

# The (Re)Presentation of Dutch Society in Public Broadcasting Tv-Commercials of 2019.

A study on behalf of Havas Lenz

Executed by Mieke Koopen (6391877)

Master student Sociology: Contemporary Social Problems

University Utrecht

June 2020

Master supervisor: Dr. Rense Corten, Associate professor

Internship supervisor: Tim Claassen, Head of Strategy at Havas Lenz

Word count: 9842

### ABSTRACT

In a nation where diversity is embraced and celebrated, it is important that diversity, acceptance and inclusive thinking is reflected in the media. Unfortunately, the use of stereotypes is something that almost everyone does unconsciously, for the most part without being aware of the negative consequences that can follow. In this report, we approach stereotyping behaviour by looking at the theoretical foundation in forming stereotypes (unconscious perception of co-variation and the self-fulfilling prophecy), but also at the effect of stereotypes on humans (mirroring versus moulding and stereotypical imaging). The way the Dutch society is represented on TV and in commercials forms the thoughts and ideas that Dutch citizens have about other groups. But how representative and inclusive are Dutch tv-commercials in 2019? Based on a random sample of the tv-commercials broadcast on the STER in 2019, this is measured in a quantitative way by analyzing the characters in these tv-commercials. From these analyses it appears that there is an overrepresentation of men in quantity and a shortage of women and characters with a non-white skin-tone in leading roles. Specifically, men are portrayed stereotypically masculine and women stereotypically feminine. Although there is a reasonable similarity in quantity between white and non-white characters, there are still large differences in quality, in which the non-white character is disadvantaged. Therefore, it appears that the Netherlands is not yet as inclusive and representative as we could be. There is still a lot to be gained here. Recommendations are made regarding improvements in policy, how to implement these changes and how this study can be used in that respect.

*Keywords: Stereotyping, Dutch, commercials, STER, representation, presentation, gender, skin-tone, self-fulfilling prophecy, mirroring versus moulding, stereotypical imaging.*

### Preface

In front of you lies the thesis ‘The (Re)Presentation of Dutch Society in Public Broadcasting Tv-Commercials of 2019’. This study was commissioned by the umbrella organization of Dutch advertising communication and consultancy agency (VEA). VEA contains a committee that focuses entirely on the subject of stereotyping. The committee members are representatives from various agencies including Hammerfest, a social creative agency (Hammerfest, 2020), Havas Lemz (Havas Lemz, 2020), a meaningful business marketing agency, and Kantar, a renowned research agency (Kantar, 2020). This paper can be considered part of, or an addition to, the research that was commissioned by the VEA.

This report is a master thesis within the master Sociology: Contemporary Social Problems at the Utrecht University. During my internship from February to July 2020 I worked on this thesis within the strategy department of Havas Lemz. The study aligns and embodies the ambition of Havas Lemz to bring about positive (social) change with and within advertising.

I was coached by my internship supervisor Tim Claassen and my thesis supervisor Rense Corten. I want to thank them for the support and useful feedback that I received from both supervisors, which allowed me to continue to look critically at my research and reflect on my personal biases. An important aspect of the study is to consciously reflect on the subject.

I carried out the analysis of the 420 advertisements in collaboration with Sanne Mak and Laura Bredies, two interns at Hammerfest and Kantar. I would also like to thank them for their help, and for brainstorming all the details of the data collection.

Lastly, I would like to thank my family, my fellow students and friends for their support and help when I needed it most.

I hope you enjoy reading this thesis.

Mieke Koopen

Utrecht, June 26th

**Table of content**

ABSTRACT .....	2
Preface .....	3
Table of content .....	4
Introduction .....	6
Theoretical frame.....	9
<i>What are stereotypes?</i> .....	9
<i>How stereotypes are formed: Self-Fulfilling Prophecy</i> .....	10
<i>How stereotypes are formed: Out-Groups</i> .....	10
<i>Which out-groups are prone to stereotypes?</i> .....	11
<i>The effect of stereotypes: Mirroring versus Moulding</i> .....	13
<i>The effect of stereotypes: Stereotypical Imaging</i> .....	13
<i>Why do marketers use stereotypes?</i> .....	14
<i>The hypotheses</i> .....	15
<i>Gender</i> .....	15
<i>Skin-tone</i> .....	16
Method.....	17
<i>Gathering the data</i> .....	17
<i>Execution of data collection</i> .....	19
<i>What do we test in the analysis?</i> .....	19
<i>The Dutch figures</i> .....	20
Results .....	22
<i>Gender</i> .....	22
<i>Gender and representation</i> .....	22
<i>Gender and screen-time</i> .....	23
<i>Gender and speaking-time</i> .....	24

<i>Gender and age</i> .....	24
<i>Gender and character role</i> .....	25
<i>Gender and settings</i> .....	26
<i>Gender and sexualisation</i> .....	27
<i>Gender and branch</i> .....	27
<i>Skin-tone</i> .....	29
<i>Skin-tone and representation</i> .....	29
<i>Skin-tone and screen-time</i> .....	30
<i>Skin-tone and speaking-time</i> .....	31
<i>Skin-tone and age</i> .....	31
<i>Skin-tone and character role</i> .....	32
Conclusion .....	35
<i>Discussion: Possible flaws in the analysis</i> .....	36
Recommendations .....	38
References .....	40
Appendix A: Codebook .....	47
Appendix B: The syntax .....	49
Appendix C: Thesis proposal .....	63
Appendix D: Grading form .....	70

### Introduction

Commercials regularly use stereotypes both to reflect contemporary society and address their target audience. It is important that these stereotypes are monitored, so they are not offensive, degrading or harmful and reflect the reality of society.

The word stereotype was first introduced in 1798 by French printer Didot, describing a printing process with fixed casts of material (Ashmore & Del Boca, 1981). Lippman (1946), the father of the stereotype concept within the social sciences, described stereotypes as “the representation of the environment which is in lesser degree made by man himself” (p.15). Lippman assumed reality was too complex for the mind and stereotypes served to simplify perception and cognition (Lippman, 1946). Nowadays, there is a broad consensus among social scientists that on a very general level a stereotype can be seen as a set of beliefs about the personal characteristics of a group of people (Simon, Glässner-Bayerl & Stratenwerth, 1991).

The small but significant influence of media on the attitudes, beliefs and behaviour of their audience has previously been shown (Morgan & Shanahan, 1997), and there is evidence that finds a causal relationship between media exposure and a viewer’s racial attitude (Dixon, 2008; Mastro, Behm-Morawitz, & Ortiz, 2007). Ample research indicates that the way certain groups, like men, women and people with various ethnic backgrounds, are portrayed in the media is often integrated in the way consumers think about these specific groups. The influence of media has been found to have both a negative (Busselle & Crandall, 2002; Dong & Murrillo, 2007; Mastro, Behm-Morwitz, & Ortiz, 2007; Oliver & Armstrong, 1998) and a positive (Bodenhausen, Schwarz, Bless, & Wanke, 1995; Mastro & Tukachinsky, 2011) effect on consumers opinions about others.

In December 2018, the United Kingdom (UK) introduced a ban on harmful gender stereotypes in advertisements (ASA, 2019b). The rule states that “Advertisements must not include gender stereotypes that are likely to cause harm, serious or widespread offence” (p 1). The ban followed a report in 2019 by the Advertising Standards Authority (ASA) which found evidence that harmful stereotypes can limit the aspirations, opportunities and choices of children, young people and adults, and these stereotypes can be strengthened by certain commercials, which plays a role in unequal gender outcomes (ASA, 2019a; New York Times, 2019). Although the ban on gender stereotypes is a ban that is binding among advertisers, a ban on other forms of stereotyping is not yet in place. However, the Committees of Advertising Practice (CAP) in the UK do provide online advice on avoiding stereotyping of race, culture, disability, illness, age, religion and beliefs (ASA, 2019c).

Not only the UK has regulation in place. In 2018, Stockholm put a ban on sexist advertisements in public spaces which present any gender as a sex object, show stereotypical gender roles or are in any other way demeaning or sexually discriminatory (The Telegraph, 2018). The Green Party deputy mayor Daniel Helldén, the driving force behind the ban, said that sexist advertisements can cause anxiety and distress, change people's mind and negatively affect young people's body image. The ban followed similar restrictions instituted in London, Paris and Geneva (Independent, 2017; The Guardian, 2016; WorldRadio, 2016).

Another force fighting against stereotypes in commercials is the Unstereotype Alliance, an industry-led initiative founded in 2017 by UN Women, that unites partners who collectively want to use the advertising industry as a positive driver to empower change (UN Women, 2018; Unstereotype Alliance, n.d.a). Many large organizations have joined the Unstereotype Alliance, like Google, Facebook, Twitter, Unilever, HP, Adobe and more (Unstereotype Alliance, n.d.b). Involvement of these major players results in the growing influence of the Unstereotype Alliance. At the moment, a global movement for equality has emerged, specifically the Black Lives Matter movement. This movement demands a systematic change in which social, professional and political discrimination based on skin colour is no longer tolerated.

The Netherlands do not have a ban on stereotypes in commercials. Little is known about the representation of various groups, or if these representations are compatible with Dutch society or the exact usage of stereotypes in Dutch commercials. However, there are multiple organisations, like Alliantie beeldvorming in de media (WomenINC, 2017), and includeNow (IncludeNow, n.d.), that are trying to create awareness regarding stereotypes. There are also brand that are actively trying to change the stereotypes, for example based on gender are Calvé, showing women as a sports role model, Axe, with their advert 'Redefining masculinity' showing that men can be and are allowed to be insecure, and Dove, with their advert '#MyBeautyMySay' showing that female beauty is not just the stereotypical image of female beauty. In addition, there are also cultural stereotypes that are being addressed, for example in the campaign from Brooke Bond, with their advert #SpeakYourHeart, showing that stereotypical reactions within certain cultures need not be the only possible reaction (Unilever, 2017; Adformatie, 2020). The above clearly indicates that the growing importance of equality in western-societies and stereotypes in commercials, that could cause harm in any way, are gaining more importance and awareness.

A realistic representation of society shows a diverse demographic without extreme stereotypes, and a representative sample of various groups that are present within the

population. At the moment, we do not know if Dutch tv-commercials meet this requirement. In a literature study conducted by Smits and Porzionato (2016) on stereotyped media imaging, recommendations are made to measure the extent in which gender and skin-tone are represented in the Dutch media. These points emphasize the societal relevance of this research and the importance of gaining insights. Without these insights, there is no basis for possible follow-up measures, or to base statements on regarding stereotyping in the Netherlands. The (re)presentation of various groups in Dutch tv-commercials is a source of information that can add knowledge to the research about stereotyping in Dutch tv-commercials. The scientific relevance and contribution of this research is to fill the present knowledge gap about the use of stereotypes within Dutch tv-commercials, the creation and function of stereotypes, and the representation of Dutch society in tv-commercials.

As a source, a representative sample of all new STER tv-commercials that were shown in 2019 on Dutch television are used and analysed on various categories. It is important to look at these data nationally, because each country has its own composition of social rules, cultures and prejudices that can translate into different stereotypes. In addition, each country has a different composition of gender and skin-tones. Therefore, we cannot assume that the results from a study in the UK are representative for the Netherlands. The results of this study can function a baseline measurement, so in the event of repetition, improvements or deterioration can be mapped. Based on the previous information the following question is answered:

*To what extent and how are various groups in Dutch society (re)presented in the new tv-commercials shown on STER in 2019?*

If harmful stereotypes are used in Dutch tv-commercials and/or a significant difference is found in the representation, this research can be a way to stimulate a discussion regarding stereotyping and diversity in tv-commercials. Therefore, the following policy question is answered:

*What can be done to reduce the number of harmful stereotypes used in tv-commercials in the Netherlands?*



## **Theoretical frame**

### **What are stereotypes?**

A stereotype is, on a very general level, a set of beliefs about the personal characteristics of a group of people (Simon, Glässner-Bayerl, & Stratenwerth, 1991). The social literature distinguishes two variations of stereotypes. The first is a mental representation of accurate differences between various groups based on the reality the perceiver is exposed to (Judd & Park, 1993; Jussim, 1991; Rothbart et al., 1984; Swim, 1994). An example is cultural food preferences. We can observe the difference in the use of hot spices between India and the Netherlands, and state that the average curry in India is spicier than the average curry in the Netherlands. This leads to the general assumption that, in comparison to the Dutch population, the Indian population eats a spicier variation of food. These mental representations can make information processing easier and more efficient, but in perceiving these differences, the perceiver might fail to notice the differences between individuals (Von Hippel et al., 1993). Even more, these stereotypes are localised around the group characteristics that are most distinctive, which provide the greatest differentiation between groups, and show the least variation within the group (Nelson & Miller 1995; Ford & Stangor 1992).

Whereas some stereotypes are based on actual group differences, the second form of stereotyping occurs when stereotypes are formed about groups that are independent of real group differences. They are based on relatively long-term characteristics that have great potential for error like skin-tone, sexual orientation, religion and gender (Hilton & Von Hippel, 1996). This form of stereotyping can lead to harmful generalisations, and therefore is where focus will be put on in the present research. In next section this form is explained further.

### **How stereotypes are formed: Unconscious Detection of Co-variation**

One form of stereotype formation is by generalisation of the behaviour of one group member to the assessment of all group members. Hill et al. (1989) state that if, unconsciously, the initial resemblance between two people has been discovered, the observer behaves as if, long after the resemblance is removed, this relationship continues to exist. Research on co-variation detection theorizes that the unconscious detection of similarities is rather remarkable, while the conscious detection is quite poor (Lewicki, 1986; Nisbett & Ross, 1980). This self-sustaining form of prejudice can play an important role in the development of social stereotypes.

In the absence of this self-sustaining form, unconscious detection of stereotype similarities is limited to stereotypes that are built on a foundation of truth. However, with the effects of the self-sustaining form, all it takes to trigger a stereotype is to meet a small number of stereotyped people, and the observer will continue to strengthen their belief in this stereotype, even in the absence of any supporting evidence (Hilton & Von Hippel, 1996).

Furthermore, it is easier to learn contingencies when one has little experience with the associated individual, so it is more likely that out-groups, in comparison with in-groups, are targets for stereotypical development based on unconscious detection of co-variation (Cacioppo et al., 1992). Additionally, because the detection of co-variation takes place outside of the conscious mind, self-sustaining biases can still affect the observer even if they attempt to act based on an egalitarian mindset (Devine & Monteith, 1993; Monteith, 1993).

When you consider the existence of self-fulfilling prophecies, which will be further elaborated in the next section, and the prevalence of subtle stereotyping in the media, it is very likely that there will always be a few (real or portrayed) stereotyped individuals present to initiate self-sustaining stereotypes (Hilton & Von Hippel, 1996; Zuckerman & Kieffer, 1994).

### **How stereotypes are formed: Self-Fulfilling Prophecy**

The self-fulfilling prophecy refers to the socio-psychological phenomenon where a certain action or behaviour is expected, and these expectancies lead people to alter their behaviour. Resulting in the exhibition of behaviour that fulfils the expectations, making the expectation reality (Merton, 1948; Hilton & Von Hippel, 1996). To illustrate this from a gaming perspective, Lien (2013) explains that before the 1990s, there were equal numbers of male and female gamers. Only after advertisements focused on the male population when promoting games, the idea formed that gaming is a dominantly male activity. As a result, the dominant perception and reality nowadays is that games are mainly made for men and played by men. Thus, this illustrates that the (unwanted) result of marketing a product for a specific audience is the possibility of a self-fulfilling prophecy. Knowing the basis of stereotype formation, next we focus on which groups are more prone to be stereotyped.

### **How stereotypes are formed: Out-Groups**

Behavioural characteristics of in-group members (the main population) and out-group members (sub-groups that vary from the main population) are judged differently. The stereotypes based on out-group members are more likely to be negative, even when the attributes they have are objectively positive (Esses et al., 1993; Esses et al., 1994). An example of the difference between in- and out-group reaction is observed by Allport in an example using

Abraham Lincoln and people with a Jewish religion; “The personality qualities admired in Abraham Lincoln, are deplored in the Jews” (Allport, 1954, p. 189). With this statement he shows that it is not necessarily the attribute itself that is judged, but rather the person who possesses it and their position in society.

The perception of out-group members is not only that they possess fewer desirable traits than the in-group members, but they are also seen as a more homogeneous group (Hilton & Von Hippel, 1996). A consequence of the out-group homogeneity mindset is the generalisation of attributes. The behaviour of an out-group member is observed, and people will believe that most out-group members share these specific attributes. This results in the belief that group-level stereotypes are accurate descriptions of individual group members (Park et al., 1991; Park & Hastie, 1987). Diehl and Jonas (1991) and Quattrone (1986) suggest that out-group homogeneity perceptions can be critically linked to prejudice, discrimination and stereotyping, due to the lack of attention to the individual. Support of discrimination against homogeneous out-groups in comparison to heterogeneous out-groups is shown by Vanbeselaere (1991) and Simons et al. (1990).

#### **Which out-groups are prone to stereotypes?**

Stereotypes can be formed about any kind of group, but as discussed earlier, out-groups are more likely to be stereotyped. So, when narrowing the scope to groups that are independent of real group differences and are prone to harmful generalizations, the most common are out-groups based on gender or ethnicity. Previous research also focuses mainly on these two groups (Hilton & Von Hippel, 1996; Towbin et al., 2014; Hagendoorn & Hraba, 1987; Basow, 1992; Plummer, 2001; Hequembourg & Brallier, 2009; Rosen & Jerdee, 1976).

In 2019, the Geena Davis Institute carried out a stereotype study among 133 English-speaking international advertisements submitted to the Cannes Lions Film Craft advertisements of 2018, resulting in the analysis of 1008 characters (Giaccardi et al., 2019). From this research the most important conclusions based on gender and representativeness were that female characters were outnumbered by male characters, and that based on the duration of a commercial women account for 38% of the screen-time and 39.2% of the speaking-time. When looking at age and gender, 60.1% of the male characters are shown over the age of 30, whereas 47.5% of the female characters are portrayed over the age of 30. Female characters are 2.5 times more likely to be shown in their late teens, and male characters are twice as likely to be shown in their 50s. The most important conclusions based on setting/activity and gender, were that men are more likely to be shown outdoors, men are twice as likely to be shown with an occupation, more

→ no clear conclusion

than twice as likely to be shown working and three times more likely to be shown driving a vehicle. With regard to occupation, men are more likely to be shown in a military position and more likely to be shown as a criminal. When a commercial showed a person in a leadership position, men were twice as likely to be depicted as women. From these results we see a traditional division of task and interests where the women are passive and traditionally feminine, and the male is active and traditionally masculine.

Masculinity and femininity are concepts that refer to characteristics or traits that are usually associated with being a male or a female (Spence & Helmreich, 1980). Traditionally these terms stand opposite of each other, where a high femininity implies a low masculinity and vice versa. A more contemporary vision looks at masculinity and femininity on a spectrum (Kachel, Steffens, & Niedlich, (2016).

According to Cavendish (2010) traditionally masculine stereotypes have a lack of accessories and wearing non-descript clothing, are matched with mechanical insights and skills, logical reasoning and mathematical knowledge. Traditional stereotypical masculine professions are accountant, doctor, car mechanic, farmer, lawyer and hobbies include playing video games, watching and playing competitive sports and games testing logic or technical abilities. Traditionally feminine stereotypes according to Cavendish (2010) have more elaborate and revealing clothing, use make-up, perfume and accessories, they are matched with social skills, a caring character and creativity. Traditional stereotypical feminine professions are housekeeper, cook, hair stylist, nurse, teacher, secretary and nanny, and hobbies are socializing, shopping and gardening. In these descriptions we see within male stereotypes an active center, where responsibility, intelligence and physical skills are central, while female stereotypes are based on a passive center where it's more about appearance, emotional development and a caring character.

From the Geena Davis Research the most important conclusions based on race and representativeness were that people of colour represent 43.1% of the characters in tv-commercials and are equally as likely to be featured in leading roles as speaking roles compared with white characters (Giaccardi et al., 2019). From these results we can conclude that, although the representation is not completely equal based on skin-tone, the role distribution is fairly similar.

Knowing the formation of stereotypes, the most stereotyped groups and the international numbers regarding stereotypical imaging of these groups, what are the effects of stereotypes on society and the individual? This is explained in the next two paragraphs.

**The effect of stereotypes: Mirroring versus Moulding**

Advertisers and sociologists have debated the role and nature of advertising in relation to stereotyping in commercials. In the literature, two viewpoints can be distinguished, the 'mirror' versus the 'mould' argumentation. The mirror argument entails that commercials reflect values that are already present, existing and dominant in society (Zotos et al., 2018). This point of view argues that the most effective advertising strategy is to magnify the existing social standards (Pollay, 1986; Pollay, 1987). It argues that the socioeconomic and political environment has a strong influence on the value system of a society, and the impact of advertisements are not significant, at best they reflect the way society thinks about, for example, gender-roles, it does not shape it (Zoto & Tschla, 2014).

Its counterpart is the mould point of view, which views advertising as a reflection of the prevailing values of society. It is not only mirroring these values, but it preserves them, and it justifies a certain way of thinking (Manstead & McCullonch, 1981; Pollay, 1986; Pollay, 1987). According to the moulding concept that matches the cultivation theory, they state that people's perception of social reality is moulded by the media (Gerbner, 1998). People create their concept of reality that matches their environment and the images they see in the media. Stereotypes presented in media are then integrated in personal values, ideas, beliefs and expectations (Zoto & Tschla, 2014; Zotos et al., 2018) According to this point of view, advertisements are not just mirroring the belief of a society, they mould them as well. If the moulding theory, rather than the mirror theory, is true than the influence of the media on society is bigger than most advertisers probably assume.

**The effect of stereotypes: Stereotypical Imaging**

People are daily inundated with images that come through television, newspapers, magazines and advertising. Through image formation one categorizes these images consciously and unconsciously in order to understand the world around them. It describes a continuous process, in which one perceives images and forms an opinion about them (Shadid, 1994; WomenINC, n.d).

Imaging is not only limited to the images and their processing, it is also the interaction between images and people's opinions: personal opinions help determine which images one chooses and these images, in turn, represent opinions (Smits & Porzionato, 2016). This way, images and words not only describe reality, they also prescribe how reality should be. The media gives people the materials from which they can form their identity, their idea of self, what it means to be a man or a woman, their idea of class, ethnicity and race, their nationality,

their sexuality, and their idea of 'us' and 'them' (Kellner, 1995). With image formation, prolonged exposure to stereotyping causes stereotypes to become deeply rooted in the brain (Shadid, 1994). Thus, when one considers qualifications as ambitious and competitive, one thinks primarily of men, because these meanings are almost inextricably linked to masculinity and thus the male stereotype.

Multiple studies show that stereotypes in the media have a significant effect on people's opinions and mind (Signorielli & Lears, 1992; Aubrey & Harrison, 2004). When looking at gender stereotypes, Signorielli and Lears (1992) and Aubrey and Harrison (2004) show that the effect of gender roles is manifested in the conviction of the child. Children who have repeatedly seen images of women doing the dishes and men mowing the lawn believe that these roles belong to that gender and were surprised when a contradictory suggestion was made.

Knowing that stereotypes can shape people's feelings and mindset, why do marketers use stereotypes in their advertisements? This is explained in the following section.

### Why do marketers use stereotypes?

*disconnected*

In marketing, marketers want their customers to personally feel connected to the product they are promoting. They achieve this by defining the target audience, this is the group they are going to focus their sales pitch on. Targeting a general audience can be ineffective, because it dilutes the marketing message. The target audience is chosen as the group that is most likely going to buy the product (Lien, 2013). The focus on one specific audience allows marketers to focus their resources on this demographic, increasing the likelihood that the campaign will succeed. Therefore, stereotypes are useful when you want to reach a target audience. For example, if the main demographic is female, the marketing department can focus all their attention on persuading this specific target group; enhancing the chance that the product will sell.

The presentation of a product is important, a product is not just a product, it carries the promise that you will feel better, look better, have more time or excitement, it will improve your life somehow (Usman, 2013). This is easier executed when limited to a specific group: a target audience. This is where stereotypes enter the playing field (Weinreich, 2006). When framing for a specific target audience, logically, it is useful to look at the most common views about this group to get as comprehensive a view as possible of your future customer. Stereotypes are not necessarily negative in nature, as mentioned the literature distinguishes two variations of stereotypes where one is an accurate reflection of a general reality. The problem lies in the expectations created by the stereotypes. If the reaction to differing from

the stereotypical behaviour is either dismissive or disapproving, the stereotype has become the norm rather than a guideline. To quote Chimamanda Ngozi Adichie speech (2009): “The single story creates stereotypes, and the problem with stereotypes is not that they are untrue, but that they are incomplete. They make one story become the only story... if people are shown as one thing, and only one thing, over and over again – that is what they will become.”

### The hypotheses

Based on the theory, the following hypotheses are formulated for gender and skin-tone.

Skin-tone is used because ethnicity cannot be visually measured. The Central Bureau of Statistics (CBS) keeps track of the key figures of the Dutch population.

### Gender

**Hypothesis 1:** Measured by quantity, screen-time and speaking-time, men are overrepresented in new tv-commercials shown on STER in 2019 when compared to CBS data from 2019.

**Hypothesis 2:** Based on age, there are too many young women shown in tv-commercials on STER in 2019 when compared to CBS data from 2019.

**Hypothesis 3:** Based on age, there are too many old men in tv-commercials shown on STER in 2019 when compared to CBS data from 2019.

**Hypothesis 4:** Based on character roles and settings they are placed in; male characters are presented in stereotypical masculine roles and settings in the tv-commercials shown on STER in 2019.

**Hypothesis 5:** Based on character roles and settings they are placed in; female characters are presented in stereotypical feminine roles and settings in the tv-commercials shown on STER in 2019.

**Hypothesis 6:** Based on sexist portrayal; women are more often depicted in a sexist manner than men in the tv-commercials shown on STER in 2019.

**Hypothesis 7:** Based on branch; women are overrepresented in tv-commercials that are promoting stereotypical female products in the tv-commercials shown on STER in 2019.

**Hypothesis 8:** Based on branch; men are overrepresented in tv-commercials that are promoting stereotypical male products in the tv-commercials shown on STER in 2019.

→ No explicit discussion of baseline

***Skin-tone***

***Hypothesis 9:*** Measured by quantity, screen-time and speaking-time, a white skin-tone is overrepresented in new tv-commercials shown on STER in 2019 when compared to CBS data from 2019.

***Hypothesis 10:*** Based on age, there is not an equal division of skin-tones over different age groups in new tv-commercials shown on STER in 2019.

***Hypothesis 11:*** Based on character roles; white skin-tone characters are shown more often in a leading role than any other skin-tone in new tv-commercials shown on STER in 2019.

***Hypothesis 12:*** Based on character roles; coloured skin-tones are significantly more presented in supporting roles or as extras than in a leading role in new tv-commercials shown on STER in 2019.



## **Method**

### **Selecting the source**

In this research, tv-commercials are used that were shown by STER, a Dutch organization that sells advertising space on the channels of the Dutch public broadcasters (STER, n.d.). Where other broadcasters may have a possible target audience that they focus on like RTL 7 (more for men) and RTL 8 (more for women) (RTL, n.d.), public broadcasting should reflect the diversity of society in the characters, and therefore be accessible to all Dutch citizens (Government of the Netherlands, n.d.). Here we assume that the target audience is reflected in the tv-commercials that are shown on the public broadcasting channel. With this reasoning in mind, the most representative tv-commercials should be shown on STER.

### **Gathering the data**

For this cross-sectional study, STER forwarded all tv-commercials broadcasted in 2019, being roughly 6000 tv-commercials. In order to get a representative selection of 2019, these tv-commercials were filtered by date of first appearance, where we only selected tv-commercials that were first shown in 2019, leaving 5520 tv-commercials. Then, the tv-commercials were clustered per month, in order to exclude seasonal effects. With a sample size measurement, approximately 420 tv-commercials were selected. This was done by ordering each month chronologically by date of first appearance, selecting every 14<sup>th</sup> tv-commercial and moving the starting point each month. This means in January number 1, 15, 29, 43 and so forth, were selected, in February number 2, 16, 30, 44 and so forth, were selected, in March number 3, 17, 31, 45 and so forth, were selected and so on. We chose a quantitative research method in order to cover as many tv-commercials as possible, so we could generalize the results over 2019 and find possible patterns.

Each character in a tv-commercial was analysed on various criteria that were conceptualized beforehand. The criteria are gender, age, skin-tone, setting, duration, branch, role, screen-time, speaking-time and (possible) sexist display of the character. Some of the variables were measured and some were estimated, estimations were made when we could not be sure of the exact facts, like age. Others, like gender, were only reported when the analyst was certain, otherwise these criteria were marked as 'unknown'.

### **The selection criteria**

For each character that is presented in the tv-commercial we first filled in the unique commercial code, second the advertiser, third the duration of the tv-commercial (reported in rounded seconds) and fourth the branch of the tv-commercial. The data was analysed in Excel, and because branch is a broad category, a codebook was used to navigate easily. This codebook is presented in appendix A.

Next is gender, each character is judged on physical appearance. The gender options were 1 (male), 2 (female), 3 (transgender), 4 (unknown). Following gender is age, here the character was again judged on their physical appearance, age was classified by tens. After age is skin-tone, here the character was also judged on their physical appearance. The options for skin-tone were 1 (white), 2 (light brown skin-colour), 3 (dark brown skin-colour), 4 (yellowish skin-colour and/or defined monolids) and 5 (uncertain).

After skin-tone is the type of role within the commercial, this category was judged on the importance of the character to the storyline. Here we made a distinction between 1 (the leading role), 2 (the supporting role), 3 (extras) and 4 (the voice-over). A leading role is the character that is essential to the storyline, the supporting roles are characters that are visible and perhaps even speak but are usually there to surround or support the leading role. The extras are characters that are not essential, have no text and minimal time on screen, the voice-over is an extra character that is not shown on screen and is only heard, usually to narrate the story. When a physically viewed character was also the voice-over, they were analysed as one person, if the voice-over was an additional character that did not appear on screen, it was judged individually.

Next is the duration a character is on the screen and the duration a character speaks. Both are measured using a stopwatch and are reported in seconds with two decimal places. After duration is the settings, here the choice was made based on the environment the character was displayed in most during their time in the tv-commercial. The options were 1 (work), 2 (home), 3 (the car), 4 (outdoors), 5 (different), 6 (unknown). These settings are based on the most common settings in advertisements. An example of 6 (unknown) is when a tv-commercial is only presenting the products with a still image like in a magazine, usually the only character in these tv-commercials is the voice-over.

The last criterium is sexist display of the character. Here we judge based on unnecessary or out of context naked portrayal of characters, obvious inequality based solely on gender or sexualization of a character. The options were 1 (yes), 2 (no), 3 (unclear).

### **Execution of data collection**

The data collection was executed by three people. The first 10 tv-commercials were assessed by all three analysts and discussed afterwards, this way it was made sure that every tv-commercial was analysed by the same standards and there would be minimal difference between the analysis by person A, person B and person C. After the analysis of the first 10 tv-commercials, everyone got assigned four months to analyze. Person A got January, April, July and October, person B got February, May, August and November, and person C got March, June, September and December.

### **What do we test in the analysis?**

Each hypothesis assumes that there is a bias in the data based on gender or skin-tone. The null hypothesis for each state that there is no bias and the results will come back with an equal division of tasks, roles, settings, branches, quantity and so forth.

In the analyses we make use of three different types of tests. A non-parametric chi-square test, a one-way ANOVA with a possible Tukey post hoc test and a cross-table with an added chi-square test.

The non-parametric chi-square test is used for gender and representation, gender and age, and skin-tone and representation. We use this test in order to compare one variable from the STER dataset with the gathered data from CBS.

The one-way ANOVA test is used for both gender and skin-tone compared to screen-time and speaking-time. These data are first proportioned by dividing the seconds by the durations of the tv-commercial. This allows the analysis to be carried out on commercials of different lengths. Next, the one-way ANOVA is used to compare the average between different groups.

The cross-table with an added chi-square test is used for gender and character role, gender and settings, gender and sexualisation, gender and branch, skin-tone and age, and skin-tone and roles. Here we use two variables within the STER dataset and compare the difference between the scores of one variable based on the criteria of the second variable. For example, within gender and character role we test whether there is a significant difference between the genders and their score on the role options, when we want to know if there is an overall significant difference. If we specifically want to test the genders compared to the leading role, we first compute a new variable where the leading role=1 and all the other options are 0. Then we test again, using this new variable.

For the screen-time, age and setting analysis within gender, and the complete analysis for skin-tone, we filter out the voice-over. The reason for this action is because within these analyses, we cannot determine the correct information, or there is no useful data for voice-over characters in the variable and therefore distort the analysis.

### The Dutch figures

In order to make a comparison between the actual figures in the Netherlands and the representation in commercials, CBS data was used.

CBS keeps track of the key figures of the Dutch population. This is how the numbers of the actual representation of the gender distribution within the Netherlands in 2019 is collected. Additionally, Movisie published the percentage of transgender people in the Netherlands in 2019, which are 0.7% (Movisie, 2019).

Table 1

*Dutch gender distribution according to CBS in 2019.*

	Male	Female	N
<b>Total population</b>	8.581.086 (49.65%)	8.701.077 (50.35%)	17.282.163
<b>In their 30's or younger</b>	4.119.189 (48.00%)	3.982.636 (45.77%)	8.101.825
<b>In their 40's or older</b>	4.461.897 (52.00%)	4.718.441 (54.23%)	9180338

*Bron: CBS (2019c).*

Ethnic information is gathered through CBS (CBS, 2019b). This classification is based on the first- and the second-generation migration background. Based on the most common skin colour or facial features within a country, the countries as stated by CBS are divided into a group. The groups are; white skin colour, lightly brown tinted skin colour, dark brown tinted skin colour, and slightly yellow tinted skin colour and/or defined monolids. There are a few differences between the measurement and the CBS data, so this comparison can only be seen as a rough estimate. This will be covered in more detail in the discussion.

Qualified as white skin colour are the people with a background from: The Netherlands, Australia, Belgium, Canada/North-America, Germany, France, Hungary, former Yugoslavia, Austria, Poland, Portugal, (former) Soviet Union, Spain, Turkey, United Kingdom, United States of America, Other America, Other Europe, Other Oceania.

Qualified as lightly brown tinted skin colour are the people with a background from: Afghanistan, Brazil, Colombia, Egypt, Greece, India, Indonesia, Iraq, Iran, Italia, Morocco, Pakistan.

Qualified as dark brown skin colour are the people with a background from: Dominican Republic, Ethiopia, Ghana, Cape Verde, (former) Dutch Antilles/Aruba, Somalia, Surinam, South Africa, Other Africa.

Qualified as slightly yellow tinted skin colour and/or defined monolids are the people with the following background: China, Philippines, Hongkong, Japan, Vietnam, Other Asia.

Table 2

*Skin-tone classification of 1st and 2nd generation immigrants based on CBS data.*

	<b>White skin- tone</b>	<b>Lightly brown skin- tone</b>	<b>Dark brown skin-tone</b>	<b>Slightly skin-tone monolids</b>	<b>yellow and/or N</b>
<b>Amount</b>	14.990.598	1.147.314	794.808	349.443	17.282.163
	(86.74%)	(6.64%)	(4.60%)	(2.02%)	

*Bron: CBS (2019b).*

## Results

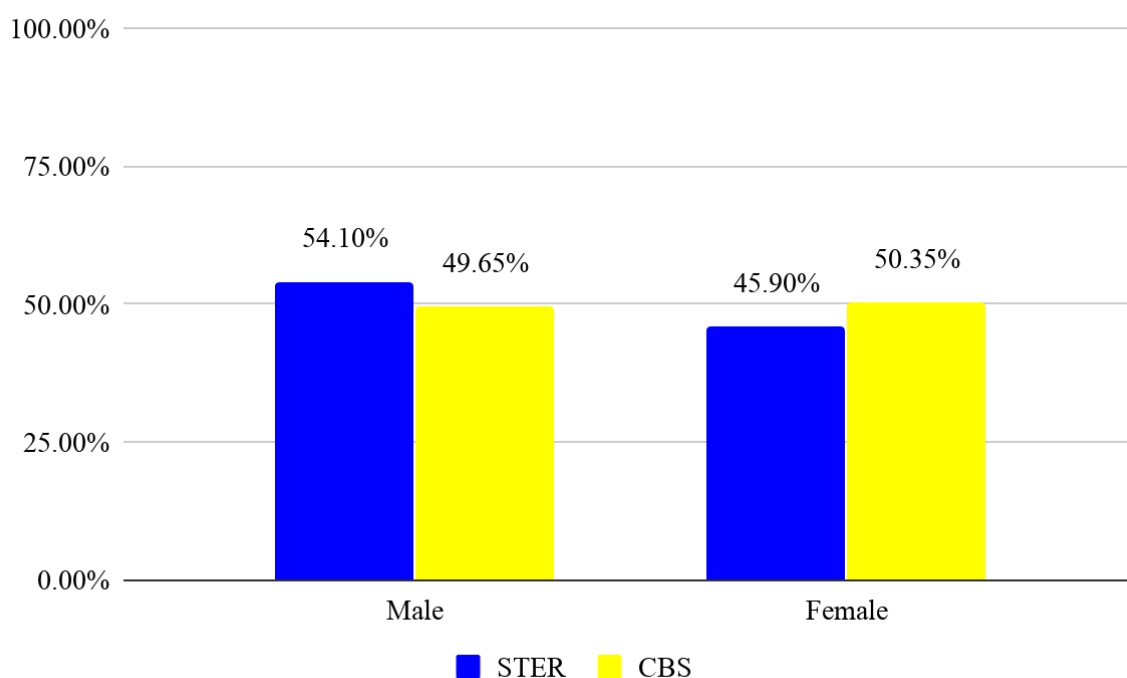
In the results we first test the hypotheses based on gender, followed by the hypotheses based on skin-tone.

### Gender

#### *Gender and representation*

In this analysis we examine the first part of hypothesis 1 by comparing the gathered information from STER dataset with CBS data based on gender.

**Hypothesis 1:** *Measured by quantity, screen-time and speaking-time, men are overrepresented in new tv-commercials shown on STER in 2019 when compared to CBS data from 2019.*



*Figure 1.* Frequency graph displaying different genders from the STER dataset and CBS data in percentages. *Note: Transgenders are not mentioned in the statistics since there is no available data about them in the STER dataset.*

Table 3

*Frequency table displaying the difference between the gender representation from the STER dataset and the CBS numbers, and the results of the non-parametric chi-square test.*

	<b>Observed N</b>	<b>Expected N</b>	<b>Residual</b>	$\chi^2$	<i>p</i>
<b>Male</b>	917	842.1	74.9		
<b>Female</b>	779	853.9	-74.9		
<b>Total</b>	1696			13.245	<.001

The test shows a significant difference between male and female representation in the STER data and the population numbers from CBS. This means that STER tv-commercials are disproportionate to the Dutch population based on gender. They show significantly more men than expected when compared with CBS data confirming the quantity part of hypothesis 1.

#### ***Gender and screen-time***

In this analysis we examine the second part of hypothesis 1 by testing the difference between male and female screen-time in the STER dataset.

Table 4

*Descriptive statistics of screen-time for male and female characters in the STER dataset, and the results of the one-way ANOVA.*

	<b>N</b>	<b>Min.</b>	<b>Max.</b>	<b><i>M</i></b>	<b><i>SD</i></b>	<b>Total</b>	<b>F</b>	<b><i>p</i></b>
<b>Male</b>	657	0.00	62.38	6.13	6.72	52.50%		
<b>Female</b>	653	0.00	53.98	5.58	5.92	47.50%		
<b>Total</b>	1310					7670.88	.332	.56

The test shows no statistically significant difference between male and female screen-time, thus we reject the screen-time part of hypothesis 1.

***Gender and speaking-time***

In this analysis we examine the third part of hypothesis 1 by testing the difference between male and female speaking-time in the STER dataset.

Table 5

*Descriptive statistics of speaking-time for male and female characters in the STER dataset, and the results of the one-way ANOVA.*

	<b>N</b>	<b>Min.</b>	<b>Max.</b>	<b>M</b>	<b>SD</b>	<b>Total</b>	<b>F</b>	<b>p</b>
<b>Male</b>	911	0.00	59.00	5.75	9.23	65.65%		
<b>Female</b>	777	0.00	41.37	3.53	7.34	34.35%		
<b>Total</b>	1688					7986.22	.20.897	<.001.

The test shows a significant difference between male and female speaking-time in the STER data. This means that overall men have significantly more speaking-time in STER tv-commercials than women, thus confirming the speaking-time part of hypothesis 1.

***Gender and age***

When looking at gender and age, the Geena Davis research makes a distinction between age above 30 and below 30. This study will do the same for this variable. In this analysis we examine hypotheses 2 and 3 by comparing the difference in the age of the Dutch population divided by gender and the difference in age of the characters in the STER dataset.

***Hypothesis 2:*** *Based on age, there are too many young women shown in tv-commercials on STER in 2019 when compared to CBS data from 2019.*

***Hypothesis 3:*** *Based on age, there are too many old men in tv-commercials shown on STER in 2019 when compared to CBS data from 2019.*



Table 6

*Cross-table of gender and age below and above 30 in the Netherlands, the results from the non-parametric chi-square test and data from the STER dataset and CBS 2019. The percentages are read vertically.*

	<b>STER below their 30s</b>	<b>STER above their 30s</b>	<b>CBS below their 30s</b>	<b>CBS below their 30s</b>	$\chi^2$	<i>p</i>
<b>Male</b>	42.20%	65.50%	48.00%	52.00%	3.411	.05
<b>Female</b>	58.80%	34.50%	45.77%	54.23%	215.104	< .001

The test shows that the proportion of gender and age in Dutch society is not accurately reflected in the STER tv-commercials of 2019. There are significantly more men above their 30s and more women below their 30s shown than there are in Dutch society, confirming hypotheses 2 and 3.

#### ***Gender and character role***

In this analysis we examine the difference between gender and role division and answer hypotheses 4 and 5.

***Hypothesis 4:*** *Based on character roles and settings they are placed in; male characters are presented in stereotypical masculine roles and settings in the tv-commercials shown on STER in 2019.*

***Hypothesis 5:*** *Based on character roles and settings they are placed in; female characters are presented in stereotypical feminine roles and settings in the tv-commercials shown on STER in 2019.*

Table 7

*Cross-table of roles in a tv-commercial and gender of the character in the STER dataset, with the results of the chi-square test. The percentages are read horizontally.*

	<b>Female</b>	<b>Total</b>	$\chi^2$	<b><i>p</i></b>
<b>Leading role</b>	46.10%	280	.003	.96
<b>Supporting role</b>	49.60%	518	4.072	.04
<b>Voice-over</b>	32.40%	376	31.605	<.001

The test shows no significant difference between male and female leading roles. There are significantly more male voice-overs, supporting hypothesis 6 and, there is a significant difference between male and female supporting roles, supporting hypothesis 7.

### ***Gender and settings***

In this analysis we examine hypotheses 4 and 5 by looking at the gender of a character and the setting that they are placed in.

Table 8

*Cross-table of settings in a tv-commercial and gender of the character in the STER, with results of the chi-square test. The percentages are read horizontally.*

	<b>Female</b>	<b>Total</b>	$\chi^2$	<b><i>p</i></b>
<b>Work</b>	29.00%	200	40.686	<.001
<b>Home</b>	55.60%	361	6.437	.01
<b>In a car</b>	50.00%	55	.001	.97
<b>Total</b>			39.101	<.001

The test shows a significant difference between the genders and the settings overall. This means that men and women are placed in different settings in such a quantity that it exceeds randomness. When we specifically look at a work and home setting, the former being stereotypical masculine and the latter being stereotypical feminine, we see a significant

difference. This supports hypotheses 4 and 5. However, the test shows no significant difference for a car setting, a stereotypical masculine setting.

### ***Gender and sexualisation***

In this analysis we examine hypothesis 6 by looking at sexist portrayal of characters.

***Hypothesis 6:*** *Based on sexist portrayal; women are more often depicted in a sexist manner than men in the tv-commercials shown on STER in 2019.*

Table 9

*Cross-table of sexist portrayal of characters and gender of the character in the STER dataset, with the results of the chi-square test. The percentages are read horizontally.*

		Female	Total	$\chi^2$	<i>p</i>
<b>Shown in a sexist way?</b>	<b>Yes</b>	60.70%	27		
	<b>No</b>	45.80%	1661		
<b>Total</b>				4.824	.09

The test shows no significant difference between the two genders, therefore we reject hypothesis 6.

### ***Gender and branch***

In this paragraph we test if there is a significant difference between the genders and their representation in branches. This way we examine hypotheses 7 and 8.

***Hypothesis 7:*** *Based on branch; women are significantly overrepresented in tv-commercials that are promoting stereotypical female products in the tv-commercials shown on STER in 2019.*

***Hypothesis 8:*** *Based on branch; men are significantly overrepresented in tv-commercials that are promoting stereotypical male products in the tv-commercials shown on STER in 2019.*

Table 10

*Cross-table of the representation of different genders in various branches within the STER dataset, with the results of the chi-square test. The percentages are read horizontally.*

	<b>Female</b>	<b>Total</b>	$\chi^2$	<b><i>p</i></b>
<b>Supermarket</b>	44%	91	.151	.70
<b>Sports</b>	25%	28	5.023	.03
<b>Pharmacy</b>	71.4%	98	27.227	<.001
<b>Cars</b>	42.4%	71	.404	.53
<b>Cleaning supplies</b>	65.2%	66	10.215	<.001
<b>Mobile provider</b>	38.6%	57	1.278	.26
<b>Construction</b>	17.4%	23	7.648	.01
<b>Beer</b>	14.9%	47	18.751	.03
<b>Care</b>	56.3%	32	1.398	.24
<b>Fashion</b>	72.7%	66	19.854	<.001
<b>Insurance</b>	50%	42	.287	.60

All these branches can be considered gender-neutral because related products or actions are used and/or performed by both males as females. However, based on the significant differences, we can determine that some branches are connected to certain genders. Based on the conceptualisation of traditional femininity and masculinity, we can assign sports, construction and beer to the masculine group and, pharmacy, cleaning supplies and fashion to the feminine group. We see that the overrepresentation of gender in the masculine group is male and the overrepresentation of gender in the feminine group is female. Therefore, can confirm hypotheses 7 and 8.

**Skin-tone**

There are four groups coded based on skin-tone:

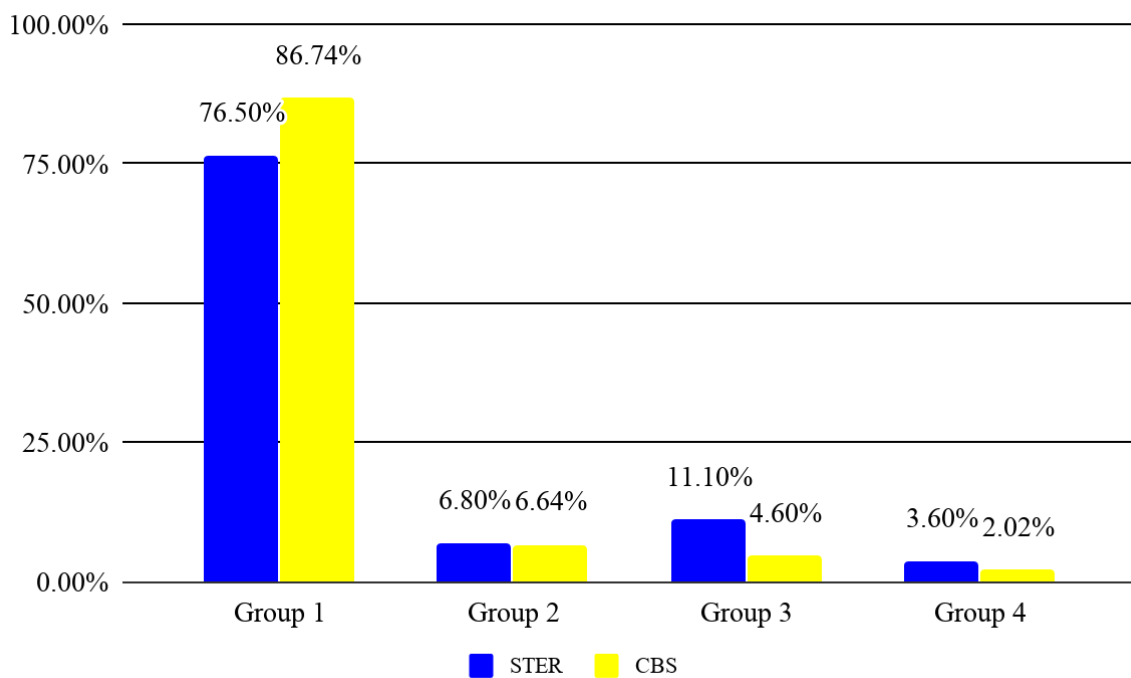
1. White skin-tone
2. Lightly brown skin-tone
3. Dark brown skin-tone
4. Lightly yellow tinted skin-tone and/or defined monolids.

In order to keep the tables and graphs clear, these groups are named by their group number in the results.

***Skin-tone and representation***

In this analysis, we examine the difference between the representation of different skin-tones in Dutch society 2019. With this information we examine part one of hypothesis 9.

***Hypothesis 9:*** *Measured by quantity, screen-time and speaking-time, a white skin-tone is overrepresented in new tv-commercials shown on STER in 2019 when compared to CBS data from 2019.*



*Figure 2.* Frequency graph displaying different skin-tones from the STER dataset and CBS data in percentages.

Table 11

*Frequency table displaying the difference between the skin-tone representation from the STER dataset and the CBS numbers, with the results of a non-parametric chi-square test.*

	<b>Observed N</b>	<b>Expected N</b>	<b>Residual</b>	$\chi^2$	<i>p</i>
<b>Group 1</b>	1024	1137.2	-133.2		
<b>Group 2</b>	91	87.1	3.9		
<b>Group 3</b>	148	60.1	87.7		
<b>Group 4</b>	48	26.5	21.5		
<b>Total</b>	1311			156.444	<.001

The test shows a significant difference between the STER dataset and the CBS numbers. This means that STER tv-commercials are not in proportion to the Dutch population based on skin-tone. However, as seen in Table 11, a white skin-tone is underrepresented and the other skin-tones are overrepresented, thus we reject the quantity part of hypothesis 9.

### ***Skin-tone and screen-time***

In this analysis we test the difference between various skin-tones and screen-time in the STER dataset. With this information we want to examine part two of hypothesis 9.

Table 12

*Descriptive statistics of screen-time for different skin-tones in the STER dataset, with the results of a one-way ANOVA.*

	<b>N</b>	<b>Min.</b>	<b>Max.</b>	<i>M</i>	<i>SD</i>	<b>F</b>	<i>p</i>
<b>Group 1</b>	1016	0.00	62.38	6.23	6.61		
<b>Group 2</b>	90	0.50	25.35	3.62	4.72		
<b>Group 3</b>	147	0.50	28.80	4.87	4.95		
<b>Group 4</b>	48	0.50	26.93	5.32	5.76		
<b>Total.</b>	1301					6.267	<.001

The test shows a significant difference between the groups in screen-time. In addition, a Tukey post hoc test revealed that the only significant difference is found between screen-time for group 1 and group 2 ( $p = .002$ ). This means that characters with a lightly brown skin-tone have significantly less screen-time compared with characters with a white skin-tone, confirming part of hypothesis 9.

### ***Skin-tone and speaking-time***

In this analysis we test the difference between various skin-tones and speaking-time in the STER dataset. With this information we examine part three of hypothesis 9.

Table 13

*Descriptive statistics of speaking-time for different skin-tones in the STER dataset, with the results of a one-way ANOVA.*

	<b>N</b>	<b>Min.</b>	<b>Max.</b>	<b>M</b>	<b>SD</b>	<b>F</b>	<b>p</b>
<b>Group 1</b>	1020	0.00	45.87	1.67	4.96		
<b>Group 2</b>	91	0.00	24.00	0.82	3.34		
<b>Group 3</b>	148	0.00	18.27	0.56	2.35		
<b>Group 4</b>	48	0.00	16.90	0.75	3.06		
<b>Total.</b>	1307					3.664	.01

The test shows a significant difference between the groups in screen-time. A Tukey post hoc test revealed that the only significant difference is found between screen-time for group 1 and group 3 ( $p = .047$ ). This means that characters with a dark brown skin-tone have significantly less speaking-time compared to characters with a white skin-tone, confirming the speaking-time part of hypothesis 9.

### ***Skin-tone and age***

For this analysis, we use a detailed age distribution, the age groups are divided into children (0 to 10), teenagers (10 to 20), young-adults (20 to 30), adults (30 to 60) and seniors (60 and up). In this analysis we look at the distribution of skin tones in different age groups shown in the STER dataset. We want to know if there are skin tones that are not or hardly shown in certain age groups and with this information, examine hypothesis 10.

**Hypothesis 10:** *Based on age, there is not an equal division of skin-tones over different age groups in new tv-commercials shown on STER in 2019.*

Table 14

*Cross-table of different skin-tones and their representation in five age groups, with the results of the chi-square test. The percentages are read horizontally.*

	Group 1	Group 2	Group 3	Group 4	Total	$\chi^2$	$p$
<b>Children</b>	73.50%	6.90%	13.70%	5.90%	204		
<b>Teenagers</b>	100%	0%	0%	0%	3		
<b>Young-adults</b>	71.80%	8.30%	13.90%	4.10%	638		
<b>Adults</b>	81.50%	5.80%	6.80%	2.30%	399		
<b>Seniors</b>	93.60%	1.10%	4.30%	1.10%	94		
<b>Total</b>						38.445	<.001

The test shows a significant difference between the groups. The Tukey post hoc shows this significant difference is found between group 1 and group 2 ( $p = .030$ ), group 1 and group 3 ( $p < .001$ ) and group 1 and group 4 ( $p = .013$ ). This shows that there is no equal division of ages across skin-tones, confirming hypothesis 10.

### ***Skin-tone and character role***

In this analysis we test the difference between skin-tone and role division. With this information we examine hypotheses 11 and 12.

**Hypothesis 11:** *Based on character roles; white skin-tone characters are shown more often in a leading role than any other skin-tone in new tv-commercials shown on STER in 2019.*

**Hypothesis 12:** *Based on character roles; coloured skin-tones are significantly more presented in supporting roles or as extras than in a leading role in new tv-commercials shown on STER in 2019.*



Table 15

*Cross-table of roles in a tv-commercial and skin-tone of the character in the STER dataset, with the results of the chi-square test. The percentages are read horizontally.*

	<b>Group 1</b>	<b>The other groups</b>	<b>Total</b>	$\chi^2$	<i>p</i>
<b>Leading role</b>	83.90%	16.10%	280	10.786	<.001

The test shows a significant difference between the number of leading roles within group 1 compared with the total of the other groups. This means that there is a significant difference between white skin-toned characters and characters with another skin-tone, confirming hypothesis 11.

To answer hypothesis 12, we look at the probability of each role. For the leading role there is a 20.93% chance ( $100/1338 \times 280$ ), for the supporting role there is a 39.24% chance ( $100/1338 \times 525$ ) and for the extras there is a 39.84% chance ( $100/1338 \times 533$ ). Based on these data, we perform non-parametric chi-square tests for group 2, 3 and 4.

Table 16

*Table of the results of a non-parametric chi-square test of group 2, 3 and 4 based on the roles in a tv-commercials and skin-tone of the character in the STER dataset.*

	$\chi^2$	<i>p</i>
<b>Group 2</b>	6.816	.033
<b>Group 3</b>	4.158	.125
<b>Group 4</b>	2.184	.335

For group 2 the test shows a significant underrepresentation in leading roles as presented in table 20. For group 3 and 4 we do not find a significant difference. With this we can confirm hypothesis 12, but only for group 2.

Table 17

*Frequency table displaying the difference between the roles in group 2.*

	<b>Observed n</b>	<b>Expected n</b>	<b>Residual</b>
<b>Leading role</b>	9	19.1	-10.1
<b>Supporting role</b>	40	35.8	4.2
<b>Extra</b>	42	36.1	5.9

### Conclusion

*To what extent and how are various groups in Dutch society (re)presented in the new tv-commercials shown on STER in 2019?*

The significant overrepresentation of male characters in amount, in speech and in older age groups shows that the tv-commercials from STER are not compatible with Dutch society on these criteria. There is no significant difference between male and female screen-time or sexist portrayal. However, it is very likely that the equal division in screen-time quantity can be explained by the screen-time quality: female characters are significantly overrepresented in supporting roles. The lack of significant difference in sexist portrayal could mean that there is (almost) an equal division of the genders in sexist portrayals in tv-commercials on STER.

Furthermore, there is a clear distinction between the gender presentations that can be matched with the traditional definition of masculinity and femininity (Spence & Helmreich, 1980). Women are presented as supportive and soft, by an overrepresentation in supportive roles, young characters, home settings and branches like pharmacies, cleaning supplies and fashion. Men, on the other hand, are presented as leaders and assertive, by an overrepresentation in voice-overs, speaking-time, older characters, work settings and branches as sport, construction and beer. Within the car branch we do not find a male overrepresentation, while the car can be classified as traditional masculine. This may be explained by the division of roles within this branch (driver and co-driver), however, this has not been tested and cannot be declared with certainty.

The clear separations between gender and presentation based on the traditional sense of masculinity and femininity, shows a stereotypical presentation of genders (Cavendish, 2010). This reflects the broad consensus within social science that a stereotype is a set of beliefs about the characteristic of a group of people (Simon, Glässner-Bayerl & Stratenwerth, 1991), and might result in the belief that these group-level stereotypes give an accurate description of an individual (Park & Hastie, 1987; Park et al., 1991). Media portrayal is often integrated in the general imaging of the population, and the individual imaging of one's own abilities and aspirations (Aubrey & Harrison, 2004; Dong & Murrillo, 2007; Mastro & Tukachinsky, 2011). This could mean that Dutch society expects men to be traditionally masculine, and women to be traditionally feminine. On an individual level, people might internalize these stereotypes and adjust their wishes and beliefs accordingly.

Contrary to expectations, a white skin-tone is underrepresented, and the other skin-tones are overrepresented. However, as mentioned the data that we use to compare skin-tones with from CBS only gives us a rough sketch of the actual skin-tones in the Netherlands. In the

discussion below we will discuss this in more detail. We also find that white skin-tones are overrepresented in screen-time (compared to all skin-tone groups), speaking-time (compared to group 1 and 3) and various ages (compared to all skin-tone groups). This seems related to the white skin-tone overrepresentation in leading roles, as the leading role in average has more screen-time and speaking-time than other characters. It seems that, although the overall tv-commercials reflect the diversity of skin-tones in the Netherlands enthusiastically in quantity, it is lacking in the portrayal of a diverse pallet in quality. Based on the cultivation theory and the concept of mirroring and moulding (Gerbner, 1998; Manstead & McCullonch, 1981; Zotos et al., 2018), the scarcity of leading roles with a non-white skin-tone can be a reflection of the internalized lack of value of people with a non-white skin-tone. If tv-commercials mirrors the reality of Dutch society, it does not only mirror quantity (a diverse society) but also quality (societies view of value of people with a non-white skin-tone). If tv-commercials also mould Dutch citizens, it will normalize and internalize this discriminatory perspective. These stereotypes might then be integrated in personal values, ideas, beliefs and expectations (Zoto & Tschla, 2014; Zotos et al., 2018). This could limit the aspirations, opportunities and choices of children, young-adults and adults with a non-white skin-tone, as they would also internalize these beliefs (ASA, 2019a; Kellner, 1995; WomenINC, n.d).

### **Discussion: Possible flaws in the analysis**

First, it is important to be aware of the differences between the figures from CBS and the way in which skin-tone is noted in the data collection. In the data collection, the skin-tone is noted based on external features. There is no data available that accurately reflects the skin-tone of the Dutch population. For this reason, we have matched skin-tone with migration background. Even though the migration background is not the same as external features, these data can still give some idea of the complexion of the Dutch inhabitants. CBS uses the first- and second-generation migration background (CBS, 2019b), that we have divided in most common skin-tone within the country. However, some countries have a very diverse palette of skin-tones. In addition, a third-, fourth- or fifth-generation citizen, that has parents with a non-white skin-tone, can still have a coloured skin-tone but will be counted as Dutch and therefore with a white skin-tone. These differences cannot be taken into account in the analysis. Therefore, there is possibly an overestimation of white skin-tones and an underestimation non-white skin-tones within the data that was used for the CBS comparison. However, we believe that a rough comparison to the actual representation of skin-tones in the Netherlands can still

give us valuable information. Therefore, we believe the analysis still adds value to the current knowledge.

Second, it is possible to have an equal division of genders within a branch, but the quality of their role in the branch is not examined in this study. Thus, it is possible that a branch is representative in quantity, but it might not be in quality. For example, within the branch cars, we find an equal division of genders, but this does not look at the driver of the car or what their task was in the car. This could lead to the conclusion that there is no stereotypical imaging, but only based on quantity, not quality. This could be tested with the data but is not tested in this thesis.

### **Recommendations**

*Policy question: What can be done to reduce the number of harmful stereotypes used in tv-commercials in the Netherlands?*

This research looked at gender and skin-tone and studied them on a few general criteria to determine possible bias and stereotypical imaging. First, I would recommend extending this study to other groups like sexual orientation, disabilities and specific age groups. Furthermore, I would highly recommend taking a more specific look at the aspects of this research where biases or the use of a stereotypical representation was found. For example, concerning the casting of the characters, we see an uneven distribution within gender/skin-tone and the roles they play. Are these characters consciously placed in these roles? How does the casting decide what gender or skin-tone a character should have, and why? Are people consciously placed in stereotypical masculine or feminine roles? Detailed questions and a qualitative study could result in a deeper understanding of stereotypical imaging in Dutch tv-commercials.

Second, as mentioned in the preface, this study is commissioned by a committee within the VEA that focuses entirely on the subject of stereotyping. I recommend releasing and discussing the results of this report with mainstream- and social media. In order to raise awareness within Dutch society and advertising agencies, regarding stereotypical imaging and the effect of stereotypes as discussed in the theory section. With the current Black Lives Matter movement and the new wave of feminism that has started to gain power, there is an opening for discussion, and this study can provide useful material for this discussion. With this momentum and the growing opposition to discrimination based on gender or skin-tone, a sound basis has been established for the third recommendation.

Third, in 2018 the UK has placed a ban on harmful gender stereotypes in advertisements (ASA, 2019b). To the best of my knowledge, no impact study has been done on the effects of this ban. I do not recommend waiting on a review of the UK ban before implementing a Dutch ban, because two societies are never completely compatible when you consider the composition of the population (gender and skin-tone), the political climate, the level of stereotyping, and so forth. Therefore, the effect of a ban in the UK can be different from the effect of the same ban in The Netherlands. Based on the importance of an equal representation, and the faults still found in the current Dutch representation, I believe it is important to implement a Dutch ban on harmful stereotypes as soon as possible. With this study in mind, this ban should be based on gender and skin-tone in quantity and quality. After a certain period of time the impact and results of the implementation should be evaluated, for this purpose, this study can be used as the baseline measurement. Based on this evaluation, the developments in

society and the literature by that time, possible adjustments to the ban can be made. It is essential to not only look at directly observable harmful stereotypes, but also to pay attention to implicitly harmful stereotypes, such as a lack of leading roles with varying skin-tones and the stereotypical masculine and feminine roles in both daily tasks as well as activities and branches. As can be seen in the results of this study, a representative, inclusive and diverse representation is not only based on quantity, but also on quality.

### References

- Adformatie. (2020). *Zalando zegt modeclichés vaarwel in campagne 'Goodbye stereotypes, hello zero types'*. Retrieved on the 11th of March 2020 from <https://www.adformatie.nl/campagnes/zalando-zegt-modecliches-vaarwel-nieuwe-campagne>
- Adichie, C. (2009, October 7). The Danger of a Single Story [Webinar]. In *TED talks*. Retrieved on the 25th of March 2020 from <https://www.goodreads.com/videos/12274-the-danger-of-a-single-story>
- Advertising Standards Authority [ASA]. (2019a). *Ban on harmful gender stereotypes in ads comes into force*. Retrieved on the 12th of February 2020 from <https://www.asa.org.uk/news/ban-on-harmful-gender-stereotypes-in-ads-comes-into-force.html>
- Advertising Standards Authority [ASA]. (2019b). *Harm and Offence: Gender Stereotypes*. Retrieved on the 12th of February 2020 from <https://www.asa.org.uk/advice-online/harm-and-offence-gender-stereotypes.html>
- Advertising Standards Authority [ASA]. (2019c). *Offence: Use of stereotypes*. Retrieved on the 12th of February 2020 from <https://www.asa.org.uk/advice-online/offence-use-of-stereotypes.html#Gender%20and%20sexual%20orientation>
- Advertising Standards Authority [ASA]. (2017). *Depictions, Perceptions and Harm*. Retrieved on 11th of February 2020 from <https://www.asa.org.uk/resource/depictions-perceptions-and-harm.html>
- Allport, G. W., Clark, K., & Pettigrew, T. (1954). *The nature of prejudice*. Boston: Addison-Wesley
- Ashmore, R. D., & Del Boca, F. K. (1981). Conceptual approaches to stereotypes and stereotyping. *Cognitive processes in stereotyping and intergroup behavior*, 1, 35.
- Basow, S. A. (1992). *Gender: Stereotypes and roles*. Thomson Brooks/Cole Publishing Co.
- Bodenhausen, G. V., Schwarz, N., Bless, H., & Wänke, M. (1995). Effects of atypical exemplars on racial beliefs: Enlightened racism or generalized appraisals. *Journal of Experimental Social Psychology*, 31(1), 48-63.
- Busselle, R., & Crandall, H. (2002). Television viewing and perceptions about race differences in socioeconomic success. *Journal of Broadcasting & Electronic Media*, 46(2), 265-282.
- Cacioppo, J. T., Marshall-Goodell, B. S., Tassinary, L. G., & Petty, R. E. (1992). Rudimentary determinants of attitudes: Classical conditioning is more effective when



- prior knowledge about the attitude stimulus is low than high. *Journal of experimental social psychology*, 28(3), 207-233.
- Centraal Bureau van Statistiek. (2019a). *Bevolking; kerncijfers*. Retrieved on the 8th of April 2020 from <https://opendata.cbs.nl/statline/#/CBS/nl/dataset/37296NED/table?ts=1586344837131&fromstatweb=true>
- Centraal Bureau van Statistiek. (2019b). *Bevolking; leeftijd, migratieachtergrond, geslacht en regio, 1 januari*. Retrieved on the 14th of April 2020 from <https://opendata.cbs.nl/#/CBS/nl/dataset/37713/table>
- Centraal Bureau van Statistiek. (2019c). *Bevolking; geslacht, leeftijd en burgerlijke staat, 1 januari*. Retrieved on the 6th of May 2020 from <https://opendata.cbs.nl/statline/#/CBS/nl/dataset/7461BEV/table?fromstatweb>
- Cavendish, M. (2010). *Sex and society*. New York: Marshall Cavendish Reference.
- Devine, P. G., & Monteith, M. J. (1993). The role of discrepancy-associated affect in prejudice reduction. In *Affect, cognition and stereotyping* (pp. 317-344). Cambridge: Academic Press.
- Diehl, M., & Jonas, K. (1991). Measures of national stereotypes as predictors of the latencies of inductive versus deductive stereotypic judgements. *European Journal of Social Psychology*, 21(4), 317-330.
- Dixon, T. L. (2008). Network news and racial beliefs: Exploring the connection between national television news exposure and stereotypical perceptions of African Americans. *Journal of Communication*, 58(2), 321-337.
- Dong, Q., & Murrillo, A. P. (2007). The impact of television viewing on young adults' stereotypes towards Hispanic Americans. *Human Communication*, 10(1), 33-44.
- Esses, V. M., Haddock, G., & Zanna, M. P. (1993). Values, stereotypes, and emotions as determinants of intergroup attitudes. In *Affect, cognition and stereotyping* (pp. 137-166). Cambridge: Academic Press.
- Esses, V. M., Haddock, G., & Zanna, M. P. (1994). The role of mood in the expression of intergroup stereotypes. In *The psychology of prejudice: The Ontario symposium* (Vol. 7, pp. 77-101). New Jersey: Erlbaum.
- Ford, T. E., & Stangor, C. (1992). The role of diagnosticity in stereotype formation: Perceiving group means and variances. *Journal of personality and social psychology*, 63(3), 356.

- Geena Davis Institute. (2019). *Bias and inclusion in advertising: An analysis of 2018 Cannes Lions film craft ads*. Retrieved on the 14th of April 2020 from <https://seejane.org/wp-content/uploads/bias-inclusion-advertising-analysis-2018-cannes-lions-film-craft-ads.pdf>
- Gerbner, G. (1998). Cultivation analysis: An overview. *Mass communication and society*, 1(3-4), 175-194.
- Giaccardi, S., Cooper, R., Heldman, C., Cooper-Jones, N., McTaggart, N., Juliano, L., Phillips, H., Esparza, P., & Conroy, M. (2019). *Bias and inclusion in advertising: An analysis of 2018 Cannes Lions Film Craft ads*. The Geena Davis Institute on Gender in Media at Mount Saint Mary's University.
- Government of the Netherlands. (n.d.). *Media Act: rules for broadcasters and programming*. Retrieved on the 22th of April 2020 from <https://www.government.nl/topics/the-media-and-broadcasting/media-act-rules-for-broadcasters-and-programming>
- Hagendoorn, L., & Hraba, J. (1987). Social distance toward Holland's minorities: Discrimination against and among ethnic outgroups. *Ethnic and racial studies*, 10(3), 317-333.
- Hammerfest. (2020). *Baba Toure*. Retrieved on the 10th of March 2020 from <https://hammerfest.co/team/baba-toure/>
- Hequembourg, A. L., & Brallier, S. A. (2009). An exploration of sexual minority stress across the lines of gender and sexual identity. *Journal of homosexuality*, 56(3), 273-298.
- Hilton, J. L., & Von Hippel, W. (1996). Stereotypes. *Annual review of psychology*, 47(1), 237-271.
- Havas Lemz. (2020). *About Us*. Retrieved on the 23th of June 2020 from <https://havaslemz.com>
- IncludeNow. (n.d.). *We strive for an inclusive media and advertising industry*. Retrieved on the 27th of February 2020 from <https://www.includenow.nl>
- Independent. (2017). *Paris bans 'degrading' sexist and discriminatory adverts across French capital*. Retrieved on the 12th of February 2020 from <https://www.independent.co.uk/news/world/europe/paris-bans-sexist-adverts-discrimination-france-capital-billboards-posters-city-anne-hidalgo-mayor-a7658341.html>
- Judd, C. M., & Park, B. (1993). Definition and assessment of accuracy in social stereotypes. *Psychological review*, 100(1), 109.

- Jussim, L. (1991). Social perception and social reality: A reflection-construction model. *Psychological review*, 98(1), 54.
- Kachel, S., Steffens, M. C., & Niedlich, C. (2016). Traditional masculinity and femininity: Validation of a new scale assessing gender roles. *Frontiers in psychology*, 7, 956.
- Kantar. (2020). *About Kantar*. Retrieved on the 23th of June 2020 from <https://www.tns-nipo.com>
- Kellner, D. (1995). Advertising and consumer culture. *Questioning the media*, 329-344.
- Lewicki, P. (1986). *Nonconscious social information processing*. Orlando: Academic.
- Lewin, K. (1935). *Dynamic theory of personality*. Washington: Lewin Press.
- Lien, T. (2013). *No Girls Allowed*. Retrieved on the 23th of March 2020 from <https://www.polygon.com/features/2013/12/2/5143856/no-girls-allowed>
- Lippmann, W. (1946). *Public opinion* (Vol. 1). New Jersey: Transaction Publishers.
- Manstead, A. S., & McCulloch, C. (1981). Sex-role stereotyping in British television advertisements. *British Journal of Social Psychology*, 20(3), 171-180.
- Mastro, D., Behm-Morawitz, E., & Ortiz, M. (2007). The cultivation of social perceptions of Latinos: A mental models approach. *Media Psychology*, 9, 1-19.
- Mastro, D., & Tukachinsky, R. (2011). The influence of exemplar versus prototype-based media primes on racial/ethnic evaluations. *Journal of Communication*, 61(5), 916-937.
- Merton, R. K. (1948). The self-fulfilling prophecy. *The antioch review*, 8(2), 193-210.
- Monteith, M. J. (1993). Self-regulation of prejudiced responses: Implications for progress in prejudice-reduction efforts. *Journal of Personality and Social Psychology*, 65(3), 469.
- Morgan, M., & Shanahan, J. (1997). Two decades of cultivation research: An appraisal and meta-analysis. *Annals of the International Communication Association*, 20(1), 1-45.
- Movisie. (2019). *Publicatie feiten en cijfers op een rij*. Retrieved on the 8th of April 2020 from <https://www.movisie.nl/publicatie/feiten-cijfers-rij>
- Nelson, L. J., & Miller, D. T. (1995). The distinctiveness effect in social categorization: You are what makes you unusual. *Psychological Science*, 6(4), 246-249.
- New York Times. (2019). Gender Stereotypes Banned in British Advertising. Retrieved on the 12th of February 2020 from <https://www.nytimes.com/2019/06/14/style/uk-gender-stereotype-ads-ban.html>
- Nisbett, R. E., & Ross, L. (1980). *Human inference: Strategies and shortcomings of social judgment*. New Jersey: Prentice-Hall.

- Oliver, M. B., & Armstrong, G. B. (1998). The color of crime: Perceptions of Caucasians' and African Americans' involvement in crime. *Entertaining crime: Television reality programs*, 19-35.
- Park, B., & Hastie, R. (1987). Perception of variability in category development: Instance-versus abstraction-based stereotypes. *Journal of Personality and Social Psychology*, 53(4), 621.
- Park, B., Judd, C. M., & Ryan, C. S. (1991). Social categorization and the representation of variability information. *European review of social psychology*, 2(1), 211-245.
- Pollay, R. W. (1987). On the value of reflections on the values in "The Distorted Mirror". *Journal of Marketing*, 51(3), 104-110.
- Plummer, D. C. (2001). The quest for modern manhood: Masculine stereotypes, peer culture and the social significance of homophobia. *Journal of adolescence*, 24(1), 15-23.
- Pollay, R. W. (1986). The distorted mirror: Reflections on the unintended consequences of advertising. *Journal of marketing*, 50(2), 18-36.
- Quattrone, G. (1986). On the perception of a group. In *Psychology of Intergroup Relations*, ed. S Worchel, WG Austin, pp. 25-48. Chicago: Nelson-Hall
- Rosen, B., & Jerdee, T. H. (1976). The nature of job-related age stereotypes. *Journal of applied psychology*, 61(2), 180.
- Rothbart, M., Dawes, R., & Park, B. (1984). Stereotyping and sampling biases in intergroup perception. In *Attitudinal judgment* (pp. 109-134). Springer, New York, NY.
- RTL. (n.d.). *Slogan RTL 7 en RTL 8*. Retrieved on the 22th of April 2020 from [https://www.rtl.nl/over/veelgestelde-vragen/V\\_T4JikAACkAyLvK](https://www.rtl.nl/over/veelgestelde-vragen/V_T4JikAACkAyLvK)
- Shadid, W. A. (1994). *Beeldvorming: de verborgen dimensie bij interculturele communicatie*. Tilburg: Tilburg University Press.
- Smits, M., & Porzionato, M. (2016). *Literatuurstudie beeldvorming*. Retrieved on the 12th of February 2020 from [https://www.womeninc.nl/Uploaded\\_files/DownloadLinks/literatuurstudie-beeldvorming-2016-universiteit-utrecht-onderzoeksgroep-gender-studies.flad2f.pdf](https://www.womeninc.nl/Uploaded_files/DownloadLinks/literatuurstudie-beeldvorming-2016-universiteit-utrecht-onderzoeksgroep-gender-studies.flad2f.pdf)
- Simon, B., Mlicki, P., Johnston, L., Caetano, A., Warowicki, M., Van Knippenberg, A., & Deridder, R. (1990). The effects of ingroup and outgroup homogeneity on ingroup favouritism, stereotyping and overestimation of relative ingroup size. *European Journal of Social Psychology*, 20(6), 519-523.

- Simon, B., Glässner-Bayerl, B., & Stratenwerth, I. (1991). Stereotyping and Self-Stereotyping in a Natural Intergroup Context: The Case of Heterosexual and Homosexual Men. *Social Psychology Quarterly*, 54(3), 252-266.
- Spence, J. T., & Helmreich, R. L. (1980). Masculine instrumentality and feminine expressiveness: Their relationship with sex role attitudes and behaviors. *Psychology of Women Quarterly*, 5, 147-163.
- STER. (n.d.). *Over ster*. Retrieved on the 19th of March 2020 from <https://www.ster.nl/over-ster/>
- Swim, J. K. (1994). Perceived versus meta-analytic effect sizes: An assessment of the accuracy of gender stereotypes. *Journal of Personality and Social Psychology*, 66(1), 21.
- The Guardian. (2016). *Sadiq Khan moves to ban body-shaming ads from London transport*. Retrieved on the 12th of February 2020 from <https://www.theguardian.com/media/2016/jun/13/sadiq-khan-moves-to-ban-body-shaming-ads-from-london-transport>
- The Telegraph. (2018). *Stockholm bans sexist advertising in public spaces*. Retrieved on the 12th of February 2020 from <https://www.telegraph.co.uk/news/2018/06/12/stockholm-bans-sexist-advertising-public-spaces/>
- Towbin, M. A., Haddock, S. A., Zimmerman, T. S., Lund, L. K., & Tanner, L. R. (2004). Images of gender, race, age, and sexual orientation in disney feature-length animatedfilms. *Journal of feminist family therapy*, 15(4), 19-44.
- Tukachinsky, R., Mastro, D., & Yarchi, M. (2015). Documenting portrayals of race/ethnicity on primetime television over a 20-year span and their association with national-level racial/ethnic attitudes. *Journal of Social Issues*, 71(1), 17-38.
- UN Women. (2018). *Unstereotype Alliance celebrates its first anniversary and launches new report 'Unstereotype: Beyond Gender. The Invisible Stereotypes'*. Retrieved on the 12th of February 2020 from <https://www.unwomen.org/en/news/stories/2018/6/press-release-unstereotype-alliance-first-anniversary>
- Unilever. (2017). *#Unstereotyping our ads: Why it's important and where we are*. Retrieved on the 22th of April 2020 from [unilever.com/news/news-and-features/Feature-article/2017/unstereotyping-our-ads-why-its-important-and-where-we-are-so-far.html](http://unilever.com/news/news-and-features/Feature-article/2017/unstereotyping-our-ads-why-its-important-and-where-we-are-so-far.html)
- Unstereotype Alliance. (n.d.). *We have a vision of an unstereotyped world*. Retrieved on the 12th of February 2020 from <https://www.unstereotypealliance.org/en>

- Unstereotype Alliance. (n.d.b). *Membership*. Retrieved on the 12th of February 2020 from <https://www.unstereotypealliance.org/en/membership>
- Usman, M. (2013). Creation of Effective Advertising in the persuasion of Target Audience. *International Journal*, 2(1).
- Vanbeselaere, N. (1991). The different effects of simple and crossed categorizations: A result of the category differentiation process or of differential category salience? *European review of social psychology*, 2(1), 247-278.
- Vandenbergh, H., d'Haenens, L., & Van Gorp, B. (2014). Genderdiversiteit in de Vlaamse nieuwsmedia: algemene trends en een case.
- Von Hippel, W., Jonides, J., Hilton, J. L., & Narayan, S. (1993). Inhibitory effect of schematic processing on perceptual encoding. *Journal of Personality and Social Psychology*, 64(6), 921.
- Weinreich, N. K. (2006). What is social marketing. *Weinreich Communications*, 10.
- WomenINC. (2017). *Coalitie beeldvorming*. Retrieved on the 27th of April 2020 from <https://www.womeninc.nl/thema/beeldvorming-kennisbank/over-beeldvorming/coalitie-beeldvorming-in-de-media/>
- WomenINC. (n.d.). *Beeldvorming kennisbank*. Retrieved on the 25th of March 2020 from <https://www.womeninc.nl/thema/beeldvorming-kennisbank/over-beeldvorming/wat-is-beeldvorming-en-stereotypering/>
- WorldRadio. (2016). *Geneva Mayor plans to ban 'sexist' advertising*. Retrieved on the 12th of February 2020 from <https://www.worldradio.ch/news/2016/06/16/geneva-mayor-plans-to-ban-sexist-advertising/>
- Zotos, Y., Grau, S., & Taylor, C. R. (Eds.). (2018). *Current Research on Gender Issues in Advertising*. Londen: Routledge.
- Zotos, Y. C., & Tschla, E. (2014). Female stereotypes in print advertising: A retrospective analysis. *Procedia-social and behavioral sciences*, 148, 446-454.
- Zuckerman, M., & Kieffer, S. C. (1994). Race differences in face-ism: Does facial prominence imply dominance? *Journal of personality and social psychology*, 66(1), 86.

**Appendix A: Codebook**

## BRANCHES

- 1 = Reisorganisatie
- 2 = Banken
- 3 = Energieleverancier
- 4 = Gemeente
- 5 = Supermarkt
- 6 = eten/drinken (los van supermarkt)
- 7 = Sport
- 8 = Cultuur
- 9 = Makeup
- 10 = Drogisterij
- 11 = Auto's
- 12 = Huishoudartikelen
- 13 = Verzekeringsmaatschappij
- 14 = Verkoop
- 15 = Loterij
- 17 = Onderwijs
- 19 = Sekswerk
- 20 = Goed doel
- 21 = Overheid
- 22 = Mobiel provider
- 23 = Huizenmarkt
- 24 = Parfum
- 25 = Uitzendbureau
- 26 = Opticien
- 27 = Technologie
- 28 = Bouwmarkt
- 31 = Entertainment
- 33 = Bier
- 34 = Vliegmaatschappij
- 35 = Badkamer
- 36 = medicijnen

39 = Zorg

40 = Meubels

41 = Security instalation

42 = Fashion

44 = Online service

46 = Speelgoed

47 = Autoverhuurder

49 = Trein

48 = Post



**Appendix B: The syntax**

\*THESIS REPRESENTATION AND STEREOTYPICAL PORTRAYAL.

MISSING VALUES sex (999 4).

FREQUENCIES sex.

\*REPRESENTATIVITEIT GENDER.

RECODE sex (1 = 1) (2 = 0) (ELSE = 999) INTO mandomi.

MISSING VALUES mandomi (999).

RECODE mandomi (1 = 0) (0 = 1) (ELSE = 999) INTO vrouwdomi.

MISSING VALUES vrouwdomi (999).

FREQUENCIES mandomi.

FREQUENCIES vrouwdomi.

NPAR TESTS

/CHISQUARE=sex

/EXPECTED=0.4965 0.5035

/MISSING ANALYSIS.

\*SCREENTIME & GENDER.

COMPUTE PropSpeak=Speakingtime2 / Duration.

EXECUTE.

COMPUTE PropScreen=ScreenTime2 / Duration.

EXECUTE.

USE ALL.

COMPUTE filter\_\$=(sex = 2 & role < 4).

VARIABLE LABELS filter\_\$ 'sex = 2 & role < 4 (FILTER)'.  
VALUE LABELS filter\_\$ 0 'Not Selected' 1 'Selected'.

FORMATS filter\_\$ (f1.0).

FORMATS filter\_\$ (f1.0).

FILTER BY filter\_\$.

EXECUTE.

FREQUENCIES sex.

DESCRIPTIVES VARIABLES=ScreenTime2

/STATISTICS=MEAN SUM STDDEV MIN MAX.

\*ONLY MALE & NO VOICE-OVER.

USE ALL.

COMPUTE filter\_\$=(sex = 1 & role < 4).

VARIABLE LABELS filter\_\$ 'sex = 1 & role < 4 (FILTER)'.  
VALUE LABELS filter\_\$ 0 'Not Selected' 1 'Selected'.  
FORMATS filter\_\$ (f1.0).  
FILTER BY filter\_\$.  
EXECUTE.

DESCRIPTIVES VARIABLES=ScreenTime2

/STATISTICS=MEAN SUM STDDEV MIN MAX.

USE ALL.

COMPUTE filter\_\$=(role < 4).

VARIABLE LABELS filter\_\$ 'role < 4 (FILTER)'.  
VALUE LABELS filter\_\$ 0 'Not Selected' 1 'Selected'.  
FORMATS filter\_\$ (f1.0).  
FILTER BY filter\_\$.  
EXECUTE.

ONEWAY PropScreen BY sex

/STATISTICS DESCRIPTIVES

/MISSING ANALYSIS

/POSTHOC=TUKEY ALPHA(0.05).

\*SPEAKINGTIME & GENDER.

\*FEMALE.

USE ALL.

```
COMPUTE filter_$=(sex = 2).  
VARIABLE LABELS filter_$ 'sex = 2 (FILTER)'.  
VALUE LABELS filter_$ 0 'Not Selected' 1 'Selected'.  
FORMATS filter_$ (f1.0).  
FILTER BY filter_$.  
EXECUTE.
```

```
DESCRIPTIVES VARIABLES=Speakingtime2  
/STATISTICS=MEAN SUM STDDEV MIN MAX.
```

```
*MALE.  
USE ALL.  
COMPUTE filter_$=(sex = 1).  
VARIABLE LABELS filter_$ 'sex = 1 (FILTER)'.  
VALUE LABELS filter_$ 0 'Not Selected' 1 'Selected'.  
FORMATS filter_$ (f1.0).  
FILTER BY filter_$.  
EXECUTE.
```

```
DESCRIPTIVES VARIABLES=Speakingtime2  
/STATISTICS=MEAN SUM STDDEV MIN MAX.
```

```
FILTER OFF.  
USE ALL.  
EXECUTE.
```

```
ONEWAY PropSpeak BY sex  
/STATISTICS DESCRIPTIVES  
/MISSING ANALYSIS  
/POSTHOC=TUKEY ALPHA(0.05).
```

```
*AGE AND GENDER.  
USE ALL.  
COMPUTE filter_$=(role < 4).
```

```
VARIABLE LABELS filter_$ 'role < 4 (FILTER)'.  
VALUE LABELS filter_$ 0 'Not Selected' 1 'Selected'.  
FORMATS filter_$ (f1.0).  
FILTER BY filter_$.  
EXECUTE.
```

```
FREQUENCIES age.  
MISSING VALUES AGE (999).  
RECODE age (0 2 5 10 15 20 30 = 30) (else = 40) INTO below30.  
FREQUENCIES below30.  
FREQUENCIES sex.
```

#### CROSSTABS

```
/TABLES=below30 BY sex  
/STATISTICS=CHISQ  
/CELLS=COUNT ROW.
```

USE ALL.

```
COMPUTE filter_$=(sex = 1 & role < 4).  
VARIABLE LABELS filter_$ 'sex = 1 & role < 4 (FILTER)'.  
VALUE LABELS filter_$ 0 'Not Selected' 1 'Selected'.  
FORMATS filter_$ (f1.0).  
FILTER BY filter_$.  
EXECUTE.
```

#### NPAR TESTS

```
/CHISQUARE=below30  
/EXPECTED=.48 .52  
/MISSING ANALYSIS.
```

USE ALL.

```
COMPUTE filter_$=(sex = 2 & role < 4).  
VARIABLE LABELS filter_$ 'sex = 2 & role < 4 (FILTER)'.  
VALUE LABELS filter_$ 0 'Not Selected' 1 'Selected'.
```

FORMATS filter\_\$ (f1.0).

FILTER BY filter\_\$.

EXECUTE.

NPAR TESTS

/CHISQUARE=below30

/EXPECTED=.4577 .5423

/MISSING ANALYSIS.

FILTER OFF.

USE ALL.

EXECUTE.

\*GENDER & ROLE.

CROSSTABS

/TABLES=role BY sex

/STATISTICS=CHISQ

/CELLS=COUNT ROW.

COMPUTE hoofdrolgender=0.

IF role=1 hoofdrolgender=1.

IF role~1 hoofdrolgender=0.

EXECUTE.

COMPUTE voiceover=0.

IF role=4 voiceover=1.

IF role~4 voiceover=0.

EXECUTE.

COMPUTE supportingrole=0.

IF role=2 supportingrole=1.

IF role~2 supportingrole=0.

EXECUTE.

## CROSSTABS

```
/TABLES=hoofdrolgender BY sex  
/STATISTICS=CHISQ.
```

## CROSSTABS

```
/TABLES=voiceover BY sex  
/STATISTICS=CHISQ.
```

## CROSSTABS

```
/TABLES=supportingrole BY sex  
/STATISTICS=CHISQ.
```

\*GENDER AND SETTING.

FREQUENCIES setting.

MISSING VALUES setting (999 5 6).

USE ALL.

COMPUTE filter\_\$=(role < 4).

VARIABLE LABELS filter\_\$ 'role < 4 (FILTER)'.  
VALUE LABELS filter\_\$ 0 'Not Selected' 1 'Selected'.  
FORMATS filter\_\$ (f1.0).  
FILTER BY filter\_\$.  
EXECUTE.

## CROSSTABS

```
/TABLES=setting BY sex  
/STATISTICS=CHISQ  
/CELLS=COUNT ROW.
```

COMPUTE work=0.

IF setting=1 work=1.

IF setting~=1 work=0.

EXECUTE.

## CROSSTABS

```
/TABLES=work by sex  
/STATISTICS=CHISQ.
```

```
COMPUTE home=0.
```

```
IF setting=2 home=1.
```

```
IF setting~=2 home=0.
```

```
EXECUTE.
```

## CROSSTABS

```
/TABLES=home by sex  
/STATISTICS=CHISQ.
```

```
COMPUTE car=0.
```

```
IF setting=3 car=1.
```

```
IF setting~=3 car=0.
```

```
EXECUTE.
```

## CROSSTABS

```
/TABLES=car by sex  
/STATISTICS=CHISQ.
```

```
FILTER OFF.
```

```
USE ALL.
```

```
EXECUTE.
```

```
*GENDER AND SEXUALISATION.
```

```
FREQUENCIES sexist.
```

## CROSSTABS

```
/TABLES=sexist BY sex  
/STATISTICS=CHISQ  
/CELLS=COUNT ROW.
```

\*GENDER & BRANCHE.

FREQUENCIES branche.

MISSING VALUES branche (999).

CROSSTABS

/TABLES=branche BY sex

/CELLS=COUNT ROW.

COMPUTE supermarkt=0.

IF branche=5 supermarkt=1.

IF branche~=5 supermarkt=0.

EXECUTE.

CROSSTABS

/TABLES=supermarkt BY sex

/STATISTICS=CHISQ.

COMPUTE sport=0.

IF branche=7 sport=1.

IF branche~=7 sport=0.

EXECUTE.

CROSSTABS

/TABLES=sport BY sex

/STATISTICS=CHISQ.

COMPUTE drogist=0.

IF branche=10 drogist=1.

IF branche~=10 drogist=0.

EXECUTE.

CROSSTABS

/TABLES=drogist BY sex

/STATISTICS=CHISQ.



```
COMPUTE cars=0.
```

```
IF branche=11 cars=1.
```

```
IF branche~=11 cars=0.
```

```
EXECUTE.
```

```
CROSSTABS
```

```
  /TABLES=cars BY sex
```

```
  /STATISTICS=CHISQ.
```

```
COMPUTE huishoudartikelen=0.
```

```
IF branche=12 huishoudartikelen=1.
```

```
IF branche~=12 huishoudartikelen=0.
```

```
EXECUTE.
```

```
CROSSTABS
```

```
  /TABLES=huishoudartikelen BY sex
```

```
  /STATISTICS=CHISQ.
```

```
COMPUTE mobiel=0.
```

```
IF branche=22 mobiel=1.
```

```
IF branche~=22 mobiel=0.
```

```
EXECUTE.
```

```
CROSSTABS
```

```
  /TABLES=mobiel BY sex
```

```
  /STATISTICS=CHISQ.
```

```
COMPUTE bouwmarkt=0.
```

```
IF branche=28 bouwmarkt=1.
```

```
IF branche~=28 bouwmarkt=0.
```

```
EXECUTE.
```

```
CROSSTABS
```

```
/TABLES=bouwmarkt BY sex  
/STATISTICS=CHISQ.
```

```
COMPUTE bier=0.  
IF branche=33 bier=1.  
IF branche~=33 bier=0.  
EXECUTE.
```

#### CROSSTABS

```
/TABLES=bier BY sex  
/STATISTICS=CHISQ.
```

```
COMPUTE zorg=0.  
IF branche=39 zorg=1.  
IF branche~=39 zorg=0.  
EXECUTE.
```

#### CROSSTABS

```
/TABLES=zorg BY sex  
/STATISTICS=CHISQ.
```

```
COMPUTE fashion=0.  
IF branche=42 fashion=1.  
IF branche~=42 fashion=0.  
EXECUTE.
```

#### CROSSTABS

```
/TABLES=fashion BY sex  
/STATISTICS=CHISQ.
```

```
COMPUTE verzekering=0.  
IF branche=13 verzekering=1.  
IF branche~=13 verzekering=0.  
EXECUTE.
```

## CROSSTABS

/TABLES=verzekering BY sex

/STATISTICS=CHISQ.

## \*SKIN-TONE

\*SKIN-TONE AND REPRESENTATIVITY.

USE ALL.

COMPUTE filter\_\$=(role < 4).

VARIABLE LABELS filter\_\$ 'role < 4 (FILTER)'.  
VALUE LABELS filter\_\$ 0 'Not Selected' 1 'Selected'.  
FORMATS filter\_\$ (f1.0).  
FILTER BY filter\_\$.  
EXECUTE.

missing values skintone (999 5).

FREQUENCIES skintone.

## NPAR TESTS

/CHISQUARE=Skintone

/EXPECTED=0.8674 0.0664 0.0460 0.0202

/MISSING ANALYSIS.

## \*SKIN-TONE AND SCREEN-TIME.

ONEWAY screentime2 BY skintone

/STATISTICS DESCRIPTIVES.

ONEWAY propscreen BY skintone

/STATISTICS DESCRIPTIVES

/MISSING ANALYSIS

/POSTHOC=TUKEY ALPHA(0.05).

## \*SKIN-TONE AND SPEAKING-TIME.

ONEWAY speakingtime2 BY skintone

```
/STATISTICS DESCRIPTIVES.
```

```
ONEWAY propSpeak BY skintone
```

```
/STATISTICS DESCRIPTIVES
```

```
/MISSING ANALYSIS
```

```
/POSTHOC=TUKEY ALPHA(0.05).
```

```
*SKIN-TONE AND AGE.
```

```
FREQUENCIES age.
```

```
MISSING VALUES AGE (999).
```

```
RECODE age (0 2 5 10 = 10) (15 = 15) (20 30 = 25) (40 50 = 45) (60 70 80 = 70) INTO  
agegroups.
```

```
FREQUENCIES agegroups.
```

```
CROSSTABS
```

```
/TABLES=agegroups BY Skintone
```

```
/STATISTICS=CHISQ
```

```
/CELLS=COUNT ROW.
```

```
ONEWAY agegroups BY Skintone
```

```
/MISSING ANALYSIS
```

```
/POSTHOC=TUKEY ALPHA(0.05).
```

```
*SKIN-TONE AND ROLE.
```

```
COMPUTE White=0.
```

```
IF Skintone=1 White=1.
```

```
IF Skintone~=1 White=0.
```

```
EXECUTE.
```

```
CROSSTABS
```

```
/TABLES=role BY white
```

```
/STATISTICS=CHISQ
```

```
/CELLS=COUNT ROW.
```

```
COMPUTE hoofdrol=0.
```

```
if role=1 hoofdrol=1.
```

```
if role~=1 hoofdrol=0.
```

```
EXECUTE.
```

```
CROSSTABS
```

```
  /TABLES=hoofdrol BY White
```

```
  /STATISTICS=CHISQ.
```

```
USE ALL.
```

```
COMPUTE filter_$=(role < 4 & Skintone = 2).
```

```
VARIABLE LABELS filter_$ 'role < 4 & Skintone = 2 (FILTER)'.  
VALUE LABELS filter_$ 0 'Not Selected' 1 'Selected'.  
FORMATS filter_$ (f1.0).  
FILTER BY filter_$.  
EXECUTE.
```

```
NPAR TESTS
```

```
  /CHISQUARE=role
```

```
  /EXPECTED=0.2093 0.3924 0.3948
```

```
  /MISSING ANALYSIS.
```

```
USE ALL.
```

```
COMPUTE filter_$=(role < 4 & Skintone = 3).
```

```
VARIABLE LABELS filter_$ 'role < 4 & Skintone = 3 (FILTER)'.  
VALUE LABELS filter_$ 0 'Not Selected' 1 'Selected'.  
FORMATS filter_$ (f1.0).  
FILTER BY filter_$.  
EXECUTE.
```

```
NPAR TESTS
```

```
  /CHISQUARE=role
```

```
  /EXPECTED=0.2093 0.3924 0.3948
```

/MISSING ANALYSIS.

USE ALL.

COMPUTE filter\_\$(role < 4 & Skintone = 4).

VARIABLE LABELS filter\_\$(role < 4 & Skintone = 4 (FILTER)).

VALUE LABELS filter\_\$(0 'Not Selected' 1 'Selected').

FORMATS filter\_\$(f1.0).

FILTER BY filter\_\$().

EXECUTE.

NPAR TESTS

/CHISQUARE=role

/EXPECTED=0.2093 0.3924 0.3948

/MISSING ANALYSIS.

**Appendix C: Thesis proposal**

Naam: Mieke Koopen  
 Studentnummer: 6391877  
 Studentmail: [m.koopen@students.uu.nl](mailto:m.koopen@students.uu.nl)  
 Study: Sociology: Contemporary Social Problems

Internship

Organization: Havas Lemz is a marketing company that puts the focus on meaningful impact propositions. This could be concerning changing mindsets, raising awareness or emphasizing a positive aspect of an organization. Havas Lemz works with profit and non-profit organizations.

Supervisor: Tim Claassen  
[tim.claassen@havaslemz.com](mailto:tim.claassen@havaslemz.com)  
 +31204565000  
 Stadhouderskade 1, 1054 ES, Amsterdam, Netherlands

Projects and activities: For four days a week, I will support the strategy team in their tasks. This can include market and trend analysis, preparation of presentations and brainstorming on various ideas and strategies.

Work schedule: I will work from Monday to Thursday from 09:00 to 17:30, starting the third of February and ending the 30<sup>th</sup> of June. During these hours I will support the strategy team and simultaneously work on my thesis, depending on the urgency of the support needed by the strategy team, I am free to schedule my thesis hours.

Thesis Proposal (800 words)

<p>The problem (use at least 10 sources, of them 8 scientific)</p>	<p>Advertisements regularly use stereotypes to reflect current society and address their target audience. In our fast-changing society, it's important that these stereotypes are monitored,</p>
--	--

<p>Societal relevance (use sources)</p> <p>Scientific relevance (use sources)</p> <p>Knowledge gap</p>	<p>so they are not insulting, degrading or harmful and they reflect the reality of society.</p> <p>The small but significant influence of the media concerning attitudes, beliefs and behaviour of their audience has previously been proven (Morgan &amp; Shanahan, 1997) and there is evidence that finds the causal relationship between media exposure and a viewer's racial attitude (Mastro, Behm-Morawitz, &amp; Ortiz, 2007; Dixon 2008). In 2017, the Geena Davis Institute released a report called 'Gender Bias in Advertising', exposing the inequality in female representation in commercials (Geena Davis Institute, 2017).</p> <p>Ample research indicates that portrayals in media are integrated in the mental representation of certain groups in the consumers mind, both negative (Busselle &amp; Crandall, 2002; Oliver &amp; Armstrong, 1998; Mastro, Behm-Morawitz, &amp; Ortiz, 2007; Dong &amp; Murrillo, 2007) as positive (Bodenhausen, Schwarz, Bless &amp; Wanke, 1995; Mastro &amp; Tukachinsky, 2011) effects are found involving media influence.</p> <p>In December 2018 the United Kingdom (UK) introduced a ban on harmful gender stereotypes in advertisements (ASA, 2019b). The rule states "<i>Advertisements must not include gender stereotypes that are likely to cause harm, or serious or widespread offence</i>". The ban followed a report by the Advertising Standards Authority (ASA) who found evidence that harmful stereotypes can limit the aspirations, opportunities and choices of children, young people and adults, and these stereotypes can be strengthened by certain advertisements, which plays a role in unequal gender outcomes (ASA, 2019a; New York Times, 2019). Although the ban on gender stereotypes is a binding ban among advertisers, a ban on other forms of stereotyping is not yet in place. However, the CAP does provide online advice on avoiding stereotyping of race, culture, disability, illness, age, religion and beliefs (ASA, 2019c).</p> <p>In 2018, Stockholm has put a ban on sexist advertisements in public spaces which present any gender as a sex object, show stereotypical gender roles or are in any other way demeaning or sexually discriminatory (The Telegraph, 2018). The Green Party deputy mayor Daniel Helldén, the driving force behind the new ban, said that sexist advertisements can cause anxiety and distress, change people's mind and negatively affect young people's body image. The ban followed similar bans instituted in Londen, Paris and Geneva (Independent, 2017; WorldRadio, 2016; The Guardian, 2016).</p>
--	---



	<p>Another force that fights against stereotypes in advertisements is the Unstereotype Alliance an industry-led initiative, founded in 2017 by UN Women, that unites partners who collectively want to use the advertising industry as a positive driver to empower change (UN Women, 2018; Unstereotype Alliance, n.d.a). A lot of big organizations have joined the Unstereotype Alliance, like Google, Facebook, Twitter, Unilever, HP and Adobe (Unstereotype Alliance, n.d.b). Involvement of these major players means that the influence of the Unstereotype Alliance grows and the importance of the cause is strengthened.</p> <p>Equality for everyone is of growing importance in our society and through the post materialistic point of view that has come with the 21th century, stereotypes in advertisements that can cause harm in any way are less acceptable to our society and not wanted in the inclusive culture that has been created. The Netherlands does not have a ban on advertisement stereotypes and as far as we know there is little research that looks at advertisement stereotypes in The Netherlands. This research will examine the stereotypes that are presented in all STER advertisements of 2019 and look at the effect of these stereotypes on our society. Based on the finding's recommendations will be made.</p>
Preliminary research question	Do Dutch advertisements that were shown on STER in 2019 represent the Dutch society well and in a harmless way? And what are the effects of stereotypes in advertisements on society?
Policy question	-
References	<p>ASA. (2019a). <i>Ban on harmful gender stereotypes in ads comes into force</i>. Retrieved on the 12<sup>th</sup> of February from <a href="https://www.asa.org.uk/news/ban-on-harmful-gender-stereotypes-in-ads-comes-into-force.html">https://www.asa.org.uk/news/ban-on-harmful-gender-stereotypes-in-ads-comes-into-force.html</a></p> <p>ASA. (2019b). <i>Harm and Offence: Gender Stereotypes</i>. Retrieved on the 12<sup>th</sup> of February from <a href="https://www.asa.org.uk/advice-online/harm-and-offence-gender-stereotypes.html">https://www.asa.org.uk/advice-online/harm-and-offence-gender-stereotypes.html</a></p>

- ASA. (2019c). *Offence: Use of stereotypes*. Retrieved on the 12<sup>th</sup> of February from <https://www.asa.org.uk/advice-online/offence-use-of-stereotypes.html#Gender%20and%20sexual%20orientation>
- Bodenhausen, G. V., Schwarz, N., Bless, H., & Wänke, M. (1995). Effects of atypical exemplars on racial beliefs: Enlightened racism or generalized appraisals. *Journal of Experimental Social Psychology*, 31(1), 48-63.
- Busselle, R., & Crandall, H. (2002). Television viewing and perceptions about race differences in socioeconomic success. *Journal of Broadcasting & Electronic Media*, 46(2), 265-282.
- Dixon, T. L. (2008). Network news and racial beliefs: Exploring the connection between national television news exposure and stereotypical perceptions of African Americans. *Journal of Communication*, 58(2), 321-337.
- Dong, Q., & Murrillo, A. P. (2007). The impact of television viewing on young adults' stereotypes towards Hispanic Americans. *Human Communication*, 10(1), 33-44.
- Geena Davis Institute. (2017). *Gender Bias in Advertising*. Retrieved on the 12<sup>th</sup> of February from <https://seejane.org/wp-content/uploads/gender-bias-in-advertising.pdf>
- Independent. (2017). *Paris bans 'degrading' sexist and discriminatory adverts across French capital*. Retrieved on the 12<sup>th</sup> of February from <https://www.independent.co.uk/news/world/europe/paris-bans-sexist-adverts-discrimination-france-capital-billboards-posters-city-anne-hidalgo-mayor-a7658341.html>
- New York Times. (2019). *Gender Stereotypes Banned in British Advertising*. Retrieved on the 12<sup>th</sup> of February from <https://www.nytimes.com/2019/06/14/style/uk-gender-stereotype-ads-ban.html>

Mastro, D., Behm-Morawitz, E., & Ortiz, M. (2007). The cultivation of social perceptions of Latinos: A mental models approach. *Media Psychology*, 9, 1-19. doi: 10.1080/15213260701286106

Mastro, D., & Tukachinsky, R. (2011). The influence of exemplar versus prototype-based media primes on racial/ethnic evaluations. *Journal of Communication*, 61(5), 916-937.

Morgan, M., & Shanahan, J. (1997). Two decades of cultivation research: An appraisal and meta-analysis. *Annals of the International Communication Association*, 20(1), 1-45.

Oliver, M. B., & Armstrong, G. B. (1998). The color of crime: Perceptions of Caucasians' and African Americans' involvement in crime. *Entertaining crime: Television reality programs*, 19-35.

The Guardian. (2016). *Sadiq Khan moves to ban body-shaming ads from London transport*. Retrieved on the 12<sup>th</sup> of February from <https://www.theguardian.com/media/2016/jun/13/sadiq-khan-moves-to-ban-body-shaming-ads-from-london-transport>

The Telegraph. (2018). *Stockholm bans sexist advertising in public spaces*. Retrieved on the 12<sup>th</sup> of February from <https://www.telegraph.co.uk/news/2018/06/12/stockholm-bans-sexist-advertising-public-spaces/>

Tukachinsky, R., Mastro, D., & Yarchi, M. (2015). Documenting portrayals of race/ethnicity on primetime television over a 20-year span and their association with national-level racial/ethnic attitudes. *Journal of Social Issues*, 71(1), 17-38.

UN Women. (2018). *Unstereotype Alliance celebrates its first anniversary and launches new report 'Unstereotype: Beyond Gender. The Invisible Stereotypes'*. Retrieved on the 12<sup>th</sup> of February from <https://www.unwomen.org/en/news/stories/2018/6/press-release-unstereotype-alliance-first-anniversary>

	<p>Unstereotype Alliance. (n.d.a). <i>We have a vision of an unstereotyped world</i>. Retrieved on the 12<sup>th</sup> of February from <a href="https://www.unstereotypealliance.org/en">https://www.unstereotypealliance.org/en</a></p> <p>Unstereotype Alliance, (n.d.b). <i>Membership</i>. Retrieved on the 12<sup>th</sup> of February from <a href="https://www.unstereotypealliance.org/en/membership">https://www.unstereotypealliance.org/en/membership</a></p> <p>WorldRadio. (2016). <i>Geneva Mayor plans to ban 'sexist' advertising</i>. Retrieved on the 12<sup>th</sup> of February from <a href="https://www.worldradio.ch/news/2016/06/16/geneva-mayor-plans-to-ban-sexist-advertising/">https://www.worldradio.ch/news/2016/06/16/geneva-mayor-plans-to-ban-sexist-advertising/</a></p>	
Sociological focus	Mapping the way <b>certain groups</b> are portrayed in advertisements. Discussing the potential influence of these stereotypes on the Dutch society, shaping and beliefs.	
What kind of data will I use?	(hopefully) all advertisements that were shown on STER in 2019 in the Netherlands.	
Alignment research and internship	The descriptive data that we find with the analyzation of the data are used by the VEA to recommend a possible ban on stereotypes in advertisements. Furthermore, VEA, Hammerfest, Havas Lemz and Kantar want to do a press release with the results to create awareness. This thesis will be a contribution to this project.	
My weekly planning	Week 6	Start internship – consult with Havas about subject & hand in thesis proposal.
	Week 7	Write the introduction about Havas Lemz & the case.
	Week 8	Write the introduction about the thesis
	Week 9	Write the introduction about the thesis + start theoretical frame
	Week 10	Write theoretical frame
	Week 11	Write theoretical frame

	Week 12	Write theoretical frame
	Week 13	Write methodology
	Week 14	Write methodology
	Week 15	Gather data
	Week 16	Gather data
	Week 17	Gather data
	Week 18	Process data
	Week 19	Process results
	Week 20	Process results
	Week 21	Process results & write conclusion
	Week 22	Write the conclusion
	Week 23	Write the discussion
	Week 24	Write the recommendations, afterword and acknowledgements
	Week 25	Finish the literature list, structure the appendixes and final check
	Week 26	Thesis deadline – Hand in thesis – finish up
	Week 27	Last days at my internship – prepare defense thesis

**Appendix D: Grading form**

Sociology, Utrecht University

Master's program Sociology: Contemporary Social Problems

Grading form MASTER'S THESIS (C)

For the STUDENT

This is the evaluation form which will be handed out to the student. The form includes the final grade, as well as a substantive explanation of both evaluators according to the assessment criteria.

Student name:	<b>Mieke Koopen</b>
Student number:	6391877
Titel of the master's thesis:	The (re)presentation of Dutch society in public broadcasting tv-commercials of 2019.
Name of the supervisor:	Rense Cortens
Name of 2nd reader:	Marit Moll
Final grade:	

**Explanation of the grade**

Assessment criteria	Substantive explanation
<p><b>Problem formulation</b></p> <p>Clarity of the contemporary social problem(s) featured in the master's thesis and embeddedness of the thesis-study in a clearly described social / policy / organizational context.</p>	
<p>Quality and structure of the problem definition: Clarity of the research goal, link with and connection between 3 main research questions (explorative, explanatory or elaborated, policy advice).</p>	
<p><b>Use of theory</b></p> <p>Development of a consistent theoretical framework for answering the research questions, clear description and (if applicable operationalisation of) main concepts and - if necessary - formulation of hypotheses derived from theory.</p>	
<p>Use of relevant and recent scientific literature in the field.</p>	

**Design, execution & analysis**

Research design and data collection:

Does the design fit the research goal, is it clearly connected to the research questions / theoretical framework and appropriate for the empirical context?

If applicable: are ethical considerations taken into account for data collection?

Data analysis:

Systematic and transparent analysis of data (e.g. documents, (expert)-interviews, focusgroups, observations or quantitative data)

Correct interpretation of data:

Clarity of distinction between empirical statements and opinions

**Findings and conclusions**

Findings, conclusions and discussion:

Clarity of the findings & conclusions and their link to the research goal and research questions

Quality of the discussion



**Policy recommendations**

Quality of the Policy recommendations:

Clarity of the link with the findings & conclusions

Clarity of connection to the empirical context

(tentative) weighing of possible costs and benefits of the formulated recommendations

Overall scientific quality

Innovativity of thesis (e.g. object of study, the theoretical approach, design, recommendations)

Structure, lay out (graphical-design) and communicative aspects

Correctness and precision with which design aspects have been worked out, such as cover, title page, table of contents, foreword, introduction, layout of the different parts, summary, typographic care.

Accuracy and precision with which communicative aspects are elaborated, such as logical structure of the argumentation, usage of language, concretion of abstract parts, data processing in models, figures and tables, correct referencing and use of sources.

**Degree of independence**

(filled in by supervisor only, not 2nd reader)

To what extent has the student (in relationship to the supervisor) set up the research and written the master's thesis in an independent fashion?