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# EMPOWERING WOMEN THROUGH ADVERTISING: A CONTENT ANALYSIS ON 'FEMVERTISING' CAMPAIGNS

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EMPOWERING WOMEN THROUGH ADVERTISING: A CONTENT ANALYSIS STUDY  
ON 'FEMVERTISING' CAMPAIGNS

by

Shan Wang

B.A., Northeast Normal University, 2016

A Thesis

Submitted in Partial Fulfillment of the Requirements for the  
Master of Arts

Department of Mass Communication and Media Arts  
in the Graduate School  
Southern Illinois University Carbondale  
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By

Shan Wang

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for the Degree of

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in the field of Media Theory and Research

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## AN ABSTRACT OF THE THESIS OF

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TITLE: EMPOWERING WOMEN THROUGH ADVERTISING: A CONTENT ANALYSIS STUDY ON 'FEMVERTISING' CAMPAIGNS

MAJOR PROFESSOR: Dr. Kavita Karan

The media, especially advertising, have long been blamed for undermining and underestimating women by showing females in traditional and subservient roles. However, as more women were becoming aware of the ways in which they were depicted in media, more protests for gender equality and realistic representation were launched, pushing media industries to make radical changes in women's portrayals. That gave rise to 'Femvertising' campaigns, or "female empowerment advertising campaigns" in other words. Dove's Real Beauty Campaigns increasing women's self-image and self-esteem are examples of the femvertising campaign and is the one that receives the most attention.

This study selects and content analyzes a sample of 40 femvertising videos, aims to explore what messages are delivered by these videos, and whether the campaigns actually break down the clichéd ways in which media present women. Women's representations in the campaign videos were coded in terms of how women look like (i.e. physical characteristics), what age groups they are in, what traits they possess, and what roles they play in the advertisements. Also, given the fact that some parent companies promoted inconsistent images of women through their brands, and that some campaign videos produced by certain companies are controversial, this study conducts case studies on the companies that are worthy of in-depth investigations, trying to

explore the marketing policies of these companies.

The findings reveal that almost all the campaign videos deliver the message that girls/women are no less than boys/men. And the majority of the selected videos show women in nontraditional roles, traits, and in non-skinny body types. However, most of the ads still present young and flawless facial features in all the women, which deserves a further discussion. It is found that these companies are making concerted efforts to increase the self-image and image of women, it is recommended that more companies follow these initiatives to sustain the women's movement towards empowerment and self-efficacy.

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## CHAPTER 1

### INTRODUCTION

Overwhelming criticisms and repercussions have been put on the media, particularly in advertising, for undermining and underestimating women by showing them in traditional, unrealistic, and subservient ways. Conventionally, women were depicted as unintelligent, passive, dependent-on and inferior to men, and they are usually objectified and sexualized in order to attract audiences. However, as an increasing number of women acquire higher-educational opportunities, and due to the combined factors of technological improvement and women becoming economically well-off (Cheng & Wan, 2008), women's societal roles and purchasing capabilities have been considerably elevated in a global spectrum. Also, as more women realized the ways they were unrealistically presented by media outlets, more protests for gender equality were launched and promoted. All of the aforementioned factors drove media industries to make radical changes in women's representation, giving birth to femvertising campaigns.

'Femvertising' is a term as "female empowerment advertising" (Akestam, Rosengren, & Dahlen, 2017, p. 795), being initially raised to the public by SheKnows Media in its Advertising Week panel in 2014. The term "femvertising" was used in reference to "advertising that employs pro-female talent, messages and imagery to empower women and girls" (Ciambriello, 2014). Some of the awarded femvertisements were Organic Valley's "Organic Balance", Women Not Objects: We Are #WomenNotObjects, Under Armour: Rule Yourself, *always*: think like a girl, etc.

In the panel, cliched ways in which women were oft-depicted were raised; the stereotypes

include women's "physical characteristics (i.e., body size) ...personality traits, roles, and occupation of female portrayals" (Akestam, Rosengren, & Dahlen, 2017, p. 796). Based on these categories in which gender stereotypes usually fall, this study conducts a content analysis of women's portrayals in terms of their physical characteristics, traits, roles, and age groups in a sample of women-empowering advertising videos.

Although there have been numerous women-empowering advertisements, many of them receive blame more than praise for not truly being committed to breaking beauty norms, but essentially focused on selling goods. For instance, Patton and Vasquez (2008) studied the Dove Campaign for Real Beauty. They found that although the campaign sought to break down "status quos of beauty" (p. 860), it only reinforced "a more diverse aspect of those same stereotypes" in its campaign videos. Similarly, McCleary (2014) analyzed three videos of the Dove Campaign for Real Beauty and found that the videos only gave narrow critique to the traditional beauty ideals. On the contrary, they "promote a post-feminist, consumerist agenda that actually reinforces what Naomi Wolf titled 'the beauty myth'". Considering the criticisms raised by previous studies, these advertisements cannot be fully regarded as femvertisements due to the superficial and limited changes they made and the post-feminist position they took. However, different studies have different focuses and results. Even though the aforementioned scholars blamed the campaigns as superficial and ineffective, the methods they took that led to such conclusions (critical analysis, linguistic and visual analysis) are different from the approach of this study (content analysis), which indicates that our study focuses on different aspects of the campaigns. And that may contribute to different results and judgements on the campaigns. Thus,

this paper considers the selected campaigns as ‘women-empowering’, and uses the term “femvertising” in reference to the campaigns.

The stimulus for conducting this study is in reference to the several inconsistent opinions towards femvertising campaigns held by many scholars. While some studies suggest the initiatives and breakthroughs made by these campaigns, others point out the post-feminist agenda reinforced by those plausible women-empowering advertisements. Additionally, since many campaign-launching companies establish online forums or message boards to get feedbacks and encourage interactions among video-viewers, the femvertising videos can acquire great exposures online and can considerably spread in social media. Taking into consideration that social media has enormous power to disseminate information, the campaign videos can thereby reach a large number of viewers regardless of gender.

The significance of this study is related to the social learning theory and social cultivation theory. In reference to the social learning theory (Bandura, 1977), kids are inclined to imitate and model the characters that are of their own sex. That biological traits of children enables television, and some forms of new media (i.e. social media), to effectively work on shaping their behaviors, as television and new media offer them plenty of identifiable same-sex models immediately accessible for observation and imitation (Smith, 1994). Also, according to the social cultivation theory, people get to know the world around them primarily by watching television. To explain, our perceptions of what is going on is greatly dependent on the information given by television (Larson, 2001). Particularly, people who are addicted to watching television are likely to regard the television world as the real world. (Larson, 2001; Gerbner, Gross, Morgan &

Signorielli, 2002). Thus, since many femvertisements used television as one of the promotional outlets, the campaign videos may generate great influence on cultivating audiences about reality. If audiences constantly see women being portrayed in inferior roles, they may regard women as inferior and subservient to men, which is undoubtedly a misdirection.

Hence, it is essential to examine the way in which the campaign videos portray women since it may influence both girls and women's perception of what behaviors are appropriate for them and how they are supposed to look like. Additionally, the messages delivered within the campaign videos are analyzed since it is an essential determinant of whether a campaign video is instructive or destructive. Each video goes with a brief description including the taglines and main ideas of the video. To be educational, or to be continuously misdirecting, the campaign videos are worthy of an exploratory analysis on what messages or concepts are being sent to the viewers and how the campaign videos portray girls and women.

Another point of discussion is from the perspective of the political economy of the advertisers themselves who are promoting the femvertising campaigns. It is believed that the promoters of the Dove campaigns are also the promoters of the Axe men's deodorant campaigns that use women as sexual objects. Therefore, it becomes evident and important to study the issues from a dual perspective to see whether advertisers are playing a clever game in how they promote products to men and women; whether they move towards empowerment of women on one hand and continue to reinforce the built-in stereotypes on the other.

This study selects and analyzes a sample of 40 femvertising videos, aims to explore what messages are delivered by the videos, and whether the campaigns actually break down the

clichéd ways in which media present women. The messages of the videos sent to viewers are qualitatively and quantitatively content analyzed to provide a general description including the main ideas of the campaign videos, and to find out the frequency of the different traits. Women's representations in the campaign videos are coded in terms of how women look like (i.e. physical characteristics), what age groups they are in, what traits they possess, and what roles they play in the advertisements. Also, given the fact that some parent companies promoted inconsistent images of women through their brands, and that some campaign videos produced by certain companies are controversial, this study conducts case studies on the companies that are worthy of in-depth investigations, trying to explore the marketing policies of these companies. The following chapters reviews literature relating to femvertising advertisement and provides a methodological framework for the study.

## CHAPTER 2

### LITERATURE REVIEW AND THEORETICAL FRAMEWORK

#### **Diverse viewpoints towards Femvertisements**

Literature on femvertising campaigns illustrates that there will never be an agreement on advertising's effectiveness and progressiveness in impacting women. However, scholars have moved towards some change in advertising that is gradually having a positive impact in women's body image, respect and self-esteem. Various scholars have conducted studies from different perspectives to test the campaigns' influence on the self-perception of the women viewers, and on the socio-cultural and ideological changes. Some researchers regard such campaigns as initiatives to "the movement of change" (Infanger, 2009, p. 50), which contributes to creating an environment for women to be heard and respected. Infanger (2009) focused on Dove's Onslaught video and the online message board built for this campaign. The video first presents a little girl staring at the camera and smiling. Then, it flashes several scenes about women being sexualized and commoditized in commercials. It also flashes the scenes where women were making various efforts including excessive diet and plastic surgery to become pretty. The video ends with the scene of that little girl going across the street with a tagline "talk to your daughter before the beauty industry does". By analyzing each individual post on Dove's message board and generalizing twenty themes from them, the author found that the majority of the responses from women users to the Onslaught campaign was positive. Similarly, Morel (2009) analyzed the effectiveness of Dove's Real Beauty campaign and found out that the campaign was successful

in terms of its positive effect on the society and that on the brand. Also, Jalakas (2016) conducted interviews with fourteen women about four feminism advertising campaigns. Although the interviewees held various viewpoints to the campaigns, most of them considered the campaign videos as positive and educational, though it was difficult to categorize their reactions. Similarly, Abitbol and Sternadori (2016) conducted a focus group study with two groups of females and one group of males. They played three femvertisements to the participants and recorded their discussions to explore audiences' attitudes towards these videos. The participants gave diverse opinions to the videos and the women-empowering messages delivered within, but many of the viewers began to raise feminism concerns and regarded the delivered messages as positive.

Opposing voices are also prevalent. Instead of praising the crucial step to positive changes in the representation of women taken by those campaigns, some scholars believe that the essence of such changes merge from commercialism and profit-making concerns, which fails to be revolutionary, and in some ways, even damages the significance of feminist movements. For instance, Braxter (2015) examined two companies' women-empowering and male-targeted advertisements. They found that even though being produced by the same company, only female-targeted advertisements show women in empowering roles, while male-positioned ones still depict women in accordance to decades-old clichés. Similarly, Alkan (2016) analyzed women's representations in three campaign videos from different companies. Although women characters were presented as physically active, independent, and unstoppable, the campaigns were not committed to breaking the decades-old clichés, but were persuading women to purchase products by generalizing "women's empowerment rhetoric" (p. 119). Similarly, Patton and

Vasquez (2008) studied Dove's Real Beauty campaign and found that Dove further reinforced stereotypes by encouraging women who were supposed to cherish natural beauty according to the Real Beauty campaign, to consume beauty-enhancement products, which failed to reach the campaign objectives or to break clichés.

Apparently, it seems impossible to simply conclude or decide whether the campaigns are meaningful or challenging to the long-existing stereotypes. As Jalakas (2016) indicated, we should not be trapped in a "this is and that isn't feminist" argument (Braithwaite, 2002). Thus, in order to avoid the pitfall to make over quick or dichotomic judgements on these campaigns, this study first conducted a qualitative content analysis of the selected videos, trying to discover the main concepts sent to the audiences. Then, this study does a quantitative content analysis of the portrayals of the women characters shown in the campaign videos, trying to test if women were depicted in revolutionary ways in the campaign videos, and thereby, whether the campaign videos contribute to redefining women's beauty and raising their self-esteem as the companies stated.

### **Literature Gaps**

In an attempt to examine women's representation in the newly arising femvertising trend, scholars (Åkestam, Rosengren, & Dahlen, 2017; ALKAN, 2016; Taylor, Johnston, & Whitehead, 2016; Baxter, 2015; Infanger, 2009; Patton & Vasquez, 2008) have used various methodologies, such as semiotic analysis, critical discourse analysis, linguistic and visual analysis, focus group interviews, etc. to study women-empowering advertising campaigns. However, very few of them



conduct content analysis to examine women's portrayals in the femvertising campaigns. Also, given that a lot of companies and public organizations released women-empowering advertisements or videos that deserve examinations, the majority of the previous studies (Taylor, Johnston, & Whitehead, 2016; Efir, 2016; McCleary, 2014; Lachover & Brandes, 2009; Gustafson, Hanley, & Popovich, 2008; Patton & Vasquez, 2008) predominantly shed exclusive light on Dove's Real Beauty campaign. Given these facts, this study may bridge some gaps left by previous studies. The current study uses content analysis, studying a cross section of the recent campaigns, not exclusive to the Dove campaigns, aims to find out the shifts and developments in the chosen femvertisements.

### **Global Change in the Role and Presence of Women in Media**

The trend to uplift and respect women in the general public and in media have taken place in a global level far before Dove initialized femvertising campaigns. Since 1960s, feminist flows have brought great concern of the public and advertisers to the ways in which media portray women (Kim & Cha, 2008). As a result, many countries established organizations and raised policies to resist the inequality of genders in the public and in media. Among the countries, some initial changes appeared in western countries such as the U.S. and Ireland. For instance, the U.S. established National Organization of Women (NOW) in 1966, aimed to raise women's societal roles and made women as equal partners to men (Wikipedia, n.d.). Then in 1981, Ireland established Advertising Standards Authority for Ireland (ASAI), "a self-regulatory organization for advertising industry" (Wikipedia, n.d.). The organization carried out advertising

guidelines—Code of Advertising Standards for Ireland, which offered specific rules that banned advertisements from showing inequality of men and women, sex exploitation, or images that degrade either men or women (McGough, 2002).

Though with the heritage or influence of Confucianism that is rooted with the low-women-high-men concept, Asian countries also abandoned traditional ideology to some extent, started looking at women from a modern perspective and paying attention to how women were presented to the general public by media. In 1991, Korea took actions to regulate content in advertising by establishing Korean Advertising Review Board, a self-regulatory organization that aims to enhance the trustworthiness and responsibility of advertising (Kim & Cha, 2008, p. 36). The guidelines of the association have “30 articles as general rules and another 22 articles as sectoral rules for specific areas such as food, tobacco, medicine and healthcare products, and cosmetics” (Kim & Cha, 2008, p. 36). In article 18, the organization has clear rules about avoiding inappropriate use of sexuality, depicting sexual crimes, and the use of indecent images which may provoke sexual desire in advertising (Korean Advertising Review Board, 2004a). Similar improvements also happened in India. In the early 1980s, a state-owned television Doordarshan began to release shows about women’s lifestyle and programs that present strong women (Karan, 2008). “These programs made a difference to the lives of middle-class women and enhanced the lives of their families” (Karan, 2008, p. 98). And since 1990s, women in Indian advertising were gradually empowered and transformed from being traditional to modern women (Sengupta & Pashupathi, 1996; Bhagat, 2002; Karan, 2008).

With slow but accumulated changes in the mass media, women feel much more confident

and secure about themselves than the past, and began to re-evaluate their abilities and values without the ‘women can’t’ label added by the public. However, despite observing some improvements in media, various studies reported an increasing number of stereotypical women images in advertising (Ford et al., 1998; Reichert et al., 1999), which is shocking and requires continuous efforts to uplifting women via media. Given these facts, the previous progress in women portrayals that made by media were slight and not steadfast, which makes women-empowering campaigns significant and meaningful. The emergence of women-uplifting campaigns was unprecedented and may make revolutionary changes in women’s representation in media.

### **Companies Promoting Femvertising Advertisements**

Encountering overwhelming blames from the public and expectations for a better representation of women from female viewers, some companies such as Unilever, Proctor and Gamble, and H&M, etc. took actions and launched women-empowering campaigns to challenge traditional gender norms and uplift women’s self-image and self-esteem, presenting them in more empowering roles. However, many studies have explored that even though some brands belong to the same parent company, their philosophy of brand promotions vary as they project contradictory messages to consumers, which tends to be questionable. For instance, Dove and Axe are brands owned by Unilever, targeting women and men demographics respectively. Even though it seems reasonable for Unilever to deliver consistent messages to its consumers, Dove and Axe promote disparate concepts regarding the role of women. As aforementioned, Dove

launched some femvertising campaigns and took the lead among other companies. The primary agenda of the Dove campaigns is “to educate and inspire girls on a wider definition of beauty and to make them feel more confident about themselves” (Dove website, n.d.). Although this agenda is substantiated in the Dove campaign videos, opposite messages are reinforced in the commercials of Dove’s sister brand—Axe. In Axe commercials, women are portrayed in the stereotypical forms and at times going to extremes. In one of the commercials, women are overly sexualized and are depicted in subservient roles, being dominated by the masculine charm and power. As seen, Dove and Axe sell completely contradictory concepts to the consumers. Although this strategy may raise sales for both brands by reinforcing disparate agenda to different-gendered demographics, it may also stain the “natural beauty” and “build self-confidence” concepts that Dove promotes to women consumers, which may ruin consumers’ loyalty to the brand as a consequence.

Another company that released debated campaign video is H&M. In 2016, H&M launched the “Lady” campaign with the declaration to let women be who they want to be. While the campaign video “She’s a lady” receives great praise for presenting the diversity of the models (with different races, ages, shapes, etc.), it is also criticized for not inclusive to women who are disabled or not economically well-off (Barszcz, 2017). Additionally, some regard H&M campaign is hypocritical instead of truly empowering (Bamber, 2016). Bamber (2016) mentioned a student’s twitter post that is about her experience in a H&M store. The student, Ruth Clemens, “who usually wore a size 14 couldn’t fit into the largest jeans H&M had to offer, a size 16” (Bamber, 2016). That means even though the girl is in an average build, H&M regard her size as

so large that the store can't serve. This somewhat ruins the objective of respecting women that H&M is selling and promoting through the campaign.

Thus, in addition to the mission of discovering the main concepts delivered by the campaign videos and exploring women's representations in the videos, this study aims to demystify the advertising policy of the aforementioned companies, trying to find out the rationale for their selling opposing or inconsistent concepts to consumers.

## **Women's Portrayal in Traditional Advertisements**

### **1. Subservient and Nurturing Roles of Women**

Women were mostly presented in inferior or nurturing roles such as homemakers, housewives, or mothers in traditional advertisements. For example, Cheng and Wan (2008) analyzed Korean television commercials and found that women models were subservient and were mostly depicted in home settings (Hyuksoo, Jungsun & Doohwang, 2016). Also, they found that 77.2% female models in China's subway advertisements were depicted in non-occupational roles, and 71.1% women were presented fulfilling domestic obligations such as doing house chores, babysitting, cooking, etc. (Cheng & Wan, 2008). Similarly, Bardhan (1995) found that Indian women were portrayed as putting family duties before career demands in advertisements (Cheng & Wan, 2008). A recent study conducted by Kahamba and Sife (2017) found that in Tanzania's television commercials, women were portrayed in the primary roles of homemakers.

Although various studies indicated that current advertisements better portray women in diverse roles than do those of previous time period (Sullivan & O'Connor, 1988; Han, 2012), the

restriction on women's roles put by advertising were still prevailing throughout the world. As suggested by various scholars (Chung, 1997; Kim & Cha, 2008; Furnham & Skae, 2015; Lim, & Furnham, 2016), although women's diverse and independent roles were increasingly presented by advertising, their traditional roles as unemployed and nonprofessional were still leading images.

H<sub>1</sub>: Based on these findings, we posit the femvertising videos may challenge the stereotypes and they are more likely to portray women in the roles other than traditional roles.

## 2. Physical Appearance –Body Types

Following women's roles, physical appearance was the most prevailing attribute of women shown in advertisements (Kim & Cha, 2008). Women who appear in advertisements are often in slim built bodies (Kuczynski, 1998b; Turner, Hamilton, Jacobs, Angood, & Dwyer, 1997; Kim, Ahn, & Lee, 2016), since a thin figure is regarded as an ideal body for women (Sheehan, 2004) and it can leave positive impressions on viewers (Bibi & Grydeland, 2014). However, the majority of the ads often depict women in excessively thin figures that are unattainable for most of the female population. As found by Tung (2002), the average woman in the U.S. weighs 142 pounds, whereas the average female model weighs 115 pounds (Sheehan, 2004). And the female magazine ads models are even thinner than as much as 95% of women population (Wolf, 1991). The unrealistic portrayal of women's bodies in commercials has led to serious issues as women have strived to change their figures to look attractive as the advertising models. As Pan & Peña (2017) found, viewers show the highest attitude to lose weight when exposed to thin and

attractive models. And according to a survey conducted by an advertising agency, 63% single female respondents attach importance to maintaining a good body figure (Daehong, 1999; Sheehan, 2004), which results in an increasing trend of women's eating disorders, body dissatisfaction, and low self-esteem in a global spectrum (Johnson & Petrie, 1995; Pinhas, Toner, Ali, Garfinkel, & Stuckless, 1999; Crouch & Degelman, 1998; Armstrong & Mallory, 1992; Kim & Cha, 2008). In addition, a cosmetic company conducted a survey and it showed that 64% of female respondents criticized the media for setting unrealistic beauty standards (Cheng & Wan, 2008), and almost 70% of them hoped the media could make women more confident in their looks (Etcoff, Orbach, Scott, & D'Agostini, 2004).

Advertisements that excessively present the beauty ideal may render women believe that their value is only judged by how they look. The rising number of femvertisements may change this trend to some degree.

H<sub>2</sub>: The majority of the selected videos are expected to present women not in the skinny body types.

### 3. Physical appearance—Complexion Characteristics

Even though the standard of facial beauty varied by cultures (i.e. fair skin vs. bronze skin tones), advertisements always promote the ideal facial beauty of women to viewers, since facial beauty is seen as the “main attraction of a woman's conventional beauty” (Lim & Ting, 2011, p.175). To be specific, women in commercials always have a flawless complexion. Their faces are spotless, wrinkleless, and smooth, especially those women that are presented in cosmetic

commercials. However, the images of facial-perfect women shown in advertisements are observed as artificially created and retouched by computer, Photoshop being the commonly used software. And these fake images build unattainable beauty standards for women viewers (Lim & Ting, 2011). To demonstrate, technological advancements have made it possible to manipulate the image. As found by Brown (2015), photo-editing software such as Photoshop can transform an average-looking individual into a 'Barbie girl' without visible evidence, which renders it hardly possible to distinguish whether the image reflects the reality or it is retouched by photo editors (Rea, 2012). The constant representations of facial-perfect women in commercials greatly misdirected the viewers to evaluate women only by their looks. As a result, an increasing number of women feel dissatisfied with their facial image and would like to spend a fortune on plastic surgery in order to fit in the standard of pretty (Frith, 2008, p. 36; Burton & Netemeyer, 1995). Based on these findings, the campaign videos may make changes in the way they present women's facial beauty.

H<sub>3</sub>: The selected campaign videos are expected to reflect the reality better, presenting more less-edited images with relatively flawed faces of female models.

#### 4. Personal Traits

In some gender-related studies (Broverman, Vogel, Broverman, Clarkson, & Rosenkrantz, 1972; Rosenkrantz, Vogel, Bee, Broverman, & Broverman, 1968; Spence, Helmreich, & Stapp, 1975; Auster & Ohm, 2000; Prentice & Carranza, 2002; McCreary, Saucier, & Courtenay, 2005; Spence, 2011), personal traits are regarded as one of the cores of gender stereotypes (Deaux &



Lewis, 1984). Generally, personal traits are categorized in feminine and masculine versions, where feminine traits are associated with warmth and expressiveness, and the masculine traits are related to competence and rationality (Deaux & Lewis, 1984). Even though one's gender doesn't necessarily indicate the corresponding version of traits, the advertisements always depict women as dependent, emotional, and unintelligent, which is in stark contrast to the ways that advertising depicts men (Furnham & Skae, 1997). For instance, Chung (1997) found that only 13.5% women images in Korean television commercials are depicted as strong and independent, and Simmons (1986) indicated that women in advertisements lack authority and power. Following that, Kim and Cha (2008) discovered that women in Korean magazine ads are most desired to present feminine-related traits, such as "calm, charming, soft, and devoted" (p. 45). Stereotypical ways in which advertising portrays gender traits are also found in some recent studies, where the majority of women are presented as subordinate and dependent while men are dominant (Ruyt, 2011; Shaw, Eiend, & Tan, 2014), and women are less capable and emotionally stable than men (Lim & Furnham, 2016). Even though Han (2012) witnessed an increase in the number of active and independent women in television commercials, the feminine label on women's traits that related to nurturing, dependent, emotional, etc. cannot be changed fundamentally.

Also, given the fact that few studies examine the differences in traits expressed by men and women in advertisements, this area needs in-depth analysis and current updates. Thus, in the selected campaigns and advertisements, women's traits are expected to challenge the pre-existing stereotypes to some extent.

H<sub>4</sub>: More women models are expected to present traits that are not limited to nurturing,

tenderness, or gentleness, but instead are presented as more tough, strong, and being in authority.

## 5. Age Groups

Previous scholars demonstrated that the majority of female advertising models are young (Barak & Stern, 1986; Das, 2011; England, Kuhn, Gardner, 1981; Harris & Feinberg, 1977; Kahamba & Sife, 2017; Kuczynski, 1998; Luyt, 2011; Shaw, Eisend, & Tan, 2014; Sife, 2010; Shrikhande, 2003), usually under 35 years old. As Milliman and Erffmeyer's (1989) suggested, younger models are much more favorable than older models, since "young and active faces are more likely to attract the attention of the viewers" (Kahamba & Sife, 2017, p. 64), and elderly people act, feel and consider themselves as much younger than their real age (Cheng, 2008; Lazer, 1985;). However, given the fact that women viewers with older cognitive ages or lower satisfaction levels may feel alienated by the presence of younger models (Nelson & Smith, 1988), the selected women-empowering videos are expected to present female models with a mixed age groups, not merely restricted to younger ones.

H<sub>5</sub>: More of the selected videos are expected to show women not in younger age groups.

## CHAPTER 3

### RESEARCH QUESTIONS AND HYPOTHESES

#### **Research Questions**

Based on the previous findings, this study focuses on exploring the following research questions:

1. Who are the promoters of femvertising advertisements; what are their marketing and advertising policies?
2. What are the core messages of the selected campaign videos?
3. Do femvertisements and female-empowering videos portray women in different ways compared to traditional advertisements?
4. What are the products being promoted through femvertising advertisements?
5. What are some of the ‘taglines’ that relate to women’s empowerment through femvertising advertising?

#### **The study also posits the following Hypotheses:**

H<sub>1</sub>: The femvertising videos are more likely to portray women in diverse roles than in traditional roles.

H<sub>2</sub>: The selected videos are expected to present women in diverse body types instead of only being in skinny bodies.

H<sub>3</sub>: The chosen campaign videos are expected to reflect the reality better, presenting more

less-edited images with relatively flawed faces of female models.

H<sub>4</sub>: More women models are expected to present traits that are not limited to nurturing, tender, or gentle, but instead are more related to tough, strong, and in authority.

H<sub>5</sub>: More of the selected videos are expected to show women in diverse age groups than those only present young women.

## CHAPTER 4

### METHODS

The study uses Case Study and Content Analysis as the methods of study to answer the research questions and test the hypothesis.

Case Study is an approach that involves “an in-depth study of multiple cases” (Davis, Powell, & Lachlan, 2013, p. 331). This method aims to acquire a complete understanding of the case, or “use that case to understand an issue” (Davis, Powell, & Lachlan, 2013, p. 331). For the first research question, this study examines the companies whose campaign videos are controversial and have raised great concerns from the public, trying to explore these companies’ marketing policies and the types of products they advertised. The data is collected from secondary sources, primarily by studying their websites and related information.

The second method of study used is Content Analysis. Content analysis can be both qualitative and quantitative. Qualitative content analysis is a type of textual analysis. It is to describe the text and interpret the meaning of the messages within the text (Davis, Powell, & Lachlan, 2013, p.333). This type of approach aims to solve the questions such as “‘How were they able to persuade’ or ‘How is this concept constructed through the text?’” (Davis, Powell, & Lachlan, 2013, p. 333). Accordingly, to study our second research question, qualitative content analysis is used to explain and describe the meaning and content of the campaign videos. This method allows us to provide the descriptive interpretation of the video and find out core messages delivered within the advertisement.

Quantitative content analysis allows researchers to quantify the content of media texts (Davis, Powell, & Lachlan, 2013, p. 234). According to Berelson (1952), quantitative content analysis is “a research technique for the objective, systematic, and quantitative description of the manifest content of communication” (p. 55). Nzegwu (2000) then concluded this approach as “an analytical approach based on the coding and quantification of various elements of a commercial on television” (Anuradha, 2012, p.210). When conducting quantitative content analysis, subject categories are set up as described by the research questions, and are determined and classified before collecting data (Davis, Powell, & Lachlan, 2013). In this study, content analysis is utilized to examine women’s representations including their roles, physical characteristics, traits, and age groups. Hypotheses are set up based on literature that reveals stereotypical ways through which traditional advertising portrays women. Code categories are set up according to previous literatures of this study. To resolve our last research question, quantitative content analysis is the most appropriate approach to analyze how the chosen femvertising campaign videos portray women; and further, to explore if those campaigns effectively challenge the rooted stereotypes of women.

As aforementioned, SheKnows Media (2014) pointed out four attributes of women that are usually depicted in stereotypical ways by advertising, namely women’s roles, physical characteristics, traits and age groups. These four categories are content analyzed to find out whether the chosen campaign videos are no longer reinforcing the conventional gender norms. Each video is a unit of measurement in this study.

## Sample

The sample of 40 campaign videos selected in this study were searched via YouTube with the keywords: femvertising ads, women-empowering advertisement, women empowerment commercial, etc. Campaigns launched by brands such as Dove, *always*, Covergirl, Nike, H&M, and Under Armour, are included as the sample. No video that was beyond 4 minutes was chosen in order to ensure the consistency of workload. A total of 40 videos are collected in this paper. These 40 videos were primarily content analyzed for women characters' roles, physical characteristics, age groups, and traits. The coding manual is slightly revised according to the content of the selected videos. The full video list is in Appendix 1.

## Content Analysis - Categorization of Subjects and Operational Definitions

### 1. Roles of Women

Women's observed roles are categorized in five categories, namely "Traditional Roles", "Non-traditional Roles", "Both", "Can't Identify", and "Any Other". These are further operationally defined for the purpose of this study. "Traditional roles" are in reference to non-occupational or subservient roles, such as mothers, homemakers, housewives, and babysitters who are without authority. Women who are in "nontraditional roles" are those acting in occupational or independent roles, such as athletes, freelancers, businesswomen, professionals, etc. who are active and free from control. When the video shows more than one women and some of whom are presented in traditional roles while others are in nontraditional roles, this video shows women presenting "both" roles. When no information about women's roles can be

found in the video, this video goes in “Can’t Identify” category. When women’s roles can’t fit in any of the listed category, this video goes in the “Any Other” group. The classification of women’s roles is determined by what are given from the video (i.e. subtitles). When a woman’s role is not apparently given, the classification of a woman’s role (i.e. traditional, nontraditional) is determined by what the woman do or say, either in the form of dialogue or monologue in the video.

## 2. Physical Characteristics

The physical characters of women are examined in terms of their body type and complexion characteristics respectively. The interpretation of women’s body type only focuses on women’s body built (i.e. skinny, average, plump, sporty/muscular). A “Skinny” woman is the one whose body is thinner than a natural figure. No pound of flesh is identified in this type of body, whereas ribs may be clearly identified. Women who have “Average” body figures are those who are neither thin nor overweight. Little pound flesh may be identified in an average body figure. A “Plump” figure is the one that is fatter than an average figure. A lot of pound flesh can be observed in this body figure. This body type may impede women from fast actions or strenuous exercises. The “Sporty/Muscular” body type refers to the body that has muscle mass. The “Any Other” build refers to the body type that is not included in any of the groups mentioned above. When a video presents women in more than one body types, this video is coded as “More than One”. Similarly, if a video shows women in more than two body types, the video is coded as “More than Two”.



### 3. The complexion characteristics

The complexion characteristics focuses on women's face. After observation, four categories, "Flawed", "Flawless", "Both", and "Any Other" are set up to describe women's complexion characteristics. A "Flawed" characteristic is in reference to the face that is not smooth or fair/tanned (according to different beauty standards). Spots, freckles, pimples or wrinkles can be easily observed on the "flawed" face. Similarly, a "Flawless" face is smooth and fair/tanned (according to different beauty standard). No spots, freckles, pimples, or wrinkles are identified on the face. When the video shows women that have both flawed and flawless faces, this video goes to the "Both" category. When a woman's face doesn't fit in any of the listed groups, it is coded as "Any Other".

### 4. Personal Traits

Women's personal traits are coded according to the kind of behaviors women exhibit in the video. The observed behaviors are then reverted into different traits and put in the corresponding group: "Traditional", "Nontraditional", "Both", and "Any Other". The rationale of the way used to categorize traits is in reference to Bem sex role inventory (BSRI), a most commonly utilized measurement that examines how people perceive their inner gender (Carver, Vafaei, Guerra, Freire, & Phillips, 2013). In the inventory, 60 traits are evenly put into three groups: masculine, feminine, and gender neutral. In this study, only the first two categories (masculine and feminine) are used to summarize the observed traits. The feminine traits listed on the inventory are defined as the "traditional" traits of women, since women are always expected to show femininity and

feminine traits. Similarly, the masculine traits possessed by women are considered as the “nontraditional” traits of women. The feminine/ “traditional” traits are listed as follows: affectionate, cheerful, childlike, compassionate, does not use harsh language, eager to soothe hurt feelings, feminine, flatterable, gentle, gullible, loves children, loyal, sensitive to the needs of others, shy, soft spoken, sympathetic, tender, understanding, warm, yielding (Bem, 1974). The masculine/ “nontraditional” traits are: acts as a leader, aggressive, ambitious, analytical, assertive, athletic, competitive, defends own beliefs, dominant, forceful, has leadership abilities, independent, individualistic, makes decisions easily, masculine, self-reliant, self-sufficient, strong personality, willing to take a stand, willing to take risks (Bem, 1974). If a video shows woman presenting both traditional and nontraditional traits listed above, the video fits in the “Both” category. Moreover, if the video shows women present none of the listed traits, the video fits in the “Any Other” group.

## 5. Age Group

The age group of women shown in the videos are divided into “Young-Teenager”, “Young-Adult”, “Middle-aged”, “Elder”, and “Any Other” groups. Based on Shrikhande’s (2003) study on women portrayals in television commercials, this study categorizes age groups with the cutting point of 18, 36, and 56 years old. Women who are from 15 to 17 and between 18 and 35 years old are considered as “Young”. To be specific, girls from 15 to 18 are considered as “Young-Teenager”, and women from 18 to 35 are in the “Young- Adult” category. These two groups are both considered as young, but put in different groups in this study. Those who are

between 36 and 55 are “Middle-aged”. And those who beyond 56 are considered as “Elder”. The standard to estimate women’s age group is by observing women’s face and body. “Young” women may not possess wrinkles on the face and body, and they acquire tight skins. “Middle-aged” women may have somewhat saggy skins. Slight wrinkles can be identified on the face and body. “Elder” women may have saggy skins, wrinkled faces and not so young bodies. When the video shows women in unidentifiable age groups, it is coded as “Any Other”. When a video shows women in a mixed age groups, the video is coded accordingly as “More than One” or “More than two” by how many age groups are shown in the video.

This study, through a framework of literature review on the stereotypical representation of women, aims to find out different feminine portrayals in the selected campaign advertisements and the chosen videos’ core concepts.

### **Coding Procedure**

Two independent coders were trained to code the chosen 40 campaign videos. In order to obtain a “dual gender perspective” (Mager, & Helgeson, 2011, p. 244), a female and a male coder are chosen to analyze the videos. Coders were trained on a set of commercials excluded from this study to get familiar with the coding subgroups (Shrikhande, 2003). After training, two coders coded a random 20% of the entire selected videos to calculate inter-coder reliability. Then two coders coded eight of the advertisements independently and compared the results (Holsti, 1969; Frith, 2008). When different results appeared, the coders discussed their interpretations to reach a final decision made by consensus to continue the coding (Frith, 2008). For this study, the

intercoder reliability is calculated as .84, indicating a considerable agreement between the coders.

An intercoder reliability is a measurement of “how multiple people will rate something that they observe” (Davis, Powell, & Lachlan, 2013, p. 180). It is utilized to see if people consider and “evaluate things in the same way” (Davis, Powell, & Lachlan, 2013, p. 180). This study uses Scott’s Pi as the method to calculate percentage of agreement between coders. It is a method that “corrects not only for the number of categories in the category set, but also for the probable frequency with which each is used” (Holsti, 1969, p. 140). Following a previous study conducted by Shrikhande (2003), this study uses a modified version of Holsti’s Scott’s pi, the formula is as follows.

$$\text{Percentage of agreement} = \frac{\text{Total correct} - \text{Total incorrect}}{\text{Total number measured}}$$

## CHAPTER 5

### RESULTS

#### 1. Case Study

One of the objectives of this study is to demystify the advertising policies of some chosen companies that launched femvertising campaigns. Among the companies, this study selects Unilever and H&M to do in-depth analyses. It aims to explore the chosen companies' other products promoted by them and their marketing policies. The case studies will enable us to know the companies better and thereby make it easier to judge their objectives behind their femvertising campaign videos.

##### a. Unilever

Unilever is a “transnational consumer goods company co-headquartered in London and Netherlands” (Wikipedia, n.d.). The company produces products from a variety of categories including food, beverages, and personal care products (Wikipedia, n.d.). Unilever is directed by the objective of Sustainable Living Plan which balances the business growths and environmental protection (Unilever website, n.d.). It believes that if everyone takes a little step toward environment protection, we can make a difference to the whole world. The company also takes special care to the well-being of kids. Its oral care brands Signal and Close-Up aim to make kids care for their dental health at an early age. Its laundry detergent brands such as Omo and Persil promote the agenda that Dirt is Good to parents and kids can have fun. The brands sell the idea

that kids are supposed to learn from playing, and parents don't need to worry about the stains and muddy clothes, since its laundry products can take care of it. Unilever also possesses margarine brands that are "scientifically proven to help reduce cholesterol levels" (Unilever, n.d.), in an attempt to promise consumers a healthy life. Dove is a personal care brand owned by Unilever. The objective of this brand is to "make beauty a source of confidence" (Dove, n.d.). Its campaigns for 'Real Beauty' videos use real women rather than advertising models, and thereby aim to promote the idea of natural beauty and uplift women's self-esteem. Unilever also has a young-male-targeted brand, Axe, that sells men's grooming and deodorant products. The brand promotes the message that its products help men to find the best of manliness in them and gain women's attention.

The principle and priorities of Unilever is to provide its "consumers around the world with the products they need to look good, feel good and get more out of life" (Unilever, n.d.). Take into consideration the principle of Unilever and apply it to the case of Dove and Axe, the reason why the two of them promote conflicting messages are no longer a mystery. Given the fact that a brand needs to appeal to certain demographics to make business grow, Axe targets young males who in that age usually dream about being popular among pretty girls. However, even though some studies regard the way in which Axe portrays women as an extreme "false fantasy land" (Morel, 2009, p. 58) and regard the sexualization of women in the ads as not harmful, portraying women in such a demeaning manner is not correct by any means, especially for a company that initialized femvertising campaigns through Dove. There is a need for the companies to review their policies and not have conflicting ideologies in the way that they project women for different

products under their banner.

b. H&M

H&M (Hennes & Mauritz AB) is a popular Swedish multinational clothing-retail company selling affordable fast-fashion clothing for men, women, teenagers and children with establishments across many countries. In addition to clothes, H&M also sells home furnishings in international stores. Including H&M, the company also owns five individual brands, ARKET, FaBric Scandinavien AB, Cheap Monday, Monki, and Weekday.

H&M is directed by the marketing strategy “offering high fashion at low prices” (Delirium, 2017). Referenced from its marketing policy, it seems that the company regards saving budget as significant, which in my opinion causes the company a lot of troubles. To demonstrate, H&M confronted many controversial issues, such as hazardous working environment, exploiting refugee children for cheap labor, and the recent racism scandal. Back to 2011, around 300 Cambodian workers were found passed out in the clothing factory supplying H&M products (McPherson, 2011) due to “fumes from chemicals, poor ventilation, malnutrition” (Butler, 2012). Then, in 2013, “The Ecologist reported allegations by Anti-Slavery International that H&M is continuing its association with the Uzbek government in exploiting child and adult forced labor as cotton harvesters in Uzbekistan” (Dunne, 2013). Further, in 2016, some people found Syrian refugee children working in H&M and Next supply-chain factories in Turkey (Pitel, 2016). In response to these issues, people protested against producing fashion clothing at the expense of human life. Seen from the above cases, since H&M prioritizes saving the budgets while neglects

ethics and overlooks the importance to provide a quality working environment, it trapped itself into big troubles, which may contribute to irreparable losses to the company.

What's worse, in January 2018, H&M was overwhelmingly criticized for being racist, since it features an African-American boy model wearing a hoodie with the word "Coolest Monkey in The Jungle". This scandal made eBay ban this racist hoodie from being on its website.

Celebrities such as The Weeknd and G-Eazy also refused to work with this company again (BBC News, 2018).

With a better recognition of the H&M company, I find it necessary to examine its femvertising campaign video to see if the company redeems itself from the "black list".

## **2. Qualitative Analysis of the Advertisements**

A qualitative content analysis was used to explain and describe the meaning and content of the campaign videos. This method allows us to provide the descriptive interpretation of the video, finding out core messages and taglines of the advertisement.

### **1. Dove- MY BEAUTY MY SAY**

This ad shows eight women in various occupations (lawyer, boxer, fashion blogger, photographer, administrator, dancer), and in different age groups. They speak into the camera and talk about the ways other people judge them (i.e. too beautiful, too manly, her nose is too prominent, too chubby, etc.). Whatever the judgements go, they are independent and will never let themselves be defined by other people's expectations. They accept who they are, and don't



want to change themselves to appeal to others, since they are all unique and special. This ad empowers women by showing it's okay to not cater to others and just be who they are.

Taglines:

1) “#MyBeautyMySay”

## 2. Dove-REAL BEAUTY IS UNIVERSAL

This ad presents about 20 women of different color, occupations, body types, facial characteristics, etc. Women in the video dance, laugh, smile at the camera, exhibiting self-confidence. This video aims to let women realize that there is no true definition of beauty in the world and everyone is beautiful in their own way. Moreover, the video indicates that it's wrong for most women to chase after only one beauty type.

Taglines:

1) “Why do we search the universe for only one type of beauty when the universe has so much more”

2) “Celebrate all types of beauty at Dove”

3) “Real beauty is universal”

## 3. Dove-REAL BEAUTY SKETCH

This ad targets middle-aged women who throughout their years have aged gracefully, but are no longer charming or pretty due to the aging process. It shows that women have very low impression of their own beauty. The artists ask women to describe their facial characteristics to

sketch them on an easel. Then, the artist asks women's daughters to describe their mothers again. The two sketches are totally different, and it turns out that the way in which daughters describe women is better than how women themselves think of themselves. This ad aims to encourage women to increase their opinion of themselves and be confident of their good looks, as women always look better than what they think they do.

Taglines:

1) "Tell your mom she's beautiful today"

#### 4. Dove-CHOOSE BEAUTIFUL

This is an interesting and a highly inspiring ad with women from across the world represented in the ads. It presents a universal phenomenon that women usually think less of their beauty and themselves. Dove put two signs, "Beautiful" and "Average", above two doors of a building where a lot of women commuters may walk by during the day. Dove tested this in several countries. The video shows that the majority of the women, regardless of the country, choose to walk through the door that is labeled "Average". When doing the interview, most of the women thought "beautiful" is a concept that is far from how they look. It's only for the actresses or other celebrities. However, during the interview and over time, most of the women changed their mind and walked through the "Beautiful" door. This video challenges the concept of what beautiful means to women. Beautiful is not an unattainable word, but it belongs to every woman. Women don't need to make any effort to get it, but to choose it. This is again empowering women to increase their self-images and encourage them to think positive about

themselves.

Tagline:

1) “Choose beautiful”

## 5. Dove-DOVE LEGACY

In this ad, Dove picks up three families and ask the mothers and their daughters how they felt about their bodies separately. Mothers and daughters write down the answers individually. Then, the answers from daughters are given to the mothers. And it’s surprising for moms to find that the body parts that their daughter’s dislike corresponds greatly with their own answers. It indicates that how a mother thinks of herself greatly influences how a daughter views herself. This video encourages moms to think positively about their bodies, because their daughters will inherit their attitudes and feelings about themselves.

Taglines:

1) “The way that a girl feels about her beauty starts with how you feel about yours”

2) “What’s your beauty legacy?”

## 6. Dove-DOVE SELFIE

The ad first interviews a series of high school girls and their moms, let them talk about what they don’t like about their faces. Then, the school gives the girls a mission, to take a selfie without any retouching or filter, and also lets their moms take a selfie in the same way. Their selfies are exhibited in a gallery. People who attend the gallery can leave comments on the selfies

by sticking tags with comments under the photographs. Undoubtedly, the selfies that the girls and their moms are not satisfied with are the ones that receive a lot of praises (i.e. Nice, real smile; Beautiful teeth; You have sparkling eyes). The nice comments make both the girls and their mothers rebuild their confidence and rethink the interpretation of “beauty”. For them, beauty is no longer a perfect face. Instead, it is “being strong, being brave, and being happy with yourself.” This video aims to make girls and women rebuild confidence and feel good about their looks by breaking down the deep-rooted concept of “beauty”, which seems unattainable for most of women.

Taglines:

- 1.) “The power is in your hands”
- 2) “Redefine beauty”
- 3) “Join the conversation. #BeautyIs”

#### 7. Dove-#BEAUTYIS-REAL BEAUTY

This video shows several women ranging from the young to the middle-aged. They talked into the camera about the parts of the faces they like the least. They mentioned the scar on the lips, gap between teeth, freckles, large forehead, etc. However, as time goes by, they no longer regard these as flaws but treasure the fact that these make their faces unique and different. They accept how they look in the aging process in a positive way. This video talks to women who may be afraid of not having a perfect face. It indicates that flaws make a woman’s face special. The flaws look even better when we accept them positively. And beauty doesn’t only mean a perfect

face, it also means what aging gives us, and what makes us special.

Taglines:

- 1) “Isn’t it time we redefined beauty together?”
- 2) “Share what beauty means to you”
- 3) “#BEAUTYIS”

## 8. Nike-THIS IS US

This ad makes contrasts on what people think girls are, and what girls truly are in a much more active and stronger way. It first shows women conforming with the stereotypes, then present them doing things that are totally opposite to people’s expectations. (i.e. “Oh, and did I mention we love gold? It suits us well”, showing a woman leaves the jewelry store and wears an athletic gold medal). It aims to empower women by breaking traditional norms about what a girl should be, and indicates that people can’t measure a girl’s ability by following traditional thoughts. Girls are much more powerful and active than a person may imagine.

Taglines:

- 1) “This is us”
- 2) “Believe in more”

## 9. Nike-WHAT ARE GIRLS MADE OF

This ad shows a little girl singing in a concert with a lot of adult audiences. She was singing about what girls are made of. At first, the lyrics goes as girls are made of flowers, rings, gossip,

and marmalade. However, the girl suddenly sees a female athlete doing exercises actively, she quickly changes the lyrics and sings that girls are made of iron, striving, and self-dedication, which shock the audiences. The ad then presents more athletes playing different sports one by one, along with little girl singing confidently about what girls are made of- independence, skill, passion, heart, and dignity. This ad ends at the scene that the little girl who were singing plays soccer devotedly. This ad breaks the cliché about what a girl should be. By presenting women mastering sports, the ad shows women's independence, strength, dedication, etc. the traits which are usually otherwise associated with men.

Taglines:

- 1) "You're made of what you do"
- 2) "Believe in more"

#### 10. Nike-WHAT WILL THEY SAY ABOUT YOU

This ad first shows two Muslim women jogging and skateboarding outside with their faces uncovered. Some elder people stare at the girls with serious and surprised looks. Then, the ad shows the two women, one boxing and one diving. Following that, the ad constantly shows women being in active roles and participating in different sports. The idea of this ad is that women don't need to care about what other people think or say. Because if one follows one's heart and does whatever they want to, they are unstoppable, and whatever they do will make them look good. This ad targets the younger generations, telling them not to be limited by what others may think of them. Just follow the heart and do whatever they like.

Tagline: “Believe in more”

#### 11. Nike-Rising.

This ad provides a more realistic view of how a woman can fit easily and balances her life at home and outside. The ad first shows a young woman being in a traditional role as a mother. She wakes up early and takes care of the baby, kisses her husband goodbye and then goes out, meeting up with her friends for a jog. They are all wearing sports gear and having fun. At dusk she returns to see her husband walking the baby. This ad makes us believe that a woman can be both a caring mother and an independent and powerful woman. Being strong and being a mother are not conflicting roles and women can do both. This ad breaks down the cliché thinking that women should only play the subservient roles of caring, nurturing, and being dependent and not have other occupational roles.

Taglines:

- 1) “Believe in more”
- 2) “The future is female”

#### 12. Ram-COURAGE IS ALREADY INSIDE

This ad shows some women from different countries and areas first doubt if they could succeed in doing what they want (i.e. swimming across the sea, dancing ballet, skiing, etc.), as the narrator questions: “Have you ever thought I could never do that? Have you ever thought I could never climb a mountain?” Then the video presents women achieve their goals (horse racing, being a singer), with the narrator stating: “You can break the stereotype...because the

courage is already inside”. This video targets women who lack confidence and doubt their abilities, break away from the stereotypes and aims to uplift them and make them courageous and fearless.

Tagline: “Guts-Glory”

### 13. Covergirl-GRILS WHO CODE

This ad shows a series of high school girls (16 to 17 years old) working in a company as professional coders. It shows young girls given the opportunity now acquire the ability to become experts in technological areas where only men dominated in the past. This ad shows that an increasing number of competent females somewhat bridge the gender gap. And by showing young girls master computer programming, the video breaks down the decades-old cliché of technology is limited to the boys and men and empowers girls at an early age to get into professions that were otherwise dominated by men. It shows that girls can master what they have a passion for regardless of their gender.

Taglines:

1) “1.4 million jobs will be created in computer fields by 2020. At current rates, women in the US will fill just 3%. But that’s about to change...”

2) “Girls Can”

### 14. Covergirl-GIRLS CAN: WOMEN EMPOWERMENT

This ad uses a series of celebrities in various fields (i.e. singer, dancer, TV host, ice hockey



athlete, etc.) to tell the girls that they can achieve whatever they want to. “Girls can play the lead; girls can dance crazy; girls can rock; girls can be strong, etc.”. This video directly encourages girls by the examples of the celebrities themselves. Even though these celebrities were told they can’t do a lot of things, they made it beautifully anyway. the ads uses celebrity effects to inspire and empower young girls is an effective strategy applied in this video.

Taglines:

- 1) “Be Courageous”
- 2) “Challenge Everything”
- 3) “Be You”
- 4) “Girls Can”

#### 15. *always*-TEAM CANADA’S STEPHAINÉ LABBÉ KEPPS PLAYING

This video is about the story of the Team Canada goalkeeper, Stephanie Labbe. As a women athlete, she was always judged and underestimated by other people. People don’t believe a woman can do high intensity trainings in sports, or a woman can achieve what she has on her own without other’s (men’s) support and help. However, Stephanie uses her story to tell the viewers that athletes should not be viewed and treated differently by genders. Female athletes should also receive respect as male athletes do. Also, Stephanie tells women audiences that nobody can decide what they should look like but themselves. From this video, we can see Dove associates its product (feminine products, i.e. menstrual pads) better with its women-empowering mission than other brands, as its last tagline says: “Because nothing, not a period or a prejudice

should get in a woman's way".

Taglines:

- 1) "Every woman faces stereotypes that can limit her"
- 2) "always believes in defying expectations"
- 3) "Because nothing, not a period or a prejudice should get in a woman's way"

#### 16. *always*-KEEP PLAYING-LADY RIDERS-OKLAHOMA

This ad is the story of a high-school girl of a basketball team. Even though the girls are all passionate about playing basketball, they didn't receive a lot of supports, concerns, or cares from the management. They don't have brand-new tailor-made uniforms; their shorts need to be taped to them to ensure the shorts won't drop to their ankles. And they only got a tiny locker room where a lot of things need to go in. *always* hears about the story of the girls and gets the girls' locker room repainted and decorated. All the girls also get brand-new uniforms with their names on the back. The video ends with the girls playing basketball confidently wearing new uniforms, along with loud cheering from family and fans. This video points out to the situations that girl sports players face when they get into sports that dominated by boys. The ad sends out a message to the girls and others that girls should get equal opportunities and deserve more attention than what they are receiving at present.

Taglines:

- 1) "At puberty, girls confidence plummets"
- 2) "Sport can keep girls confident, yet only 30% feel encouraged to play"

- 3) “Let’s not stop here”
- 4) “Join always and Walmart to help more girls keep playing #LIKEAGIRL”
- 5) “Live #LIKEAGIRL”

#### 17. *always*-#LIKEAGIRL-KEEP PLAYING

This ad shows a group of young girls from elementary school to high school. They love playing different kinds of sports (rugby, basketball, boxing, weightlifting, etc.). However, they are usually told that they can’t do these sports, as these are considered too intense to play for girls. And instead, they are expected to be girly and into certain things which are more feminine. However, girls in this video are not letting other people tell them they can’t do what they wish to do. They are much tougher and stronger than what they are presumed to be. This video targets young girls and aims to encourage them to keep playing whatever sports they are into, and never quit what they love to do in order to meet other people’s expectations.

Taglines:

- 1) “At puberty, girls confidence plummets. And half quit sports”
- 2) “always wants to keep girls playing. Because sports keep girls confident”
- 3) “Show the world how you keep playing #LIKEAGIRL”

#### 18. *always*-QUARTERBACK KARLIE HARMAN’S STORY

This video is about a high school girl named Karlie, a quarterback in the school team who receives more criticism than support. Sometimes she was told that she throws like a girl. Karlie

takes that like a compliment since she's a girl, and she throws like a girl "with power and dedication". She states that she will never stop doing what she loves because of other people's judgements, and she's proud of herself. This video challenges the traditional meaning when people say "like a girl". And the tagline, "Like a girl", can be considered in a much more powerful way.

Taglines:

- 1) "Quarterback Karlie Harman stands out #LIKEAGIRL"
- 2) "Let's make #LIKEAGIRL mean amazing things"

#### 19. Under Armour-PROTECT THIS HOUSE

This ad shows around eight young women who are training intensely on different sports, such as soccer, weightlifting, sprint, etc. By showing the sweat, perseverance, and devotion of women, this ad presents women in the way that is usually used to depict men, empowering women and proving that women can be as good as men, or even better.

Taglines:

- 1) "I will"
- 2) "Protect this house"

#### 20. Under Armour-RULE YOURSELF

This ad shows the USA women's gymnastics team training for competitions. Girls in the gymnastics team are young (under high school age) and striving to move forward. They work

hard every day to keep their bodies fit and practice every movement for the honor of the country.

Again, this video shows audiences how strong and devoted female athletes can be, and they are no less than male athletes, for which they deserve applaud and support.

Taglines:

- 1) "It's what you do in the dark that puts you in the light"
- 2) "Rule yourself"
- 3) "I will"

#### 21. Under Armour- WOMEN OF WILL

This video shows five female athletes including two lacrosse players, two soccer players, and a pro surfer. Women in the ad film train hard to polish their skills to be better, faster, and stronger. They mention the need to coordinate with the teammates to make the whole team strong.

Traditionally, working as a team is usually related to men when referring to their careers.

However, this video presents women as capable team workers, indicating that women are strong, and they can work together to strengthen the team.

Taglines:

- 1) "Team amplifies will"
- 2) "5 women of will tell us how"
- 3) "#EARNYOURARMOUR
- 4) "I will what I want

## 22. Under Armour-I WILL WHAT I WANT Gisele Bündchen

This ad shows a Brazilian supermodel, Gisele Bündchen, intensely playing boxing. When she's exercising, a lot of comments from the social media users flashes on the background wall. The comments are a combination of criticisms and praises, such as "Giesele is just a model", "Way too skinny", "She's a mother and an inspiration", "I want to be on her team", etc. In this video, Giesele doesn't say a word, but concentrates on continuing boxing. It empowers women in a silent but powerful way—doing whatever they want and ignore the others' comments or judgements.

Taglines:

1) "I Will What I Want"

## 23. Under Armour-I WILL WHAT I WANT LENDSY VONN

This ad is an interview with American ski racer Lendsy Vonn, showing her modeling for the brand. During the interview, Lendsy says she can do what she wants when she wants to. Even though she went through setbacks from time to time, she learns from them and pushes forward to a new goal. The message is clear that in order to be successful one need not fear failure, and one needs to push oneself to the maximum limits. This video shows a strong and dedicated female athlete who is always moving forward and never let the obstacles hold her back.

Taglines:

1) "I Will What I Want"

#### 24. Under Armour-I WILL WHAT I WANT - MISTY COPELAND

This ad presents an American ballet dancer, Misty Copeland, reading a letter that denied her application to the ballet academy. The letter says her body is not made for ballet and she is too old to be considered. However, the rest of the video shows her performing wonderfully in a theatre, and ends with a scene showing her confidently smiling at the camera. This video tells that even though some people deny your efforts and jump to the conclusion that you can never make it, you should keep practicing and moving forward to prove them wrong. Because only you know your talents, your limits, and how hard you want to make your dream come true. You should never be held back by rejections or other people's judgements.

Taglines:

1) "I Will What I Want"

#### 25. Under Armour-I WILL WHAT I WANT - SLOANE STEPHENS

This video ad series continue, and this ad is an interview with an American tennis player, Sloane Stephens. During the interview, Sloane talks about how much effort one needs to make and what attitudes one needs to have to be an athlete. Even though encountering obstacles and various opinions that may make her feel lost, she just stays focused on herself, and is proud of what she's doing, and does what she wants. She also states that the brand Under Armour makes her feel supportive and strong. This ad encourages women by showing the importance of being strong and courageous.

Taglines:

1) “I Will What I Want”

## 26. H&M-NEW AUTUMN COLLECTION 2016

This ad shows a series of women in different colors, body types, occupations, and age groups. They are independent, self-assertive, and don't care about how other people think of them. They speak and laugh loudly in the public, dress in their own style, and do things in their own ways. They can be transsexual, gay, or whoever they want to be. They don't care or cater to others' expectations, they live just for themselves. This ad encourages women to live a courageous life in a way they want to be.

Tagline:

1) H&M in store now

## 27. Pantene-LABEL AGAINST WOMEN

This ad shows men and women doing the same things but receiving totally different comments. People think of a man being dedicated to work is ‘dedication’, but think of a woman who does so as ‘selfish’. People think a man doing a speech is ‘persuasive’, while a woman delivering a speech is ‘pushy’, etc. This ad reveals the fact that due to traditional biases, men and women are treated and viewed differently. And despite that, women shouldn't be held back and restricted by traditional norms. They should be confident, strong, and self-assertive, chasing whatever dreams they have.

Taglines:

1) “Don't let labels hold you back”



2) “Be strong and shine”

## 28. Pantene-NEVER BE LESS

This ad starts with a question: “When they tell you to be less, what will you do?” It then shows women from all walks of life all of whom are independent, self-assured, and bold to face criticisms. Some of the women are ambitious, some are feisty, some are masculine, some are opinionated, and they are told to be less so. Despite that, all of them stick to who and what they want to be without compromises. And they feel good about who they are. This video emboldens women to disregard the doubts and criticisms from others, and advises women to feel comfortable and happy about themselves.

Taglines:

- 1) “When they tell you to be less, what will you do”
- 2) “Don’t be any less than who you are”
- 3) “#SHINESTRONG”

## 29. Pantene-NOT SORRY

This ad first presents scenes that women usually apologize for trivial mistakes or things that are not even a mistake. In the video, even though men are rude and are the ones to blame, women keep apologizing as if they are already getting used to saying sorry for things they shouldn’t feel ashamed of. Then, the video advises women not to be apologetic and do what is right without feeling any guilty. This video shows that it’s okay for women not be over polite, submissive and apologetic. They don’t need to feel sorry about what they didn’t do wrong.

Taglines:

- 1) “Why are women always apologizing”
- 2) “Don’t be sorry”
- 3) “Be strong and shine”

### 30-39. Pantene-SHINESTRONG

Ads 30-39 are a combination of interviews with a series of female celebrities (Melanie Ramjee, Jolynn Minnaar, Refiloe Mpakanyane, Nonhle Thema, Danella Eliasov, etc.) who work in South Africa. Although they are having different body types, occupations (filmmaker, publicist, radio host, makeup artist, fashion designer, etc.), and have different life experiences, they all acquire unmeasurable strengths, dedications, and power to push themselves to move forward. For instance, Melanie Ramjee, is a publicist and a mother. During the interview, she talks about her life experiences and some vital decisions she made in her life. She says the moment she felt the strongest is when she decides to end her marriage and moves forward.

The definition she gives to the word “strong” is being able to overcome obstacles and challenges of life, and being able to survive after that. Melanie’s story shows that a woman can live a shiny and colorful life on her own without depending on a man. Another example is the story of Emma Dicks. She is the founder of Code for Cape Town, a platform that enables young women to learn coding and other professional communication skills. Throughout her career, she found the need to help young women acquire professional skills to solve problems effectively. She interprets “strong” as letting others to stand on her shoulder and enable them to reach higher

than she did. This combination of interviews and examples of their work empowers women viewers by showing how strong and independent women can be.

Taglines:

- 1) “#SHINESTRONG with Pantene”
- 2) “We have to step up as a woman and take the lead

#### 40. Pantene- SHINE STRONG

This ad is about women’s interpretation of the word “strong”. The women shown in the video are celebrities working in various professions; there is style expert, Broadway star, recording artist, photographer, singer/song writer, etc. and they all have their own definition of what “strong” is. For instance, strong is “loving where I’m from and where I’m going”, is “having my voice heard”, is “knowing I’m making difference”, is “following your dreams “, is “loving what I see in the mirror”, etc. Additionally, the video encourages viewers to share their definition of “strong” on social media by using #ShineStrong.

Taglines:

- 1) “Shine Strong”

#### **Summary**

The qualitative analysis of the campaign ads reflects the levels of encouragement. self-motivation, empowerment of women and girls. The detailed analysis is discussed in the next section.

In analyzing the qualitative content and the taglines of the brands, we find that all of them reflect the brands policies and their product categories. Dove that promotes the idea of “universal beauty”, “your mom is beautiful”, and being confident in a “natural beauty”, promotes hair/facial care products to women for maintaining women’s beauty. Similarly, Pantene’s ads constantly stress women to “be strong and shiny” to promote their hair care products that can make women’s hair “strong and shiny” too. *always* sells feminine products and the brand specifically targets young girls not elder ones, since a great number of young girls are in the age of using such products. The tagline fits their target group, “Because nothing, not a period or a prejudice should get in a woman’s way”.

Covergirl sells makeup products such as foundation and lipstick, and most of their ads present high-school girls and celebrities with flawless faces and clear makeup. H&M promoted their 2016 new clothes collection by the selected “Lady” video, presenting fearless and assertive girls to attract women consumers. Sporty brands Nike and Under Armour sell sports shoes, clothing and gear for women to be more athletic. Their campaign advertisements present active women in muscular body types, working on different sports. Ram sells trucks and vans, and their commercials show women to become bold and confident to drive vehicles that are largely driven by men.

In terms of the fifth research question of this study, the taglines presented in each video are worthy of an analysis in terms of how the ad chooses to empower women. Here, we’ll discuss the taglines of the campaign videos to discover strategies employed by different companies.

According to the taglines in Dove’s campaign advertisements such as “Celebrate all types

of beauty” and “Real beauty is universal”, the brand stresses the idea that there’s not only one type of beauty in the world. Instead, every individual is beautiful in their own ways. This idea breaks down the cliché that a woman is not beautiful if she has flaws on the face or body. It also aims to change the condition where women get plastic surgery done to enhance their beauty, chasing behind the ideal perfection of beauty. Also, by writing taglines such as “tell your mom she’s beautiful” and “What your beauty legacy”, Dove promotes the idea that mothers are beautiful even though they are aged and may not think of themselves as pretty at all. It also suggests that the way mothers think of their faces and bodies will influence how their daughters evaluate themselves. Overall, Dove aims to boost the self-confidence of women in various age groups.

Nike’s taglines stress on pushing the limitation of women. Taglines such as “This is us”, “You are made of what you do” and “Believe in more” indicate that women should get many more opportunities than others think they do.

Taglines that Covergirl employs in the advertisements targets young girls who may doubt their abilities and capabilities. “Girls can”, “Be courageous” and “Challenge everything” persuade young girls to be bold and to try everything they want.

The *always*’ campaign ads use taglines such as “Sports can keep girls confident, yet only 30% feel encouraged to play” to stimulate viewers to encourage young girls to keep play sports. Also, to respond to the general situation that most people regardless of genders usually regard “like a girl” as degrading and humiliating, *always* uses the tagline “Let’s make #LIKEAGIRL mean amazing things” to enhance girls’ confidence and morale.

Advertisements of Under Armour use brief but empowering taglines such as “I will”, “I will what I want”, and “#EARNYOURARMOUR” to present how strong and dedicated a woman is. It also stresses the efforts that take one to succeed by “It’s what you do in the dark that puts you in the light”, which is both positive and educational.

Pantene’s advertisements choose to target young women and encourage them to live a strong and shining life. By using taglines such as “Don’t be any less than who you are”, “Be strong and shine”, and “We have to step up as a woman and take the lead”, Pantene encourages women to be bold, strong, and stick to who they are.

Compared to the aforementioned brands, H&M does not make any effort to empower women by using the tagline “H&M in store now”, even though the advertisements are visually trying to uplift women, it fails to remain consistency when promoting femvertising campaigns.

### **Results of Quantitative Content Analysis**

This section gives the results of the Quantitative Content Analysis of the 40 ads as per the coding manual of categories operationally defined in the methods section.

#### **1. Roles – Traditional vs. Nontraditional Roles**

Table 1– Roles of Women in Advertisements

	Observed N	Percentage
Traditional	3	7.5%
Nontraditional	31	77.5%
Both	3	7.5%
Can’t Identify	3	7.5%
Total	40	100%

As found in Table 1, in a total of 40 campaign commercials, ads that present women in nontraditional roles taking up 77.5% of the total number, compared to a same number (7.5%) that show women only in traditional and in both traditional and nontraditional roles. A Chi-square test is utilized to analyze the data.

$H_{01}$ : Videos that present women in the four categories (traditional, nontraditional, both, can't identify) are equal in number. As shown from the data,  $\chi^2(3, N=40) = 58.800, p < .01$ , we reject  $H_{01}$ . A follow-up test shows that all the categories lead to the significance of the test. We can conclude that number of videos that present women in nontraditional roles, such as athletes and professionals, significantly outnumber those present women in either traditional roles or in both traditional and nontraditional roles.  $H_1$  of this study is supported.

## 2. Body Type –Skinny, Average, Plump, and Sporty

Table 2 – Body Types of Women in Advertisements

	Observed N	Percentage
Skinny	3	7.5%
Average	7	17.5%
Plump	3	7.5%
Sporty & Muscular	13	32.5%
More than One	8	20.0%
More than Two	5	12.5%
Can't Identify	1	2.5%
Total	40	100%

In terms of the body type, the majority (32.5%) of the selected ads present women in sporty and muscular bodies, followed by women in more than one body type (20%), and in average

bodies (17.5%). A Chi-square test is utilized to analyze the data.

We set  $H_{02}$  as: The selected videos present women evenly in all the categories of body types. As seen from the data,  $\chi^2(6, N=40) = 17.050, p < .01$ , we reject  $H_{02}$ . A follow-up test shows that the “sporty & muscular” group contributes to the significance of the test. We can conclude that the majority of the chosen ads show women in sporty and muscular body types, not the slim body types found in the previous studies.  $H_2$  of this study is supported.

### 3. Complexion characteristics: Flawed vs. Flawless Faces

Table 3—Facial Characteristic of Women in Advertisements

	Observed N	Percentage
Flawless	21	52.5%
Flawed	6	15%
Both	13	32.5%
Total	40	100%

According to women’s complexion and facial appearance, it was found that over half of the ads only present flawless women (52.5%), followed by those having both facial flawed and flawless women (32.5%). Only 15% of the ads show women only with flawed faces. A Chi-square test is utilized to analyze the data.  $H_{03}$  is set as: Videos that present women in those three categories are equal in number. As seen from the data,  $\chi^2(2, N=40) = 8.450, p < .05$ , we reject the  $H_{03}$ . A follow-up test shows that both “Flawed” and “Flawless” categories contribute to the significance of the test. We can conclude that most ads only show women with flawless faces.  $H_3$  of this study is rejected.

### 4. Traits: Traditional vs. Nontraditional Traits



Table 4 –Traits of Women in Advertisements

	Observed N	Percentage
Traditional	2	5%
Nontraditional	34	85%
Both	4	10%
Total	40	100%

The majority of the ads present women in nontraditional traits (85%), following the number of ads show women in both traditional and nontraditional traits (10%), which is contradictory to what traditional commercials did. According to previous literature, women are usually presented as less capable and emotionally stable than men (Lim & Furnham, 2016), and the majority of women are presented as subordinate and dependent while men are dominant (Ruyt, 2011; Shaw, Eiend, & Tan, 2014). However, in the selected campaign advertisements, women are mostly shown presenting nontraditional traits that are usually associated with men.

A Chi-square test is utilized to analyze the data. We set  $H_{04}$  as: The chosen videos show women equally in the three categorized traits. As seen from the data,  $\chi^2(2, N=40) = 48.200$ ,  $p < .01$ , we reject  $H_{04}$ . A follow-up test shows that all the three categories contribute to the significance of the test. We can conclude that most selected videos show women acquire nontraditional traits, such as independent, ambitious, and competitive.  $H_4$  of this study is supported.

### 5. Age Groups: Young, Middle-aged, and Elder

Table 5 – Age Groups of Women in Advertisements

	Observed N	Percentage
Young-teenager	5	12.5%
Young-adult	16	40%
Middle-aged	6	15%
More than One	11	27.5%
More than Two	2	5%
Total	40	100%

Most of the chosen campaign ads present “Young-adult” women (40%), followed by women in “more than one” age group (27.5%), and 15% were those of middle-aged women. We set  $H_{05}$  as: the number of the sample videos that present women in the categorized age groups are equal.

As seen from the data,  $\chi^2(4, N=40) = 15.250, p < .01$ , we reject  $H_{05}$ . A follow-up test shows that both “Young-adult” and “More than two” categories contribute to the significance of the test. We can conclude that the majority of the chosen videos show young-adult women, followed by middle-aged women.  $H_5$  of this study is not supported.

## CHAPTER 6

### DISCUSSION AND CONCLUSION

The data from the study on femvertising ads concludes with some new and innovative ways that are being used in the portrayal of women with strong and powerful messages for their empowerment. Overall, the positive messages within the videos being sent out to empower women are for them to believe in themselves, pursue their dreams, and take up positions and activities that were considered to be exclusively for men. Women in power and those from different classes and occupations have been used to act as role models and advice women viewers. The companies that are promoting these ads are doing a remarkable job, but at the same time, we also had to look at the political economy and the policies that they followed in promoting their other products. The information reported is discussed in the following sections.

#### 1. Marketing Policy of Unilever and H&M

As stated in the earlier section of case study, Dove and Axe belong to the same parent company, but the two brands promote contradictory messages about the role of women when they are promoting different products. While Dove promotes “natural beauty” concepts and aims to uplift women’s confidence, self-esteem and self-image, Axe still continues to sexualize women and portrays women in sexily clad bikinis, being subservient, and being dominated by men. Even though Axe is a male-targeted brand that is different from Dove, Unilever should not promote inconsistent concepts through its brands, launching women-empowering campaigns

through Dove on the one hand, while destroying everything established by sexually exploiting women in the Axe deodorant advertisements. The dual game that Unilever played can only lead to a decreasing loyalty of the consumers to the brands, given that both male and female audiences get accessibility to Axe's and Dove's commercials and observe the conflicting positions that Unilever takes.

Then, after closely examining the H&M 2016 campaign, it's not surprising to find that even though the company presented women from different races, the ads present a great number of pretty young women with few exceptions (only one elder and one overweight woman), which is far away from what the company tries to sell. In addition to that, several ethical issues of H&M including the recent racism scandal makes it necessary to explore the company's management policy. We found that the policy of H&M is to "offering high fashion at low prices" (Delirium,2017). Referenced from its marketing policy, it seems that the company regards saving budget as the most significant, which is problematic and causing H&M a lot of troubles. From this case, it is apparent that a rational and thoughtful marketing strategy is critical for a company's long-term success, which H&M has failed to achieve.

## 2. Core Concepts of the Campaign Femvertisements

Here, we will first discuss the primary messages delivered by the selected ads, exploring how different brands choose to empower women. According to the qualitative description of the Dove videos, Dove empowers women primarily by promoting the concept of "universal beauty", attempting to boost women's self-confidence by telling them that they are all 'beautiful'. It aims

to make women feel good about their faces and bodies, and persuade women to stop chasing the model (yet unattainable) perfection of beauty. The brand also focuses strengthening the bond between mothers and daughters, promoting to daughters the idea of complementing each other—“tell your mother she is beautiful”. In addition, they also stress the significance of parental education on the concept of “confidence” to young girls.

Pantene sells the message that women are as strong and outstanding as men. Its campaign ads point out to the situation where women are usually underestimated and misunderstood by others compared to men. And despite that, women need to overcome their inhibitions and do not need to live up to the expectations of others. Pantene also released interviews with a select number of successful women around the world, letting them tell their stories and their interpretation of the word “strong”. Overall, Pantene uplifts women by stating that women are as strong, independent, and as capable as men.

*always* extensively uses active young girls in the campaign ads. These young girls play different sports such as rugby, basketball, boxing, and weightlifting. This brand sells the concept that girls are strong. And girls are no less than boys especially in terms of their capabilities and dedications to stand out and win.

Covergirl also promotes the idea that young girls can stand out in their professions. In its ads, it shows high school girls working as professional coders in a company. It empowers girls by showing them the need to work and happiness they will get in working in the areas where men are usually in control. Moreover, Covergirl uses female celebrities in their ads to promote the concept of “girls can”.

H&M presents the diversity of women by presenting women from various races, body shapes, personalities, and occupations. It also shows a transgender woman in its campaign ads, which is a groundbreaking change in commercials. The ad promotes the concept that women are supposed to show off themselves with pride without caring about what other people think of them. They can be muscular, old, professional, transgender, or gay. And even though some of them may be looked down upon, they all can live a proud and colorful life.

Sports brands of such as Nike and Under Armour were more likely to present ordinary women and female celebrities doing intense sports to show the athletic side of women, such as being committed and competitive. These brands sell the idea that women are strong with infinite power, and women should be viewed and treated in the same way as we see men.

### 3. The Portrayal of Women in Femvertisements

As seen from the quantitative results, most of the hypotheses of this study are supported. Majority of women in the campaign ads are in nontraditional roles, in sporty and muscular body types, and possess nontraditional (sometimes referred to masculine) traits. Almost half of the ads present young women with beautiful and blemish free complexions that was contradictory to our expectations. However, when taking into consideration the nature of products, we can find it understandable that the videos tend to use young women as models, since they target young girl audiences and boost their self-confidence at an early age. It is apparent that women who feel inferior to men or those who lack self-assurance and have a poor self-image are greatly influenced by such hierarchical concepts since the time they were young. Thus, empowering and

uplifting girls at an early age is a necessary step and a crucial part of growing up. Seen from our results, some of the chosen advertisements have already taken huge steps in this direction, sending out powerful messages through popular role models to maximize the impact.

Then, it is found that most of the selected commercials present flawless faces of women, indicating that the campaign ads were trying to project different types of women on the one hand, and aimed to transform audiences into consumers on the other. It would be better to also include a few women with a few flaws or blemishes that would bring forth more reality and greater identification with the women as consumers. Even though the goal of companies is ultimately towards making profits, which means flawless faces may be needed in the ads, the company could have its ads present at least a few not-so-perfect faces to be more realistic and acceptable.

Additionally, sometimes it's ironic for some media experts to learn how to launch or analyze marketing campaigns. On the one hand, media planners are taught to "identify and satisfy the wants and needs of their consumers" (Geskey, 2013, p. 48), while on the other, media researchers are supposed to analyze the advertising campaigns, being picky and criticizing the commercialism within the campaigns. The point here is that as media researchers, we should be good at discovering positive and the negative changes taking place in advertising, give a positive critique of the campaigns and alert the companies if they are continuing to portray women in a negative roles lowering their self image and esteem. This study brings for the and record the changes that some companies are attempting to make changes in the portrayal of women. In future we all expect to see the media become more supportive in empowering women through these femerviting ads, and there is a need to continue to review them as positive changes for

more companies to emulate, as evidenced by this study without having to compromise on their overall objective of generating profits.

To conclude, this study records positive shifts made by the selected campaigns. Also, it conducts a scientific analysis of the femvertising ads, providing a measure of the positive change that is taking place in advertising field, which raises the self-image and self-esteem of women.



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## APPENDICES

## Appendix 1 — List of Advertisements

	Brand	Company	Video Name	Html
1	Dove	Unilever	My beauty my say	<a href="https://www.youtube.com/watch?v=em6ooEv_Nuk">https://www.youtube.com/watch?v=em6ooEv_Nuk</a>
2	Dove	Unilever	Real beauty is universal	<a href="https://www.youtube.com/watch?v=JNYjRmNCu9o">https://www.youtube.com/watch?v=JNYjRmNCu9o</a>
3	Dove	Unilever	Real beauty sketches	<a href="https://www.youtube.com/watch?v=pEEAZKbul4w">https://www.youtube.com/watch?v=pEEAZKbul4w</a>
4	Dove	Unilever	Choose beautiful	<a href="https://www.youtube.com/watch?v=7DdM-4siaQw">https://www.youtube.com/watch?v=7DdM-4siaQw</a>
5	Dove	Unilever	Dove legacy	<a href="https://www.youtube.com/watch?v=Pqknd1ohhT4&amp;t=19s">https://www.youtube.com/watch?v=Pqknd1ohhT4&amp;t=19s</a>
6	Dove	Unilever	Dove selfie	<a href="https://www.youtube.com/watch?v=_3agBWqGfRo">https://www.youtube.com/watch?v=_3agBWqGfRo</a>
7	Dove	Unilever	Dove #Beautyis	<a href="https://www.youtube.com/watch?v=aD6pv6IbtP4">https://www.youtube.com/watch?v=aD6pv6IbtP4</a>
8	Nike	Nike	This is us	<a href="https://www.youtube.com/watch?v=1OYi2pbNK_4">https://www.youtube.com/watch?v=1OYi2pbNK_4</a>
9	Nike	Nike	What are girls made of	<a href="https://www.youtube.com/watch?v=Y_iCIISngdI">https://www.youtube.com/watch?v=Y_iCIISngdI</a>
10	Nike	Nike	What will they say about you	<a href="https://www.youtube.com/watch?v=F-UO9vMS7AI">https://www.youtube.com/watch?v=F-UO9vMS7AI</a>
11	Nike	Nike	Rising	<a href="https://www.youtube.com/watch?v=YigOn84vh3E">https://www.youtube.com/watch?v=YigOn84vh3E</a>
12	Ram	Fiat Chrysler Automobiles	Courage is already inside	<a href="https://www.youtube.com/watch?v=Jo5LsKZRwYY&amp;list=PLZAI1qXOLndvUZPBi5ly68gUzRPT8pJdP&amp;index=8">https://www.youtube.com/watch?v=Jo5LsKZRwYY&amp;list=PLZAI1qXOLndvUZPBi5ly68gUzRPT8pJdP&amp;index=8</a>
13	Covergirl	Procter & Gamble	Girls who code	<a href="https://www.youtube.com/watch?v=dr6b4nwo-5k">https://www.youtube.com/watch?v=dr6b4nwo-5k</a>
14	Covergirl	Procter & Gamble	#GirlsCan: Women Empowerment	<a href="https://www.youtube.com/watch?v=KmmGCIZb8Mg">https://www.youtube.com/watch?v=KmmGCIZb8Mg</a>
15	<i>always</i>	Procter &	Team Canada's	<a href="https://www.youtube.com/watch?">https://www.youtube.com/watch?</a>

		Gamble	Stephanie Labbe Keeps Playing #LikeAGirl	v=kYcougCeHIE
16	<i>always</i>	Procter & Gamble	Keep Playing: Lady Riders	<a href="https://www.youtube.com/watch?v=p7zD7q5_RcQ">https://www.youtube.com/watch?v=p7zD7q5_RcQ</a>
17	<i>always</i>	Procter & Gamble	Keep playing	<a href="https://www.youtube.com/watch?v=Emawq64b0DU">https://www.youtube.com/watch?v=Emawq64b0DU</a>
18	<i>always</i>	Procter & Gamble	Quarterback Karlie Harman's Story	<a href="https://www.youtube.com/watch?v=RUwLdGz7XtA">https://www.youtube.com/watch?v=RUwLdGz7XtA</a>
19	Under Armour	Under Armour	Protect this house	<a href="https://www.youtube.com/watch?v=IHvQPz6wQe4">https://www.youtube.com/watch?v=IHvQPz6wQe4</a>
20	Under Armour	Under Armour	Rule yourself	<a href="https://www.youtube.com/watch?v=RmvaPQi-Jgo">https://www.youtube.com/watch?v=RmvaPQi-Jgo</a>
21	Under Armour	Under Armour	Women of will	<a href="https://www.youtube.com/watch?v=jQFhSY0mt9Q&amp;t=17s">https://www.youtube.com/watch?v=jQFhSY0mt9Q&amp;t=17s</a>
22	Under Armour	Under Armour	Gisele Bündchen – I Will What I Want	<a href="https://www.youtube.com/watch?v=H-V7cOestUs">https://www.youtube.com/watch?v=H-V7cOestUs</a>
23	Under Armour	Under Armour	Lindsey Vonn- I Will What I Want	<a href="https://www.youtube.com/watch?v=0_h02MD9RYE&amp;t=3s">https://www.youtube.com/watch?v=0_h02MD9RYE&amp;t=3s</a>
24	Under Armour	Under Armour	Misty Copeland - I Will What I Want	<a href="https://www.youtube.com/watch?v=zWJ5_HiKhNg">https://www.youtube.com/watch?v=zWJ5_HiKhNg</a>
25	Under Armour	Under Armour	Sloane Stephen – I Will What I Want	<a href="https://www.youtube.com/watch?v=1qSDMXrYBg8">https://www.youtube.com/watch?v=1qSDMXrYBg8</a>
26	H&M	Hennes & Mauritz AB	H&M New Autumn Collection 2016	<a href="https://www.youtube.com/watch?v=8-RY6fWVrQ0&amp;t=3s">https://www.youtube.com/watch?v=8-RY6fWVrQ0&amp;t=3s</a>
27	Pantene	Procter & Gamble	Labels Against Women	<a href="https://www.youtube.com/watch?v=yTOjg4De188">https://www.youtube.com/watch?v=yTOjg4De188</a>

28	Pantene	Procter & Gamble	Never be less	<a href="https://www.youtube.com/watch?v=BhMB-mDDryg">https://www.youtube.com/watch?v=BhMB-mDDryg</a>
29	Pantene	Procter & Gamble	Not sorry	<a href="https://www.youtube.com/watch?v=p73-30IE-XE">https://www.youtube.com/watch?v=p73-30IE-XE</a>
30	Pantene	Procter & Gamble	#ShineStrong interview with Jolynn Minnaar	<a href="https://www.youtube.com/watch?v=gyiuCQb_tfQ&amp;t=19s">https://www.youtube.com/watch?v=gyiuCQb_tfQ&amp;t=19s</a>
31	Pantene	Procter & Gamble	#ShineStrong interview with Sureshnie Rider	<a href="https://www.youtube.com/watch?v=Pi12vpM49WU&amp;t=11s">https://www.youtube.com/watch?v=Pi12vpM49WU&amp;t=11s</a>
32	Pantene	Procter & Gamble	#ShineStrong interview with Melanie Ramjee	<a href="https://www.youtube.com/watch?v=qunvGH_xjEQ">https://www.youtube.com/watch?v=qunvGH_xjEQ</a>
33	Pantene	Procter & Gamble	#ShineStrong interview with Suzaan Heyns	<a href="https://www.youtube.com/watch?v=i0XTwa8QH_w&amp;t=1s">https://www.youtube.com/watch?v=i0XTwa8QH_w&amp;t=1s</a>
34	Pantene	Procter & Gamble	#ShineStrong interview with Mandy Wiener	<a href="https://www.youtube.com/watch?v=G98IVD9KM5A&amp;t=1s">https://www.youtube.com/watch?v=G98IVD9KM5A&amp;t=1s</a>
35	Pantene	Procter & Gamble	#ShineStrong interview with Renee de Wet	<a href="https://www.youtube.com/watch?v=EGKfY4oUC-8">https://www.youtube.com/watch?v=EGKfY4oUC-8</a>
36	Pantene	Procter & Gamble	#ShineStrong interview with Emma Dicks	<a href="https://www.youtube.com/watch?v=FCJarsFzaBE">https://www.youtube.com/watch?v=FCJarsFzaBE</a>
37	Pantene	Procter & Gamble	#ShineStrong interview with Nonhle Thema	<a href="https://www.youtube.com/watch?v=BUssPVFa0dE">https://www.youtube.com/watch?v=BUssPVFa0dE</a>
38	Pantene	Procter & Gamble	#ShineStrong interview with Refiloe Mpakanyane	<a href="https://www.youtube.com/watch?v=FuJDGdL1iow">https://www.youtube.com/watch?v=FuJDGdL1iow</a>
39	Pantene	Procter & Gamble	#ShineStrong interview with Danella Eliasov	<a href="https://www.youtube.com/watch?v=aVOnQFhJqTQ">https://www.youtube.com/watch?v=aVOnQFhJqTQ</a>

40	Pantene	Procter & Gamble	#SHINESTRO NG	<a href="https://www.youtube.com/watch?v=P0v2sFfNaVQ">https://www.youtube.com/watch?v=P0v2sFfNaVQ</a>
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'Femvertising' Campaigns

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