>
<td>No</td>
<td>No</td>
<td>No relation is predominant</td>
<td>Model</td>
<td>No background</td>
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In this decade, most of the depicted women are in their 30s. For the first time in the history of Triumph a woman in her 40s advertises for the brand’s underwear.

Most of the ads show women as models wearing body-revealing clothes. Only in two ads women are fully dressed and in another ad the woman is naked. Generally, no children or men are depicted. Only in one ad, men are shown admiring the depicted woman. Their relationship to the woman is impersonal or unrelated since they are shown a few meters away from the woman, not interacting with her.

In the ads women mainly play the role of models with the exception of two ads, which show a woman in a leisure situation. The majority of the ads does not show a background. Two advertisements depict the home. The women in these ads are depicted in a leisure situation and not in relation with family or in the role of housewives. Almost all advertisements’ texts do not refer to a role of women.

To conclude, not too many changes are visible in relation to the 1980s. Women are depicted in the same age as previously but more nude and dressed women are shown.
For the 2000s, 11 advertisements have been analyzed. The majority of the depicted women are in their 20s and 30s. Most women wear body-revealing clothes and only one ad shows a naked woman. In no single advertisement men or children are displayed. Furthermore, the majority of ads do not show that there is a relation between the woman and the other figures in the advertisement. Only in two ads, the relation is impersonal or unrelated (only a woman’s body is shown) or social. In the latter ad, three women are depicted playing table soccer partly in underwear. In this ad, the women are depicted in a leisure situation.

In two other advertisements, the women are also depicted in a leisure situation, playing drums or boxing on a boxing sack. However, the majority of the ads depict the women as inactive and as decorative models. The environment is mostly the home, but in these ads the woman is almost always depicted as model. In none of the ads’ texts there is a reference regarding the role of women.

In whole, the age of the depicted women did not change much in comparison to the 1990s. Slightly more women in their 20s are shown. The scarce depiction of men and children has not changed in the 2000s either. Of interest is the change in the background of the ads. Whereas in the 1990s, most ads did not have a background, most ads in the 2000s depict women at home. To stress is the point that in these ads women are not depicted in the role of housewife, mother or wife/partner but in a leisure activity.

Figure 15: Triumph ad from 2004. Women playing soccer (Triumph, GWA-AdZyklopädie, 2012)
6 Analysis

This chapter analyzes the results of the previous chapter and undertakes a comparison between the four brands investigated and compares the findings with the role of women in the German society.

6.1 Inter-brand comparison

The analysis made for each brand in the previous chapter is the base for an inter-brand comparison. The comparison of the different brands will enable to accept or reject the hypotheses presented in chapter 3.3 Hypotheses.

The women shown in the advertisements of the four analyzed brands are mainly in their 20s and 30s. Persil principally focuses on 30 years old women but in certain decades ('50s and '70s) the advertisements show women of all ages. In the last three decades (1980-2010) Persil mainly shows women in their 30s. In general, Persil is the brand, among the four analyzed, which shows the widest variety of ages. Fa on the other hand, generally portrays younger women in their 20s. Nivea and Triumph show a non-linear development in the depiction of the age, which does not permit to judge how the age portrayal develops. The age of the portrayed women changes for each decade, but the change is not linear. Nivea displays woman in their 30s in the '50s and '60s and women in their 20s in the 2000s. Triumph on its side shows young women in their 20s in the 1950s, and after several changes in each decade displays women in their 20s and 30s in the 2000s.

The development regarding the body display of women is quite different between the brands. In most of Persil’s advertisements, with few exceptions, women are depicted fully dressed. This is probably because Persil is a product used for washing and therefore the main focus lies on clothes and not on the body of the figures in the ad. Nivea and Fa follow a very similar development curve. Nivea starts by depicting dressed women in the ‘50s but in the ‘70s the majority of female figures is shown naked, but with sensitive parts covered. The peak is reached in the ‘80s, when women are shown completely naked with sensitive parts like breasts no longer covered. From the 1990s, on to the 2000s, the nudity is reduced and no sensitive parts are displayed anymore. Fa starts by showing women with body-revealing clothes in the ‘50s and goes on by portraying nude and dressed women in the ‘60s, but in these cases no sensitive parts are visible. In the ‘70s the ads start to contain more nudity until the peak is reached in the ‘80s when women are shown naked with sensitive parts visible. In the 2000s women are still portrayed mainly naked, but sensitive parts are hidden. Finally, Triumph follows a very linear development. In all the decades women are shown with body-revealing clothes, with a few exceptions where woman are dressed, naked or wearing transparent underwear. The amount of skin shown in Triumph ads is also relatively high, but the number of advertisements showing sensitive parts is very small. It can be argued that the overall depiction of women wearing body-revealing clothes is product specific.

It can be concluded that Fa shows in its ads more nudity respectively more body-revealing clothes, in comparison to the other three brands.

The roles played by women in the different advertisements analyzed differ according to the brands. The information related to the roles is complex and therefore each brand is first analyzed separately. The results will be put together in a second time in order to accept or reject the hypotheses.
Nivea’s 1950s advertisements predominantly show women as mothers and wives. Men and children are often portrayed in the company of a woman and in these cases the relationship is familial. In the '60s, women are still mainly portrayed in a familial context but the focus does not lie anymore on women as mothers but more on women enjoying their free time, may it be in company of their family or of their friends. In the '70s an important decrease in the number of ads showing children and a slight increase in the number of ads showing women in the company of men are visible. The woman has the main role of wife, and in this context she is taking care of herself in order to be beautiful for her husband. A detachment from the image of the woman as mother, wife and housewife is visible in the 1980s. In this decade women are mainly depicted as models decoratively advertising for the product. Women are shown enjoying their lives and having fun. No children are depicted and only one man is shown. In this occasion the woman is considered the partner rather than the wife, as the image suggests that it cannot be surely stated that they are married. In the 1990s advertisements, women are still depicted as models and the relation to the few men displayed are based on partnership. Furthermore, for the first time, a sexual connoted relationship is shown between a man and a woman. The couple is depicted while sharing a moment of passion and the posture and the facial expression reveal eroticism. This relationship is prevalent in the 2000s, when all the ads showing a man and a woman are based on a sexual connoted relationship.

Persil starts in the 1950s to portray women in the roles of models and housewives. When women are presented alone, they are mainly depicted as models. However, when a woman is displayed in the company of a man and/or a child, she is shown as mother, housewife and wife. The texts of the ads refer to the women in their role as housewives. In the 1960s women are shown doing the laundry and this reflects their main role as housewives. In the few ads depicting children the role of the woman is mainly the one of mother. The '70s present women in the activities of taking care of themselves and of mothers. Women are never depicted as housewives, wives or partners. When children are shown the relationship is familial (mother) and when men are depicted no relationship is visible. There is no direct reference in the advertisements’ texts to the woman as housewife but the woman is presented as the main user of the product and therefore it can be concluded that she is in charge of the washing.

In the 1980s women are almost only depicted as models but the texts of the ads suggest that they are the main users of the product. For the 1990s it is difficult to define the main roles played by women as only a few ads have been found. This does not enable to make declarations about this decade. Finally, in the 2000s women are mainly presented as mothers in the company of their children. In these situations their role does not only consist in being mothers but they are also enjoying some time with their family. From the advertisements and the texts it becomes clear that the women are in charge of the washing.

In the 1950s Fa mainly portrays women as models. Children are never portrayed and only in one occasion a man is shown. In this situation the relationship between the female and the male figure is social and the woman is enjoying herself. In the ‘60s, women are mainly shown in the activity of taking care of themselves and also in a number of daily activities such as working or shopping. Children are never depicted whereas men are present in half of the ads. The relationship between men and women varies. They share a business or social relationship or no relationship at all. The texts of the ads refer to a happy woman, who enjoys life, is attractive and has success. She has taste for nice things and knows what she wants from life. She is active, she is charming and self-confident and she travels a lot.
The ads of the 1970s and 1980s are very similar. Women are depicted on the beach or in the water enjoying a relaxing time.

They are active, they are enjoying life and feel confident in showing their bodies. For the ‘90s, no advertisement could be found and therefore analyzed. In the 2000s the context remains the beach but the activity of the woman shifts from enjoying a relaxing time to the activity of caring for herself and her body. Women are depicted as self-confident and sensual.

The first years taken into consideration for Triumph, the ‘50s and ‘60s, show women as models advertising for the product in a decorative way, without direct interaction with the product. In the 1950s women are always shown alone without the company of a child or a man. This changes slightly in the ‘60s, when one ad shows a child and further two depict a man. In the case of the presence of the child, the woman has the role of mother whereas in the ads where a man is depicted she is a wife or a partner or they share a business relationship. However, in general the woman is portrayed as model. The advertisements made in the ‘70s start to portray women in leisure activities. They are shown in having fun, as for example dancing in a disco. Children are never portrayed in these ads whereas two advertisements show a woman in the company of a man. In these cases the relationship is social or familial. For the three decades that follow women have mainly the role of models. And in general the depicted roles are more homogeneous than in the ‘60s. Only a few ads show women in a leisure context. No men or children are portrayed in the ads, with the exception of one ad in the ‘90s, which shows a man but there is no relationship between him and the woman. To notice is the context of the advertisement of the 2000s. Most of the ads show the woman at home where she is portrayed as a model or in having fun and enjoying her free time.

In the following each hypothesis is tested on the basis of the comparison presented above.

**H1:** In the period 1950 till 1970 women are predominantly shown in advertisements in the “classic” roles of mothers, housewives as well as wives and in a familial context - **Rejected**

This first hypothesis cannot be accepted as women are portrayed in the roles of mothers, housewives and wives and in a familial context only in the advertisements of Nivea and Persil and only in certain decades and not for the whole period from the 1950s to the 1970s. For Nivea the woman has the role of the mother in the ‘50s and the role of the wife in the ‘70s, but in the ‘60s she is mainly enjoying her life and is depicted as having fun with family and friends. For Persil, women are mainly portrayed as models and housewives in the ‘50s and ‘60s, but their role changes in the ‘70s when they are mainly depicted in the activities of mothers and of taking care of themselves. But in general Persil’s ads in the ‘70s, the roles of women are quite diverse. For Fa and Triumph women are mainly depicted as models, in the activity of taking care of themselves or enjoying their life.

**H2:** In the period from 1980s to 2010s more women than in the period 1950s to 1970s are depicted in working roles outside the home - **Rejected**

This second hypothesis cannot be accepted. For the four brands taken into consideration only one brand shows a few ads in which women are depicted in a working situation. However, this is made already in the 1960s by the brand Fa. Some advertisements of this decade show women as fashion designers and as artists.

The predominant role played by women in the advertisements for the period 1980 till 2010 is the one of model. Furthermore, for Persil the opposite as stated in the hypothesis is observed: women in the 1980s, and in the one ad that depicts a woman in the ‘90s, are mostly
portrayed as models and mothers and in the 2000s they are mostly depicted as mothers in the company of their children and shown as the ones in charge of the washing.

The analysis shows that almost no working activity is depicted in the advertisements made by the four analyzed brands over the period of time 1950-2010 and that it is the decade 1960s that shows, at least for one brand, more women in working roles.

H3: In the period from 1980s to 2010 women are depicted in more diverse roles compared to the period 1950s to 1970s - Rejected

Following the reasoning made for the first and second hypothesis it can be stated that the roles in which women are depicted over the years do not become more diverse for the last three decades in comparison to the first three. In fact the opposite is the case. In the first three decades the woman is depicted in the roles of mother, housewife, wife, in taking care of herself, in enjoying her life and in performing the activity of model. Conversely to these decades, the spectrum of activities performed by women in the ‘80s, ‘90s and 2000s is narrower. Women are models, wives or partners, they take care of themselves and enjoy life but they are almost never shown as mothers or housewives or active in a working context, with the exception of Persil in the 2000s where women are depicted as mothers having fun with their families.

These considerations show that the roles are more diverse for the first three decades taken into account in comparison to the last three decades.

H4: From the 1980s till the 2000s less and less elderly women are depicted in advertisements - Accepted

In order to test this hypothesis an analysis of the development of the portrayal of the age is undertake for the decades 1980s till 2000s. This is of interest as it permits to investigate how often and in which decade elderly women are depicted and to see if a trend is visible.

Nivea and Triumph show a non-linear development in the depiction of the age. The age of the depicted women change from decade to decade. Nivea shows in the 1980s women who are in their 20s. In the 1990s most women are around 30 and in the last decade taken into consideration the age is again of 20. Nivea shows only once a 60 years old woman in the role of grandmother and housewife and this in the ‘60s.

Triumph depicts in the advertisements of the 1980s women in their 20s and 30s, focuses on 30 years old women in the 1990s and goes back to portray 20 and 30 years old women in the 2000s. Triumph depicts an elderly woman only in one occasion in the 1990s.

Persil shows in the ‘80s 30 years old women. The only advertisement showing a woman in the ‘90s, depicts a woman in her 30s. Finally, in the 2000s the majority of women are in their 30s with the exception of a few ads portraying younger female figures (in their 20s) and one ad portraying a 50 years old model. Persil often portrays elderly women in their 50s and 60s in the 1970s. Here 4 out of 6 ads show elderly women. Also in the 1950s half of the ads show women in their 40s and 60s.

Fa shows a linear development in the depiction of the age showing women in their 20s in the ‘70s, ‘80s and 2000s. Even though no data is available for the ‘90s it can be supposed that the trend is consistent in this decade as well. In all the analyzed ads for the brand Fa only one ad, in the 1960s, shows an elderly woman in her 40s.
After the analysis of the four brands it has to be concluded that the hypothesis is accepted. The number of ads showing elderly women is very low and therefore it is difficult to compare the decades but nonetheless the analysis has shown that only one advertisement in the ‘90s and one in the 2000s portray elderly women. In the decades ‘50s, ‘60s and ‘70s the number of elderly women is higher than in the following decades. The analysis also shows the in general no trend in the depiction of the age is visible with the exception of Fa, which, since the ‘70s, mainly portrays 20 years old women.

**H5**: The depiction of nudity, respectively the view of more skin, increases since the 1980s - Rejected

From the comparison undertaken above it can be stated that the depiction of nudity increases since the ‘80s, but only to a certain extent. Two of the analyzed brands start to show more nudity since the 1980s, but this is not a trend that persists over the decades meaning that from the 1990s on, the amount of shown nudity is reduced.

Fa and Nivea started to portray naked women before the 1980s but it is in this decade that the display of nudity increases. Women are shown naked and instead of covering parts of the body as in the decades before, now sensitive parts of their bodies are not covered anymore. This trend changes in the 1990s when nudity is still portrayed but in a more discreet way and this trend continues in the 2000s.

Persil shows almost only dressed women with a few exceptions. This means that the hypothesis cannot be verified in this case. Triumph has always shown in its ads more skin, as the product advertised requires it. Female figures showing delicate parts of their bodies are quite rare but it has been noticed that in the ‘70s the lingerie is more transparent, revealing sensitive parts of the body, but this is not the case in the subsequent decades.

All these considerations lead to the conclusion that in the 1980s the depiction of nudity did increase, but only for the brands Nivea and Fa. Furthermore, this trend concerns mainly the 1980s because in comparison to this decade the following decades show less nudity. In whole, the hypothesis has to be rejected.

The hypotheses created on the basis of the literature regarding previous researches in the field of gender advertisements and regarding the role of the woman in the German society, were, for the most part, not accepted.

### 6.2 Comparison between the depiction of women in advertisements and the role of women in the German society

In the German society the role of women in the 1950s was the one of being a good and caring mother and wife. This role is in accordance with the advertisements of Nivea for this decade that also predominantly show women as mothers and wives. Two of the ads in this decade depict two children. This representation is in alliance with the model of the nuclear family predominant in the German society of the 1950s. Persil depicts, in the ‘50s, women in the roles of models and housewives. The role of housewife incorporates the roles of caring mother and dedicated wife.

The models are shown as fully dressed and as “unsophisticated”, which can be viewed as in
accordance with the role of women in society. However, in only two ads a woman is depicted together with her husband and her children at the same time, thus showing the whole family. Generally, the ads depicting children only show one child instead of two, which is the ideal family of the 1950s. Hence, the brand shows mainly the women of the society in the ‘50s.

Fa does not depict women as housewives, mothers or wives but shows them as elegant models. The ad that shows a woman together with a man cannot be viewed as a husband-wife relationship. The two are rather depicted in having a date and the relationship is more social than familial, which can be viewed as modern respectively progressive for this decade. Overall the brand’s ads do not show the women of the society in the ‘50s but rather depict a more modern image of the woman. Finally, the brand Triumph shows only women and no men or children in this decade. Women are only depicted as models that look elegant and present the lingerie. It can thus be argued that the focus lies on the woman herself wearing the products of Triumph.

Regarding the body display in the ads of the four brands, this display differs from brand to brand but in general women are dressed (Nivea and Persil) or wear body-revealing clothes (Triumph and Fa). This can be viewed as still in line with the women in the society. For Fa, the depiction can be viewed as “progressive” taking into consideration the product being advertised. For Triumph, showing women with body revealing clothes can also be viewed as progressive. However, the fact that women are depicted in this way only in drawings softens this impression.

During the 1960s, women in the German society had the roles of wives and mothers. The majority of Nivea’s advertisements for this decade depict women in the company of the family but only in one ad she is shown with her husband and her child at the same time. In the other ads that show women in a familial context the women are depicted as grandmothers and mothers. This indirectly shows that women are also mothers as they care for the grandchildren. However, it has to be stressed that the main focus of the depiction of the women in this decade lies on women enjoying the time with their families, friends or alone which shows their joy of life. Thus, the ads of Nivea in this decade partly show the woman as she is in society. She is indeed shown as mother and wife and even as grandmother but in these ads the joy to be together with her family and the free time she spends with them and friends has more importance than the role she is expected to play in society. Persil, in the 1960s, mainly shows women as housewives. This role is related to the roles of the caring mother and wife and results in the depiction of the caring family woman. The ads thus reflect the woman as she is in society.

Whereas Nive and Persil show women as they are in society, or at least in part, Fa does not do this. The brand Fa does not show the women as generally viewed by the society. Fa rather depicts women in the situation of taking care of themselves, or while working or shopping. The woman depicted is more active, she seems to know what she wants (which comes also through in the ads’ texts) and is not shown in the company of children and almost never with a man and thus is depicted as more “independent”. When she is depicted with a man, she is not shown as a wife. Also, women are shown revealing parts of their bodies. However, these ads are only drawings. Hence, Fa shows a modern woman rather than the classic caring wife and mother typical of this decade. Triumph views women mainly as models that look adorable and charming. The brand also depicts in a few ads women in the role of mother or wife/partner (rather as wife), the man being attracted by her, or in a business situation. Regarding the business situation, it has to be stressed that the woman is depicted as a professional dancer, which can be viewed as a classic woman’s profession for that time and thus not an “advanced” profession. However, it is still of interest that the woman is shown in a working role outside the home.
Furthermore, it is obvious that Triumph generally shows more nudity than the other three brands due to the product being advertised. However, this brand's advertisements are for the 1960 relatively “advanced” or “modern” since three women are shown naked in one ad and no sensitive body parts are covered. Overall, the brand shows a modern image of the woman in society rather than the caring wife and mother of the ‘60s. To conclude, Triumph and Fa are the brands that rather depict a modern image of women, whereas Nivea and Persil depict women as they really are in society or still partly like that.

In the 1970s the “classic” role of women in society is not so well defined anymore as in the two previous decades. The role was “perforated” by the women’s movement, as women started to show themselves self-confident in public. However, in this decade Nivea depicts women mainly as wives. The ads make clear that she has to be beautiful for her husband rather for herself. This shows the dependency upon the men respectively husband. However, women in the advertisements were less depicted in the company of children, which can be viewed as in accordance with the actual situation of women in society. In the 1970s women aimed at being more than only housewives and mothers thanks to a better education, especially the latter being a visible fact for the public. Also, it is in this decade that Nivea starts to show more nudity in its advertisements, which is consistent with women becoming more self-confident in society. Thus, it can be argued that Nivea shows how women are in society: the society starts in the 1970s to view women differently, depicting them in a “classic” and “modern” way. Women are getting more self-confident and therefore have more diverse roles, but the roles of caring mothers and wives maintain their importance.

Also Persil starts to show women in a different way, depicting them in taking care of themselves and not showing them as wives or as housewives. The only classical role played by women is the one of mother (and grandmother). Furthermore, Persil starts to show more skin. Thus, the ads show a self-concerned woman that takes care of herself and that is more self-confident. Women are also still depicted as mothers. Hence, the ads reflect the role that women have in society.

Fa shows active women that are enjoying life and relax on beaches or in the water and thus show them in leisure situations. It is in this decade that Fa starts to depict nude women, showing sensitive parts of their bodies. Thus, Fa shows the image of the “new” woman, which starts to rise in the 1970s. However, the woman’s classic role, still part of the societal vision, is not shown. Therefore, Fa only partly depicts the role of women in the German society.

Triumph starts to show women in leisure situations, but women are mainly depicted as models that look self-confident and/or enjoy posing. The woman is almost never shown together with a man and if so the man is her husband who adores her, and gives her jewelry while she seems self-confident reacting to it, or she is having only a social relationship with him and they are having fun spending time together. Triumph often shows models in transparent underwear showing sensitive parts of the body. This demonstrates that models are self-confident in showing their bodies. Thus, it can be argued that Triumph shows the “new” woman of the society that is self-confident but like the brand Fa, Triumph does not refer to the classical role of the women in society. To conclude, Fa and Triumph show more the new woman but not the classic role that is still part of the societal role, whereas Nivea and Persil show both: the “new” woman and the classic role of the woman.

In the ‘80s the new type of woman that was emancipated and wanted to realize herself and showed self-confident her naked body was accepted by society. In the advertisements of Nivea, a change is visible. The brand does no longer depict men and children in the com-
pany of a woman, only one advertisement shows a man but in this occasion the woman is rather the partner than the wife, which is a more modern image of the woman. Women are almost always depicted as models, showing more skin than in the previous decade: sensitive parts of the body are in certain cases no longer hidden.

This shows the self-confidence of women. Hence, it can be concluded that the ads show the woman as she is in society since no men or children are depicted and as the ads show the self-confidence of women. Persil’s advertisements mainly depict women as models who are not shown in company of men or children. However, some ads’ texts refer to the woman as the main user of the product, which indirectly underlines the fact that the woman is considered as housewife.

In addition, one ad text refers to women as housewives and another ad still shows the nuclear family of the 1950s and ‘60s. Furthermore, women are always shown fully dressed. It has to be underlined that the brand depicts the lady in white which is one of the symbols of the brand, that has been shown in the advertisements before the 1950s. The lady in white is depicted for the anniversary of Persil in order to show that already four generations use Persil. Thus, it can be argued that Persil mainly does not show the women of the society in the 1980s but rather focuses on its anniversary and shows the woman of another decade (the 1920s).

As already in the 1970s, Fa shows active and self-confident women on the beach, often showing lots of skin and generally depicted in leisure situations. Thus, the brand Fa shows women as they are in the German society. The brand Triumph depicts women mainly as models and never in the company of men or children. The depicted women look and pose self-confident. Of interest are the ads showing women in the company of other women. In these ads, the strength of the women is expressed. However, not much nudity, and less than in the ‘70s, is shown since the lingerie covers the sensitive parts of the body. Hence, Triumph principally shows the woman of the 1980s, apart from the body display.

To conclude, only Nivea shows the woman as she is in society and Triumph also does it, apart from the observations regarding the body display.

In the 1990s the German society is more sensitized regarding the equality between men and women. Furthermore, the self-confident display of nudity that started in the ‘80s is now accepted and viewed as “normal” by society. The society reflects on aging and thus it can be said that older women are viewed as interesting individuals. Regarding the latter fact, for two of the brands (Persil and Fa) much cannot be said since they do not show women or no ads could be found. Nivea does not depict women differently than before since women in their 20s and 30s are depicted. Only Triumph shows one woman in her 40s. Furthermore, Nivea depicts women mainly as models, but often also with men but in these ads she is viewed as a partner rather than a wife, which looks more “modern”. Furthermore, Nivea depicts for the first time a more sexual relationship between a woman and a man. It can therefore be concluded that the brand’s ads show the modern woman of the 1990s since only a few men are shown and when so the woman is not shown as wife but as an equal partner that is enjoying some moments together with him. However, the ads shows less skin in comparison to the 1980s and more body parts are covered. Hence, the ads’ depiction of women is only partly in accordance with the societal role of women of the ‘90s. Persil mainly does not depict women in the 1990s. Only one ad shows the woman as a mother. Thus the focus lies on the product itself and no real conclusion can be made. For the brand Fa no advertisements have been found and therefore analyzed for this decade. Triumph depicts women as models and men or children are not often shown. Only in one ad men are shown but they are attracted by the elegant, self-confident woman. The ads
show women in self-confident positions and therefore it can be concluded that Triumph shows the woman of the 1990s.

To conclude, only Triumph shows the woman as she is in society, whereas Nivea shows only in part the woman as she is in society. Fa and Persil lack advertisements for this decade.

In the 2000s the traditional role of women is rather “outdated” as her role is now more multilayered. Nivea mainly depicts women as models, who show more skin than in the decade before, but less nude women. More focus is now put on the body: in a few ads the face of the female figure is not visible and the accent is put on a body part. In the other ads that show the woman’s face, the woman is depicted smiling or laughing, which shows her joy of life and does not focus on her elegance or self-confidence as in the decade before. However, the depiction of women enjoying life indirectly expresses self-confidence. Furthermore, in some ads men are shown and the relationship is always erotic or sensual. Hence, the brand does not show the multilayered role of women since no mothers, business women or housewives are shown and the focus lies on the depiction of models.

The depiction of rather young women does not mirror the trend of the 1990s society which reflected on aging. The depicted women seem generally to enjoy life and to be comfortable in their bodies. To conclude, the brand shows indeed the self-confidence of women but does not show the change in society regarding the multilayered roles of women.

The brand Persil mainly presents women as family persons in the company of the husband and children and enjoying the time with them. Furthermore, women are in charge of the washing. Thus the brand depicts the modern wife and mother that enjoys her role. It can be argued that the brand shows a more modern version of the family and of the role that the woman plays in the family. However, in general the multilayered role of women in society does not come through in the ads.

The brand Fa shows women caring for themselves which can be viewed as being more self-concerned and thus in accordance with the image of women in society; women who know what they want. Also for this brand, the diversity of roles is not reflected in the ads. Finally, Triumph shows women as models who are often depicted at home. It can be said that the brand combines these two presentations to view her “private sensuality”. No men or children are depicted. Of interest is one ad in which the model irons a shirt in an erotic way. This refers to the duties in the house but since she irons in an erotic way and seems to enjoy it, it becomes clear that she is depicted as a model rather than a housewife. In all the ads she positions herself as self-confident with a self-confident face expression. To conclude it can be argued that the brand Triumph shows with the depiction of models at home that the woman is more sensual and attractive and has no longer the traditional role of mother, housewife or wife. Also, she is shown in other ads in leisure situations having fun with female friends. Thus, Triumph shows the modern woman of the society but it depicts her only in some roles and not in the diversity of roles she has in society. To conclude, the diversity of women in society is missing in all of the brands’ advertisements for this decade.
7 Discussion of the findings

This chapter presents a general discussion of the study’s findings and relates them back to the presented theory.

The purpose of this research is to investigate the role of women depicted in advertisements for the German market. More precisely, the research aims to answer the question to which degree the advertising industry takes into consideration the roles played by women in the German society and reflects this position in German print advertisements for the decades 1950s to 2000s that target women.

To answer the research question, four German brands have been taken into consideration and advertisements that depict women and target them have been analyzed. Furthermore, five hypotheses have been developed on the basis of the presented theory regarding the role of women in advertisements, as well as, on the literature regarding the role of women in the German society. The hypotheses help to understand the phenomenon and to answer the research question.

The analysis of the advertisements has been done separately for the different brands and decades (1950s to 2000s) to precisely analyze every single ad and structure the analysis. The analysis enabled a thoroughly comparison of the findings for the four brands so as the comparison of the brands’ advertisements with the societal role of women in Germany.

Four of the hypotheses have been rejected and one has been accepted.

For the first hypothesis regarding the roles of women in ads in the period 1950s-1970s it can be concluded that women are mainly not depicted in the “classical” roles of mothers, wives and housewives but depicted in more diverse roles. This is especially apparent for Fa and Triumph which mainly show women as models. Nivea and Persil partially show women in “classical” roles but this changes from decade to decade and in general the roles are quite diverse. This means that the hypothesis is rejected and that these results are in opposition with the findings made by Sexton and Habermann (1976) who observed that in these three decades the role of women is quite narrow and that mostly classical roles of women are depicted in the ads.

The second hypothesis regarding the working roles of women in the ads of the 1980s-2000s has been rejected. All brands under investigation rarely depict women in working situations. Most of the advertisements in these decades depict women as models. Furthermore, the brand Persil even shows the opposite of what is stated in the hypothesis: Persil goes back to showing the classical role of women in the decades ’90s and 2000s by showing women in the roles of caring mothers and wives.

This finding is in contrast with the research undertaken before within the US. Sullivan and O’Connor (1988) found, in their study, that women have been portrayed more often in a working context outside the home and less in a traditional family setting in the 1983 advertisements compared to the ads from the years 1958 and 1970. However, Busby and Leichty (1993) found in their research that the depiction of women in decorative roles increased from 1959 to 1989. This is in line with the results of this study as women are shown more and more often as models in the decades 1980s to 2000s (which was not the main depiction in the decades before).
Hypothesis 3 regarding the depiction of women in ads in more diverse roles in the 1980s-2000s has been rejected. As seen in the first two hypotheses, the role of women in the first three decades is more diverse compared to the last three. After the 1970s the brands focus on few roles: women as models, wives or partners, in taking care of themselves and in enjoying life.

Sullivan and O'Connor (1988) for instance found that women have been portrayed more often as employed and less in a traditional family setting in 1983 compared to the advertisements of the years 1958 and 1970. Similarly, Busby and Leichty (1993) observed that women were, from 1959 to 1989, less and less pictured in family roles and more often shown in working roles outside the home. However, also the portrayal of women in decorative roles increased. Furthermore, Plakoyiannaki and Zotos (2009) found that the role of women in magazine advertisements in 2004 and 2005 is quite diverse. Dependent on the target group of the magazines, different roles of women were depicted in the ads.

Thus, the findings of the study at hand are in contrast with the findings of previous researches undertaken within the US regarding the role of women depicted in advertisements.

Hypothesis 4, regarding the depiction of elderly women in 1980s-2000s ads, has been accepted. Less and less elderly women are depicted since the ‘80s. Women in their 50s and 60s are typically depicted in the Persil ads during the 1970s. The hypothesis is considered accepted as a decrease is visible, but in general a comparison between the first three decades and the last three is quite difficult as the number of ads portraying elderly women is relatively low. As only a few advertisements show elderly women in the first three decades no trend is visible. This makes it difficult to fully accept the hypothesis.

The findings are in line with the results of the study undertaken by Miller, Miller, McKibbin & Pettys (1999). They analyzed U.S magazine advertisements from 1956 to 1996 and found that less and less elderly people are depicted in ads.

Generally, the analysis of the age of the depicted women has shown that for Nivea, Triumph and Persil, the age changes from decade to decade which makes it difficult to judge if there is a pattern in the depiction. Fa mainly depicts women in their 20s.

Hypothesis 5, regarding the depiction of nudity in advertisements, which is thought to increase after the 1980s, has only partly been accepted. It is true that in the ‘80s more nudity is shown in the advertisements. Baszcyk (2003) states that women in the German society started to show their nude bodies in “public” in the 1980s, which can be seen in the ads of this decade. But already in the 1990s less skin is shown, and this is also true during the 2000s. For this reason the hypothesis has been rejected.

Overall, the results show that the depiction of women in the four brand’s advertisements does not conform to the findings of the previous researches, with the exception of the fourth hypothesis. Regarding the results of hypotheses 1 – 3, it can be concluded that Nivea, Fa, Persil and Triumph depict women differently compared to the findings of the researches undertaken for the US. Hypothesis 4 has been verified and therefore the results are in line with the theory related to the depiction of elderly in advertisements. The fifth hypothesis, which has been drawn from the societal overview, has been rejected. Women are more often shown naked in the ‘80s, which is in line with what happened in society, but in the following decades this is not the case anymore. Since the ’90 advertisements do not show so much nudity anymore, and this is not in line with what happened in the German
The results of the comparison between the role of women in society with the role of the women depicted in the advertisements give further insights into how the advertising industry adapts to the changes of the role of women in society.

The inter-brand comparison made in chapter 6.2 shows that, in general, the four brands depict, during different decades, more progressive and respectively “modern” images of women but also reflect in different decades the role that women really played in the German society. Sometimes the depicted role is “antiquated” compared to the real role of women in society.

The brand Fa depicts, the most out of all four brands under investigation, a woman who is more modern than she really is within society and this until the 1970s. Also Triumph and Nivea depict, in the ‘60s, a progressive image of women. The lingerie brand shows, in one advertisement three nude women that show all sensitive parts of their bodies, and in one ad a woman working professionally. Whereas Nivea shows women that enjoy their free time with family and friends. Also in the 1970s, Triumph shows “avant-garde” women that wear transparent lingerie making sensitive parts of their body slightly visible and that are “sexy” (the ad’s text also refers to them as “sexy” and “cheeky”). No “classic” women, who are still part of the decade’s societal role of women, are depicted.

After the decade of 1970s, in which Fa’s depiction of women is progressive, this brand’s advertisements show in the ‘80s and ‘90s women as they are in society. Women are depicted as active and self-confident. Also, Nivea shows, in the 1950s, women as they are in society as it shows in its ads women in the roles of caring mothers and wives. In the 1980s, nude women with sensitive parts of the body not covered are depicted. Almost no men are depicted and if so a partnership is visible. In the 1990s, she is shown as partner enjoying the time with her man. For these two decades the more equal relationship between woman and man, as well as, the self-confidence of women in society is visible in the advertisements. However, it has to be stressed that, although Nivea’s ads for the ‘90s still show lots of skin, less nudity is shown in comparison to the 1980s. This means that the advertisements of this decade adapt only to a certain degree to the role of women in society.

The brand Persil adapts from the 1950s to the 1970s to the societal role of women. In the 1950s women are shown as unsophisticated models and as housewives. In the ‘60s and ‘70s the roles of mother and housewife are shown and the depicted models look unsophisticated. In the ‘60s women are depicted as caring family women that run the household. In the ‘70s both the modern and the classical role of women are visible in the ads. The woman is shown as mother or grandmother but also in leisure situations enjoying the time with family and friends.

Nivea and Persil depict, in two decades, women in a rather antiquated way. Nivea shows an antiquated image of women in the 1970s by depicting them as dependent on their husbands. Persil depicts, in the 1980s, women as housewives or as mothers and wives of a nuclear family, which has been the ideal of the 1950s and 1960s.

For the decade of the 2000s, it becomes evident that the diversity of women’s role in the society is not reflected in any advertisements of the brands. Nivea’s ads partly show women as they are in society by depicting models that enjoy life and pose self-confidently or by showing sexual connoted relationships between men and women. However, no other roles as these ones are depicted. Also, Fa depicts the modern woman in leisure situations or while taking care of herself but no other roles are assigned to her. Persil shows the modern
family woman that enjoys the time with her family but also no other roles are depicted.

Finally, Triumph depicts women as models that enjoy life and are often depicted in leisure situations. No mothers or wives are for example shown.

Generally, the results are in line with what is stated by Gerhard (2009), who defines women in the 2000s as strong. However, he also defines them as high performing and career-minded which is not visible in the advertisements.

The observation that women are almost never shown in working situations outside the home respectively as employees at work is of interest. Only Fa and Triumph depict women in working roles and this only in the 1960s, which is relatively progressive for that time. However, only “feminine professions” are shown: Fa portrays a fashion designer and an artist and Triumph a professional dancer. Frevert (1986) argued that the better education, as well as, the increase in the employment rate of women in the ’70s perforated the traditional image of women in Germany. Thus, this cannot be seen in the advertisements.

The analysis of the advertisements of the brand Triumph that served as a “control brand”, since the other three brands sell fast moving consumer goods, showed that also these ads adapt to the development of the role of women in society. As already seen for the other three brands, the adaption to the societal role of women defers from decade to decade. Some decades show a more progressive image of women than in reality and other decades show how women are in the society. No decade shows roles that are antiquated for the decade but, in general not so many roles of women are depicted by this brand.

Overall, and to answer the research question, it can be stated that the advertising industry in Germany does often adapt to the changes of the role of German women in the German society but how much it adapts depends on the brand and also on the decade.

Most of the research relating to the portrayal of women in society started in the 1970s following the critics expressed by the Feminist movement. The researches wanted to investigate if these critics had an impact on the portrayal of women in advertisements. The findings demonstrate that some advertisers did adjust to the roles that women play in society and that others did not. For instance, Belkaoui and Belkaoui (1976) found in their research that advertisers did adapt to the changes of the women in society.

For the research at hand, an important influence of these critics is not visible as the adaption is not mainly visible during the decades following the 1970s but it changes from decade to decade and from brand to brand.

Finally, it has to be stressed that the depiction of women also depends partly on the products being advertised. For example, the fashion for lingerie changed from the 1950s to the 1960s, which is visible in the ads for Triumph. Whereas in the 1950s corsets were still advertised, in the 1960s bras and underpants were shown so that also more skin was shown in the ads than in the decade before. Another example is the brand Persil with its advertisements for washing powder that depicts more often than the other three brands women in their role as housewives and also women showing less skin than in ads of Triumph.
8 Conclusion

This final chapter gives a conclusion and underlines the major findings, informs about limitations and discusses possible further research.

This study analyzed the advertisements made by four German brands in the German market in order to answer the question at the base of the study: To what degree do advertisers take into consideration the role played by women in the German society and reflect this position in their print advertisements for the German market from 1950 to 2010 that target women?

The answer to this question is not straightforward. The inter-brand comparison and the comparison of these results with the real role played by women in society have shown different behaviors from the part of the advertising industry.

Finding 1: The advertisements of some decades depict women according to their role in society. Other decades show more “progressive” and modern images of women in comparison to the reality. Finally, some decades do not depict women according to their role in society; conversely women are shown in “antiquated” roles that are not in line with the woman in society.

This research shows that no trend is visible for the depiction of women according to the role they play in society and, therefore, that the degree of adaption of the advertising industry varies between decades and brands.

Finding 2: The findings of the previous research taken into consideration does not apply for the advertisements made by the brands Nivea, Fa, Persil and Triumph.

- “Classical” roles are not the predominant roles portrayed in the decades of the 1950s until the 1970s.
- Roles are more diverse in the period of the 1950s until the 1970s in comparison to the period of the 1980s to the 2000s.
- Women are rarely shown in working situations in the last three decades taken into consideration. Their main role in this period is the one of the model.
- The depiction of elderly women decreases since the 1980s. From the 1980s to the 2000s, only two advertisements show elderly women. A further result for the analysis of the depiction of the age is that no linear development is visible for most of the brands.
- The nudity in ads only increases in the 1980s and is limited to this decade. This does not represent a trend lasting over the following decades.

Past researchers did come to the conclusion that the portrayal of women in advertisements follows a more or less linear development in which women are depicted in “classical” roles in the first years (1950s-1970s) and then their activities become more varied and they are more often depicted in working roles. This research shows that this is not the case for the brands taken into consideration. On the contrary, the study shows that women are depicted in very diverse roles in the first three decades and that their role is mostly the one of model in the other three decades. This shows that the roles in the decades 1980s to the 2000s are less diverse compared to the other three decades and that women are rarely shown in working situations.
For what concerns the depiction of elderly women in advertisements, there is an important decrease after the 1980s. Women over 40 years are less and less depicted in advertisements in the period 1980s to 2000s. Furthermore, three of the analyzed brands do not show a linear development in the depiction of the age. Only Fa continuously portrays younger women (in their 20s) in the last decades.

Finally, the analysis of the advertisements did not confirm the finding of previous researches relating to the trend of showing more nudity since the ‘80s. More nudity is shown in the ‘80s in comparison to the preceding decades, but this increase is limited to that particular decade and does not continue in the future.

In conclusion it can be stated that the study at hand shows results that are different from the ones found by previous studies. This means that the four analyzed brands do not follow the pattern seen in previous researches and in general it can be concluded that the findings of past researches do not apply to the advertisements made by German brands. This is because the four brands taken into consideration are leading German brands with an international focus active in different sectors. These brands can therefore be taken as representative for an important number of German companies. Furthermore, the results are of interest as it is surprising that the advertisements of international brands are not similar to US advertisements, as the majority of international print advertisements tends to follow the role portrayal patterns used in the US (Wolin, 2003).

The authors of the thesis have tried to explain all the decisions taken in order to control the possible limitations of the work. Nonetheless, one limitation has to be mentioned. The results are based on the analysis of 190 advertisements chosen from the database AdZyklopädie. This can represent a limitation as not the full range of advertisements made by the brands in the period under investigation has been analyzed. If all advertisements had been taken into consideration the results would have been more comprehensive.

The research at hand has the objective to fill the gap relating to the scarcity of studies existing for the German market. The study is of interest for different parties as it mainly shows that the findings relating to the US market cannot be applied for German brands.

The analysis of the advertisements and the comparison of these results with the real role of women in society are interesting for Gender Studies as it shows how the advertising industry does or does not adjust to the role of women in society. The study shows the development of the portrayal of women during a long period of time and that the criticism expressed by the Feminist movement against the advertising industry were not always justified, especially not against the four brands taken into consideration.

The results of this study could be compared with the evaluation of the effectiveness of one advertisement campaign in order to see which kind of advertisements are more effective. Do consumers appreciate more the advertisements, which portray women according to their role in society or those, which show a “progressive” image of women? The comparison could be of interest for marketers and advertisers, who could make their advertisements more effective.

The findings open the discussion for further research relating to the portrayal of women in advertisements. The study at hand could be replicated taking into consideration more German brands in order to see if the results can apply to all German companies.
Furthermore, as there is an important gap in the research regarding European countries, it would be of interest to analyze advertisements from further countries in order to see if similar results are found. Moreover, additional brands and product categories could be studied so as to evaluate if the findings of the research at hand can be generalized to other products categories and brands.

The analysis of advertisements over a longer period of time, which would permit to investigate how the important changes in society, such as the World Wars, have influenced the depiction of women in advertisements, would also be interesting.

A further research direction could be the evaluation of TV advertisements and the comparison of the findings with the findings relating to print ads in order to assess differences and similarities.

Finally, research could be done in the field of advertisement perception. It would be interesting to study how women perceive the depiction of different roles in advertisements targeted to them.
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Figures 5 to 15: *GWA-AdZyklopädie, AdVision Digital* (2012)
Appendices

Appendix 1: Variables

Table 2
Rating System

1. Size
   a. Under half page
   b. From half page to less than full page
   c. From full page to less than two pages
   d. Two or more pages

2. Number of men
   a. None
   b. One
   c. Two
   d. Three or more

3. Number of women
   a. None
   b. One
   c. Two
   d. Three or more

4. Number of children
   a. None
   b. One or more

5. Composition
   a. Homogeneous—All women in the ad receive the same ratings for the characteristics below.
   b. Heterogeneous—At least two women in the ad receive different ratings for the characteristics below.

6. Environment
   a. Home (indoors or outdoors)
   b. Not home—indoors
   c. Not home—outdoors (e.g., office or store)

   d. Fictional setting, no background, other

7. Role
   a. Housewife or mother
   b. Social companion or date
   c. Employee at work or consumer
   d. Model, public personality, other

8. Relation to others in ad
   a. Family
   b. Social
   c. Business
   d. Impersonal or unrelated
   e. No others in ad

9. Relation to product
   a. Participating in the product’s use.
   b. Decorative (i.e., no functional relation to product).
   c. Other

10. Appearance
    a. Obviously alluring
    b. Other

11. Traditional/nontraditional
    a. Traditional—The situation in which the woman appears would be considered by society as traditional for a woman. There exists something in the ad that can be cited as an explanation.
    b. Nontraditional—The situation in which she appears would be considered by society as nontraditional for a woman.
    c. Other

(Sexton & Haberman, 1974, p. 43).
## Appendix 2: Example of coding schema

<table>
<thead>
<tr>
<th>No. of waves</th>
<th>Detailed age of Amor</th>
<th>Role in Amor</th>
<th>Presence of non-presence of children</th>
<th>Role in the family</th>
<th>Occupation and activity</th>
<th>Environment</th>
<th>Related women and partner</th>
<th>Next wave</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>25h</td>
<td>Beam</td>
<td>Beam (not measured)</td>
<td>Mother, wife</td>
<td>House, daily activities</td>
<td>Environment</td>
<td>Related women and partner</td>
<td>Next wave</td>
</tr>
<tr>
<td>2</td>
<td>25h</td>
<td>Beam</td>
<td>Beam (not measured)</td>
<td>Mother, wife</td>
<td>House, daily activities</td>
<td>Environment</td>
<td>Related women and partner</td>
<td>Next wave</td>
</tr>
<tr>
<td>3</td>
<td>25h</td>
<td>Beam</td>
<td>Beam (not measured)</td>
<td>Mother, wife</td>
<td>House, daily activities</td>
<td>Environment</td>
<td>Related women and partner</td>
<td>Next wave</td>
</tr>
<tr>
<td>4</td>
<td>25h</td>
<td>Beam</td>
<td>Beam (not measured)</td>
<td>Mother, wife</td>
<td>House, daily activities</td>
<td>Environment</td>
<td>Related women and partner</td>
<td>Next wave</td>
</tr>
<tr>
<td>5</td>
<td>25h</td>
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<td>Beam (not measured)</td>
<td>Mother, wife</td>
<td>House, daily activities</td>
<td>Environment</td>
<td>Related women and partner</td>
<td>Next wave</td>
</tr>
<tr>
<td>6</td>
<td>25h</td>
<td>Beam</td>
<td>Beam (not measured)</td>
<td>Mother, wife</td>
<td>House, daily activities</td>
<td>Environment</td>
<td>Related women and partner</td>
<td>Next wave</td>
</tr>
<tr>
<td>7</td>
<td>25h</td>
<td>Beam</td>
<td>Beam (not measured)</td>
<td>Mother, wife</td>
<td>House, daily activities</td>
<td>Environment</td>
<td>Related women and partner</td>
<td>Next wave</td>
</tr>
<tr>
<td>8</td>
<td>25h</td>
<td>Beam</td>
<td>Beam (not measured)</td>
<td>Mother, wife</td>
<td>House, daily activities</td>
<td>Environment</td>
<td>Related women and partner</td>
<td>Next wave</td>
</tr>
<tr>
<td>9</td>
<td>25h</td>
<td>Beam</td>
<td>Beam (not measured)</td>
<td>Mother, wife</td>
<td>House, daily activities</td>
<td>Environment</td>
<td>Related women and partner</td>
<td>Next wave</td>
</tr>
<tr>
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<td>Beam</td>
<td>Beam (not measured)</td>
<td>Mother, wife</td>
<td>House, daily activities</td>
<td>Environment</td>
<td>Related women and partner</td>
<td>Next wave</td>
</tr>
<tr>
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<td>25h</td>
<td>Beam</td>
<td>Beam (not measured)</td>
<td>Mother, wife</td>
<td>House, daily activities</td>
<td>Environment</td>
<td>Related women and partner</td>
<td>Next wave</td>
</tr>
<tr>
<td>12</td>
<td>25h</td>
<td>Beam</td>
<td>Beam (not measured)</td>
<td>Mother, wife</td>
<td>House, daily activities</td>
<td>Environment</td>
<td>Related women and partner</td>
<td>Next wave</td>
</tr>
</tbody>
</table>
Appendices

Appendix 3: Communication with Fa

This appendix regards the communication with the brand Fa in relation with the lack of advertisements of the 1990s.

Chris Sy
Liebes Fa Team,
ich bin an der Werbegeschichte von Fa interessiert. Dabei habe ich bemerkt dass es gar keine Printwerbung für die 90er Jahre gibt? Gibt es dafür einen speziellen Grund? Ich bin gespannt auf die Antwort :)

Viele Grüße

Chris

Fa Deutschland Hi Chris, vielen Dank für dein Interesse! Wir werden mal durch die Abteilungen und Archive forschen und eine Antwort für dich suchen! Liebe Grüße, dein Fa-Team
25. April um 09:12 · Gefällt mir

Chris Sy oh das ware klasse – Ich freu mich :)  
25. April um 10:47 · Gefällt mir

Fa Deutschland Lieber Chris, leider können wir dir aktuell noch nicht weiterhelfen. Wir bleiben aber dran! Liebe Grüße, dein Fa Team  
Freitag um 10:58 · Gefällt mir nicht mehr · 1

Schreibe einen Kommentar ...
Appendices

Appendix 4: Selection of the advertisements