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THE IMAGES OF WOMEN  
ON PRIME-TIME TELEVISION IN TAIWAN

By  
Ho-Chen Hung

A THESIS

Submitted to  
Michigan State University  
in partial fulfillment of the requirements  
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## ABSTRACT

### THE IMAGES OF WOMEN ON PRIME-TIME TELEVISION IN TAIWAN

By

Ho-Chen Hung

Many studies have used American content analysis methodology and theories to investigate women's images on television in a range of countries. This study is the first such study in Taiwan: it examines the image of women on prime-time television in Taiwan through a study replicating McNeil (1975).

The findings from this study in support of its hypotheses are: married women expressed more care for the aged and their children than married men did. Women's occupations on television were traditional, and had less power and authority than men's. The relationships surrounding women were more interpersonal rather than occupational. One hypothesis was not supported: both men and women portrayed on television were more often single.

These findings indicate that sex-role stereotypes are prevalent on television in Taiwan: women's status and images continue to be traditional, in spite of occupational changes in society.

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## CHAPTER 1

### INTRODUCTION

This chapter is organized into three sections. It first addresses women in Taiwan. The second section is the purpose of the study. The final section addresses the significance of the study.

The 1995 Human Development Report (UNDP, 1995) focuses on gender. It reports that female education enrollment ratio is 55% in the world. In political representation, females occupy 10% of seats in parliaments. Women's share of administrative and managerial jobs in the world is only 14%. In the economically active population, female's share is 38%, while male's share is 62%.

Patriarchy is an ideology that states women are inferior and men are superior, a belief rooted in the process of socialization. Society relies on this socializing process to shape the necessary structures that reinforce roles, attitudes, and beliefs that will maintain the present social system (Igtilzin, 1986).

This study investigates the content of television in Taiwan, focusing on the portrayal of women.

The issue of the image of women on television is particularly relevant during the year that saw a major

women's conference in Beijing. Television defines the symbolic environment we live in. Thus, television programs influence self-identity and the identity of others by presenting or suppressing certain beliefs or value systems over time. These programs influence socialization, education, and information. Television prime-time dramas present females in certain roles repetitively. As a result, the aggregate image of women on television could affect how women viewers see themselves in real life. Consequently, television exerts influence as an agent for change or maintenance of the status of women.

Critics of how women are portrayed on U.S. television programs report that women are underrepresented and portrayed in a stereotypical manner. Early research on television in the U.S. shows that women are portrayed as subordinate, happy at home, sexy, victims, and concerned mostly with matters dealing with family life and romance. Their occupations are traditionally women's jobs, and their careers are less important than those of men (Busby, 1975).

McNeil (1975) conducted a content analysis of three commercial networks on American prime-time television programs in 1975. She found that marriage and parenthood were considered central to a woman's life on television. Women workers were depicted in traditionally female occupations, subordinate to men, and with little prestige or power. It was expected that women would need to work under

closer supervision than men, would rarely supervise others, and would virtually never supervise men. Furthermore, the televised female was far more personally and less professionally oriented than her male counterpart. McNeil's study may not hold for TV in the U.S. today which is characterized by shows with many professional women.

This present thesis seeks to quantitatively describe the content of prime-time television programs in Taiwan. Content analysis studies of women's programs have been conducted in many countries, such as the United Kingdom, Canada, and Australia, but not in Taiwan. This study uses content analysis methodology drawn from the study of television dramas on American commercial networks and is modeled after McNeil's 1975 study.

## Women in Taiwan

### 1. The Traditional Chinese Family

In traditional Taiwanese families, all members of the family lived under one roof, except for a few who might worked, and therefore lived outside the home to supplement or diversify the family income. Ideally, the family functioned as a single cooperating unit in all its activities. Members of the household had clearly defined tasks, based primarily on their gender. The men dominated

the public sector, working outside the home in the fields or elsewhere. The women presided over the domestic sector, managing the household, servicing its members, and, not infrequently, engaging in supplemental tasks and occupying different spaces as members of a cooperative enterprise in which all the property belonged to the family as a whole (Gallin, 1982). Nevertheless, because Taiwan was a society with a patrilineal kinship structure, only male children were considered members by descent, with rights to property. When a woman married, she left her natal home to live with her husband's family. In other words, at marriage a woman severed her formal ties with her father's family and became a member of her husband's family. This system of patriarchal capitalism reinforced the subordination of women to the interests of the family (Gallin, 1982).

The roots of this hierarchical system were the principles of filial piety and veneration of age. Absolute obedience and complete devotion to parents were demanded, thus establishing the generational subordination of the children. It obligated the offspring to repay their parents for caring for them and ensured the elders of support in their later years (Gallin, 1984).

In traditional Taiwanese families, women were expected to produce and reproduce family members to serve the need of the patriarchal family. Women were trained to become hard workers and subservient daughters-in-law.

In the 1950s, the family structure underwent a transition process. Traditional big families (with grandparents and other relatives) become fewer and fewer. At present, two-thirds of Taiwanese families are nuclear families (Shieh, 1989). A nuclear family is characterized by two parents and their children only.

## 2. Women in the Labor Market

Since the 1950's, there has been a large inflow of women into manufacturing. This was evidenced by a growth rate of 32% of female employment in manufacturing and a ratio of 41% females in manufacturing industry. Participation rates for females in manufacturing increased from 41% in the past to 47% in the present (Wang, 1990).

Currently, the category "clerical worker" is found to have the highest percentage of female workers (51%), followed by service (49%), and professional workers (42%). Hence, these three occupational groups could be regarded as "female occupations." Of the professional workers, teachers constitute over half the total women employees in the category. It is difficult to find a woman working as a writer, lawyer, or technician. The occupations of sales and clerical workers have also been converted into female occupations. However, for the highly respected occupations, such as professional and technical workers, women still suffer from low participation rates and are concentrated in

a limited number of jobs (Chin, 1990).

### 3. Women's Education in Taiwan

It was not until the establishment of the Republic of China in 1911 that the constitution protected women's right to education. However, different careers are encouraged for members of each gender. Educated, able women are encouraged to engage in public service consistent with those duties that embraced the care of their homes. As industrialization continued, the importance of education was recognized by the government, and the general public as well (Chin, 1990).

However, sex discrimination against females having access to education is also revealed in the fact that females had a lower share of the total enrollment at the top levels of schooling. Moreover, the higher the level of educational institution, the fewer females were enrolled. Parents with limited resources tended to sacrifice their daughter's education in order to raise the level of their son's schooling. The only exception was that females' enrollment in teacher-training programs exceeded that of males, which might be due to the fact that no tuition fees were required.

In education programs, males enter business and engineering fields, whereas females went into the home economic, medicine (nursing), and business fields. Generally speaking, males and females have equal opportunities for



education at the present time.

#### 4. The Household Burden

Females' participation in the labor markets has increased ever since Taiwan's economy became part of the global market. However, for many reasons, women may drop out of the labor market and become non-economically active. Yet, the home is defined as "woman's place," and the value of a woman still lies in her ability to maintain the household.

Women regard the task of raising children as their responsibility. This attitude is related to their occupational choice. Before the birth of their first child, women like to work outside of the home. After having a child, women stop working until their last child is in school. When children grow up, women would then take a job. The major purpose of a woman's life is to take care of her parents or parents-in-law, please her husband, and become a sacrificing mother (Yi, 1989).

#### 5. Today's Woman

While the economy and education of women are greatly improved, society still follows traditional norms and cultural values of patriarchy. Yet, changes leading to gender equality have been brought about by the burgeoning of female consciousness.

Economic growth is closely related to rising education

levels and a better trained workforce. The increases in education and employment outside the home are seen as increasing women's self-esteem and control over their lives. Education provides a means for women to realize their potential and advance their status in the family and society. Achievement of advanced educational levels, such as graduate and Ph.D. degrees have enabled some women to show more independent reasoning and judgment. Achievement of higher paying jobs has led to greater economic independence for some women. Among high school and college educated women, however, there is little awareness of their status. In general, most women follow the traditional way of life and stay in the subordinate status (Farris,1990).

#### Purpose of the Study

The purpose of this study is to investigate, through content analysis, what the prime-time television programs present to viewers as the prevalent roles and status of women in Taiwan. The study involved three research hypotheses:

1. Marriage, taking care of the aged, and parenthood are considered more central to a woman's life than to a man's.
2. Women workers are depicted in traditionally female occupations, as subordinates to men, with little prestige or power.

3. The television series female is far more personally and less professionally oriented than her male counterpart.

#### Significance: Why Study Content?

Cultivation theory articulates the idea that television content yields a particular view of social reality. Through the symbolic system, the television world is cultivated in the audience's mind (Gerbner, 1980). That is to say, the more one is exposed to television, the more likely that he or she will perceive the television world as the real world.

Television content is also a source for constructing concepts about sex-roles in society. Accordingly, Alex Inkeles (1968) wrote:

One of the indirect effects of the social system on the socialization process is achieved through the models it makes available. ... It is clear that to an important degree we become what we see; consequently, the challenge to society is very great indeed, since modeling implies that children will be influenced not only by being told what they should be like but by observing what important people in their environment are actually like.

Television content is related to the construction of the sex-role image. First, television content has impact on building sex-role characters. Many research studies and reports have found that television viewing is positively related to the level of sex-role stereotyping (Durkin, Ross, Anderson, Wisocle, Fruch and McGhee, Geis, Morgan, Cheles-Miller, and Perloff). List (1983) indicated that sex-role

stereotypes affect the processing of televised social role portrayals. Children remembered more role-relevant information after viewing television programs. Durkin supported the point that television provides a model and yields effects of sex-role stereotyping on young viewers. Moreover, Ross (1982) found that college students are influenced by the stereotyping of sex-roles on television. Thus, television provides not only information, but also models behavior for its audience.

Television content undoubtedly plays an important part in informing a child's concept of the world around him/her, and his/her patterns of adjustment to that world (DeFleur, 1967). Miller and Reeves (1976) found that television helped shape children's sex-role perceptions. Children indicate that television characters are people that they want to be like when they grow up. Boys and girls pick televised people as models for their behavior. There is ample evidence that children learn through imitation and it is reasonable to assume that they will imitate particular portrayals on television.

Second, television viewing is also related to the selection of occupation. DeFleur (1967) said that television was a more important source of occupational status knowledge than personal contact. Knowledge of television occupations was enhanced by viewing. Beuf (1973) agreed that television provided a range of choices in career selection,

but stated that heavy viewers selected stereotyped careers for themselves. From Morgan's point of view, television viewing endorses a traditional division of labor between the sexes. Specifically speaking, a woman's place was only in certain specified occupations (Schbossberg, 1972; Signorielli, 1992). Household chores were identified by viewers as "something boys do" or "something girls do."

Finally, it is possible that reversed sex-role portrayals could change the viewers' attitudes of sex-role stereotypes. Stereotypical masculine traits are attributed to men in television shows, and feminine traits are attributed to women in traditional scenarios in television shows. The reversed sex-role model would create an attitude of nontraditional sex-roles among viewers. Eisenstock (1984) indicated that children could identify with nontraditional televised models after viewing a special program designed to diminish sex-role stereotypes. O'Bryant (1978) reported that audiences learned stereotyped or nonstereotyped occupations based on the sex of the television model. After viewing, girls changed their preference for various occupations based on the particular roles in which women were portrayed.

### Summary

The purpose of this study is to examine how television portrays women in Taiwan.

It deals with three major topics: 1) women's family life on television programs; 2) women's occupation on television shows; and 3) the strength and importance of women's relationships with personal or career issues. The content analysis is modelled on McNeil (1975).

## CHAPTER 2

### REVIEW OF LITERATURE

This chapter is organized into two sections. The first part deals with the portrayal of women in U.S. television. The second and smaller section addresses the portrayal of women on TV in Taiwan.

The problematic portrayal of women on television is a universal issue. Content analyses have been done in almost all countries of the world (Gallagher, 1981; WACC, 1987). Although differences do exist, there are similarities that ultimately describe the universality of certain dimensions of women's concerns regarding their portrayal on television (Gallagher, 1981). Creedon (1993) maintains that women's images on television are very consistent in the global sphere. Television reflects a patriarchal structure and shows women from a traditionally conservative viewpoint. Females are underrepresented and subordinate. They are confined to the home and portrayed as housewife or mother. Even when they participate in the work place, women lack the power and authority that men possess. Their characteristics are passivity and emotional dependence.

It is reasonable to begin a study of women on TV in Taiwan with a prior review of the portrayal of women on U.S.

television. First, most research and analysis on this subject originates here. Consequently, a more comprehensive picture of the female image in the media can be drawn for America than for other parts of the world. In the second place, the portrayal of women on television is related to a discussion of worldwide patterns, due to the overwhelming predominance of the United States in the export and influence of television programs. Many Latin American, Asian, and European countries import or imitate television programs embodying Western values and lifestyles (Gallagher, 1981; UNESCO, 1980). International studies of media have consistently reported images of women that reflect the capitalist and consumerist orientations of the Western agencies that create most of television's content (Creedon, 1993). This influence spreads to other countries, including Taiwan.

#### Portrayal of Women on U.S. Television

A number of the results gleaned from investigating U.S. television content over the last four decades indicate that there is good reason to be concerned about the impact television portrayals might have on what people think about the sexes. U.S. content analysis since the mid-1950s has shown that the portrayal of women on television programs and commercials is extremely stereotyped. The accumulated



evidence from numerous research studies on television content analysis has strongly suggested that portrayals of women on prime-time television lack balance relative to the depictions of women, both in terms of their frequency and location. Further, when women are shown, they are portrayed in stereotyped roles (Gunter, 1986). These figures have been changing over time.

Since this study looks at evidence on the 1) frequency, 2) sex traits, 3) life concern, 4) occupation, and 5) non-traditional role of women on television programs in Taiwan, where no prior study of this kind has been concerned, we will review the U.S. literature on these five topics, in historical chronology.

## 1. Frequency

In an analysis of American prime-time, dramatic network programming aired during the 1969 to 1972 seasons, Tedesco (1974) found that, on average, only 28 percent of all major roles were played by women.

Seggar (1975) concluded that 65 percent of the female characters portrayed were bit parts, 15 percent were minor roles, 11 percent were supporting roles, and only 9 percent were major roles.

Similar results are reported by Verna (1975). When examining television commercials, he found that male-dominated commercials made up more than half of the total

commercials, while female-dominated commercials accounted for less than one-seventh of the total commercials. The phenomenon of women's underrepresentation remains constant.

The number of females in starring roles has changed only slightly over the past years. Dominick (1980) studied the percentage of starring roles, broken down by gender, from 1953 to 1977. The results showed that women accounted for only 25 percent to 30 percent of all starring roles, and this percentage has seldom deviated. On the average, for the past 25 years, three out of ten starring roles were filled by females. It revealed that males are the majority and females are the minority in the world of television. Although the evidence did show that the total number and proportion of females appearing on television are slightly increasing, women are, nevertheless, portrayed in less significant roles than males are.

Gunter (1986) reported that the world of television was dominated by males. Signorielli (1989) explored the representation of women on prime-time dramatic television programs. Her study revealed that males make up 71 percent of the characters, while females comprise only 29 percent of the characters.

Vande Berg & Streckfuss (1992) also indicated that male characters are found to outnumber female characters by a factor of about 2 to 1. Seidman (1992) investigated television music videos and received similar results. Males

account for two-thirds while females account for only one-third of all characters.

## 2. Sex Trait

McNeil (1973) showed another characteristic of women as portrayed on television was that they tend to be confined to the home and family with lives dominated by personal relationships. While men were frequently faced with problems related to the outside world and work, on television women were shown to be much more involved in family and romantic conflicts, where their emotional characteristics were highlighted.

Tedesco (1974) reported that males were found to be more violent than females, whereas females were frequently the victims of violence. Male characters were more powerful, smart, rational, tall, and stable, while females were more attractive, fair, sociable, warm, happy, peaceful, and youthful.

Verna (1975) examined television commercials and found results consistent with earlier studies. Females were found to be more passive and less active than males. Females expressed more cooperative activities and engaged in less aggressive activities than males. In relation to the type of product, females were shown in fantasy events and product creation advertising, while males were shown in food and action advertising. Overwhelmingly, the sex of the audio

voice in commercials was dominated by males, 158 out of 168 times. When comparing the mood of the audio track, female-oriented advertising was quieter than male-oriented advertising.

Similar results were found in television commercials. Courtney and Whipple (1975) reported that men and women were presented differently in advertising, and that each sex was still shown in traditional roles. Females in television advertising were associated with domesticity and submissiveness, while males were associated with more wordy and dominant roles. Women were not portrayed as autonomous or independent, but were primarily sex-typed as being helpless and dependent on others.

Analyzing male dominance on television, Lemon (1978) conducted two studies about inter-sex dominance patterns. He found that men were more frequent participants in interactions and were dominant much more often than women. Specifically, women were depicted as being more passive, while men were depicted as more aggressive and active.

Following an analysis of American prime-time television program samples over three television seasons from 1975 to 1978, Greenberg, Richards, and Henderson (1980) reported that women were portrayed as needing emotional support more often than men. On the other hand, men needed physical support more often than women. Generally speaking, it indicated the existence of sex-stereotyping images of women

on television.

Gunter (1986) indicated that a prominent stereotype of women in American television is that they are more emotional than men. The emotional woman is believed to become flustered in most crises. Women are generally sensitive, often fearful and anxious, and dependent on men's help and support in all kinds of personal and professional situations. The portrayal of females on television can be labeled "emotional." Typically, this word refers to those reactions--fearfulness, anxiety, moodiness, and neuroticism--which are associated with women. In addition, women show less aggressive and dominant responses than men.

Altman (1989) indicated that television advertising continued to portray women as serving in a display or decoration function in product promotion. Television becomes a tool that presents feminine image to audiences' homes.

The major gender-role orientations and characters were found to also differ significantly. Kobbe and Langefeld (1993) explored the characters of the two genders on television and reported that females are shown as affectionate, sympathetic, sensitive, tender, loving children, gentle, understanding, compassionate, and eager to soothe hurt feelings, while males are shown as independent, defending their own beliefs, assertive, strong personality, dominant, aggressive, forceful, with leadership abilities, and willing to take risks.

### 3. Life Concerns and Women's Place

That a woman's place is at home is evidenced in television advertisements. Dominick and Rauch (1972) found that women were seven times more likely than men to appear in advertisements for personal hygiene products, 75 percent of all advertisements using females were for products found in the kitchen or bathroom, and 38 percent of all females shown were inside the home. Twice as many women were judged to be between 20 and 35 years of age. Fifty-six percent of the women in the advertisements were judged to be housewives.

More and more researchers investigated how women are portrayed on television, compared with how men are portrayed. Hernnessee and Nicholson (1972) reported the findings of a study. It was found that women were shown as men's domestic adjuncts and household functionaries. Television advertisements showed women as being submissive and dependent on men, and the advertisements demeaned housework.

Tedesco (1974) found that more than half of the female characters were married, while only one-third of the male characters were married. Almost two-thirds of the major female characters were unemployed, while approximately one-third of the males were unemployed.

Studies of the content for dramatic television programs

indicate that not only are women's characters usually portrayed in domestic settings, but that they also seem to be much more concerned about family, marriage, parenthood, and personal romantic matters than men, while men are frequently faced with problems related to the outside world and work (Seggar, 1975)).

McNeil (1975) found that personal relationships associated with romance or family problems accounted for 74 percent of a female's interactions, but only 18 percent of a male's interactions. In addition, professional or work-oriented interactions constituted only 15 percent of the women's lives, while 35 percent of the men's relationships on television programs dealt with career-oriented interactions. She also found that television places great stress on traditional family roles for female characters. Females were more likely than males to be married, and were less likely than men to be employed. Females were very frequently portrayed as housewives and shown in home settings than males.

The sex-role stereotype was found continually on television, even though women's roles in society have changed. Signorielli (1982) analyzed the portrayal of married, formerly married, and single major characters in prime-time television programs. The results indicated that the marital status of males and females was similar. However, home, marriage, romance, and family were usually

presented as major, important themes for females. Marital status clearly differentiated female characters. Married women were often presented in stereotyped and traditional ways. They had children, performed homemaking tasks, were involved romantically, were not involved in violence, and usually did not have an occupation. Home, family, and marital status were much more likely to be developed in female than in male characterizations. Women were usually younger than men, and were more likely to be married.

Additional evidence of the personal or family orientation for the women's relationships on television comes from the general finding that women are better represented numerically in soap operas and situation comedies, where the settings are predominantly domestic in nature (Gunter, 1986).

#### 4.Occupation

DeFleur (1964) found that the most frequent television labor category was associated with the enforcement or administration of law. The distribution of occupations on television was greatly different from the actual distribution of the labor force in the census data. Among both males and females, professional workers were overrepresented. Males were mostly found in the categories of managers, officials, and proprietors. Among televised workers, 84 percent of the actors were males and only 16



percent were females. He found that, as a learning source, television content that deals with occupational roles can be characterized as selective, unreal, stereotyped, and misleading.

Seggar (1974) showed five most frequently shown roles for women were housewife, secretary or receptionist, police-related occupations, student, and nurse. Comparing the differences in dominance, occupation, and professional roles, women were more likely to be shown giving and taking commands equally, while men were more likely to be shown giving commands. Women were less likely than men to be shown in occupational or professional roles.

A great number of female workers are portrayed as facing conflicts between family and work. Female workers are shown as experiencing more difficulties and unhappiness than are male workers. Compared with non-job holders, Manes and Melynk (1974) found that job-holding females were depicted as less likely to be married, less likely to be successfully married, and more likely to be unsuccessfully married. Married females who held jobs were depicted as having more unsuccessful marriages than housewives. Although females were shown as having jobs, some of them even being portrayed as doctors, lawyers, and executives, it is doubtful that the behavior of these models will be imitated: Television portrayals indicate that females work only when they cannot get married, or else they are responsible for their

unsuccessful marriage if they do work.

McNeil (1975) found that employed women are much more subordinate to their male colleagues in terms of job categories, supervisory authority, and the giving and receiving of orders.

Seggar (1975) reported that the range of occupational roles were very limited and stereotypical. Clerical workers, nurses, and law enforcement-related occupations were the female occupations most frequently shown.

Sex roles in daytime serials have been examined by Downing and Turow (1980). They reported that the three top-ranking occupations for females are housewife, professional, and clerical, while for men the top occupations are professional, proprietor or manager, and law enforcement personnel.

To compare the relationships between the labor force in real life and on television, Dominick (1980) conducted a content analysis of 1343 prime-time television programs that were on from 1953-1977, and the 2444 characters on these programs. The study revealed that female roles had remained constant during those 25 years. While the number of women who were housewives or housekeepers declined from the 1950s to the 1970s, the makeup of television's labor force showed no relationship to these real-life employment patterns. Women were underrepresented on television and frequently seen in stereotyped roles. When compared to the census data

of the United States, the job distribution of both men and women was unreal on television.

More evidence of these stereotyped portrayals was reported by Kalish (1984). He studied the sex-role stereotyping of nurses and physicians on prime-time television programs from 1950 to 1980. The results showed extreme levels of sexual and occupational stereotyping. Televised nurses were 99 percent female, and were totally subordinate and dependent on male characters. Most of them were single and childless, and generally performed supporting roles. The development of dichotomous sex-and-occupational-role images has resulted in male television physicians. Physicians more than nurses emphasized their career as being more important to their lives.

Vande Berg and Streckfuss (1992) reported that stereotyped occupations on television programs were dichotomized into women's work and men's work in the 1980s. In industry, females are more likely to work in the service or retail trades, or else show no occupation at all. Men were more likely to work for public administration industries such as law enforcement, courts, or national security. Also, men outnumbered women in the transportation, communication, and manufacturing industries. Men appeared more often than women as managers, service personnel, military, and lawbreakers. Women were more likely than men to have housekeeping occupations or be students. They were

also shown more frequently than males as unemployed as part of their characterization. In terms of hierarchical position, women were more likely to hold lower-status positions than men. Men more frequently possessed higher occupational positions and had great power than women.

#### 5. Equality of Males and Females

In 1975, Seggar found that women's images on television as housewives and mothers were consistent with the census reports and reflected the real situation. In some way, 35 percent of the major female roles were employed on television, a fairly accurate reflection of the actual labor market. He found that females chose to end their education earlier than men, resulting in less professional female workers in the real world. He concluded that television served as a mirror that reflected the image of women.

Lemon (1977) studied the dominance patterns in situation comedies and prime-time dramas. It showed that the family context in situation comedies provided the most egalitarian patterns of interactions between men and women. Women and men were dominant in the same percentage of appearances and dominated in almost the same manner. He found that occupational status was a stronger determinant of dominance than sex. High occupational-status women were dominant in 29 percent and dominated in 38 percent of their total appearances, but low social-status males were dominant

only 7 percent and dominated in 49 percent of their total appearances. Thus, if women are given more roles in higher-occupational ranks and are shown working in the context of their jobs, these dominance patterns would most likely change.

Signorielli (1989) found that the images of men and women on prime-time television programs are found to be sexist views of the roles of men and women.

In situation comedies, Cantor (1990) found that female characters were independent. Women in family programs differed from those in prime-time and daytime television programs.

Berg and Streckfuss (1992) found that women were underrepresented and limited in their depictions in prime-time organizational settings, although there has been some increase in the presentation of women and in the number of occupational portrayals. Women are still portrayed, however, as performing more interpersonal actions and fewer decisional, political, and operational actions than males.

### Taiwanese Portrayal Of Women On Television

Mass media stereotyping of women is as much a problem in Taiwan as elsewhere (MRTW, 1989). Examining the mass media in Asia, WACC (1987) found that women are portrayed as

only beautiful faces, with no depth of character. On Taiwanese television in particular, Lee (1990) found that the success of a woman was not gauged by her achievement in the workplace. Women's looks were given more importance than anything else. In most cases, females were concerned with how to keep up their appearance, and thus maintain good relations with men. Lee added that marriage stability and family relations are the major concern of women on TV in Taiwan.

#### Summary

The problematic portrayal of gender, race, and ethnicity on television is a universal issue. It has raised many questions and discussions around the world. Many analyses of the subject originate from the United States. U.S. television and U.S. television research influences global television content, form, and research. The gender inequality on television highlights a common global problem with media portrayals.

Studies from each country produce similar, consistent results regarding women's images on television. This media reflects a traditional view of women's place in the world. They are depicted with feminine characteristics and roles. In global mainstream television content, women are greatly underrepresented. Television continually reinforces the

traditional ideology of the subordination of women.

Many researchers have dealt with the issue of the image of women in television commercials and programs. Aggregate images of televised women and men show female characters are fewer in number and less important than are male characters. They are subordinate and dependent on males, and are portrayed as sex objects more often than men. Major concerns for women are marriage and family, not their occupational achievement. Marriage and parenthood are more central to a woman's life than to a man's. Moreover, women are depicted in traditionally female occupations subordinate to men, and with little power. Women are more concerned about interpersonal rather than professional issues. Finally, the occupations that female characters are portrayed in are heavily stereotyped and very traditional.

## CHAPTER 3

### METHOD

This chapter describes the methodology used in this study, including population, sample collection, pretest and test procedures. Reliability and validity scores are reported to show the suitability of measurement.

This study is designed to analyze and describe the images of women on prime-time television programs on the three commercial networks in Taiwan.

The procedures utilized in this research paper are based on McNeil (1975). Three research hypotheses are tested:

1. Marriage, taking care of the aged, and parenthood are considered more central to a woman's life than to a man's.
2. Women workers are depicted in traditionally female occupations, as subordinates to men, with little prestige or power.
3. The television series female is far more personally and less professionally oriented than her male counterparts.

Seven variables are measured within these three research hypotheses in this study. They are: (1) marital status, (2) taking care of the aged, (3) taking care of children; 4) occupation, (5) sex of supervisee, (6) sex of supervisor and (7) relationship.



Hypothesis 1 is based on the assumption that marriage is important to women and only a low percentage of women are single. Further, women are traditionally responsible for caring for their children and parents, and their husband's parents. Marital status here refers to the relationship with his/her marriage partner. Four sub-categories are identified: single, married, widowed, and divorced. Taking care of the aged refers to the degree a character is concerned about, supports, and helps his/her parents or grandparents. Four degrees of care are perceived: no caring, so-so, good, and excellent. Taking care of children refers to the degree of concern and involvement of a character in terms of support, help, instruction, and playtime with his/her own children in physical, mental, and vocal activity involvement. Four degrees of care are highlighted: no caring, so-so, good, and excellent.

Hypothesis 2 is based on the assumption that women perform traditional women's jobs, and men perform men's jobs. Moreover, women are subordinate to men and have little power, while men dominate women in the workplace and exercise power and authority. Occupation refers to the title of a paid job used to maintain his/her living, outside or inside the house, performed by the actor himself or herself. Occupations are classified into the following categories: teacher, secretary, clerk, manager, owner of business, nurse, government official, law enforcement, doctor,

performing artist, journalist, salesman/saleswomen, accountant, landlord, tailor, prostitute, housekeeper, student, or no occupation. Sex of supervisee refers to the gender of the staffs being managed, overseen, or given an order regarding office matters by the character, either inside or outside the company. Four items are delineated here: no sex, male, female, and both male and female. sex of supervisor refers to the gender of the person with power, a higher position, and authority, who is involved in managing, overseeing, or giving an order regarding office matters to another character, either inside or outside the company.

Hypothesis 3 is based on the assumption that women are largely confined to the world of home, family, and other personal relationships, while men are more concerned with the outside world. Relationship refers to the type of major problem the character faces, the focus of his activity, or the people he/she is surrounded with most frequently.

### Population and Sample

Sampling procedure followed McNeil (1975). To systematically examine the portrayal of women on entertainment television in Taiwan, all prime-time soap operas and dramatic series on the three commercial networks (CTS, CTV, and TTV) in Taiwan were selected. The twelve programs aired from mid to late-May, 1995, from 8:00-11:00

p.m. were coded. Within the selected three-week period, a network was chosen each day at random and all programs on this network from 8:00-11:00 p.m. were recorded. The diagram below shows which channel was selected on each of the 21 days (Table 1).

Table 1. Sample selection

Month/Date	Week	Channel	Time (p.m.)		
			8:00-9:00	9:00-9:30	9:30-11:00
5/14	Sun.	CTV			1
5/15	Mon.	TTV	2	3	
5/16	Tue.	CTV	4		
5/17	Wed.	CTS	5		6
5/18	Thu.	TTV			7
5/19	Fri.	CTV			8
5/22	Mon.	CTS	9		
5/26	Fri.	TTV			10
5/30	Tue.	TTV	11		
5/31	Wed.	CTV	12		

TTV = Taiwan TV

CTV = China TV

CTS = China TV Service

Number refers to the program recorded in sequence (See Appendix A).

No matter how many days each program was aired in a one-week period, each program was selected and recorded only once to avoid repeats. For the three weeks examined, all programs on the networks were recorded on VHS-size video tapes. The following programs were recorded and analyzed:

1. Shoei Jing Hua (Crystal Flowers)
2. Shiang Shuay Chwan Chyi (The Legend Of Sweet Commander)
3. Tair Beei Shen Shyh 1995 (Taipei Gentlemen 1995)

4. Ren Miann Taur Hua (Memory Of An Old Sweetheart)
5. Shiong Dih Yeou Yuan (Brothers Have Relationship By Fate)
6. Erl Tzyy San Geh Bann (Three And A Half Sons)
7. Tian Yean (God's Eyes)
8. Sheue Lian (Snowy Lotus)
9. Chyng Nong Bann Sheng Yuan (The Fate Of Love And A Half Life)
10. Shen Guei Meng Li Chyng (Love In The Inner Chamber Dream)
11. Naa Yih Nian Woo Men Dou Heen Kuh (We Were Cool In That Year)
12. Jing Shyh Shyi Fu (A Daughter-In-Law In The Astounding World)

In this study, the unit of analysis is the character in a show. Data was coded for characters playing major, sub-major, or supporting roles, who appear in at least two separate scenes and must speak at least one word.

In selecting the content to be used in the study, the following media forms were excluded from the analysis: commercial advertisements. Programs that happened during the current time period or in the past are used and analyzed in the study as long as they were aired during the specified three-week period on one of the three major networks in Taiwan.

### Procedure

A coding instrument and guide were designed in accordance with McNeil (1975). The coding instrument guide includes the most complete, mutually exclusive, and logical definitions possible for each content category.

In the pretest, three coders coded programs #1 and #12. The coding guide was provided to each coder during the pretest process. The process began with program #1. The following procedures were: an explanation of the project and coding procedure, overview of the entire instruction guide and scheme, viewing the entire program. After coding, conflicts and differences were discussed. Definitions in the coding instrument guide were edited and redefined as a result of this pretest. Then program #12 was coded for further editing. The coding instrument guide was finalized only after the pretest period.

Final coding was conducted by the researcher herself. To achieve objectivity, coding categories were clearly defined through pretests. Coding of the unit "character" was done after each program had been viewed in its entirety. After viewing, each coder filled out names of characters that did not show up on the beginning sequence but did appear during the show. Then, each character was given a number in sequence. The coder coded the program in the order from 1 to 12 written on the coding instrument guide.

### Reliability

Two pretests of the coding instruments were conducted to establish reliability. Three coders coded the same programs #2 and #11. The reliability was then calculated,

using the formula provided by Wimmer and Dominick (1994):

$$\text{Reliability} = \frac{3M}{N_1 + N_2 + N_3}$$

On which the M was the number of category assignments three trained coders agreed, and  $N_1 + N_2 + N_3$  was the total category assignment made by each coder. Intercoder reliability was computed as the percentage of agreement between the three coders.

All intercoder reliabilities for each category achieved 86 percent reliability rate. The average reliability was 93 percent. The intercoder reliabilities acquired in each category were: (1) marital status, 95 percent; (2) taking care of the aged, 86 percent; (3) taking care of children, 90 percent; (4) occupation, 100 percent; (5) sex of supervisee, 90 percent; (6) sex of supervision, 100 percent; (7) interpersonal relation, 100 percent; and (8) professional relation, 86 percent.

### Validity

Validity presents the degree to which an instrument actually measures what it is intended to measure. In this study, this measurement is face validity. It signifies that an instrument is adequate--it measures what it purports to measure if the categories are rigidly and satisfactorily defined.

In order to achieve good validity, it is necessary to construct an instrument that is appropriate for the Taiwanese culture. All coders must realize and understand the structure and activity of Taiwanese families. In the study, the researcher herself is Taiwanese, with a Chinese literature and language background, who was born and raised in Taiwan. The other coders in the pretest were Taiwanese and understood how the social structure in Taiwan has changed. One of them has a background in Chinese language and literature, as well as in feminism and film.

### Analysis

Data analysis includes contingency table tests and chi-square measures to measure relationships among variables. The contingency table is a table in which the levels of the explanatory variables form the columns, while the levels of response variables form the rows. The cells of the table show the number of observations for each sub-category (Wimmer and Dominick, 1994). Only summary statistics from the tests and measures are reported. The data is broken down into male and female for comparison.

The  $t$  test is not appropriate in this study because the variables are nominal. Data collected from this study does not show an even distribution nor a mean value. What it represents is the frequency value, a non-random selection.

The frequency measure is most suitable using contingency tables to arrive a general conclusion for each major category.

Percentages were computed for marital status, level of care for the aged, level of care for children, occupation, sex of supervisee, sex of supervisor, interpersonal relation, and professional relation. Then, data is transformed into percentage for comparison. The probability level was set at .05. All data were computed by calculator.

The chi-square was tested to explain the relationships for each sub-category under the major categories. Analysis of the chi-square determines whether the sub-category is significantly associated with the independent variables - male and female. The values of chi-square are interpreted to illustrate the absence or existence of a statistical difference. The frequency is also translated into a percentage. When interpreting the data, percentages may show the distribution and range of differences between males and females.

Three hypotheses were tested in this study. See appendix A on page 98 for the coding sheet. The first hypothesis states that marriage, taking care of the aged, and parenthood are considered more central to a woman's life than to a man's. It is operationalized in terms of amount of family activity and concern expressed given by men versus women. Items number 8, 9, and 10 in Appendix A address these



variables.

Hypothesis number two states women workers were portrayed in traditionally female occupations, as subordinate to men, with little prestige or power. This hypothesis addresses the existence of traditional occupation patterns and statuses for males and females. Items number 11, 12, and 13 in Appendix A address these variables.

Hypothesis number three states women in Taiwan are more concerned with interpersonal relations and less on a profession outside the home than men are. Items number 14, 15, and 16 in Appendix A address these variables.

### Summary

The content analysis research design used is basically an application of McNeil (1975). The questions regard how women are portrayed on Taiwanese television in 1995. The research emphasizes women's role in the family, her marriage, occupation, and relationships. Samples are from the 8:00-11:00 p.m. prime-time soap operas and dramatic series aired during a three-week period in Taiwan. Messages are coded to measure seven variables: marital status, taking care of the aged, taking care of children, occupation, sex of supervisee, sex of the supervisor, and relationship.

Prior to the test, a pretest was conducted by three Taiwanese coders. The average reliability obtained in the

final stage was 93 percent. During the actual test, only the researcher herself coded the programs.

The significance of the differences was determined by the chi-square value. Frequency was collected for all categories. Percentages were also used to compare and describe the range of differences.

## CHAPTER 4

### FINDINGS

In the 12 programs, 134 characters were found. Seventy-eight males and 56 were females. That is, 58 percent of the characters were men and 42 percent were women. The ratio of men to women in Taiwan is 1:1. It appears that the universal phenomenon of women being underrepresented on television holds true for Taiwan too.

This study consisted of three hypotheses. Results of the testing of each hypothesis are presented in sequence. The data have been transformed into percentages for comparison purposes.

#### Hypothesis 1

The first hypothesis investigates the assumption that marriage, taking care of the aged, and parenthood are considered more central to a woman's life than to a man's.

After investigation, the results in Table 2 do not consistently support the hypothesis. First, marriage is not found as the center of a woman's life. Most of the women portrayed are single. Second, taking care of the aged is more important to a woman's life than to a man's. Women express better concern about their parents than men do. Finally, married women express more concern and take better

care of their children than men do. However, when women were widowed, the situation is different.

The following paragraphs state in detail the results for marital status, taking care of the aged, and taking care of children.

### 1. Marital Status

Table 2 shows the distribution of marital status for males and females. There was no significant difference between women and men in terms of their marital status ( $X^2 = 0.94$ ,  $df = 3$ ,  $p < .05$ ). Both men and women were more likely to be classified as single.

In general, 77 percent of males and 71 percent of females were found to be single. For men, 14 percent were married and only 7 percent were widowed. For women, 18 percent were married and 11 percent were widowed. No divorced characters were portrayed. On average, 75 percent of the characters were maintaining their single status. Only 25 percent of the characters were married or ever had been married. In Taiwan, the corresponding percentages in real life are: 3% divorce rate, and 8% widowed female and 2% widowed males. For adults under 35 of age, marriage rate is 92% for females and 77% for males.

For women, most of them were young and single. The ratio of single to married was 4:1. For men, the proportion of being single to married was 5.5:1. From the distribution

Table 2 Marital Status of Characters in Prime-Time  
Television Programs, Taiwan, 1995

	Male		Female		All Character
	n=78		n=56		n=134
	frequency	%	frequency	%	%
Single	60	77	40	71	75
Married	11	14	10	18	16
Widowed	7	9	6	11	9
Divorced	0	0	0	0	0
$\chi^2 = 0.94$ df = 3 chi square= 7.815 p <.05					

found, television appears to focus on the younger generation. Their beautiful appearances were emphasized to draw in the majority of audiences.

## 2. Taking Care of the Aged

Table 3 provides data regarding the level of taking care of the aged for males and females, and their marital status. To investigate whether the behavior of taking care of parents was influenced by marital status, each marital status was tabulated so as to see the strengths of the relationships respectively.

In terms of providing for aged people, generally, female characters provided more care and better care for their parents than male characters did. In detail, single women really took very good care of and were concerned about their parents, sometimes even sacrificing themselves. On the other hand, married and widowed women expressed less concern about their parents.

### 2.1. Taking Care of the Aged By Gender

Table 4 shows the distribution of Taking Care of the Aged by Gender. There is a significant difference between men and women in taking care of the aged ( $X^2 = 9.856$ ,  $df = 3$ ,  $p < .05$ ). Although most of the characters were in the "not-caring" category, women were more likely than men to be classified in the "good" or "excellent" categories, and less

Table 3 Level of Taking Care of the Aged by Marital Status and Gender in Prime-Time Television Programs, Taiwan, 1995

	Male		Female		All Characters	
	n=78		n=56		n=134	
	frequency	%	frequency	%	frequency	%
Single	n=60		n=40		n=100	n=134
No caring	55	71	28	50	83	62
So-so	4	5	5	9	9	7
Good	1	1	2	3	3	2
Excellent	0	0	5	9	5	4
Married	n=11		n=10		n=21	
No caring	8	10	8	14	16	12
So-so	2	3	1	2	3	2
Good	0	0	1	2	1	1
Excellent	1	1	0	0	1	1
Widowed	n=7		n=6		n=13	
No caring	4	5	6	11	10	7
So-so	3	4	0	0	3	2
Good	0	0	0	0	0	0
Excellent	0	0	0	0	0	0

Table 4 Level of Taking Care of the Aged by Gender on Prime-Time Television Programs, Taiwan, 1995

	Male		Female		All characters	
	n=78		n=56		n=134	
	frequency	%	frequency	%	frequency	%
No caring	67	86	42	75	109	81
So-so	9	12	6	11	15	11
Good	1	1	3	5	4	3
Excellent	1	1	5	9	6	5

$\chi^2 = 9.856$      $df = 3$      $\text{chi-square} = 7.815$      $p < .05$



likely than men to be in the "not-caring" category. In general, 14 percent of the females were classified in the good and excellent levels, while only 2 percent of the males were on these levels. The result reveals that women on television show deeper concern about their parents than men do.

For women portrayed on television, 75 percent of them did not exhibit the behavior of taking care of the aged. Those who took care of the aged people accounted for 25 percent. The proportion of caregivers versus non-caregivers was 3:1. 86 percent of men were portrayed as not caring for the aged. Only 14 percent of the men were in the caring category. The proportion of caregivers versus non-caregivers was 6:1. In general, women were more likely than men to take care of aged people.

## **2.2. Taking Care of the Aged By Single Characters**

Table 5 shows the level of taking care of the aged people among single males and females. There were significant differences in caring levels between single women and men ( $X^2 = 19.64$ ,  $df = 3$ ,  $p < .02$ ). According to the percentage data, most characters were on the level "not-caring" level, accounting for 81 percent.

Comparing male and female characters, it was shown that single women were more likely than single men to be involved in caring for their parents. About 1 out of 12 men did not

Table 5 Level of Taking Care of the Aged by Single  
Males and Females

	Male n=60		Female n=40		All Single characters (n=100)
	frequency	%	frequency	%	%
No caring	55	92	28	70	83
So-so	4	7	5	12.5	9
Good	1	1	2	5	3
Excellent	0	0	5	12.5	5
$X^2 = 19.64$ $df = 3$ $\text{chi-square} = 7.815$ $p < .05$					

involve themselves in caring for their parents. For women, about 1 out of 3 did not do so. Moreover, among those showing their concern, single women expressed stronger concerns about their parents than single men did. Twelve percent of single women are in the "excellent" category, while no man was found in this category.

### **2.3. Taking Care of the Aged By Married Characters**

Table 6 shows the level of taking care of aged people among married men and women. There were significant differences between married men and women. In general, it was noted that 76 percent of the married characters did not take care of their parents, mothers-in-law, or fathers-in-law. Specifically speaking, they did not live with them. The phenomenon proves that the traditional Taiwanese family structure has been transformed into the nuclear family on television.

In the "not-caring" and "so-so" categories, married men and women performed the same. The major differences were in the "good" and "excellent" levels. Married women were more likely to be rated as providing good care (See coding instrument p.85) than men, while married men are more likely to perform "excellent" care than women.

For married women, most of them were in the "not-caring" column, and only 20 percent of them showed concern about their parents.

Table 6 Level of Taking Care of the Aged by  
Married Male and Female Characters

	Male		Female		All Married
	n=11		n=10		characters (n=21)
	frequency	%	frequency	%	%
No caring	8	73	8	80	76
So-so	2	18	1	10	14
Good	0	0	1	10	5
Excellent	1	9	0	0	5

$X^2 = 21.6$      $df = 3$      $\text{chi-square} = 7.815$      $p < .05$

#### **2.4. Taking Care of the Aged By Widowed Characters**

Table 7 reveals the level of taking care of the aged among widowed men and women. Comparing the percentage data, significant difference existed between widowed men and widowed women ( $X^2 = 54.78$ ,  $df = 3$ ,  $p < .05$ ).

In contrast to the hypothesis, it was found that widowed men were more likely than women to engage in care concerning their parents. No widowed women engaged in caring for their parents, while 47 percent of the widowed men showed their concerns, although the quality of care was at the so-so level.

### **3. Taking Care of Children**

In terms of taking care of children, neither women nor men focused on care and concern for their children. The finding did not support the previous assumption that parenthood is more central to a woman's life than to a man's. In detail, only married women provided more time for their children than men did. In a two-parent family, the mother was seen as a better caretaker than the father. However, widowed women provided far less care to their children than widowed men did.

Table 8 provides the distribution of each level of caregiving for children by gender and their marital status. Based on the data, Table 8, 9, and 10 are built in another

Table 7 Level of Taking Care of the Aged by  
Widowed Male and Female Characters

	Male n=7		Female n=6		All Widowed characters (n=13)
	frequency	%	frequency	%	%
No caring	4	57	6	100	77
So-so	3	43	0	0	23
Good	0	0	0	0	0
Excellent	0	0	0	0	0

$\chi^2 = 54.78$      $df = 3$      $\text{chi-square} = 7.815$      $p < .05$

Table 8 Distribution of the Level of Taking Care of Children

	Male n=78	Female n=56	All Characters n=134	
	frequency	frequency	frequency	%
Single	n=60	n=40		
No caring	58	39	97	72
So-so	1	1	2	1
Good	1	0	1	1
Excellent	0	0	0	0
Married	n=11	n=10		
No caring	8	5	13	10
So-so	2	2	4	3
Good	1	3	4	3
Excellent	0	0	0	0
Widowed	n=7	n=6		
No caring	0	1	1	1
So-so	2	3	5	4
Good	3	0	3	2
Excellent	2	2	4	3

pattern to investigate the relationships of marital status and one's caring for their children.

### **3.1. Caring for Children By Gender**

Table 9 reveals the level of caring for children by the male and female characters. The result indicated that there was no significant difference in the level of care between men and women ( $X^2 = 1.856$ ,  $df = 3$ ,  $p < .05$ ). In general, both men and women were in the category of not-caring. Eighty-three percent of all characters were not shown caring for their children. Good parents accounted for 6 percent of the total characters. Excellent parents accounted for only 3 percent of the total characters. The aggregate image of men and women was that they were not focused on caring for their children.

### **3.2. Caring for Children By Single Characters**

For single men and women, there was no significant difference between the genders in terms of taking care of their children ( $X^2 = 1.7512$ ,  $df = 3$ ,  $p < .05$ ). Table 10 demonstrates the finding regarding the caring behavior of single men and women. In sum, most of the single characters did not have children. It goes without saying, then, that most of them occupied the column of "not-caring." Ninety-seven percent of the male characters and 97.5 percent of the female characters were in this category.



Table 9 Level of Taking Care of Children by Male and Female

	Male		Female		All Characters	
	n=78		n=56		n=134	
	frequency	%	frequency	%	frequency	%
No caring	66	85	45	80	111	83
So-so	5	6	6	11	11	8
Good	5	6	3	5	8	6
Excellent	2	3	2	4	4	3

$\chi^2 = 1.856$      $df = 3$      $\text{chi-square} = 7.815$      $p < .05$

Table 10 Level of Taking Care of Children by  
Single Men and Women

	Male		Female		All Single
	n=60		n=40		n=100
	frequency	%	frequency	%	%
No caring	58	97	39	97.5	97
So-so	1	1.5	1	2.5	2
Good	1	1.5	0	0	1
Excellent	0	0	0	0	0

$\chi^2 = 1.7512$      $df = 3$      $\text{chi-square} = 7.815$      $p < .05$

### **3.3. Caring for Children By Married Characters**

Table 11 was designed to investigate the level of caring for children among married men and women. Comparing the percentages shown in the table, the difference between married male and female characters was significant ( $X^2 = 15.7136$ ,  $df = 3$ ,  $p < .05$ ).

Of the married women, 50 percent were in the "not-caring" category and the other 50 percent were in the categories of "so-so" and "good." No "excellent" mother was found among these married women. For married men, 73 percent of them did not concern themselves with their children, and only 27 percent of them took so-so or good care of their children. It was more likely for married women to express concern for their children than married men.

### **3.4. Caring for Children By Widowed Characters**

The next finding is the degree of taking care of children among widowed men and widowed women (Table 12). From percentages, greatly significant differences exist between widowed men and widowed women ( $X^2 = 66.2$ ,  $df = 3$ ,  $p < .05$ ).

In contrast to the previous assumption, widowed men were found more likely to be engaged in taking care of their children than widowed women. In addition, it was more likely for widowed men than widowed women to express good or excellent concern regarding their children. Seventy-one

Table 11 Level of Taking Care of Children by  
Married Men and Women

	Male		Female		All Married	
	n=11		n=10		characters (n=21)	
	frequency	%	frequency	%	frequency	%
No caring	8	73	5	50	13	62
So-so	2	18	2	20	4	19
Good	1	9	3	30	4	19
Excellent	0	0	0	0	0	0

$X^2 = 15.713$      $df = 3$      $chi-square = 7.815$      $p < .05$

Table 12 Level of Taking Care of Children by  
Widowed Men and Women

	Male		Female		All characters	
	n=7		n=6		n=13	
	frequency	%	frequency	%	frequency	%
No caring	0	0	1	17	1	8
So-so	2	28.5	3	50	5	38
Good	3	43	0	0	3	23
Excellent	2	28.5	2	33	4	31

$X^2 = 66.2$      $df = 3$      $\text{chi-square} = 7.815$      $p < .05$

percent of widowed males were in the position of being "good" or "excellent," while only 33 percent of widowed female were in these categories. Fifty percent of the females portrayed were in the so-so category. Seventeen percent of all widowed women were in the "not-caring" column. Some widowed women did not have any children, but all of the widowed men had at least one child. Whether they had children to raise or not was the determining factor in the degree of care given to children by widowed characters.

#### Hypothesis 2

Hypothesis 2 studied the assumption that women workers would be portrayed in traditionally female occupations, as subordinates to men, with little prestige or power. After investigation, the findings consistently supported this hypothesis.

Working women were fewer in actual numbers than working men. Most working women were depicted in traditional roles. Clerks, prostitutes, business owners of, and housekeepers/servants were seen as diverse occupations. Further, the chances of married women being portrayed as housewives rather than any other occupation were very high on television.

The power and authority of women characters were lower and weaker than that possessed by men. Women were portrayed

as being under men's supervision, and were very subordinate to men. Also, it was rare to see a woman supervise her employees since a woman's power was so weak.

In order to describe the phenomenon in detail, the following paragraphs discuss the characters' occupations, sex of their supervisors, and sex of their supervisees.

### 1.Occupation

In terms of occupation, women were more likely to be portrayed without an occupational role outside the house than men were. Most of the occupations they chose were very traditional. This finding supported the assumption that working women are portrayed in traditionally female occupations.

Single women were more likely to be depicted as clerks, business owners, waitresses, managers, or prostitutes. Married women were more likely to be depicted as housewives. Women rarely played notes such as government officials, law enforcement personnel, and killers/body guards.

#### 1.1. Television Occupation By Gender

Table 13 and 14 shows the employment of men and women on television. Comparing the employment, significant differences were found between male and female characters ( $X^2 = 4.814$ ,  $df = 1$ ,  $p < .05$ ). Women were more likely than men to be portrayed as unemployed. Fifty-five percent of the

Table 13 Employment Outside the Home  
by Male and Female Characters

	Male		Female		All
	n=78		n=56		n=134
	frequency	%	frequency	%	%
Employed	n=47	60%	n=25	44.5%	
Owner of business	5	6.5	3	5.5	6
Manager	3	4	2	4	4
Cook	2	3	0	0	1.5
Locksmith	1	1	0	0	1
Law enforcement personnel	7	9	1	1.5	6
Government official	7	9	0	0	5
Killer/body guard	8	10.5	1	1.5	7
Teacher	3	4	1	1.5	3
Performing artist	1	1	0	0	1
Doctor	1	1	0	0	1
Clerk	1	1	3	5.5	3
Salesman/salesgirl	1	1	1	1.5	1.5
Driver	3	4	0	0	1.5
Waitress	0	0	2	4	1.5
Accountant	0	0	1	1.5	1
Journalist	0	0	1	1.5	1
Stock player	0	0	1	1.5	1
Prostitute	0	0	3	5.5	2
Housekeeper/servant	4	5	3	5.5	5
Landlord	0	0	2	4	1.5
Unemployed	n=31	40%	n=31	55.5%	
Criminal in Jail	4	5	0	0	3
Student	10	13	3	5.5	10
Housewife	0	0	2	4	1.5
No Occupation	17	22	26	46	32
Identification					



Table 14 Employment of Male and Female Characters Outside the Home

	Male		Female	
	n=78		n=56	
	frequency	%	frequency	%
Employed	n=47	60%	n=25	44.5%
Unemployed	n=31	40%	n=31	55.5%
$\chi^2 = 4.814$ $df = 1$ $\text{chi-square} = 3.841$ $p < .05$				

women and 40 percent of the men on television did not have to work. Of these unemployed people, most were students. In general, 46 percent of all characters were in this "unemployed" category.

Among those women who had an occupation, they were more likely to be portrayed as business owners, clerks, prostitutes, or housekeepers/servants. These four categories accounted for 22 percent of all female characters' occupations. For men, they were more likely to be portrayed as killers/bodyguards, law enforcement personnel, government officials, or business owners. These four categories accounted for 35 percent of the male characters' occupations. Women's occupations were more evenly distributed than men's.

## **1.2. Occupation By Single Characters**

Table 15 illustrates the occupational distribution for single men and women. There was significant difference in employment between single male and female characters ( $X^2 = 4.6036$ ,  $df = 1$ ,  $p < .05$ ). Single women were more likely than single men to be portrayed as unemployed. About 50 percent of the single females were found unemployed, while 35 percent of the single males were in the category.

Among the occupations, single women were more likely to be portrayed as clerks, business owners, waitresses, managers, or prostitutes. Single men were more likely to be

Table 15 Occupations of Single Male and Female Characters

	Male		Female		All
	n=60		n=40		n=100
	frequency	%	frequency	%	%
Employed	n=39	65%	n=19	50%	
Accountant	0	0	1	2.5	1
Clerk	1	2	3	7.5	4
Waitress	0	0	2	5	2
Salesgirl	1	2	1	2.5	1
Housekeeper/servant	3	5	1	2.5	4
Journalist	0	0	1	2.5	1
Stock player	0	0	1	2.5	1
Owner of business	3	5	3	7.5	6
Manager	2	3	2	5	4
Teacher	2	3	1	2.5	3
Law enforcement	7	12	1	2.5	8
Prostitute	0	0	2	5	2
Cook	1	2	0	0	1
Locksmith	1	2	0	0	1
Government official	5	8	0	0	5
Killer/body guard	8	13	0	0	8
Artist	1	2	0	0	1
Doctor	1	2	0	0	1
Driver	3	5	0	0	2
Landlord	0	0	1	2.5	1
Unemployed	n=21	35%	n=21	50%	
Student	10	16.5	3	7.5	13
Criminal	4	6.5	0	0	4
No Occupation	7	12	17	42.5	24
Identification					

---

$\chi^2 = 4.6036$  df = 1 chi-square = 3.841 p < .05

portrayed as killers/bodyguards, law enforcement personnel, or government officials. It was very clearly shown that single women took on traditional women's tasks and single men took on men's tasks.

### **1.3. Occupation By Married Characters**

Table 16 shows the occupation of married men and married women. Eighty percent of the married women and 64 percent of married men portrayed were unemployed. Significant differences in employment existed between married men and women ( $X^2 = 6.3492$ ,  $df = 1$ ,  $p < .05$ ). Married women were more likely than married men to be shown in non-occupational roles. Even when married women possessed a job, most of them were portrayed as housewives. On the other hand, when married men possessed an occupation, they were more likely to be portrayed as government officials.

## **2. Sex of Supervisor**

Investigating the sex of their supervisor, women were dominated by men very often in occupational relations. This finding supported the assumption that working women are subordinate to men. Women's working status was always below men's.

Table 16 Occupations of Married Men and Women

	Male		Female		All	
	n=11		n=10		n=21	
	F	%	F	%	F	%
Employed	n=4	36	n=2	20		
Manager	1	9	0	0	1	5
Servant/housekeeper	1	9	1	10	2	9.5
Government official	2	18	0	0	2	9.5
Guard	0	0	1	10	1	5
Unemployed	n=7	64	n=8	80		
Housewife	0	0	3	30	3	14
No Occupation	7	64	5	50	12	57
Identification						

$X^2 = 6.3492$      $df = 1$      $\text{chi-square} = 3.841$      $p < .05$

### **2.1. Sex of Supervisor By Gender**

Table 17 provides the data regarding the sex of all the characters' supervisors. Comparing the sex of supervisor, it is significantly different ( $X^2 = 8.457$ ,  $df = 2$ ,  $p < .05$ ). The data showed the phenomenon that television is dominated by men. Only 1.5 percent of the characters were dominated by solely females. On the other hand, 17 percent of the characters were dominated by solely men. The results indicate that men were more likely to be the boss or possess higher status in their occupations.

### **2.2. Sex of Supervisor By Characters in a Must-Work Occupation**

Table 18 shows the sex of the supervisor for males and females who had jobs. In order to examine the employer-employee relationship, criminals, students, and housewives were excluded from the data compilation. The results reveal that there was significant difference in the gender of the supervisor when comparing males and females who had jobs ( $X^2 = 26.100$ ,  $df = 2$ ,  $p < .05$ ). It was more likely for women to be supervised by males (36.5%). The data also showed that female supervisors were very rare. All of the female characters were dominated by men, sometimes by both men and women. It also revealed that a woman's status was always below a man's in terms of occupation.

Table 17 Sex of Supervisor of Male and Female Characters

	Male		Female		All	
	n=78		n=56		n=134	
	F	%	F	%	F	%
Sex of supervisor	n=19	24	n=14	25		
Male	15	19	8	14	23	17
Female	2	2.5	0	0	2	1.5
Both male and female	2	2.5	6	11	8	6
(X <sup>2</sup> = 8.458 df = 2 chi square = 5.991 p < .05)						
No supervisor	59	76	42	75	101	75.5

Table 18 Sex of Supervisor of Males and Females who  
have a Gainful Occupation

	Male		Female		All	
	n=46		n=22		n=68	
	F	%	F	%	F	%
Sex of supervisor	n=25		n=14			
Male	18	39	8	36.5	26	38
Female	3	6.5	0	0	3	4
Both male and female	4	8.5	6	27	10	15
(x <sup>2</sup> = 26.100 df = 2 chi-square = 5.991 p < .05)						
No supervisor	21	46	8	36.5	29	43



### 3. Sex of Supervisee

In general, women were shown as being less likely than men to have employees or supervisees. The result supported the assumption that working women possess less power than men.

Table 19 shows the distribution of the sex of the supervisee for male and female characters. There was a significant difference among the supervisee's distribution for men and women ( $X^2 = 4.39$ ,  $df = 1$ ,  $p < .05$ ). Women were shown as being more likely than men to have no supervisees. Eighty-nine percent of the female characters were in the "no-supervisee" category. This means that only one out of ten women had the power to supervise in her occupation. For men, 78 percent of them were in the "no-supervisee" category. Therefore, two out of ten men were portrayed as possessing the power to supervise their employees.

Men often exercise power over other males. However, the opportunity is rare that women have authority and power over males and females.

### Hypothesis 3

Hypothesis 3 examined the assumption that females are more interpersonally- and less professionally-oriented than males. The findings consistently supported this assumption.

Women were portrayed as being more involved in

Table 19 Sex of Supervisee by Male and Female Characters

	Male		Female		All	
	n=78		n=56		n=134	
	F	%	F	%	F	%
<b><u>Sex of supervisee</u></b>	n=17	22%	n=6	11%	n=23	
Male	8	10	2	4	10	7.5
Female	3	4	0	0	3	2
Both male and female	6	8	4	7	10	7.5
<b><u>No supervisee</u></b>	61	78	50	89	111	83

$X^2 = 4.39$      $df = 1$      $\text{chi-square} = 3.841$      $p < .05$

interpersonal issues, while males were seen as being more involved in occupational issues. For women, most of them were concerned about their friends and families. A woman's world was more confined to the home than a man's world. The result illustrates the fact that women are really personally-oriented and men are occupationally-oriented.

Table 20 shows the distribution of interpersonal and occupational relationships for male and female characters. There was a significant difference between the relationship patterns for males and females (  $X^2 = 14.612$ ,  $df = 2$ ,  $p < .05$ ). Males were more likely than females to be involved in occupational relationships, while females were more likely than men to be involved in interpersonal relationships. Three-fourths of all the female characters were more concerned about interpersonal than occupational issues.

Among these diverse relationships, occupational issues occupied most of the men's lives, and accounted for 42 percent of the male characters. For women, families and friends occupied most of their lives, and accounted for 57 percent of the female characters.

Among the four categories of interpersonal relationships - love/marriage, family, friends, and servant/boss, both males and females were more likely to be involved in family and friend issues. It indicated that television episodes primarily focused on the characters' family and friends rather than their occupation world.

Table 20 Relationships of Male and Female Characters

	Male		Female	
	n=78		n=56	
	F	%	F	%
<b><u>Interpersonal Relationships</u></b>	(n=28, 36%)		(n=42, 75%)	
Love/marriage	8	10	9	16
Family	10	13	16	28.5
Friend	9	12	16	28.5
Servant-boss	1	1	1	2
<b><u>Occupational Relationship</u></b>	(n=40, 51%)		(n=9, 16%)	
Occupational issue	33	42	5	9
Non-occupational issue	7	9	4	7
<b><u>Mixed Relationships</u></b>	10	13	5	9

$\chi^2 = 14.612$      $df = 2$      $\chi^2 \text{ square} = 5.991$      $p < .05$

In occupational relationships, males were more likely than females to be involved in occupational issues. Although females had chances to be involved in occupational relationships, half of them were more concerned about personal issues rather than occupational problems. The data showed that males were portrayed as more professionally oriented than females. On the other hand, females were portrayed as more interpersonally oriented than males. In general, a woman's world was more confined to the family than a man's.

## CHAPTER 5

### DISCUSSION

This chapter summarizes and discusses implications of the findings of the three hypotheses in this study. A direction for future study is recommended to build more systematic knowledge in this field.

#### Conclusion

To summarize: This study was a replication in Taiwan of McNeil's study of women's images on U.S. television. In the samples collected during a three-week period in Taiwan, 12 programs were coded. One hundred and thirty-four characters were found, including 78 male and 56 female characters. Just as other studies have reported, women are fewer in number than men on television programs.

This study examined three hypotheses. First, we hypothesized that marriage, taking care of the aged, and parenthood would be more central to women's lives than to men's. This hypothesis was not supported completely. Both men and women portrayed on TV were more often single. Marriage was not found to be an important identifier for either gender.

On television, only single women were more concerned about and took better care of their parents than men and

married women.

The majority of female and male characters portrayed in the programs did not have children. Mothers showed more concern about their children than fathers did.

In sum, women were more likely to be portrayed as care takers, single women taking care of their parents, and mothers taking care of their children.

Hypothesis 2 predicted that women's paid occupations outside the home would be depicted as having less power, authority, and status than men's paid occupations. The results consistently proved that a woman's occupational status (power and prestige) was lower than a man's. If women had a chance to work outside the home, they mainly possessed traditional women's jobs, with little power and a high degree of subordination to men.

Finally, hypothesis 3 predicted that women on television would be portrayed as more interpersonally oriented, while men would be portrayed as more professionally oriented. This hypothesis was supported: Women were more concerned about their families and friends than men were. Women tended to confine themselves to interpersonal settings. Occupational and professional issues were not their primary concern. In contrast to women, men's activities were not confined to the home. Most of them worked outside the home and were involved in professional and occupational issues.

Women's images on television differed greatly from men's. In general, the way that television portrayed women was very traditional.

### Discussion

In contrast with the real world, single characters were overrepresented on television. In the real world in Taiwan, 68% of women and 44% of men are married by the age of 30. However, on television, 77% of male characters and 71% of female characters are single. It is conceivable that writers find that young good-looking unmarried characters provide more scope for stories that could maintain high television ratings.

The existing imbalance of gender roles on television shows how television portrays and supports traditional values. Televised women are often portrayed as filial daughters, care-givers for parents and children. They are willing to sacrifice themselves to save their family. This is consistent with the cultural expectation in Taiwan. Television portrayals reinforce the status quo on this issue.

It is suggested that, in traditional societies, the ideal women stay home and possess few skills or professional knowledge. As the results showed, televised women tend to follow these traditional values. Even though



they are portrayed as modern girls, most of their time is spent on their interpersonal issues. For a woman, occupational issues are far less important than for a man.

The findings reveal that women plots involving are confined to the interpersonal relations with family and friends. On the other hand, a man's world exists outside as well as inside the home. More married women do not have paid jobs outside the home than married men. More married men are portrayed in occupationally-related roles than married women: these occupations are more often government official, manager, and then servant. Men participate in the public world, while women are limited to the interpersonal world.

In reality in Taiwan, women are involved in more or less all kinds of occupations outside the home in the 1990s (Wang, 1990), such as the professions (41%), administration (8%), clerks (51%), sales (38%), service (49%), agriculture (31%), and industry (34%). On television, 44.5% of women work for pay outside the home as against 60% of men. The majority of televised women are portrayed as clerks, waitresses, prostitutes, housekeepers/servants, business owners, or managers. The last two have more power and are higher in status but they have been traditionally accepted family business roles for women. The first four occupations have low status and weak power.

In contrast to women's occupational portrayals, the majority of male occupations in our sample are government

officials, law enforcement personnels, killers, or body guards. Their roles are more powerful, ambitious, and decisive than women's. This reflects Taiwanese perceptions that the ideal woman is weak, and men are strong. Domination of women in the television world reflects this cultural ideal.

On television, it is rare for women (married or single) to have authority or power in their paid occupations outside the home. Women have fewer supervisees than men do. Most supervisors are men.

Taiwanese society is mixed with traditional Chinese and modern Western values. Women today have more chances for education and work in the real world than they did before.

Plots do not reflect the reality of women's occupations in modern Taiwan (Women have been accepted as managers and owners of family businesses in the past). Modern occupational roles (women in the professions and industry) are not portrayed on Taiwanese television. This researcher's observation of the programs on Taiwanese television indicates that, very often, television emphasizes missing the old society, preserving traditional values, or praising the ideal woman of the past.

Television could be seen as a pioneer if it would portray women in less sexist traditional ways. However, this portrayal of women does not exist in Taiwanese television.

The portrayal of inequality of gender in the sampled

characters in television programs could be related to the gender of writers and directors. Among the shows coded, there were 10 male writers and 4 female writers, 12 male directors, and no female directors. The lack of realistic female portrayals could be influenced by the lack of female directors and writers on television in Taiwan who could exert their power to make different decisions on television.

#### Future Study

Future academic study about gender images on television should go further and examine portrayal over time, in the long term.

This is the beginning of research on portrayal of one gender (women) in Taiwanese television. It is a small sample study of dramatic serials that replicates McNeil. We suggest that studies could also analyze other types of programs, using the same hypotheses. To look for changes, in ten years, another study about women's images in dramatic serials needs to be conducted to investigate the same hypotheses. Changes in women's images on television will thus be documented over time.

## APPENDIX A

## APPENDIX A

## Women On Prime-Time Television In Taiwan

## Coding Sheet

1. Date of coding: \_\_\_\_\_

2. Program: \_\_\_\_\_

## Program Code

- 1= Shoei Jing Hua (Crystal Flowers)
- 2= Shiang Shuay Chwan Chyi (The Legend Of Sweet Commander)
- 3= Tair Beei Shen Shyh 1995 (Taipei Gentlemen 1995)
- 4= Ren Miann Taur Hua (Memory Of An Old Sweetheart)
- 5= Shiong Dih Yeou Yuan (Brothers Have Relationship By Fate)
- 6= Erl Tzyy San Geh Bann (Three And A Half Sons)
- 7= Tian Yean (God's Eyes)
- 8= Sheue Lian (Snowy Lotus)
- 9= Chyng Nong Bann Sheng Yuan (The Fate Of Love And A Half Life)
- 10= Shen Guei Meng Li Chyng (Love In The Inner Chamber Dream)
- 11= Naa Yih Nian Woo Men Dou Heen Kuh (We Were Cool In That Year)
- 12= Jing Shyh Shyi Fu (A Daughter-In-Law In The Astounding World)

3. Date program aired: \_\_\_\_\_

4. Length of program: \_\_\_\_\_ minutes

5. # \_\_\_\_\_ of 134 characters

6. Name: \_\_\_\_\_

7. Sex: \_\_\_\_\_

1 = female

2 = male

8. Marital Status: \_\_\_\_\_

1 = single

2 = married

3 = widow

4 = divorced

5 = cannot identify

9. Taking care of the aged: \_\_\_\_\_

- 1 = no caring
- 2 = so-so
- 3 = good
- 4 = very excellent

10. Taking care of children: \_\_\_\_\_

- 1 = no caring
- 2 = so-so
- 3 = good
- 4 = very excellent

11. Occupation: \_\_\_\_\_

- 1 = teacher
- 2 = secretary
- 3 = clerk
- 4 = manager
- 5 = owner of business
- 6 = nurse
- 7 = government official
- 8 = law enforcement personnel
- 9 = doctor/dentist/mental health professional
- 10 = performing artist
- 11 = journalist
- 12 = salesman/salesgirl
- 13 = prostitute
- 14 = accountant
- 15 = landlord
- 16 = housekeeper/servant
- 17 = housewife
- 18 = student
- 19 = no occupation identification
- 20 = other (specify)

12. Sex of supervisee: \_\_\_\_\_

- 0 = no supervision
- 1 = male
- 2 = female
- 3 = both male and female

13. Supervised by which sex: \_\_\_\_\_

- 0 = not supervised
- 1 = male
- 2 = female
- 3 = both male and female

14. Relationship: \_\_\_\_\_
- 1 = Interpersonal Relationship
    - 1 = love/marriage
    - 2 = family
    - 3 = friend
    - 4 = servant
  - 2 = Professional Relationship
    - 1 = occupational
    - 2 = non-occupational
  - 3 = Mixed Relationship

## APPENDIX B



## APPENDIX B

## Coding Instruction

All content, excluding the beginning title, the ending song, and advertisements, will be studied.

1. Write down the date of coding on the coding sheet.
2. Write down the program code. For example, 1 stands for "Shiong Dih Yeou Yuan."
3. When was the program aired on television network in Taiwan? Please check out the title on the video sheet. Write down the number on the coding sheet. For example, 17 May, 1995.
4. Write down the code number of length. Length refers to the total minutes of the program from the beginning to the end, including advertisement. Choose from 30 minutes, 60 minutes, 90 minutes, and 120 minutes. If the total length does not perfectly fit into one of these time intervals, choose one the interval that most approximates the actual time.
5. Character number-- number of the total 134 characters in a sequence order.
6. Name: Refers to the words of the character being addressed in the content of his television character.
7. Sex: Refers to the gender of the actor portrayed in the show. Choose from female or male, and write down the code number.

8. Unit of Analysis: Marital Status

Marital status: Refers to the final relationship with his/her marriage partner.

Single: Means not involved with his/her wife, husband, children, mother-in-law, or father-in-law.

Married: Means involved with his/her life wife/husband.

Widow: Means not involved with his/her deceased wife/husband, but involved with his/her children, mother-in-law, or father-in-law.

Divorced: Means not involved with in his/her present wife/husband, but involved with his/her ex-wife or ex-husband.

Other: Marital status is not included in the above categories. Be certain to specify.

### **9. Unit of Analysis: Taking Care of the Aged**

**"Taking care of the aged"**: refers to the degree a character is concerned about, supports, or helps his/her mother, father, mother-in-law, father-in-law, grandmother, or grandfather physically (helping them doing things), mentally (thinking about their problems when they are absent), and vocally (talk to them about their problems face-to-face). When a character takes on different degrees of caring over time for a certain aged member, only the final activity is considered.

No caring: Refers to **not** being involved in any physical, mental, or vocal supporting activity about any issue concerning any one of his/her mother, father, mother-in-law, father-in-law, grandmother, or grandfather.

So-so: Refers to being involved in any **one** and **only one** physical, mental, or vocal supporting activity concerning at least one of his/her mother, father, mother-in-law, father-in-law, grandmother, or grandfather, or being involved in support but with a picky attitude.

Good: Refers to being involved in any **two** physical, mental, or vocal support activities concerning at least one of his/her mother, father, mother-in-law, father-in-law, grandmother, or grandfather.

Excellent: Refers to be involved in **all** physical, mental, and vocal support activities concerning at least one of his/her mother, father, mother-in-law, father-in-law, grandmother, or grandfather.

## **10. Unit of Analysis: Taking Care of Children**

**Children** here refers to people from the age of 0 to unmarried adults. **Taking care of children** means the degree of a character is concerned about, supports, helps, teaches, or plays with his/her own children in physical (preparing their needs in living), mental (thinking about children when they are absent), or vocal (talking to children about their problems face-to-face) activities. When a character takes on a different degree of caring over time for a certain child, only the final activity is considered.

**Not caring:** Refers to **not** being involved in any physical, mental, or vocal activity dealing with any issue concerning any one of his/her children.

**So-so:** Refers to being involved in any **one and only one** physical, mental, or vocal activity concerning any one of his/her children, but also not being involved in the other two activities.

**good:** Refers to being involved in any **two** physical, mental, or vocal activities concerning at least one of his/her children.

**Excellent:** Refers to being involved in **all** physical, mental, and vocal assisting activity about concerning at least one of his/her children.

## **11. Unit of Analysis: Occupation**

**Occupation** refers to the title of a paid job for maintaining his/her lifestyle, outside or inside the house, performed by the actor himself, or spoken by the actor or other people. When a character changes his occupation, only the final occupation that he possesses is considered. When a character is in the process of making a decision about an occupation, only the occupation prior to the decision being made is considered.

**Teacher:** Job teaching students at school.

**Secretary:** Job dealing with the matters of a boss or manager in an office setting.

**Clerk:** Operating telephones, dealing with documents in an office setting.

Manager: Governs a group of staff members, leads a group of people, gives orders to a group of staff members.

Owner of business: Job governing the whole company, leading the whole company, in charge of the company's future.

Nurse: Cares for patients, dresses in a nurse's uniform in a hospital.

Government official: Job concerned with the welfare, life, and issues of a people, country, or society in a government office setting, working for government agents.

Law enforcement personnel: Job that stops crime, judges crime, arrests criminals, dresses police uniform, sends criminal into jail, judge, lawyer, police.

Doctor/Dentist/Mental health professional: Job that examines a patient's illness, performs an operation, provides suggestions for bodily health, provides suggestions for mental health, dressed in a doctor's uniform in a hospital.

Performing artist: Job that shows a person's talent in music, dance, drama, or drawing.

Journalist: Writing or collecting news.

Salesman/Salesgirl: Job that sells goods to a client, sitting or standing behind a goods stand.

Prostitute: Pleasing a client, drinking with a client, dancing with a client, sleeping with a client, dressing in sexy clothes.

Accountant: Job that counts money, transfers money, gives and receives money in the office.

Landlord: Renting your own house to someone else.

Housekeeper/Servant: Cooking at an other person's home, preparing foods at other person's home, buying foods, cleaning the house, organizing things for an other person's family.

Housewife: A married person who stays at home to cook,

clean, and organize things at his home/house.

Student: A character who is not responsible for making money because he/she is in the process of learning at school.

No occupation identification: A person not involved in any paid job for maintaining his/her living.

Other: Occupations not included in the above categories. Be certain to specify.

## **12. Unit of Analysis: Sex of Supervisee**

**"Sex of supervisee"**: The gender of the staff members involved in being managed, overseen, given orders for office matters by the character in the company.

No One: No one is involved in being managed, overseen, or given an order for office matters by the character, either inside or outside the company.

Male: Only "males" are involved in being managed, overseen, or given an order for office matters by the character, either inside or outside the company.

Female: Only "females" are involved in being managed, overseen, or given an order for office matters by the character, either inside or outside the company.

Both male and female: Both "males and females" are simultaneously or separately involved in being managed, overseen, or given an order for office matters by the character, either inside or outside the company.

## **13. Unit of Analysis: Supervised by Which Sex**

**"Supervised by which sex"**: The gender of the person with power, a higher position, or authority, was involved in managing, overseeing, or giving an order for office matters to the character, either inside or outside the company.

No One: No one is involved in managing, overseeing, or giving an order for office matters to the character, either inside or outside the company.

Male: Only "males" are involved in managing, overseeing, or

giving an order for office matters to the character, either inside or outside the company.

Female: Only "females" are involved in managing, overseeing, or giving an order for office matters to the character, either inside or outside the company.

Both male and female: Both "males and females" are simultaneously or separately involved in managing, overseeing, or giving an order for office matters to the character, either inside or outside the company.

#### **14. Unit of Analysis: Relationship**

**Relationship** refers to the focus of his/her major activity, the type of major problem the character faces, or the people surrounding him/her most frequently. Relationships are identified below. Choose only one category that is the major relationship of the character. When his relationship is too complicated and mixed to identify, choose the mixed category. Each item belongs to the category of interpersonal or occupational relationship. First, answer the pattern of the relationship as being interpersonal or occupational, and then identify the specific item.

**Interpersonal Relationship**: The major activity or concern is limited to his/her home, friend, or himself/herself.

**Love/marriage**: The major activity or concern involves his/her own lover, girlfriend, boyfriend, husband, or wife.

**Family**: The major issue or concern involves his/her own mother, father, grandmother, grandfather, sister, brother, children, or other family members.

**Friend**: The major activity or concern involves his/her friends, roommate, landlord, or tenant.

**Servant-boss**: The major activity or concern involves serving his/her boss or managing his/her servant and is limited to the home setting.

**Occupational relationship**: The major activity or concern is outside his/her home, friend, or himself/herself.

Occupational issue: The major activity or concern is his/her occupational problems or occupational enforcement.

Non-Occupational issue: The major activity or concern is not his/her occupational problems or occupational enforcement, although he/she appears in an occupational setting or status.

Mixed relationships: The major activity or concern is too tangled to identify, involving both inside and outside the home, friends, or himself/herself.

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