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Portrayal of Women in Ethiopian Broadcast Media Advertising: The Case of EBS and Kana Television

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BAHIR DAR UNIVERSITY

Faculty of Humanities

Department of Journalism and Communications

Media and Communications Postgraduate Program

Portrayal of Women in Ethiopian Broadcast Media

Advertising: The Case of EBS and Kana Television

By

Hananiya Azene Degie

Advisor: Jemal Mohamed (Phd.)

April, 2022

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By

Hananiya Azene Degie

**In Partial Fulfillment of the Requirements for the Degree of Masters
of Art in Media and Communication**

Advisor:

Jemal Mohamed (Phd.)

April, 2022

Bahir Dar

Declaration

I, the undersigned, declare that this thesis entitled “**Portrayal of Women in Ethiopian Broadcast Media Advertising: the Case of EBS and Kana Television**” is my work. This research has not been submitted for any degree at this or any other university, for partial fulfillment of the master's degree in Media and Communication.

Signature

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List of Aacronyms

Ads	Advertisements
EBS	Ethiopia Broadcast Service
ETV	Ethiopia Television
SPSS	Statistical Package for the Social Science
TV	Television

Abstract

Although there are many studies on gender-role portrayals in television advertising in the world, in the context of Ethiopia media descriptive study are clearly lacking. This study is a study of the portrayal of women in television advertisements in Ethiopia. For this purpose, the content analysis method was employed to analyze 200 advertisements that were collected from commercials aired at prime time on EBS(Ethiopian Broadcast Service.) and Kana TV over two months period. It was achieved by seeking to determine which type of products and services that women are included mostly in television adverts, whether there are gender inequalities in regard to roles depicted in the commercials, and what type of portrayal of women is greatest prevalent in television ads. The study adopted a descriptive research design. A code sheet was used to enter the data which were analyzing the gender of the primary character, voiceover, as well as age, occupational categories, location/work setting, the working role of the primary character, and product categories by gender. The study found that the central figure in an advertisement indicated more men than women are appearing as central figures in television advertising. Another finding of this study is the presence of male voice-over dominance in Kana TV and EBS commercials. Moreover, the study found out that male characters were portrayed as "high-level business like executives, supervisors, managers and so on. Additionally, Male and female characters were portrayed almost equally for professional roles. The study revealed that more men are portrayed as an entertainer than women. The researcher, therefore, recommends that the media in Ethiopia should reflect the unbiased and genuine portrayal of women.

Key Words: Advertising, Gender, Stereotype, Media, Women and Portrayal

CHAPTER ONE: INTRODUCTION

1.1. Background of the Study

In the world, many scholars and feminist researchers have conducted researches on the portrayal of women in television advertising. They have been interested in stereotypes particularly of women in advertising for more than 50 years Hawkins et al. (as cited by Stacy & Yorgos, 2016). At that time, scholars have been interested not only in the ‘what’ (e.g., what stereotypes are used to represent women and men) and also the ‘why’ (e.g., the cultural effects of using stereotypes and advertising and the ‘now what’ (e.g., the social consequences of stereotypes and advertising).

Advertising frequently uses gender roles to promote products, and researchers have consequently shown remarkable interest in the portrayal of men and women in advertising since the 1960s (Belkaoui et.al, 1976).

Several content analyses have been conducted to investigate gender role portrayals in advertising and have led to quite an amount of research over the past four decades. Authors generally agreed that advertising uses stereotypical gender roles (Courtney & Whipple 1983; Furnham & Mak 1999). Stereotypes are beliefs about a social category (Vinacke 1957). Stereotypes become problematic when they lead to expectations about one social category over another or restrict opportunities for one social category over another (Stacy Landreth et. al, 2016).

Krishna A., et. al (2015) argues that today everyone needs to advertise their products to inform the customers about the product, increase the sales, acquire market share, and attain a top position in their respective industry. Every business spends a lot of money on advertising their products but the money spent will lead to success only when the best techniques of advertising are used for the product. In such a case, Bailey (2006) asserts that consumers’ perceptions of particular models (or characters), such as females, may be structured based on their portrayal in the media. This often leads to outdated stereotypes being promoted.

In recent years, advertising has witnessed a significant transformation in attracting customer to buy/use their products/services. The need for advertisements has risen to great levels in print and visual media. One among the transformation is the way women are depicted in advertising, with changing times, reflecting the transformation taking place in society. The portrayals in advertising are changing the concept of respect about women, spreading uncultured values and also indicate women's physical beauty as an instrument to induce the products demands (Krishna.A et al, 2015).

On the other hand, different countries scholars concluded that there is a portrayal of women in television advertising in a stereotypical way.

In Africa, studies have made about women portrayal in television advertising. Although great strides have been made in the area of gender equality in society, it is interesting to note that TV commercials in Kenya do not reflect this change. There are still TV commercials that portray men and women in stereotyped roles even with changes in society on gender equality. This has contributed greatly to the thought that television commercials do not emulate the advancement of the gender equality movement which has made great strides especially in recent years. (Eisend, 2010, as cited in Mwangi, 2014)

Emotional appeals does not hold true. Likewise, South African television advertisers seem to appeal to the rational, functional motivations of women rather than the emotional. As much as women are half of the world populations, there needed to be treated equally with men for having a civilized society. However, still the portrayal of women in television ads depicts women as home makers and baby-sitting servants and the like. Thus, this research came up with the cotemporary media landscape advertisement in Ethiopia, how women are portrayed.

Therefore, this research will find out that the portrayal of women in television advertising in current Ethiopian media specifically in EBS and Kana TV channels.

1.2. Statement of the Problem

The portrayal of women in TV ads is an important area to study because of the unequal representation that women receive from the media in the world. Numerous studies have been conducted related to the issue around the world. In addition most of the studies have been conducted on western countries.

Further, In Ethiopia there is insufficient number of studies which were conducted on media. There are few researches which were conducted in broadcast media in general and specific on women portrayal. Most of the researchers also conducted on the portrayal of women in Ethiopian print media and movies. Among the Researches which has been studied on women portrayal in Ethiopia were (Kenaw, 2006) were conducted portrayal of women on ETV advertising, Ayele & Gashaw (2016) and Tiruneh and Ladsaria (2019) studied how women were portrayed on Ethiopian movies. In addition Jemaneh, A., (2014) and Solomon, T. (2010) studied women portrayal in print media.

All the aforementioned scholars agreed that there were women portrayal on Ethiopian TV ads, print and movies. The stereotypes related to women were also extensive, consistent and biased. Those scholars also suggested a recommendation and further research to be done to know the change.

It has been a long time since the above study was conducted. Additionally, according to the Ethiopian Media Authority (2022), in Ethiopia there are 20 public media, 38 commercial broadcasters, 56 community broadcaster and 3 subscription media that have started transmission and are ready to transmit.

Therefore, there are a highly increasing number of channels as well as media technology advancements in Ethiopia. It is important to study to see if there is any change on women portrayal in the broadcast media. In addition, the survey conducted on broadcasters was insufficient. Furthermore, they suggested further research. So these are reasons to conduct a study on the issue. In addition, many researchers have conducted on women's representation in Print media and movies, but in Ethiopia broadcast media context, it is not investigated thoroughly.

Another reason to conduct this research is that other scholars began to argue that the portrayal of women in television advertising has become decreased. Eisend (2010) concluded that Stereotyping in advertising has indeed decreased over the years, although this decrease is almost exclusively due to developments in high masculinity countries. South African researcher also supports such a conclusion.

South African advertisers prefer to use rational advertising appeals when women are used to conveying marketing messages to target audiences. This outcome may show that South African advertisers associate women with rational, practical purchase intentions. The outcomes suggest that the common perception of women being impacted more by emotional appeals does not hold true. South African television advertisers seem to appeal to the rational, functional motivations of women rather than the emotional (Holtzhausen et al., 2011).

Is that true in Ethiopian media outlets? Hence, this study examined the portrayal of women in current Ethiopian broadcast media outlets, especially in EBS and Kana TV channels. And also examined if there is a decreasing indicator on the portrayal of women in television advertising or not, especially in EBS and Kana TV channels. Therefore, this research identified current role portrayals of women in advertising on selected private commercial Ethiopian television channels.

1.3. Objective of the Study

1.3.1. General Objective

The main objective of this study is to assess how women are portrayed in Ethiopia broadcast media advertisement in the case of EBS and Kana Television channels.

1.3.2. Specific Objective

The specific objectives of the study include:

1. To pinpoint how women are represented in EBS and Kana Televisions.
2. To find out what types of roles are given to women in Ethiopian media advertisements specifically in EBS and KANA Televisions.
3. To identify to what extent women are portrayed as sex objects or decorative characters.

4. To determine in which type of product and service categories women are featured mostly in television commercials.

5. To find out whether there are gender inequalities in regard to roles portrayed in the commercials.

1.4. Research Questions

The study will specifically attempt to answer the following questions.

1. How women are represented in a television advertisement in the case of EBS and Kana Television channels?
2. What types of roles are given to women in EBS and KANA Televisions advertisements?
3. How women portrayed as a sex object or decorative character on two television channels' advertising?
4. What type of product and service categories are women mostly featured in Ethiopia television advertising specifically Kana Television and EBS?
5. Are there gender inequalities in regard to roles portrayed in television advertising?

1.5. Significance of the Study

This study may improve the understanding of how gender roles are portrayed in the Ethiopian situations especially in Ethiopia Televisions channels (EBS and Kana TV) as well as of the social, economic, and cultural meanings behind these depicted gender roles.

Besides, it will help the advertiser women, feminists, and women generally to challenge their depiction in the wrong way if the result indicates there is a portrayal of women in such TV channels.

Since most studies of this type have been done in the U.S and western researchers, this study will contribute its side on the academic researchers for further study by becoming pioneer research. It will awaken the consciousness of advertisements of commercials and

television channels toward gender depiction. Thus, it will provide recommendations for a media organization, women advertisers, policymakers, as well as advertising companies to be critical of the portrayal of women in television advertising. Additionally, it might be helpful for other researchers, teachers, and students who are studying in this area as resource material.

1.6. Scope of the study

This study only focused on the portrayal of women in Ethiopian media advertising: The case of Ethiopian Broadcast Service (EBS) and Kana Television. Other related issues were not addressed.

The researcher used 200 ads from both Kana and EBS TVs. One month ads were selected from the channels. The researcher purposely chose the channels based on their high-level advertisement revenue compared to the other national media. As the scope of the study indicates, this study will not give due coverage for other programs and shows. Thus, as it is a gender content, only some features of women's depiction like the types of products or services advertised, setting, sexual image, sex roles, etc., have been examined. Advertising portrayals concerning, such as employment positions, level of dependence, social relationship between the primary figure and other characters, argument, etc., had been concerned.

1.7. Limitation of the Study

The research is limited to study only two Ethiopia Televisions broadcasting channels namely, EBS and Kana TV. Additionally, the study selected 100 advertisements from kana and 100 advertisements from EBS stations. Furthermore, the use of nine coding categories; limited the analysis and findings of this research.

Finally, the researcher faced lack of information due to the advertisers and producers of advertising companies' loose strategic plan related their company profiles. However, the researcher prepared strategies to reduce such limitations.

1.8. Operational Definition

- **Advertising:** Paid placement of organizational messages.
- **Portrayal:** the depiction of women in television advertising.
- **Stereotype:** categorizing a group in one sided meaning or simplified and standardized conception or image.
- **Gender:** refers to the economic, social, political, and cultural attributes and opportunities associated with being women and men.
- **Media:** different media channels through which advertising is done.
- **Women:** a female person associated with advertising.

1.9. Organization of the Study

This research has six chapters. The first chapter contains the background of the study, statement of the problem, research questions, and objectives of the study, significance of the study, scope of the study, organization of the study and limitations of the study.

The second chapter constitutes a review of literature that highlights the concepts and definitions of advertisement and women portrayal, as well as other related issues. In chapter three, the background of study area, design of the study, the participants, sampling and sampling techniques, data gathering instruments, procedures for data collection and methods of data analysis had been included.

Chapter four focused on results and findings. Then, in chapter five, the discussion and their implications put accordingly. Finally, chapter six deals with the summary of finding, conclusion, and recommendations.

CHAPTER 2: LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.0 Introduction

In this chapter the researcher focuses on the empirical and theoretical review. The chapter includes international and country level related thesis.

2.1 Empirical Research on Portrayal of Women in Television Advertising

Firstly, the study about the representation of women in advertising was showed in a variety of geographical locations including Australia (Browne, 1998), France and Denmark (Furnham et al., 2000), China (Cheng, 1997), Sweden (Milner & Collins, 2000) etc. Most of the studies reported that stereotypes between genders still exist (Furnham & Mak, 1999; Grau & Zotos, 2016), and the existence of stereotypes is decreasing in western countries, nevertheless the status in developing countries (Africa & Asia) remains the same (Furnham & Farrager, 2001).

The common occurred stereotypes comprise portraying women in weak roles or positions, using them as sex objects, depicting them as housewives, showcasing them as silent etc. Matthes et al. (2016), by using content analysis, identified that culture of a nation has a noteworthy influence on the role portrayal of genders and concluded that gender stereotypes still exist in the countries ranking higher in the Hofstede's maleness index. Furthermore, the worries are based on the premise that the use of stereotypes can be perceived as unethical by presenting an unrealistic image of women. Additional studies by LaTour and Henthorne (1994) and Tinkham and Weaver-Lariscy (1994) have supported the notion that ethical insights influence the purchaser evaluation of advertisements. A study by Liu et al. (2019) has revealed that women tend to have reduced purchase intent towards the products that used aggressive stereotyped roles of women in advertising. Possibly the maximum extensively studied topic in the role portrayal of advertisements is sexual appeals, as well as nudity or sexual appearances.

Women are frequently used as "sex objects" to convince a sexual appeal in the ad (Courtney & Whipple, 1983). In Indian ads, women are usually treated as an object or

product by exploiting the sexuality and separating the body into different parts (Das, 2000). Women are frequently used as decorative objects by including the images of parts of the body including shots of the breast, leg, and pubic area and are shown dressed in either leisurewear or beachwear (Hall & Crum, 1994). Other studies have publicized that women are often portrayed in sexually appealing roles (Lin, 1998; Verhellen et al., 2016).

Unambiguously in Ethiopia the researcher conducts research on the issue. Although women make up half of the Ethiopian population, several research findings consistently show that women are misrepresented and underrepresented in media.

In Ethiopia, even though few studies exist on media in general and on gender in specific, most of the research also focused on Amharic movies and print media. Kenaw (2006) studied the portrayal of women in Ethiopian television advertisements and documented the different depictions associated with women as compared to men. He used content analysis as a method of inquiry for his study. 140 ads were initially recorded, of which 94 advertisements were taken as a last sample (from the ETV Amharic language primetime evening programmes and Sunday 'Meto-Haya' entertainment programme). The researcher analysis was performed to determine how women are portrayed in the ads. The analyses of the data gathered revealed that portrayal of women in ETV advertisements were in many ways stereotyped and demeaning. His study found out that the stereotypes related with women are extensive. Along with this, the study provided evidence of the existence of parallel trend in many cases toward portraying women and men as diverse in their earmarked roles, positions and behaviours.

Other study which was conducted on Amharic movies also strengthen kenaw's conclusion. This study was conducted by Ayele and Gashaw (2016) and it entitled "Image of women in Ethiopian Film Media Culture". They selected a qualitative study methodology. They had taken 47 Amharic movies as sample. The outcomes of their content analysis revealed that women were portrayed in a sexually titillating ways. The finding showed the consistent biased, often destructive and demeaning image of women in the media. Overall, to reduce the existing of media stereotyping the researcher

recommended the responsible body should introduce planned, balanced representation or portrayal. Additionally they put Legislative body to give consideration to draft a new law.

The study aims at exploring women representation in Amharic movies had conducted by Tiruneh, G. A., & Ladsaria in 2019 strengths the presence of women biased representation in Ethiopia media. Based on their study, the Ethiopia film industry seems to be gender biased. They found men to be better employed as compared to women. Men in general were given better roles to act where as women are restricted to the roles of maid- servant and subordinates. They assured that women in Amharic movies owe less confidence, were economically dependent and were treated as sex toy. Moreover, they found women were employed in the peripheral jobs in Amharic and mostly were not engaged in production, direction, and cinematography. They recommended some tip to improve the women's participation in film industry. They recommended that making more grounded female characters would help work loose the issue and a further include a courageous woman (rather than a saint) and shouldn't include a sentimental relationship. Specifically, since Ethiopia is a developing nation, the movie producers have to portray females as heroic, independent, strong or skilled of doing things as man to use women's as part of the society to boost them as well as the country.

2.2 Gender Situation in Ethiopia

According to different source Ethiopia Occupy 1.14 million square kilometers. And therefore the country population reached 119,625,184 in 2022 (World Bank. n.d.). Ethiopia stands the ninth largest in size and also the third most populous in Africa. Women constitute 49.8 percent of the overall population. Above 16 percent lives in urban while 84 percent lives in rural areas.

In Ethiopia women occupy unequal status with compare to men in the society. Contrary of their contributions to the welfare of their family and community affairs, women experience lower socio-economic status generally. Gender discrimination, lack of security of basic human rights, violence, lack of access to productive resources, education

and training, basic health services, and employment are widespread (National Committee for Traditional Practices Eradication (NCTPE), 2003).

2.3 Advertising

Many researchers have struggled to define advertising nevertheless, most of them approved on the notion that it is a paid form of communication. ‘Advertising is a paid, mediated form of communication from a distinguishable source, planned to persuade the receiver to take several action now or in the future.’ (Nan and Ronald, 2004: 5).

Nonetheless, for Starkey (2004) Advertising is the art of attracting the human brainpower just long enough to get money from it. Advertising might be considered a medium on its own because its function and format set it apart from the other vehicles of communication in which it appears (Unwin, 1974:24).

Pontifical Council (1997:3) recommends that advertising also has a secondary but dominant influence on society through its influence on media. As Starkey (2004:143), advertisements are debatably the most significant features in a commercial radio/TV station’s output .Without them, such stations would be deprived of their key source of revenue, and the news and programming divisions would soon cease to exist.

Ever since mass media became mass media, companies have naturally used this implies of communications to let an oversized number of individuals understand their products. There's nothing wrong therewith, because it allows innovative ideas and ideas to be shared with others.(Shah,2008) However, because the years have progressed, the sophistication of advertising methods and techniques has advanced, enticing and shaping and even creating consumerism and wishes where there has been done before, or turning luxuries into necessities(ibid). Schramm (1973) claimed that persuasion is primarily a communication process, and most definitions of advertising classify it as a style of communication (Richards and Curran, 2002 as cited in Nan and Ronald, 2004:6).

However some scholars have forcefully argued that persuasion alone is also too limiting a view of advertising (Duncan and Moriarty, 1998 as cited in Nan and Ronald,

2004:6), it's difficult to deny that an honest deal of the main focus in advertising is to steer (or reinforce attitudes). Burton (2005:241) states that there's a disjunction between the planet of adverts and therefore the lives we live. The work of advertising is to hide this difference, to construct representations which so permeate our consciousness that they affect our perception of what's really occurring.

The word advertising comes from the Latin word "advertere" which implies to show attention towards a particular thing (Bootwala, Set al.2007). Advertising merely means a public announcement. Furthermore Advertising is impersonal communication of information about products, services or ideas through the various media, and it's frequently convincing naturally and rewarded by recognized sponsors (Bovee, 1992).

Advertising may be a dominant communication force, highly visible, and one in all the foremost significant tools of promoting communications that helps to sell products, services, ideas and pictures, etc. Many believe that advertising reflects the requirements of the days. One may prefer it or not but advertisements are universally. Advertisements are seen and heard in different media. The typical consumer is exposed to a really sizable amount of advertisements daily, mainly the urban and semi-urban population. It seems almost impossible to stay totally neutral and not take any notice of recent day advertising. The foremost visible a part of the advertising process is that the advertisements that we see, read, or hear and praise or criticize. Numerous suitable adjectives are accustomed describe advertising, reckoning on how a person is reaching, like great, dynamic, alluring, fascinating, annoying, boring, intrusive, irritating, offensive, etc.

Advertising is a pointer of the expansion, betterment and perfection of civilization. It's a part of our social, cultural and business environment. It's not in the least surprising that advertising is one in every of the foremost closely examined of all business institutions.

Television Advertising: It is said that to-day television advertising is the best-selling media ever invented. It has a potential advertising impact unmatched by any other media. It is a means of bringing actual demonstration in the homes of the prospects and is

therefore more effective media when compared with radio. That is why the position of radio advertising has now being gradually taken by television advertising.

2.4 Advertising in Ethiopia

Commercial advertisements first appeared in Ethiopia in the 19th century during the reign of Emperor Menelik. The earliest forms of advertising existed in the form of word of mouth whereby traders advertised their products in public or some sold their products and advertised their name and fame (Gebrehanna, TA (2014) cited by Fekede, 1994). At the beginning of the 20th century, the variety and volume of imported goods and the publication of newspapers provided a favorable environment for advertising. So, the advertisements appeared in the print media in Ethiopia for the first time in 1906 (EC) on the first Ethiopian newspaper Amiro. During the time of Emperor Hailesilassie, few existing businesses used broadcasting and printing in the country to advertise their products. These were mostly ads for beverages, home appliances, and other commercials. As a result, some advertising agencies have sprung up. After the 1920s, newspapers included advertisements for cars, perfumes and medicines. Even then, advertisements were believed to have helped increase the number of new newspaper readers (Fekede, 1994). After the post-Italian “invasion” of Ethiopia in the 1940s, the role of advertising was increasingly recognized by the state.

Business promotion is the key to business income and in general to all things on earth that are sources of wealth. Since working without advertising is like walking without a stick for a blind person, we advertise our desires! Don't forget that while the costs are minimal, the benefits are maximum! (Addis Zemen Newspaper 1945 (E.C) quoted in Fekede, 1994, translated from Amharic by the author. Since the 1950s, the number of mass media for advertising has continued to increase. By 1964 (E.C) the number of advertising agencies in Ethiopia had reached 34. By 1966 (AD) advertising expenditure had exceeded one million birr (Fekede, 1994). However, these advertising agencies disappeared during the Derg regime (after 1974). The only advertisements that survived during this period were censored government communications (Ethiopian Radio Advertising and Other Revenue Manual, undated) and advertisements for services and

information about some organizations, including Ethiopian Airlines, banking and insurance services. At that time, the essence of advertising itself was considered “alien”.

Advertising in Ethiopia revived after 1991. The most reason for the revival and development of advertising throughout this era was the shift from the command economy to a free-market policy within the country (Ethiopian radio advertising and different revenues manual, undated). Alongside this transformation came an increase in investment and private businesses as well as an increase in market competition. This called for the companies in Ethiopia to advertise their businesses and company name. This successively led to the flourishing of an oversized range of advertising agencies in the country. The role of advertising within these mass media is increasing in importance in terms of generating revenue.

The main means that of revenue for the Ethiopian radio agency was from advertisements (Ethiopian radio advertising and different revenues manual, undated). As indicated in the editorial policy of Ethiopian TV station, one among the main objectives behind sending advertising on the station is to get and increase revenue (Ethiopian TV Editorial Policy, 1994) Compared to the West, advertising in Ethiopia exists in an environment wherever there are immense inequalities in wealth and there are extremely skew financial gain distributions, low levels of education and consumer spending. At the international level, the historical developments of promotions are a robust relationship with the developments of mass media (either print or broadcast).

These days the advancements of mass media technology in terms of quality and amount are increasing from time to time. This advancement of mass media technology has a great contribution to the development of the advertisement business in Ethiopia. These issues are on the way to being solved by totally different institutions, investors, and also the government by establishing some standards of codes of conduct. Television like Kana and EBS become the main competitors in the field.

2.5 Gender and Media

Media and gender refers to the relationship between mass media and gender, and how gender is represented within media platforms. Numerous authors have debated the role of women in media advertising from different point of view. According to Ross and Byerly (2008), media advertising has habitually placed women as inactive and submissive. At the same time, Ross and Byerly (2008) point out that while this prescribed role of women in the media is changing, certain limitations remain.

Cheng and Chang (2009) clarified the sexy role of females in media commercials. Furthermore, Cheng and Chang (2009) argue that this situation is unlikely to change in the foreseeable future, and the authors attempt to justify this view by pointing to basic human nature.

The incorporation of female body image into various forms of advertising has increased significantly over the past two decades (Abel et al. 2010). It has been noted that advertisements depict women as thinner and well below average weight.

Based on Mogel (2010), media stereotypes in particular view female characters as intimate objects with submissive personalities. Saad (2012) stated that the importance of female depiction types is more important in TV and radio than in print media. Saad (2012) explains his point that while TV media and radio impose their advertisements on viewers, advertisements in print media are generally less intrusive and people can skip them if they wish.

On the other hand, McAllister and West (2013) link the reasons why female images are used more frequently than male images in media advertising to the emotional characteristics of women. In particular, according to McAllister and West (2013), various human emotional states, such as happiness, anger, curiosity, etc., are more easily conveyed through female figures than male figures. Nevertheless, McAllister and West (2013) do not back their arguments by rising to relevant empirical studies. Cortese (2007) referred to the concept of provocateurs when referring to attractive female images commonly found in print advertising. The writer claims that "the provocateur is not a

person; rather, it is a form or hollow shell that represents a female figure" (Cortese, 2007, p. 59).

In other words: Cortese (2007) argues that the representation of women in advertising is unrealistic and discusses the negative impact of this situation on the self-confidence of representatives of "ordinary" groups of women.

2.6 Media and Advertising

Media and advertising are closely linked. Scholar like Richards and Murphy in "Readings in Advertising, Society and Consumers Culture (2007)" asserted that broadcast media companies are business. Most modern media companies have chosen to fund their businesses by selling advertising space or time. (p. 162).

Advertising income covers the cost of media companies. Based on Croteau and Hoynes (2001, 26), "TV and radio (mainstream media), at the other extreme, are free to user and completely reliant on advertisers (promoter) for their income. Other forms of media have two sources of revenue but generally depend on primarily on advertisers.

Television advertising has become one of the most popular forms of business advertising since its inception, owing to the fact that it supports both audio and video content as methods of exposing viewers to the intended promotional message. Television advertising has a far greater impact on society than radio stations, newspapers, and magazines. According to the available evidence, people spend an average of five hours per day watching television because it is one of their favorite pastimes (Liaukonyte, Teixeira, & Wilbur, 2015). As a result, television advertising became extremely effective and is still one of the most widely used marketing media formats today. Another reason why many businesses continue to rely on television advertising is that it allows them to capture viewer attention. However, companies frequently face increased costs when it comes to producing the ad and then purchasing a TV spot for it.

Compared to television, radio is less effective because it lacks visual impact. Television advertising is the most effective means of communication. This is because it has an

audiovisual impact (Stone, 1982). With the rapid growth of information technology and electronic media; television has topped the list of advertising media.

TV has the utmost effective consequence as it appeals to both the eye and the ear (Ibid). Based on Abideen & Saleem (2011) TV Ad is the best way to encourage products and services in front of lots of customers. Television ad influences the purchasing behavior of the customers with effective and efficient way. Television advertising can be defined as "any paid form of non-personal communication of ideas or products in electronic media to an end-user" (Bogdanovic, 2013). According to various studies, it uncovered that tv commercial has the largest results on audiences and convince them to start purchasing processes and has robust effect on consumers' perception (Jolodar & Ansari, 2011).

The key goal of television advertising is to impact on consumer buying behavior; nevertheless, this impact could be changed frequently with people's emotions and perception. With the varieties of channels and programmers, advertisers have a lot of choice to choose the channel and time to promote.

With regional channels coming up, any person even illiterates can watch the advertisements and recognize them by seeing and hearing. Apart from the above, TV advertisements are frequently expensive to prepare as well as to broadcast.

2.7 Women and advertising

At the global, national, and local levels, as well as in everyday life in the private sphere, where they are essential sources of both information and enjoyment, the media have become critical to the workings of the economic, political, social, and cultural spheres.

The media offer areas in which social, political, and cultural problems are presented, debated, and discussed. They play an enormous role in figuring out which issues can be taken into consideration critical and legitimate in society and how they will be described and mentioned.

In spite of the fact that, mass media play a special and critical part within the forming of a society where men and ladies appreciate rise to rights, mass media, be that as it may, proceed to duplicate biased generalizations around women and depict them in sexist

ways. As a run the show, women are depicted in a narrow range of characters in mass media (Anna, 2016).

Advertisements are output of a huge industry. According to time, channels, or the TV program that advertising is broadcasted, the brand of the product is to pay large amounts of money to the Television stations. The main role of advertisements is to influence buyers to decide on the products. Nevertheless, this is very little of the mission they accomplish. “In today’s media-driven, fast-moving age, commercials sell more than just products. They sell lifestyles and dreams (Gorver & Hundal, 2014). Furthermore, advertisements are so successful not also in persuading the audience to buy the items advertised but also in shaping community attitude of numerous issues including gender stereotypes.

In addition, Grover and Hundal elaborated that advertisers want viewers to experience their advertisements and to companion the marketed products with a cushy reinforcing image of mainstream cultural values. As a result, advertisements are designed to take the best gain from gender-specific fantasies, myths, and fears (Gorver & Hundal, 2014). Advertisers are seeking to speak to an audience with present beliefs.

Furthermore, (Kim& Lowry, 2005) stated that promoters consider that using stereotypes makes it easier to connect with target viewers and to trade their products than the use of several, genuine values and beliefs would.

Commercials have also experienced numerous changes over time. Scholars strengthen the idea (Gorver & Hundal, 2014) also elaborated that these days; advertisements sell pictures, thoughts, even values and ethics. These have led the advertisers to a change in their contents, too.

More over another researcher Wolf, 2002 described about representation of women in TV announcements. The picture of the woman as an imaginary woman who can be labeled as follows:

Superwoman, unaware of its complete effects, required to develop serious “appeal” attempt to her specialized agenda. Her new responsibility cultivated continually extra

difficult: the sums of money, ability, and talents she need to invest were to fall no lower than the totals earlier estimated-before women broke the power structure-only from professional beauties with inside the show professions. Women took on unexpectedly the characters of professional housewife, expert careerist, and professional beauty (Wolf, 2002).

Furthermore, scholars continue to show that women are depicted in a wrong way through media especially in television advertising. Pazarzi & Tsngaris, 2008 also mentioned that Women are universally portrayed as housewives, attractive equipment, or erotic objects in television advertisements. In addition, the researchers described after the increase in their workers participation rates, they act as employed woman, too but not in higher positions; the idea of a working woman is also in the framework of male-controlled understanding (Pazarzi & Tsngaris, 2008).

Consequently, they entertain as the agents of firming the gendered concepts of the society in several issues. The impact of television ads on gender stereotypes are a repetitive theme of numerous studies in different countries. In order to have a general opinion of the common and different points of this theme in different places of the World, it should be convenient to analyze the studies on the issue in different countries based on the country's psychology.

Stereotypical Portrayal of Women as Sex Objects

Shartieli (2005) analyzed how television commercials in Tanzania portray women. According to the study, advertisers in Tanzania employs linguistic and non-linguistic strategies that indicates how advertising in Tanzania perpetuates gender stereotyping. The researcher concluded that the commercials indicated gender bias in that they assigned women lighter and domestic roles than they do men. Most females were portrayed as homemakers by presenting them in home settings. Female characters were also shown as attractive, tender, sensual, passive, submissive and mere consumers of products. A gap emerges in relation to this study in the issue of presentation of women as sex objects. This brings the need to find out whether television commercials in Ethiopia portray women as sex or decorative objects.

2.8 Theoretical Background/ Liberal Feminism Theory

Liberal feminism theory used to assess why advertisers choose to portray women in traditional stereotypes in television commercials, how the portrayals influence social perception about gender roles, and the effect these portrayals have in perpetuating gender stereotypes in Ethiopia society.

Societal inequality and oppression of women are common in the world. To fight such unbalance; different thoughts are established at different times. Psychoanalytic feminism, marxist feminism, socialist feminism, radical, and liberal feminism are some of the ideologies that have been proposed to explain such discrimination.

All of the thoughts are based on the idea that the way society is organized has led to gender inequality. This imbalance has an impact on women and girls having less access to power, economic empowerment, social status, and overall possibilities than men and boys. To support the idea, Feminism, according to Adawo et al, is a diverse, competing, and often opposing collection of social theories, political movements, and moral philosophies that are predominantly driven by or concerned with women's experiences, particularly in terms of social, political, and economic disparities (Adawo et al., 2011).

The core concept of feminist theories, according to the scholar, is gender roles and attitudes. Gender, according to Wood, is a socially created set of beliefs, identities, and actions that women and men are supposed to adhere to (Wood, 1997). Other scholars who are concerned about gender equality also strengthen this idea. Feminist theories tried to define women's oppression, describe its causes and consequences, and recommended strategies for women's liberation (Tong, 2009).

On the other hand, Wood (1997) stated the primary feminist theories relied on defining disparities between men and women in private and public life, despite the fact that there are different meanings of feminism from the theoretical perspective. Most Feminist theorists agree on women's subjugation and its consequences.

Liberal feminism is among the theories which have been proposed to explain societal inequality and oppression. Judith Lorber used the definition of liberal feminism, as

gender differences are not based in biology (J. Lorber, 1997). The scholar goes on to say that since men and women are not different, women should have the same rights and opportunities as males in terms of education and employment.

Contrary to the idea of liberal feminist theory, women in the world are portrayed as degrading in various media outlets. Many feminist writers have expressed their dissatisfaction with the media's representation of women. The media is a tool for creating, collecting, and disseminating messages among people. The messages could be on social, political, or economic issues that women are dealing with. The media can be a vehicle for change by showing women as contributing members of society.

Several scholars have been used liberal feminist theory in their media and gender studies and review. Bhola, M. (2021) stated based on a liberal feminist group. The review asserted that media projects and perpetuates sex-role stereotypes. The scholar additionally elaborates that how women are portrayed. Women are depicted as mothers, wives, and daughters or depicted in traditional roles of secretary, nurse, school teacher, or sex objects.

In addition, the theory accuses the depiction of women as a low status. Bhola, M. (2021) puts clearly based on the liberal feminist theory that women in media are portrayed usually as young and beautiful, but not very well educated. The scholar also argues why it happened like this “These stereotypes are shown in media because male media producers are influenced and believe in these societal models”. Moreover, Wood’s (1997) research, explained as men are expected to be forceful while women are expected to be passive, men to be independent while women are relationship-oriented, and men to be physically powerful while women are physically appealing.

Liberal feminist media analysis concentrates on sex-role stereotypes. They also claim that general equality and liberty values should apply to women as well. It looks at how sexual identity behaviors, talents, and self-perceptions appear in the media. In addition, J. M. (2000) states liberal feminism theory; women are traditionally devalued in relation to men. Hence, this study is framed by a feminist liberalism theory.

CHAPTER 3: METHODOLOGY

3.0 Introduction

Brief description of the study area, research design and approaches, data collection method, sampling method and data analysis procedures are presented in this chapter. Further descriptions and illustrations are provided on how each data collection tool is applied.

3.1. Brief Description of Area of the Study

The study embraces EBS and KANA TV, about the representation of women in their commercials. The research, therefore, selected these stations for reason that, they have high viewership and good production qualities, well organized, they have much of commercials. According to this reason, the researcher believed that, the stations are appropriate to the subject of the study.

Kana TV is an Ethiopian free- to-air, satellite television station transmission international standard programming to the Ethiopian. They communicate merely in Amharic language to guarantee that the projects have the broadest relevance. Kana TV is a joint venture among Moby Group and a group of businessmen in Ethiopia. It is a channel that has come into existence in March 2016. Elias Shulze is the Managing Director of Kana TV. He was African CEO for Kaymu, an African Internet Group Company formerly becoming a principal in The Africa group. According to Shulze, the idea for the station came up two years when its co-founders were thinking about the market potential of Ethiopia. Moby Group is the technical and operating partner. BeMedia is an exclusive local production partner to Kana Television it means BeMedia helps produce for and sells to Kana Television much of the content that it airs on Kana via Nilesat(Ibid).Kana built mega-production studio, the biggest in East Africa, to help facilitate more in-house production.

Let discuss the organizational background of EBS (Ethiopia Broadcasting Service). After the privatization of the television industry in Ethiopia, the first privately owned channel, EBS TV, was launched in 2008. Based on the EBS website, EBS is a media company

based in Silver Spring, Maryland, USA that offers niche programming targeting the growing Ethiopian market worldwide.

Along with EBS TV, It additionally operates two different channels EBS Musika and EBS Cinema. The company purposes to promote Ethiopian and other African countries' values, cultures and traditions on international scale. The station believed that much-needed information provided by the station would help bridge the cultural divide and narrow the communication hole for Ethiopians residing in North America and around the world.

3.2 Research Design

For this study a descriptive research design was used. Based on Kothari (2017) descriptive research studies are those studies that are concerned with describing the characteristics of a selected individual, or of a bunch. Furthermore qualitative and quantitative studies techniques had been employed. Mixed approaches enable to get a more complete picture than a standalone quantitative or qualitative study, as it integrates benefits of both methods.

A content analysis used in order to gain basic information on the content of portrayal of women in television ads. This method has been proven useful in the past for understanding the content of both print and television commercials (e.g., Courtney and Lockeretz, 1971; Wagner and Bancs, 1973; Belkaoui & Belkaoui, 1976; Sullivan & O'Conner, 1988; Katz & Lee, 1992; Schneider & Schneider, 1979; Cheng, 1997). Additionally Content analysis provides an efficient way to study the messages contained in mass media.

To add Kerlinger (1964) clarifies content analysis as a way of "studying and examining communication in a systematic, objective, and measurable manner for the purpose of evaluating variables". Content analysis is appropriate for investigating media texts such as television advertisements, films, written texts (magazines, newspapers, and books). Former studies have used content analysis to investigate the portrayal of women, (Ford & LaTour, 1993; Pollay, 1987), make comparisons of different cultural themes (Lysonski & Pollay, 1990; Tansey, Hyman & Zinkhan, 1990; Wiles & Tjernlund, 1993), and

investigate women's images in advertising as a reflection of social change (Ferguson, Kreshel & Tinkham, 1990; Busby & Leichty, 1993). Content analysis provides studies with objectivity and efficiency to determine different aspects of advertising content. Thus it is appropriate this method for the study.

3.3 Data sources

To achieve the aim at this study, the researcher was used both primary and secondary data sources.

Primary Data Sources:

The data were collected from television commercials as a preliminary source.

Secondary Data Sources:

The main sources of secondary data were the television stations annual report, different books in the area of Marketing, advertising, Media, Communications, etc., additionally internet used as a supportive source. Moreover, other documented sources from television stations were used as references.

3.4 Sampling

Many research methodology books authors like Kotharie (2004). , Mark et al.(2009) and others agreed that sampling techniques provide a range of methods that enable the researcher to reduce the amount of data that he/she need to collect by considering only data from a subgroup rather than all possible cases or elements. Hence to achieve the goal of the study the researcher used sampling. Under this topic, the researcher has been discussed about sample size determination and sample technique.

3.4.1 Sample Selection

To ensure that a representative sample has been selected, this study focuses on a television channel receiving the highest volume of commercials. The samples analyzed were those aired on prime time, which is the preferred segment for airing of commercials by most advertisers. To arrive at this, the researcher looked at yearly income of television channels and surveys conducted in the country regarding television advertising. Based on different source Kana and EBS have selected because their viewership and advertising

income is high than the other television stations (*Ethiopia Top TV Stations by Audience Share 2017, 2021*).

3.4.2 Sampling Technique

Two Ethiopia television channels - Kana Television and Ethiopian Broadcasting Service (EBS) were selected for this analysis. The study was limited or confined to prime time television ads. A non-probability purposive sampling approach was employed. Based on Mugenda and Mugenda (2003: 50), non-probability purposive sampling method allows a researcher to use cases that have the required info with respect to the objectives of the study. The cases are hand-picked because they are informative. For Kana television the data was collected from July to August 2021. The commercials ads were recorded in the working days evening prime time between 1 pm to 4 pm local time. Additionally the data which was recorded from EBS were collected between weekend prominent programmes called "Eihudin beEBS and kidamen kseat". The data collection time interval for EBS commercial was September to October 2021.

Commercials repeated during this period were not included. Political campaigns, commercials with inanimate characters, and publicity adverts such as competitions were not captured. The focus was confined to commercial products and services advertised. 200 advertisements were purposely selected from both broadcast stations in Ethiopian media (EBS and Kana). The researcher wants to assess only 100 television advertisements from each station purposely. This is because the research focused on merely on women portrayal.

3.5 Data Treatment

Nine variables were analyzed for each commercial. "gender/central figure," "voice-over," "occupational categories", "product categories," "relationship to product by gender", "age", "setting/location" "role", "house work" and "product category by gender" were analyzed for each character.

3.6 Instrument

When designing individual questions scholars do one of three things):

- adopt questions from previous questionnaires;
- adapt questions from previous questionnaires;
- develop their questions (Saunders, et al. 2007).

If you wish to replicate or to compare your findings with, another study, Adopting or adapting questions may be required. This allows for the measurement of reliability. It is also more efficient than developing or preparing your own questions, provided that you can still collect the data you need to answer your research question(s) and to meet your objectives (Saunders, et al. 2007). Based on the above idea the researcher adopt and adopt questions, which were used in the research titled Portrayal of women in Beijing-area television commercials (Doctoral dissertation, Texas Tech University) by Chen, X. (1998), and from research titled Gender Stereotypes in Spanish Television Commercials by Valls-Fernández, F., & Martínez-Vicente, J. M. (2007). The researcher adapts data collection and analysis method from the above two studies.

The following are lists of the instruments used in the coding sheet:

1) The researcher coded Main character (Gender) as 1. Man; 2.Woman.

The commercials that portrayed adult male and female characters with on-camera appearances of at least three seconds and/or at least one line of conversation were used for study as consistent with Schneider and Schneider (1979) and Gilly (1988). No more than two characters were coded per commercial.

- Main Character Male - number of male characters shown on the screen.
- Female - number of female characters shown on the screen.

2) Voice-over is coded:

- Male (1)- male voice-over only,
- Female (2) - female voice-over only.
- Both (3) - both female and male voice-overs and none –
- None () - no human voice-overs was originally used by Dominick and Rauch (1972).

3) The Occupational Categories

1. High-level business (examples: managers, executives, supervisors).
2. Professional (examples: doctors, lawyers, dentists, professors or educators).
3. Middle level business/non-professional (examples: sales representatives, non-professional white collar, secretary, clerical worker).
4. Entertainers (examples: professional sports figures, actors, musicians, public personalities and celebrity models).
5. Blue collar (examples: employed for the work of the service of others, vendors, construction workers).
6. Homemaker/Parent
7. Other - any role that cannot be defined in the former categories (examples: non-functional model featured on vacation, working out or relaxing).

The researchers bring and adopt the above questions from Cornelius et al., (1996) and Cheng, (1997).

- 4) The latent content variable used in this research was the relationship of adult to product use. Sexton and Haberman (1974) was defined the relationship by using three categories. And the researcher adopted their question.

1. Participating in product use: Adults portrayed in the advertisement present a functional role, showing how to use the product.

2. Decorative: Adults portrayed in the advertisement present a nonfunctional role which does not show how to use the product but as an introducer or a decoration.

3. Other: The relationship shown cannot be categorized as either participating in the product use or as decorative.

5) The researcher used the following Age category

- 1 for Young (18-35 years),
- 2 for representing Middle Age (36-55 years) and
- 3 for Older (>55 years).

- 6) In such studies, the setting/location of commercials is used as a primary criterion for determining how women are portrayed in television commercials. As a result, the researcher used the following category to determine where the recordings were made.

(1) House, home; (2) Shop or store; (3) Workplace-labor setting; (4) Outside (unrelated to a profession); (5) Recreational setting—fiction; and (6) Other.
- 7) To determine the role of the character the researcher used the following category

(1) Child care (2) Workers and (3) don't know
- 8) Furthermore the researcher determined the appearance of participants in the advert based on their performance in the house.

(1) Does perform house work, (2) Does not do so and (3) Do not Know
- 9) **Product category by gender:** (1) Personal beauty/Health care, (2) Home (3) Auto/Technical/occupational (4) Entertainment/information and (5) Others

3.7 Coding and Coding Reliability

Erik Tamplin, Jim Marchwick and Cortney Wanca (1997) used a modified version of Holsti's Scott's pi, and for this research the modified version of Scott's pi has been used.

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

The category descriptions and instructions are used to code each commercial. Two graduate students were among the coders. The coder graduated from Bahir dar University with a BA in Journalism and Communication in 2020. First, the coders were qualified to ensure that they understood the category descriptions and commands. At first, each advertisement was coded as a central figure. The central figure was classified as either a man or a woman. For the purposes of this study, a central figure is someone who plays a significant role in the advertisement by speaking or having a visual exposure of three seconds or more on screen. They were then instructed to conduct a pre-test. To determine

inter-coder reliability, each coder was given 10% of the total sample (the total sample was 200 commercials) for inter-coder reliability. The coefficient was calculated as:

$$\text{Percent of agreement} = \text{Total correct} - \text{Total incorrect} / \text{Total number measured}$$

The total number of advertisements coded by both coders from 200 ads was 20. There were nine different categories for each advertisement. Hence the total number measured would be 20 times nine, which is equal to 180 ($20 * 9 = 180$). However, both the coders disagreed on five cases; therefore the total number incorrect was five.

Percentage of agreement was calculated as follows:

$$(180-5)/180 = 0.97$$

Note: 0 (perfect disagreement) < pi > 1 (perfect agreement)

Between .97 and .98 was the overall inter-coder reliability coefficient.

3.8 Procedure of Data Analysis

After the data was coded, it was analyzed with SPSS using frequencies, percentages, and crosstabs. The analysis' findings were presented, and the discussion was accompanied by qualitative descriptions of some of the advertisements chosen to illustrate various types of portrayals.

CHAPTER 4: RESULTS/FINDINGS

4.1 Introduction

This chapter provides the data and its interpretation of 200 ads collected from two television stations (EBS and Kana). The SPSS software version 20 was used for the quantitative data analysis.

4.2 Results

This chapter presents the results of the data collected from the samples of the television advertisements that were coded for the purposes of this study. The analysis of the data collected has been presented in pie chart and table form according to the variables and attendant categories for both men and women, for purposes of comparisons, accompanied by a description of the data. In this study, of the total 225 television commercials, 200 non-duplicated ads met the unit of analysis requirement and were coded by the coders.

Gender or central figure

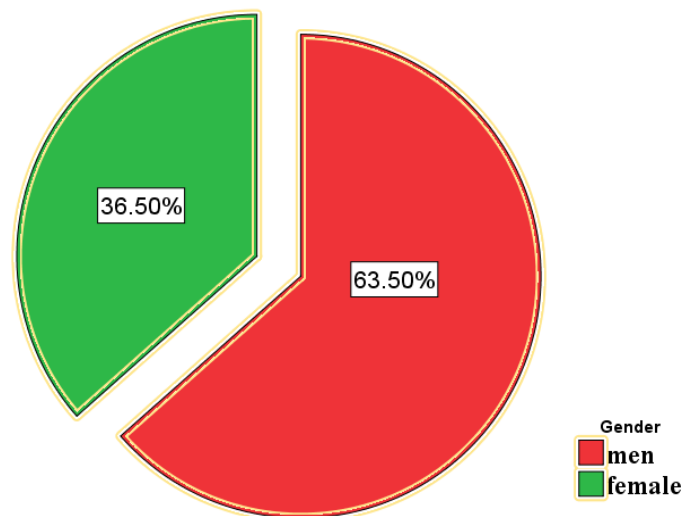


Figure 1 Main Character Results

Results Main Characters of the 200 characters coded, 63.5% were men, and 36.5% were women. There is a 34.5 % disproportion. The result shows men as main characters in the commercials. It shows the presence of men dominance.

Voice Over

	Frequency	Percent	Valid Percent	Cumulative Percent
Male	136	68.0	68.0	68.0
Female	43	21.5	21.5	89.5
Both	16	8.0	8.0	97.5
None	5	2.5	2.5	100.0
Total	200	100.0	100.0	

Table 1: Voice over results

200 commercials analyzed of them 68% are male; females narrated 21.5% of the commercials. The remnants are distributed as follows: 16 where narration is mixed (8%) and 5 where there is no narrator (2.5%).

Occupational Categories by Gender

		Male		Female	
		Frequency	Percent	Frequency	Percent
Valid	High level business	25	19.7	4	5.5
	Professional	20	15.7	11	15.1
	mid-level business/non-prof.	20	15.7	3	4.1
	Entertainer	37	29.1	3	4.1
	Blue collar	10	7.9	4	5.5
	Homemaker/parents	7	5.5	35	47.9
	Other	8	6.3	13	17.8
	Total	127	100.0	73	100.0

Table 2A: Occupational category by gender

About 19.7 % of the male characters were portrayed as "high-level business," while only 5.5% of female characters were portrayed as "high-level professional." Male and female characters were portrayed almost equal for professional role. The results were respectively, 15.7% and 15.1%. About 15.7% of male characters were portrayed as 'middle level business/non-professional," while only 4.1% of female characters were portrayed as "middle-level business/nonprofessional." However, men (29.1%) were considerably more likely to be portrayed in "entertainer" roles than were women (4.1%).

Gender	Male		Female	
	Frequency	Per cent	Frequency	Per cent
Occupational	127	88.2	25	34.2
Non-Occupational	15	11.8	48	65.8
Total	127	100	73	100

Table 2B: (Summary) Occupational category by gender

Based on Tables 2b ,88.2% of the male characters were shown in "occupational" roles, while 11.8 % of the male characters were shown in "non-occupational" roles; 34.2% of the female characters were shown in "occupational" roles and 65.8% of the female characters were shown in "non-occupational" roles.

The Relationships to the Product by Gender

Gender	Male		Female	
	Frequency	Per cent	Frequency	Per cent
Valid Participating	112	88.2	17	23.6
Decorative	8	6.3	53	73.6
Other	7	5.5	3	2.8
Total	127	100.0	73	100.0

Table 3: Relationships to the Product by Gender

According to Table 3, about 88% of male characters were shown having a Participating relationship to the product they promoted in Kana and EBS televisions commercials, while 23.6 % of female characters were shown in a participating relationship to the product they promoted. Only 6.3% of male characters were shown decorative in the product use, while 73.6% of female characters were shown decorative in the product use.

Relationship between Gender and Age

	Male		Female	
	Frequency	Percent	Frequency	Percent
Valid Young	19	15.0	45	61.6
Middle age	105	82.7	24	32.9
Older	3	2.4	4	5.5
Total	127	100.0	73	100.0

Table 4: Relationship between Gender and Age

Table 4 showed that women appeared in greater proportion than men in the young age group (61.6% of women vs. 15% of men), however men acted in greater proportion than women in the middle-aged group 82.7% of men vs. 32.9% of women). Both men and women appeared low percentage in older age group (2.4% men vs. 5.5% of women).

Relationship between gender and setting or environment where the advertisement takes place

		Male		Female	
		Frequency	Percent	Frequency	Percent
Valid	House or home	15	11.8	42	57.5
	Shop or store	6	4.7	8	11.0
	Work place	68	53.5	11	15.1
	Outside	17	13.4	2	2.7
	Recreational setting	16	12.6	8	11.0
	Other	5	3.9	2	2.7
	Total	127	100.0	73	

Table 5: Relationship between gender and setting

Women appeared in greater proportion than men in house or home settings (57.5% and 11.8% respectively). Men appeared greater proportion (53.5%) than women in work settings (15.1%). Women appeared somewhat more often than men in shop or store (11% of women vs. 4.7% of men). In Recreational setting men appeared 12.6% and whereas women appeared 11%.

Characters' Role

		Male		Female	
		Frequency	Per cent	Frequency	per cent
Valid	Child care	4	3.1	37	50.7
	Worker	89	70.1	20	27.4
	Don not Know	34	26.8	16	21.9
	Total	127	100.0	73	100.0

Table 6: Characters' Role

Women were shown in greater proportion than men in childcare activities (50.7% of women vs. 3.1% of men), whereas men appeared in greater proportion than women in work activities (70.1% of men vs. 27.4% of women).

Housework

		Male		Female	
		Frequency	Percent	Frequency	Percent
Valid	Does perform house work	3	2.4	54	74.0
	Does not do so	30	23.6	12	16.4
	Do not know	94	74.0	7	9.6
	Total	127	100.0	73	100.0

Table 7:House work results

A greater percentage of women than men appeared in commercials where housework was performed (74% of women vs. 2.4% of men).

Product Category by Gender

		Male		Female	
		Frequency	Percent	Frequency	Percent
Valid	Personal beauty/healthcare	28	22.0	42	57.5
	Home	3	2.4	18	24.7
	Auto/technical/occupational	43	33.9	5	6.8
	Entertainment	41	32.3	6	8.2
	Others	12	9.4	2	2.7
	Total	127	100.0	73	100.0

Table 8: Product Category by Gender

Women appeared above 57.5% in the personal beauty/health care commercial ads nevertheless men appeared only 22% which shows significant difference between them. 2.4% men primary characters were depicted in home products while 24.7 women in this category comprised 24.7%.

Men represents in auto/technical/occupational than women (33.9% of men vs. 6.8% of women). In contrary to previous traditional view this finding assured that men appeared 32.3% in entertainment while only 8.2% of female primary characters were portrayed in this category.

CHAPTER FIVE: DISCUSSION AND IMPLICATIONS

Central character/Gender

Previous research has looked into the stereotypical portrayals of women in advertising. This research was intended to be a preliminary attempt to quantify how women are currently portrayed in television commercials in Ethiopia. The results of the study indicate that several differences still remain. The finding of this study for the central figure in an advertisement indicated that more men (63.5%) than women (36.5%) are appearing as central figures in television advertising. The result shows men as the main characters in the commercials. It shows the presence of men dominance. This strengthens the previous studies' results of Eisend (2010) Furnham; and Paltzer (2010).

To add World Bank (n.d.) estimates that by 2022, Ethiopia's population will reach above 114 million. Among this number, women account for more than 50%. Contradicted to the fact, the results assured that still now in Ethiopia media commercial voice over men become dominant. Based on the researcher's observation and facts traditionally in Ethiopia women do have not an equal place compared to men. The result strengthens the presence of gender inequality. As a result, the study demonstrates how commercial advertisements portray women as having a low social status. Cross-cultural advertising scholars strengthen this point. De Mooij (2004), Frith and Mueller (2003), and others claimed that a society's stage of gender development and equality, as well as political and economic development, may be related to the values and representations that advertising reflects in that society.

Kenaw (2006) asserted that in Ethiopia both sexes have proportional representation in primary character. On his study entitled 'The portrayal of women in Ethiopian Television advertisements' he found that both sexes appear nearly equally as often as primary figures, with, of course, several differences in the portrayals. Additionally scholars like Rizor (2003) and Shrikhande (2003) studies results support kenaw's (2006) finding. On their studies they found proportional representation for both women and male. However, this study result which is found from EBS and KANA TV Channels goes viral from such previous researches. It found that up to now there is supremacy of male characters with a

significance difference. In almost all products and service advertising's video which are disseminated in both channels, men are imaged as a superior character who is giving advice, order for women and respected father or fiancé's or expert character.

Voice Over

Cheng (1997) asserted that the use of voice-overs in television commercials is a key indicator of gender roles. It is not unanticipated that the current study's results are consistent with those of several earlier studies (e.g., Dominik & Rauch, 1972; Gilly,). Perhaps the most remarkable result is that, in a sample of 200 ads, across Kana and EBS ads, 68% had a male voice-over-narrator; females had 21.5% voice-over narrator, mixed-gender (8%) voice over-narrators and where there is no narrator of 2.5%. This shows that TV advertisers are still not paying enough attention to women. Or it constructed false reality that men's voice is more sounds, respected, and influential than females 'or advertiser experts may believe or influenced by the traditional view of the society which believed that women are inferior to men. These findings are consistent with those of Kenaw (2006), who emphasize that of the 94 advertisements sampled analyzed 69.1% had a male voice announcer and only 10.6% had female. From observation of the advertising clips, men in the ads in EBS and KANA TVs are not only voiceovers the product which they advertising, rather they also narrating product's advertising which are advertised by women. Even in the product, she used for herself men gives order and advice on how to use and handle it. According to some studies, males account for 56% to 90% of all voiceovers in commercials. O'Donnell and O'Donnell (1978), Courtney and Whipple (1985), Bretl and Cantor (1988), and others have all confirmed it. Courtney and Whipple (1974) stated that men represented approximately 88% of all voiceovers in television commercials. To add research on stereotyping of women stated that men take over as narrator for commercials. A woman's failure to function as a product spokesperson, in which she does not make claims about the product, is an important component of gender stereotyping. As mentioned at the top there is the presence of male voice dominance in Kana TV and EBS commercials, this may show gender equity exclusion in the commercials. Male voice-overs have dominated television commercials

since their inception. Advertisers in Ethiopia continue to use male voice-overs, possibly because they believe they have more authority to promote products.

Occupational categories by gender

This study revealed that males dominated high level business (25%) and middle level business (15.7%) categories (Table 2A). The findings support the notion that more women than men are portrayed as non-occupational. This implies that television commercials continue to reinforce gender stereotypes depicting women as housewives. As a result, society, particularly the younger generation, may come to believe that only men should work outside the home. It is in the same vein that there is a stereotyping of women portrayals in advertising which has outdated thoughts about women's progress of the current situation in Ethiopia. Ethiopian society is one of the traditional societies that are not assured of gender equality. The advertisers also are part of this society. This may lead the researcher to say that their commitment to thinking about the changes in gender-related issues is questionable. This comment aligns with Matthes et al.'s (2016) research which elaborates gender stereotyping in advertising depends on developments related to gender equality in society rather than the other way around.

Particularly on the professional role, the finding indicates the presence of a change from previous study results. Both characters were portrayed almost equally for a professional role as doctors, lawyers, dentists, professors, or educators. The result is 15.7 % for men and 15.1% for women. The research which conducted by Kenaw (2006) asserted that 6% of women's primary characters were depicted as professional whereas this study found a 9.1% increment representation of women as professional. To see with an example, In Life BOUY sanitary soap advertising, the video showed a sick baby with dirty hands and his mother seen worrying and asking advice from a women doctor. Then a women doctor gave medical advice to the boy's mother. In the video, women took a professional role. Additionally in Kale Specialty 'Liyu Hekimina ads female dentist is shown accomplishing her task well. In the ad, advertisers believed in women's performance. In this particular issue advertiser and directors tried to face the traditional representation of women and they were successful. These kinds of content have a big impact to change the

traditional portraying and stereotyping of women which are depicting women in some kinds of unrepresented work in the media, especially in the advertising industry. To add this study found that men (21.1%) were more likely to be portrayed in "entertainer" roles than were women (5.5%). It may indicate that the advertisers to some extent changing their view.

Contrary to the above point, 15.7% of male characters were portrayed as 'middle-level business/non-professional,' while only 4.1% of female characters were portrayed as "middle-level business/nonprofessional" (Table 2A). It shows the presence of inequality in gender occupational representation.

To sum up, in previous different studies, a man appeared dominantly in commercial advertising. Men are more frequently depicted in advertising, and they are primarily featured in occupation roles (Furnham and Farragher 2000, in the United Kingdom, and New Zealand; Huang 1995). This study is also consistent with previous studies' results. Based on Tables 2b, 88.2% of the male characters were shown in "occupational" roles, while 65.8% of the female characters were shown in "non -occupational" roles. This research shows that women's portrayal in commercial advertising as non-occupational goes as it's the past trends and in traditional ways. It pretends that women are non-occupational homemakers, family cares, parents and wives. Let's look at some ads. In the Rich Corn Flex ad, in the video, the children got up and went into the room where their mother was asleep. They made their mother wake up. Then she got up and bought corn flax. After their mother prepared, she surprised the children. In the advertisement, one can understand the woman is still responsible for the care, cooking, and feeding of the children at home. Contrary, the research that was conducted in Hong Kong where women were portrayed more in professional and occupational roles. Furnham (2010) asserted that women were projected as confident, dominant, and as extroverts, which is also supported by 123helpme.com which says that women were increasingly seen in Career-Oriented roles and as working women. However, this study couldn't find such a result even in a relative way.

In the occupational categories, homemakers or parents result in accounts in a high point for a woman which is 47.9% and a high low for men which counts 5.5% of shareholders in parenting. It gives a big image for portraying women in media as mothers, caregivers, and more accountable for children. Let's support with examples, in Signal Toothpaste Advertising, Two women were shown in the video. One looks like a grandmother with children in the kitchen. She had shown taking care of the children. Their mother came in and she gives those toothbrushes and soap to clean their teeth together. As can be seen from the ad women are still the mothers who take care of the children at home she is still represented as mere childcare responsible takers. This study is consistent with the previous research on the related issues (Matthes et al., 2016).

Matthes et al. (2016) stated that the stronger depiction of female primary characters in-home settings compared to male primary characters can be confirmed in Brazil, China, Germany, the Netherlands, Romania, South Korea, and Spain.

The Relationships to the Product by Gender

Based on Table 3, about 88% of male characters were shown having a Participating relationship to the product they promoted in Kana and EBS televisions commercials, while 23.6 % of female characters were shown in a participating relationship to the product they promoted. Only 6.3% of male characters were shown decorative in the product use, while 73.6% of female characters were shown decorative in the product use. 88% of adult men portrayed in the advertisement present a functional role, showing how to use the product. Whereas 73.6% of adult women were portrayed in the ads as non-functional role which does not show how to use the product but as an introducer or a decoration. In the advertisement for "Zemen bank", for example, the man had shown waking up in the morning and doing exercise. Then he drank coffee. After that, he went to the bank in a suit. He arrived at the bank and got served by a professional banker. Hereafter he meets a woman in a short dress who comes out of the closet with a smile on her face. The smiley face girl exchanged greetings with the man and both went to the supermarket. After, they bought goods. And they enjoyed themselves at the hotel. In the hotel, the man was responsible to pay for the bills. Again in the video he shown returned

to the bank and brought some cash. So based on the video the women's role was decorative means she only participate in the advertising as a sex object, she had nothing to do with the advertiser except laughing, shopping, and eating. However, the man role was participatory. He acted as superior to women. He only withdraws cash and pays bills. It shows women's dependency on men. Let's add one more example. In "Beressa" Wood Work Investment Plc. advertisement, advertisers used women's sex appeal to promote a mattress. In the clip, the model was shown with a bridal veil. Then she lay on the mattress, exposing her body. After that, she touched the mattress with her long claws. The researcher observed that the advertiser used the woman as a sex object to seduce people without engaging in the carpentry business. They used her for sensational purposes. As such many advertisements used such a way to easily catch the attention of customers. The women's role was only decorative. This finding is also consistent with cultural beliefs that a woman is incapable of thinking logically the way a man does and therefore, she has to rely on the man. All women are good at consuming the products in the advertisement, but when it comes to thinking and analyzing the products to determine the beneficial characteristics of the product, the male is the best option. In this regard, the best thing a woman can attain is consuming her beauty or sexuality to decorate the product or service advertised.

Relationship between Gender and Age

The past studies stated that more females than males were portrayed in the age group of Young. Men were more likely to be depicted as middle-aged or old. Gilly (1988), Furnham & Mak (1999), and Furnham & Paltzer (2010) have all demonstrated that female primary characters have consistently been younger than males, even across cultures and decades since the original study. This study finding is consistent with the previous finding. In Table 4 women appeared in greater proportion than men in the young age group (61.6% of women vs. 15% of men), however, men acted in greater proportion than women in the middle-aged group (82.7% of men vs. 32.9% of women). Specifically, Both men and women appeared low percentage in the older age group (2.4% men vs. 5.5% of women). This means that young females dominated Ethiopian television commercials. These findings support previous research (e.g., Shrikhande, 2003; Sife,

2010) that young women are more likely than older women to take part in television commercials. Being a woman and being young has the potential to attract customers to the market. It is the best marketing strategy, that's why advertisers use young female characters.

Relationship between gender and setting or environment where the advertisement takes place

The setting in which the central characters are depicted is not different from traditional gender stereotype results. Women are frequently portrayed in domestic settings (e.g. Bred and Cantor, 1988; Fumham and Mak, 1999; Gilly, 1988). This study discovered evidence that in Ethiopian television advertisements, more female characters (57.5%) than male characters (11.8%) were portrayed in the house or home settings, which adhere to traditional gender stereotypes.

Based on Table 5, Men appeared greater proportion (53.5%) than women in work settings (15.1%). Women appeared somewhat more often than men in shops or stores (11% of women vs. 4.7% of men). Although there are more men than women shown outside, the difference is significant. This is because some commercials, while featuring male product representatives, also feature females as "attractive objects." For example, in Zemen Bank, the main setting is outdoors, with a man holding cash and a smiley girl woman casting a seductive glance at him. In this case, the use of female characters has no bearing on the product. Furthermore in Recreational setting men appeared 12.6% and whereas women appeared 11%. This finding suggests that men were more likely to be involved in occupations outside the home. This attitude stems from a stereotype that women are expected to stay at home, which has been institutionalized through television advertisements. This trend may increase the dishonor towards males who willingly engage in home and family-related activities.

Characters' Role

The study findings in Table 6 indicate that more women (50.7 %) than men (3.1%) were depicted as childcare whereas more male (70.1%) than women (27.4%) were

portrayed as workers. Outcomes also show that more women were portrayed as childcare and that only men were depicted as workers outside the home environment. These findings continue to confirm what has been argued earlier that television commercials portray women as playing the role of homemakers mainly due to the cultural expectations that women should play home-related roles.

Past studies in this regard done in other countries have verified that men are more likely than women to be portrayed in television advertisements as workers outside of the home than as nurturing children (Kim and Lowry, 2005). This study also goes in the same vein through those researches.

Let the researcher elaborate with a few examples. OMO soap powder and Mama's Choice children's food product commercials were aired on EBS and KANA television. OMO is a detergent powder. In the advert the main character is female. The video, part of OMO, depicts the numerous tasks a working mother undertakes like cooking and doing the family's laundry. Additionally in Mama's Choice video shown the main character went to the store. She bought and prepared baby food. However, men are not seen doing household chores, they perform truck transportation of products to the consumers. It seems that women are accepted this social responsibility happily without any question. Moreover, it disseminates a message that caring for children, cleaning and feeding staff is given only for women because there is no one image of men have seen in these ads.

The music topic is equality for women; however, the Ethiopian advertiser transmits a continent that men do not share the burden of the wives in taking care of their children. It is not a mistake to take care of their children safely in their hands but also it became a problem when the burden only loaded to women. In the Ethiopian culture, children take their father's name only, but mothers exert their utmost effort taking care of the children throughout their lifetime with taking responsibility for housework, like cleaning, washing clothes, dishes, cooking sauce, and making the so-called enjera, shopping, taking care of their husband, etc. This workload goes throughout the day, night, week, months, and years until if they are lucky, their daughters grow and help them to some extent. The research result puts it in a glass about this circle workload of women. In addition, it

indicates that the concept of equality in Ethiopia is still in question even in comparison to other African countries. Contrary to this study Holtzhausen et al. (2011) reported that traditional stereotypes of homemaker and mother were no longer prevalent in South Africa. Furthermore, the most recent study conducted by Mtshes et al., (2016) asserted that in the United Kingdom, similar shares of men and women were shown at home. Similarly, in the United States, approximately the same number of men and women were shown both at home and at work, and men and women were portrayed in work roles about evenly. One can argue that in developing countries like Ethiopia representation of women and men in the house is uneven whereas in developed countries like USA and UK the representation becomes equilibrium. Thus it may be the economic and educational levels of the countries determine such results.

Housework

Compare these findings to those described in Allan and Coltrane's (1996) study of the evolution of gender stereotypes: In U.S. television advertising from the 1980s only 5.5% of female characters were shown doing housework; in Ethiopia, in 2022 the percentage of female characters shown doing housework was 74%. This looks to demonstrate that, with regard to these two variables, a greater gender bias or stereotyping of gender roles is created in television commercials in Ethiopia than in the U.S., and it backs up Coltrane and Adams' (1997) reflection: People in modern industrial societies construct meaning in their work and family lives against the backdrop of media frames. Seen in this light, the media's linking of men with jobs and women with sex or family carries potentially negative social costs. (p. 342)

To discuss in detail table 7 assured a greater percentage of women than men appeared in commercials where housework was performed (74% of women vs. 2.4% of men). These significant percentages of females are shown that women are portrayed for doing houseworks. The media still perpetuate in portraying women in a degrading way. This high percentage also described that the advertiser has their own contribution or the lion share in society that continuing the trend housework is left for women. The message also may construct the new generation in a way that housework is the responsibility of women and

men's participation in the housework is not normal. The known media effect theory, Cultivation theory could assure this point. The theory elaborates that the content which is frequently disseminated in television channels created an understanding that all messages transmitted on TVs are true. The establisher of the cultivation theory of mass communication, Gerbner et al. assert that media, especially television, exerts a tremendous influence by altering individuals' perception of reality (Gerbner et al 1980, 1986 as cited by Ngari, K. P. (2013). Other studies on media effects elaborate that media messages constructed reality images on audience perception. According to Infante et al. (2003: 364), the influence of the media's messages on the perception of reality is intensified when what people see on television is what they see in real life. Various studies which are researched on television advertising also strengthen the influence, it revealed that television advertisement has the biggest effects on audiences and persuades them to start purchasing processes and has a strong influence on consumers' perception (Jolodar & Ansari, 2011). From these studies, one can understand that millions of viewers are constructed in a way that is shaped by the advertiser's content.

Product Category by Gender

Ngari, K. P. (2013) stated that advertisers link women to low involvement products such as personal care, food, and household rather than high-involvement products and services such as vehicles and electrical. The high frequency of women in personal care, food, and household product advertising was expected considering that the target audience for such products consists primarily of women. The prevalence of these categories is also consistent with products that are generally considered the domain of the woman in the household. In addition to Ngari's result, most previous studies concluded that women are portrayed in domestic products. (Courtney & Whipple, 1971; Dominick & Rauch, 1972) also reported that Women have been associated primarily with household products. This study also revealed that Women appeared above 57.5% in the personal beauty/health care commercial ads nevertheless men appeared only 22% which shows the significant difference between them. 2.4% of men's primary characters were depicted in-home products while 24.7 women in this category comprised 24.7%. It can be supported by some advertisements from EBS and KANA TVs. To support the argument with an

example “Tiger Soap Advertising” video was transmitted on EBS and Kana TVs frequently. In the video, two couples had seen leaving the house together. When the man called her by the name of soap “Nebiro”, she replied by saying my name is “meaza”. The narrator with bass sound said he knows your name, but he also knows well the smell of your laundry and your bath, Tiger soap. Additionally, women have been seen washing clothes with laundry, washing dishes, cleaning the kitchen, and cleaning the house. But the man had seen neatly in the video without his significant contribution. In this commercial, it gives an image that the advertiser decides on women to promote low-level products like hygiene products. In addition; it implies all household tasks in the home rely on the shoulder of women. This representation of women is very dangerous and needs intervention.

Furthermore, Men represent in auto/technical/occupational than women (33.9% of men vs. 6.8% of women). However, men (21.1%) were slightly more likely to be portrayed in "entertainer" roles than were women (5.5%). In contrary to previous studies, this finding assured that men appeared 32.3% while only 8.2% of female primary characters were portrayed as an entertainer in this category. This result may show that advertisers have changed their traditional view thought towards seeing females as jobless characters who are entertained with a male in recreational places. The researcher has seen that more men are used as an entertainer in EBS and Kana commercial advertising. It is interesting and not easy to come up with such changes. One drop of water has its own contribution to make one cup of water. Therefore, it should encourage such small transformation to bring changes to the rooted problems. Other researches related to such content also proved that the characterization of women as an entertainer who has no work rather showing and entertaining in amusing areas. But this study found more men as an entertainer rather than women which have significant differences. While male central figures were chosen to show specialists for the product and present the product in auto, technical or occupational products, women were preferred relevant only as product users and decorative objects for products advertised by men.

In relation to product-type, several studies (Kim and Lowry 2005; Ganahl et al. 2003; Allan and Coltrane 1996; Lovdal 1989; Craig 1992) express significant relationships

between the central figure's gender and the product type being advertised, and, generally, the researchers have established that female characters are more likely than male to characterize domestic products. This research is in line with those studies. As the result shows that women are advertised mostly beauty, health care, and home products. The data which was recorded from EBS and KANA TV channels related to product category indicate women advertises diapers, detergents soap and powder, food-related goods and services, oils, home furnishing, and beds. Example: Diaper ads like Abc, Comfy, Predo and Canbebe, etc.

Feminist liberal theorists criticized women depicted in commercials as low level, sex objects, uneducated, housewives, etc. Bhola, M. (2021) stated a review based on a liberal feminist group. The review asserted that media projects and perpetuates sex-role stereotypes. The scholar added that how women are portrayed. Women are depicted as mothers, wives, and daughters or depicted in traditional roles of secretary; nurse, school teacher, or sex objects. Another scholar in relation to this assured it. Priest, J. M. (2000) the liberal feminism theory states women are traditionally devalued in relation to men.

Based on liberal feminist theory, women are depicted in EBS and Kana commercials as low level, mothers, wives, daughters, caregivers, and uneducated. In addition, it indicates that most of the commercial contents are inclined to socially and traditionally construct beliefs which are depicted women as inferior.

CHAPTER SIX: CONCLUSIONS AND RECOMMENDATIONS

6.1 Conclusions

The purpose of this study was to examine the portrayal of women in Ethiopian Broadcast Media Advertising: The Case of EBS and Kana Television. To find out the result the researcher recorded 200 TV commercials from both EBS and KANA television. Then the data is analyzed and interpreted in a different way. The result indicated that there is still the presence of stereotypical roles of women in both TV advertisements. The study found that the central figure in both TV commercials indicated more men than women are appearing as central figures. It shows men as main characters in the commercials and examined the presence of man dominance. Another finding of this study is the presence of male voice-over dominance in Kana TV and EBS commercials. In addition, the study found out that male characters were portrayed as "high-level business likes administrators, managers and so on. But women are forgotten in this regard. The finding indicated that the advertisers and promoters disremembered that women in this time play an essential role in high-level business. Surprisingly, this study is found the change in women's and men's portrayals in a professional view. Male and female characters were portrayed almost equally for professional roles. This change is not easily seen. In addition to this, there is a change in seeing women as an entertainer. The study revealed that more men are portrayed as an entertainer than women. Women are still represented as a seductress in advertising products. This also shows how women are portrayed as sex objects. Furthermore, women are still portrayed in a non-occupational role based on this research. It's not unliked of occupational women but, it's the dominant thought of men's superiority in the mind of advertisers and promoters. This may lead them for representing their content in a stereotypical way. Unlike some changes, women in the Ethiopian advertising industry are still portrayed as homemakers, house workers, parents, family cares and wives, product users, young and seducer action which are not related to the product advertised, low-status product advertisers like sanitary and hygiene dipper, oil, etc. Likewise, this study asserted that homemaker or parent's role and housework are also highly left for women. It painted a big image for portraying women in media as

mothers, caregivers, and more accountable for children. Besides, this study revealed that most of the time men are portrayed as a specialist in the product. It needs to change such judgments from the root. Male characters were publicized as having a relationship to the product they promoted in Kana and EBS televisions commercials, while female characters were undermined and depicted as a decorative instrument for the promotion clips without any function.

- women in Ethiopian broadcast media specifically, in EBS and Kana TV channels are represented as non-occupational, inferior to men, homemakers, family cares, parents and wives.
- Homemakers, house workers, mothers, and as having low social status roles are given to women in both Televisions advertisements.
- Women were portrayed as a sex object or decorative character on two television channels' advertising.
- Women in those TV ads mostly featured in beauty, health care, and home products/ like diapers, detergents soap and powder, food-related goods and services, oils, home furnishing, and beds in Ethiopian broad cast media television advertising specifically Kana Television and EBS.
- There were gender inequalities in regard to roles portrayed in EBS and Kana television advertising. The result showed in setting, occupational categories, central character, voice over, and product type etc...

In conclusion, women are misrepresented in Ethiopian television commercials (EBS and Kana TVs), and traditional stereotypes are reinforced.

6.2 Recommendations

Stand from this study, the true depiction of gender discrimination have showing in Ethiopian media. Disparities still exist in the representation of gender roles in all analysed television advertisements in KANA and EBS TV channels. Especially women are extremely limited to advertising products in home setting with such roles in parenting, housework, wives, promoting products limited to home and beauty. In addition, it represented women as customers who do not know about the product and advised by men announcer. This may show that how the society's culture still influence the media stakeholders specially the owners and the advertiser in the 21 century. The researcher therefore recommends that the media in Ethiopia should reflect the unbiased and genuine portrayal of women. Consequently, in line with the study's discovery, specific recommendations are prepared as follows:

- To prevent the continuation of gender stereotypes, advertisers and other stakeholders need to represent women in a diversity of product categories such as electronics, telecommunication, occupational and technical equipment rather than more participating in home and sanitary products.
- In addition to this, they need to exclude the symbolizing of women as a decorative for the men characters by enabling them to participate in voice-over.
- Women in Ethiopia need to oppose deliberate wrong and traditional representation of women in television advertizing practice by different mechanisms (peaceful demonstration, make lobby the media and campaigning using social media, etc.)
- Additionally, feminist activists & NGOs which are working on women's issues in Ethiopia need to pay closer attention to the way women are represented in Ethiopian TVs in general and in advertisements specific and be critical of the images that harm or degrade women.

- There is a need for the media to develop some sort of self-regulation mechanism to promote more balanced and non-stereotypical images of women.
- More research is needed in this area to determine the extent of female stereotyping in commercials so researchers should be interested to study more about the issue.

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Appendix 1

Variables and Coding Applied (Coding Sheet)

Ad#

Coder Name

Variables	Code	Short Description
Gender of primary character	1 = Man 2 = Women	All conditions must apply to assess the primary character: 1) the primary character appears for at least three seconds (with a speaking part or in an important take); 2) the primary character must be clearly visible in order to identify age and gender; 3) the primary character must (appear to) be older than 18 years and must not be a child; 4) only humans can be primary characters; 5) there is only one primary character per advertisement.
Voiceover /Narrator/	1. Male - male voice-over only. 2. Female - female voice-over only. 3. Both - both female and male voice-overs. 4. None - no human voice-overs	A voiceover is defined as an audio message from a narrator that is not seen in the advertisement.
Occupational Categories	1=High-level business 2 = Professional 3= Middle-level business/non-professional 4=Entertainers, professional	

	sports, model, public personality 5=Blue collar 6=Homemaker/parent 7=Others	
Relationship of adult to Product	1=Participating in product use 2=Decorative 3=Other	
Age	1=Young (18-35 years) 2= Middle Age (36-55 years) 3=Older (>55 years)	Based on following criteria, the age of the primary character is estimated: 1) age of the character is publicly known (e.g., primary character is a celebrity); 2) the content of the advertisement points toward the age of the character; 3) the character's physical appearance indicates the age (e.g., grey/ sparse hair, wrinkles).
Setting/Location	1= House, home; 2=Shop or store; 3= workplace-labor setting; 4=Outside (unrelated to a profession); 5=Recreational setting— fiction; 6=Other	The dominant setting is defined as the location where the character is shown. If several locations appear in the advertisement, the most prominent location will be coded. The location will be based on the character's perspective: a waiter in a restaurant = workplace; guest sitting in the restaurant (= other indoor setting).

Role	1=Child care 2=Workers 3=Don't Know	
House Work	1=Does perform house work 2=Does not do so 3=Do not Know	
Product category by gender	1=Personal beauty/Health care 2=Home 3=Auto/Technical/occupational 4=Entertainment/information 5 =Others	