School of Media, Culture and Creative Arts

"Do you see what I see?"

–

The Critical Reception of Television Advertising

Among Western Australian Homemakers

Gina Ann Sebastian

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Declaration

To the best of my knowledge and belief this thesis contains no material previously published by any other person except where due acknowledgement has been made.

This thesis contains no material, which has been accepted for the award of any other degree or diploma in any university.

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Gina Ann Sebastian
08/10/2008

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Abstract

This thesis investigates the relationship between Western Australian (WA) homemakers, media literacy and television advertising. Employing both qualitative and quantitative research methodologies; it focuses on how their educational background, especially with regards to media education, predisposes their understanding and critical reception of television advertising. WA homemakers were chosen as the subjects of this research because they represent a group of people who potentially make purchasing decisions for the household as well as for three different groups of consumers; female adults, male adults and children. Thirty-five participants took part in this study, recruited by snowball sampling. The findings are indicative that they have developed their own media education, supported in part from their media education in school and their life experiences, and are 'media literate' by these standards. They use this education in their relationships with television advertising. On the whole, the findings indicated that the WA homemaker is quite different to and more media literate than the popular stereotype of traditional housewives and modern homemakers would suggest.

Abbreviation List

Australian Bureau of Statistics (ABS)

Australian Television Audience Measurement (OzTam)

The Australian Teachers of Media (ATOM)

Birmingham Centre for Contemporary Cultural Studies (BCCCS)

British Broadcasting Corporation (BBC)

Commercial Economic Advisory Service of Australia (CEASE)

Digital Broadcasting Australia (DBA)

Electronic Stability Control (ESC)

Free Television Australian (FTA)

Johnson & Johnson (J&J)

Metropolitan (Metro)

Procter & Gamble (P&G)

Royal Automobile Club (RAC)

Short Message Service (SMS)

Special Broadcasting Service (SBS)

'Statistical Package for the Social Sciences' or 'Statistical Product and Service Solutions' (SPSS)

Technical and Further Education (TAFE)

The Gruen Transfer (TGT)

Western Australia/Western Australian (WA)

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Introduction

The overall aim of this thesis is to explore the critical reception of television advertising among Western Australian (WA) homemakers through an exploratory case study. The study investigates whether their media literacy influences their understanding and reception of television advertising by using a mix of qualitative and quantitative analyses, including survey questionnaires. The following sections discuss the research question, objectives, target audience, rationale, significance and methodology, and highlight the chapters to follow.

According to Salter (2007), given Australia's population size and its general level of education and cultural awareness, it is fortunate to have its range of media. In his book '*The Media We Deserve*', he describes the Australian media landscape as including 54 television stations, 274 radio stations and 47 newspaper groups. The Internet, on the other hand, has developed into a growing hub for information and entertainment, widening the gap between those who are web savvy and those who are still reliant on traditional media. "Equally large (but largely unseen and undeclared to consumers) are the ever-expanding public relations and lobbying sectors that now generate the majority of items we see, hear and read every day" (pp. 1 & 3).

Until the mid-nineteenth century, Salter reveals, most people relied on their direct life experiences for their knowledge of the world as most of the population had limited functional literacy. However, from the turn of the previous century, with the introduction of compulsory public schooling and advances in print technology, the mass-circulated newspaper became (and still is) the foundation of Australia's modern media. Unfortunately, many newspapers have chosen to take the populist route, with millions of its readers depending on them for "their cheap daily diet of jingoism, crime, scandal, comics, celebrity and sport". Their readers' view of the world is determined by a handful of media moguls such as Rupert Murdoch, who control the flow of information; its selection and presentation. Other media such as radio and television share similar realities as well (2007, pp. 3 - 4).

Television is one of the most all-encompassing and influential promoters of advertising. According to Downing, Mohammadi and Sreberny-Mohammadi (1990), "Television advertising is expensive, sophisticated, and ever more frequent during an era in which the deregulation of television allows the networks to show as many ads as they desire during a given time period". Douglas Kellner (1990) suggested that television advertising is about magical transformations and fantasy imageries and as such, if television was our primary storytelling medium, then its advertisements provide the short dramatizations of the ups and downs of daily life in the consumer culture (pp. 248 & 250). Television is also one of the most popular media amongst consumers. It has become an integral part of the household; be it as a foreground or background presence. It is a favoured medium because of its ability to combine audio and visual dimensions and to engage the viewer in an 'ideal fantasy' world. Most television advertising is crafted to help consumers be part of this world. The advertising commercials' key roles are to be memorable and to catch the attention of the audience to that they will be receptive to its message. Thus, television advertising are often customised to the local environment, appealing to emotions with the aid of humor and are composed of catchy jingles, phrases and taglines.

The late US economist J.K. Galbraith (1998) felt that consumers seemed to be the unfortunate victims of corporations. He argued that consumers were being pressured by the manipulative power of advertising to buy products they do not necessarily want, and are deprived of products they might like to have. Influential sociologists of the Frankfurt School, particularly Adorno and Horkheimer in the 1940s and 50s, also publicized this view of consumers. Advertising has two related aspects: it sets out to inform consumers of the characteristics of the various products available, and it tries to influence consumers by altering their tastes or preferences and, hence, their purchasing decisions (Doyle, 2002, pp. 43 - 44). According to Bignell (2008, p. 20), in the case of the television medium, the audiences may appear to be passive because it is television that introduces the world to them and in the process, seems to be separating them from experiencing their own reality. If television experiences the world on behalf of the audiences (thus effectively dissuading them from being involved), then television viewing reproduces the apparent passivity of the audiences, turning them into 'couch potatoes'. This is a negative description for television viewers who are supposedly sitting motionless at

home watching television passively and indiscriminately, and encouraging this behaviour to continue.

In contrast to Galbraith's perspectives, Ien Ang (1985) disagrees with the view that audiences are 'masses' of essentially passive and easily manipulated people. This view holds that popular media such as movies, radio and television were seen as acting like 'hypodermic needles', injecting messages directly into the veins of their completely defenceless viewers and listeners. Two of the most important contemporary assumptions are firstly that audiences do not merely respond to media output more or less passively, but are actively involved, both emotionally and intellectually, with particular forms of media materials, and secondly that they do not consume media materials as isolated and solitary individuals but in particular social settings and cultural frameworks (Downing *et al*, 1990, pp. 157 - 158). There are many ways that audiences can learn about media; from personal observations and experiences, advice from family and friends, and from information sources such as news and books. They may have also learnt about media during media education classes while in school. Media education aims to enhance the understanding, appreciation and enjoyment of the media by teaching how the media works; the role of the media in society; media technologies; media institutions; and the production, consumption, circulation, and content of media texts. Perhaps too along the way, media education will transform the recipients into media literate individuals (O'Shaughnessy & Stadler, 2005, pp. 11 & 13).

The abundance of books published in recent years on the topic of media literacy is the result of the:

> ubiquity of media culture in contemporary society and [to] produce a more general argument for critical media literacy as a response to [the] media bombardment. Media literacy involves knowledge of how media work, how they construct meanings, how they serve a form of cultural pedagogy, and how they function in everyday life. A media literate person is skilful in analysing media codes and conventions, able to criticize media stereotypes, values and ideologies, and thus literate in reading media critically. Media literacy thus empowers people to use media intelligently, to discriminate and

evaluate media content, to critically dissect media forms, and to investigate media effects and uses (Kellner, 2006).

In Australia, media education has been part of the secondary school education curriculum since the early 1970s. It was implemented as a way to integrate the arts and media technologies into the education system. The need to establish media education in Australia also arose over concerns of "cultural imperialism" as American commercial mass media products such as television, film, books, magazines and popular music entered into Australian homes (Hobbs, 2006).

The above issues form the broad context of the development of this thesis. It is the objective of this thesis to discover how media literacy has helped the target audience - WA homemakers - to understand the television advertising they are exposed to daily through their television viewing habits.

Research Question

The thesis is entitled 'Do you see what I see? – The Critical Reception of Television Advertising Among Western Australian (WA) Homemakers'. The thesis investigates the relationship between WA homemakers and television advertising, in particular how their secondary school education background influences their understanding and reception of television advertising. The central research question of this thesis is:

'How does the media literacy of WA homemakers influence their understanding and critical reception of television advertising?'

The three key components are media literacy, WA homemakers, and television advertising.

This thesis is an attempt to explore this relatively under-researched field. An example of previous research on the topic includes an article from the 1981 Australian Journal of Management, examining the lifestyle and television viewing behaviour in Perth, Western Australia. Briefly, the research randomly sampled 400 homes, which then responded to a lifestyle instrument and a series of questions on television viewing habits. They were then divided into groups based on their viewing habits of the three available Perth television channels. "Using multiple discriminant

analysis, these groups were then analysed to determine if there were any underlying differences in their various life styles" (Soutar & Clark, 1981, p. 109). It was found that consumer non-durable producers often use target segmentation when determining its audience. Television was an important advertising medium in the producers' advertising campaigns. With supporting evidence that different lifestyle groups do have different television habits, lifestyle based products and their advertising can be matched with groups of consumers of similar lifestyles via the television medium through their television viewing habits. The study also highlighted two advantages of exploring compatibility of research findings with the Australian television audiences. Firstly, thus far, research in this area has been conducted primarily on audiences in America and Europe. There was a perceived need to obtain collaborative evidence so that research findings could be generalised. Secondly, due to the specific circumstances in Perth, Western Australia, alternative approaches may need to be considered and future research in this field may benefit from the findings as they would have examples on how the research can be conducted (Soutar & Clark, 1981, p. 110).

Research Objectives

The specific objectives of the present research are as follows:
1. to identify the formal and informal media education of WA homemakers;
2. to explore and determine the 'levels' of media literacy of WA homemakers;
3. to assess the daily television viewing habits of WA homemakers; and
4. to identify some of the ways in which WA homemakers respond to particular advertisements for which they are the 'target audience'.

Research Target Audience

The subjects of the exploratory case study are the WA 'homemaker', also known traditionally as the 'housewife'. While these terms have been used interchangeably, there are apparently a number of differences between them. Early studies by Ann Oakley suggest that:

A housewife is 'the person, other than a domestic servant, who is responsible for most of the household duties (or for supervising a domestic servant who

carries out these duties)'. A housewife is 'a woman who manages or directs the affairs of her household; the mistress of a family; the wife of a householder' (1974, p. 1).

The "homemaker or stay-at-home mother" according to Flanagan (2003), on the other hand, is defined by her relationship with her children. She has made sacrifices on their behalf, essentially by giving up a career to give them something only she can. She feels little obligation to the house itself and is only "at home" because this is where her children are. She does not define herself through her housekeeping. She has to find a way to combine the work of childrearing with the kind of shared housework arrangements and domestic liberation that working mothers enjoy. In taking care of herself, she needs to find the time to do activities centred around herself such as going to the gym, going to lunch with like-minded friends, going to the movies and so on. She tries to draw the line, Flanagan argues, between the valuable, important work she is doing and the duties of the housewife of old.

For the purpose of the present study, the term 'homemaker' has been defined as; a person whose occupation, though it may not be the only one, is to care for their family and/or home. WA homemakers are a niche audience and were chosen as the target audience of this research because they represent a group of people who potentially make purchasing decisions for the household as well as for three different groups of consumers; female adults, male adults and children. The selection criteria for the participants are;

1. gender (male and female),
2. age (20s, 30s, 40s and 50s),
3. children (have at least one) and
4. main shopper for household goods in the family.

Research Methodology

This thesis, which incorporates an exploratory case study, also probes the media literacy levels of WA homemakers and how they could impact upon their understanding of local television advertising messages. According to the Australian

Bureau of Statistics (ABS), as of March 2006, WA had a population of 2,042,800 with an estimated 72% of the population living in Perth (1,477,800 in 2004-05). The population of homemakers is unknown. It is what is known as a 'hidden or hard-to-reach population'.

> The best known approach for researching this population is snowball sampling (Goodman, 1961): ideally, a randomly chosen sample serves as initial contacts … these subjects provide the names of a fixed number of other individuals who fulfil the research criteria. The researcher approaches these persons, and asks them to participate; and each subject who agrees is then asked to provide a fixed number of additional names. The researcher continues this process for as many stages as desired (Heckathorn, 1997, p. 174).

The sample size of 35 participants was selected. They were presented with questionnaires that were structured to solicit information such as their educational background, general understanding of media and their patterns of media consumption (specifically their television viewing behaviours and interpretations of advertising on television). Of these participants, only six were also able to watch excerpts of programs and the advertising within them, locally recorded during the two to four weeks before. A discussion about the participants' observations and their interpretation of, and response to, the advertising content followed. These sessions took place in surroundings that were familiar to the participants, such as their home, where they were at ease, more responsive and less guarded with their responses.

Research Rationale

The concept of the thesis was conceived during the five years that I worked as a media planner and strategist in the advertising industry in Singapore. I observed a disjuncture between the advertiser's perception of how the intended target audience would interpret their advertising message and how (preferred) and what (negotiated) the actual target audience interpreted from the advertising message. Bearing in mind that some of the advertising components may have been out of the control of the local advertisers (such as the standardised visuals and advertising message – look

and feel of the advertisement - for regional or international brands) to localised (to modify the look, feel and message to suit the local market), I noticed that they nevertheless seemed positive that their target audiences would still be able to interpret their advertising message as intended. In the majority of campaigns, they only had control over the adaptation of the visuals and the selection of media in their media campaign. Post campaign evaluations often revealed that while the target audiences were generally becoming more actively involved in their media consumption, their understanding and interpretation of advertising messages were informed by their life experiences and informal or self-taught media education. They were quick to reject messages they did not understand and could not relate to and quick to accept those they could. I was thus motivated to investigate the relationship between media literacy or media literacy education and the reception and understanding of advertising messages, particularly on television.

Research Significance

There is a need for a better understanding of the relationship between media literacy and the impact of television advertising, as it applies to WA homemakers, as much advertising is directed at this group and yet there is a paucity of relevant research. The significance of this research is that it will contribute to the growing body of research in the following areas;

1. Media literacy: Media literacy in Australia, specifically in Western Australia, is under-researched. There are few existing methods of quantitative, qualitative and mixed method of measurements of media literacy. This is an opportunity to develop insights by exploring and customizing these methods of measurement to suit the needs of this research.

2. Advertising agencies, advertisers and media-watch groups: Conducting a local study can help local advertising agencies and advertisers to better understand and target this audience more effectively. Media-watch groups and consumer advocacy groups can be better informed in monitoring and further advocating, along with educators, the importance and development of media literacy education and curriculum in the secondary school curriculum.

The following is an outline of the chapters in the thesis; Chapter 1: Literature Review of Audience Reception Theories, Chapter 2: Television and Television Advertising, Chapter 3: Homemakers and Media Literacy, Chapter 4: Research Methodology and Chapter 5: Pilot Study Findings and Discussion.

Chapter 1: Literature Review of Audience Reception Theories

This chapter has been divided into two main sections; Reading Media Texts and Approaches to Audience. The first section; Reading Media Texts, establishes the concepts within semiology and its three key terms; the sign, code and culture. The works of three key media academics; Ferdinand De Saussure, Charles S. Peirce and Roland Barthes have been highlighted. In the second section; Approaches to Audiences, focuses on how the relationship between the media and the audience has evolved over time. It outlines the main theories in audience research such as the 'effects' debate or the 'hypodermic' model, 'uses and gratifications' model, the concept of the 'active audience' and the 'encoding and decoding' model and ethnography, also known as the cultural or reception studies. There are also examples of ethnographies conducted by leading researchers. The above works will help establish the conceptual and theoretical framework of this thesis.

Chapter 2: Television and Television Advertising

This chapter has been divided into two main sections; All about Television and Television in Australia. The first section explores television's codes, textuality and intertextuality, scheduling and programming and advertising and audiences and finally, the role of television in the home. The second section, on the other hand, is more Australian focused and discusses, in a summary, the historical development in Australian television and provides insights on Australian television advertising. The works of key media scholars such as John Fiske, John Hartley, Stuart Cunningham and Graeme Turner and media groups such as ThinkTV and the Australian Bureau of Statistics have helped to develop and inform this chapter. The above works will help establish an understanding of what television is about and the special relationship between television and advertising.

Chapter 3: Homemakers and Media Literacy

In this chapter, the concept of the audience is broken down into three parts; defining the general audiences, then defining the traditional housewives and finally defining the evolution of this audience into the modern homemakers. This is followed by a discussion on the assumptions about the relationship between media literacy and homemakers. In the following section, it focuses on introducing the concept of media literacy; its importance, key concepts, the multi media literacies and the 'seven great debates'. There will also be some attention given to the media education in Australian as well as the acquisition of media literacy skills. This chapter was informed by the works of key media scholars such as Denis McQuail and Ann Oakley. Similar to Chapter 2, the above works will help establish an understanding of this specific target audience and this often neglected form of literacy and together, their relationship with television advertising.

Chapters 4 & 5: Research Methodology & Exploratory Case Study Findings and Discussion

In Chapter 4, the research methodology of the audience survey is described. This multi-layered process is divided into four main sections; the research methodology; the exploratory case study; the sampling methodology; and research tools. Chapter 5 uncovers the various findings and significant relationships from the exploratory case study, reviews the findings against the research question and objectives, sets out the limitations of the exploratory case study and findings, and proposes the future directions. From the above works, it then concludes on the feasibility of conducting this study on a full scale.

Chapter 1: Literature Review of Audience Reception Theories

In a media saturated society like Australia, where traditional mass media such as newspaper, television and radio are competing for a share of an increasingly fragmented audience with newcomer media such as digital technology and the Internet, it is not surprising to learn that the audiences have developed their own informal media education to make sense of what they experience with media. To what extent, however, do they obtain the broader framework for the understanding of the relationship between media and society and the skills for critically evaluating both conventional wisdom and their assumptions about the social role of the media?

Take, for example, the simple act of watching television. It is as easy as sitting down with the remote control, clicking it once to turn the television set on, clicking again to switch channels and then click, click, click… until the viewer finds a program he/she wants to watch. This almost 'natural' phenomenon is nowadays, in Australia, done by almost everyone, almost everyday and with little difficulty. However, by taking a step back from the above mechanical process of watching television, the interaction process between the medium and the audiences can then be explored in a broader context. The literature reviewed in this chapter was selected to provide the foundation and an understanding of mass communication theories, with specific emphasis on television, and its relationship between advertising and homemakers.

This chapter has been divided into two main sections; Reading Media Texts and Approaches to Audience. The first section; Reading Media Texts, will establish the concepts within semiotics or semiology; the study of signs and the way they work. According to Fiske (1990, p. 40), in media studies, this approach studies how meaning is produced by media texts from a variety of media. Signs, codes and culture are three key terms of semiology. As cultural artefacts, signs can only be understood in terms of the ways people use them. Codes (such as paradigms and syntagms) refer to how the signs are organised and developed to meet the needs of society and/or to exploit the channels of communication. And while it is in culture that the codes and signs operate, culture is, in turn, dependent on their use for its existence and form. The seminal works of three key media academics; Swiss linguist

Ferdinand De Saussure (sign, signifier, signified and signification), American philosopher Charles S. Peirce (index, icon and symbol) and Roland Barthes (denotation, connotation, myths and symbols) will be reviewed.

In the second section - Approaches to Audiences - the focus is on how the relationship between the media and the audience has evolved over time. It will outline the main theories and concepts in audience research such as the 'effects' debate or the 'hypodermic' model (investigating what media do to the audience), 'uses and gratifications' model (investigating what the audience do with the media), the concept of the 'active audience' and the 'active television audience' and the 'encoding and decoding' model by Stuart Hall, and the concept of ethnography, together also otherwise known as the cultural or reception studies. There are also examples of ethnographies of readers and viewers of media conducted by leading researchers such as David Morley, Dorothy Hobson and Janice Radway. Their works were chosen because they are closely related to the research objectives of this thesis. The above works will help establish the conceptual and theoretical framework of this thesis. This chapter was informed by the works of key media scholars such as Lisa Taylor and Andrew Willis, Gill Branston and Roy Stafford, David Croteau and William Hoynes, Chris Barker, Virginia Nightingale, Nick Lacey, John Fiske and Denis McQuail, some of which has been extensively foregrounded.

Part 1: Reading Media Texts

It is important that before any media textual analysis takes place, consideration is given to the medium in which the text appears. This includes the formal aspects of the media texts and their content. The manner in which a message is communicated by the media therefore becomes as important as the message itself. In other words, the form of the message contributes a great deal to the way in which the audience decodes and understands the media text (Taylor & Willis, 1999. pp. 3 - 4).

One of the principle practices of media studies is the critical analysis of media texts, or 'reading media texts' and it involves the close textual examination of the meanings that a media message generates. A media message is made up of a

production aspect and a semiotics aspect. The production aspect provides the look and feel of the media message from a technical perspective, through a series of camera angles, composition of the scenes and attention to details such as the colour and the characters. In this thesis, however, the focus will be primarily on the semiotic aspect. It is interested in understanding the meaning construction within the media texts that has been made by both the media producers and by the audiences.

i. Semiotics

Semiotics is focused primarily on the text, but it considers the reader an active participant in the meaning making process. It prefers the term 'reader' over other terms such as 'recipients' as it implies both a greater degree of activity and that it is something people learn to do, in the context of their cultural experience. Readers are able to create meaning from the text by bringing to it their experience, attitudes and emotions. Semiotics understands communication as the generation of meaning in messages; be it by the encoder or the decoder (these terms will be further explained in the following section; Challenging the Power of the Text: Stuart Hall's Encoding / Decoding Model, 1st Generation Reception Studies). Meaning is not an absolute, static concept neatly packaged in the message. It is an active process. It is the negotiation between the person and the message (Fiske, 1990, p. 40).

ii. Sign = Signifier + Signified = Signification: Ferdinand de Saussure

Semiotics, according to Ferdinand de Saussure's *Course in General Linguistics* (1974), is made up of two inseparable elements: the signifier and the signified. The signifier is made up of a combination of letters that form a word, while the signified is the mental concept of that word. The relationship between the signifier and the signified, in the case of the words as signifiers, is entirely random. The word and the mental concept it refers to have no natural relationship to one another.

Signs make meaning relationally. For example, the signifier 'house', has nothing to do with its status as a building. It is the way in which the linguistic sign

system divides the meaning of other kinds of dwelling place. The audience understands the meaning of 'house' because of its difference from other words in the linguistic sign system (Taylor & Willis, 1999, pp. 19 - 20).

iii. Index, Icon and Symbol: Charles Peirce

While Saussure focused on symbolic signs in language, Charles S. Peirce (1931 - 58) investigated the relationship between the pictorial signs and their meaning. In some sign systems such as photographs and television images, the relationship between the signifier and the signified is less random. Signs where the signifier resembles its signified are called iconic signs. Iconic signs are similar to words in language. Just as the meaning of words becomes common through repeated, learned and collective use, the resemblance that pictures have to their referents comes from learned recognition. In an index, there is a direct link between a sign and its objects:

> the two are actually connected. In a symbol, there is no connection
> between sign and object. A symbol communicates only because
> people agree that it shall stand for what it does. A photograph is an
> icon, smoke is an index of fire, and a word is a symbol (Fiske, 1990,
> p. 46).

iv. Denotation, Connotation, Myths and Symbols: Roland Barthes

One of Saussure's followers, Roland Barthes in his book *Mythologies* (1972), introduced the concept of denotation (first-order signification) and connotation (second-order signification). Denotation is about the relationship between the signifier and the signified while connotation further develops the denotation by attaching an additional second-order signified to it. For example, the denotative meaning of the 'green light' of a set of traffic lights would be a light of a particular colour. However, the connotative meaning of 'green light' of a set of traffic light is to 'GO' indicating that vehicles and pedestrians can proceed to move forward. This meaning is derived from the culture that equates a 'green light' with the notion of 'GO'.

Connotation originates not only from what is within the sign system, but also the knowledge about the values and beliefs of a particular culture. This is necessary for the connotative readings of the signs to be successful. As it is so saturated with cultural meaning, Barthes suggested that it is therefore ideological, expressing what he termed the 'myth' of the society (Taylor & Willis, 1999, pp. 21 - 22).

John Fiske elaborates in his book "*Introduction to Communication Studies*" (1990, p.88), that connotation is just one of the three ways in which signs work in the second order of signification. The second way is through myth. "A myth is a story by which a culture explains or understands some aspect of reality or nature" (Fiske, 1990). Primitive myths were about concepts such as mortality; life and death, men and gods, and good and evil while modern myths are about concepts such as masculinity and femininity, the family, science and success. He cites Barthes (1973) explaining that a myth is "a culture's way of thinking about something, a way of conceptualising it". These modern myths about masculinity and femininity were developed to make a particular sense of the social conditions in the nineteenth century; a period of industrialization. Workers had to leave their rural communities and move to the new cities, where they lived in houses and streets that accommodated as many people as cheaply as possible. The extended family and community relationships of the traditional village were left behind and the nuclear family of husband, wife, and children was created. The conditions of factory work meant that the children could not accompany their parents, as they would have when their parents were doing agricultural work. And this, coupled with the absence of the extended family, meant that the women had little choice but to stay in the home while the men did the 'real' work and earned the money. This could have been how the concept of the 'housewife' first emerged.

Barthes (1973) goes on to argue that the main role of a myth is to naturalize history. For example, the myth is that women are 'naturally' more nurturing and caring as compared to men and as such their 'natural' place is in the home raising the children and looking after the husband. The husband, on the other hand, is 'naturally' the breadwinner. These roles are part of the structure of the most 'natural' social unit; the family. By presenting these meanings as part of nature, myth disguises their

historical origins, which universalises them and makes them appear not only unchangeable but also fair.

The changing roles of women in society and the changing structure of the family, particularly in the developed West, means that these myths are finding their positions threatened and as such mass media producers and advertisers have to find new ways of introducing gender myths, which have had to evolve in order to accommodate the contemporary roles that people have taken on - such as the career woman, the single parent and the sensitive new age man. So myths are evolutionary, not revolutionary and definitely not universal. The third and final way in which signs work in the second order of signification is through symbols. An object becomes a symbol when it acquires, through conventions and uses, a meaning that enables it to stand for something else. Amongst the three ways, this is the least developed (Fiske, 1990. pp. 89 - 91).

The above basic components of media texts provide a background understanding to how the television advertising messages are possibly being dissected and understood by the audiences within their cultures and experiences.

Part 2: Approaches to Audiences

This section will review the following mass communication theories; (1) the 'Effects' Debate (also known as the 'Hypodermic' Model), (2) the 'Uses and Gratification' Approach, (3) the concept of the 'Active Audience' (with specific attention given to characteristics such as interpretation, social context of interpretation and collective action and a specific group; active television audiences) and (4) the Cultural Approach (also known as Reception Studies). With the latter, the section has been divided into generations of reception studies. 'Challenging the Power of the Text: Stuart Hall's Encoding/Decoding' is the first generation of reception studies. It discusses not only Hall's encoding/decoding model but Charlotte Brunsdon and David Morley's 'Nationwide' studies as well. In the second generation of reception studies; ''Lived' Contexts of Consumption: Audiences Ethnographics',

the works of media scholars such as James Lull, Dorothy Hobson, Janice Radway and David Morley are examined.

i. The 'Effects' Debate or The 'Hypodermic' Model

The most common definition of the 'effects' approach discusses what media does to their audiences and argues that the media have effects upon the more or less passive or even docile readers and viewers. Therefore, it is believed that the media has the power to influence the thoughts of their audiences to such an extent that they will 'act out' the ideas and activities the media exposes them to. It is asserted that they will be relatively easily persuaded to buy the products that they see advertised. It also tends to focus mainly on the ostensibly negative impact of the media on its audience and its potential to incite dangerous, violent and socially unacceptable behaviour, particularly amongst selected groups of their audiences that are deemed vulnerable, such as the youth. This model has been popular in times of moral panic and the media itself has time and again encouraged this panic. "It is often termed the 'hypodermic model' because it assumes that consuming the media is the same as injecting a drug, as it has a direct effect upon audiences" (Lacey, 2002, p. 145).

David Morley (1992, p. 45) claimed that the effects approach was originally developed in response to the Frankfurt School's 'pessimistic mass society thesis'. They argued that new industrialized societies, dominated by capitalist scientific rationality, had created the masses: uncritical, gullible hordes who were incapable of rational critical thought. The work of the capitalist industries had made the masses vulnerable and ripe for the domination of totalitarian dictatorships like that of Germany in the late 1920s and early 1930s.

McQuail (1994, p. 28) claims that the early history of effects theory, from the turn of the century through to the end of the 1930s, was dominated by a belief that the media 'could be immensely powerful'. Globally, Russia's communist regime and political propaganda were being heavily publicised and fascism was decisively influential in Italy and Germany. It was in this rather extremist political context that the 'hypodermic needle' model was developed. According to Taylor and Willis (1999, pp. 156 - 157), this model held that repressive ideas and ideologies could be

injected straight into the masses, and direct and predictable responses could be expected from all 'mass' members.

The second phrase of effect research concluded that this stimulus response model was overly simplified. Lazarsfeld *et al.*'s (1944) work on the 'primary group' on political campaigns persuaded researchers to rebuff the hypodermic model. From research conducted on political campaigns, there was limited evidence suggesting people actually changed their opinions as a result of media influence. Katz and Lazarsfeld (1955) developed the 'two-step flow' model of communication, which included the roles of opinion leaders and interpersonal relationships in the negotiation of media messages. The audiences were no longer seen as masses but as social groups, whose dynamics influenced the interpretation of the media messages.

In his *Effects of Mass Communication*, Klapper (1960) reasoned that there are a series of mediating factors that are imposed on media effects such as selective exposure, perception and retention of media messages, as well as the group processes and norms including opinion leaders. By the end of the second phase of effects research in the 1950s, media was perceived as not being the main cause of audience effects. While it still played a significant role in shaping audience attitudes and behaviour, their effects were limited. However, it was believed that the arrival of television into the household in the late 1950s had potentially worrying social implications (Taylor & Willis, 1999, pp. 158 - 159).

a. Theoretical Limitations

The effects approach was criticized for being narrow-minded and focusing heavily on the power of the media to persuade. While it claimed to be neutral, it is often loaded with assumptions about which groups in society are at risk from the media. It can be seen as being judgmental about those who are uneducated and lack social and cultural awareness. And it does not see the potential power of society. It has been accused of disregarding the ways in which the audience makes sense of their media and of effectively divorcing them from their cultural backgrounds. "… rich and varied responses to the media tend to become homogenized … [and it treats the] … audiences as passive, gullible victims, duped by media content" (Hall, 1981;

Nava, 1992). In the effects approach, textual meanings are transparent, neutral messages in the production of media texts (Taylor & Willis, 1999, pp. 160 - 161).

David Gauntlett (1998), as cited in Lacey's book *Media Institutions and Audiences – Key Concepts in Media Studies* (2002), suggested that there are ten things wrong with the 'effects' model. It has been criticized for the following; for tackling social problems 'backwards'; for treating the child audience as inadequate (or weak and vulnerable); for its conservative ideology-based assumptions; for inadequately defining its own objects of study; for being based on artificial studies and studies with misapplied methodology; for being selective in its criticism of media depictions of violence; for assuming superiority over the masses; for not making attempts to understand the meanings of the media and for not being grounded in theory (Lacey, 2002, p. 153). From the 'Effects' Debate, a quantitative measure of media content also known as 'content analysis' was developed.

> This aims to measure what the media actually produce: so, for
> example, research on women and the media could look at how much
> content is given over to women or what roles women are portrayed
> as performing. Content analysis draws attention to what is being
> presented in the media but its limitation is that it doesn't interpret
> how these events are portrayed (O'Shaughnessy & Stadler, 2005, pp.
> 19 & 28).

This mass communication theory is relevant to the research as it provides the basis for the future development of the notion of the 'active audience', which the target audience is assumed to be. While one may conclude that this theory may no longer be applicable in our modern day media environment and audiences, there is still a very real possibility that there are still audiences who simply accept what the media is presenting them as the 'whole truth and nothing but the truth'. More to the point, there is at least a set of assumptions, and corresponding public representations that take the hapless 'dupe' of the media to be a common social type.

ii. Uses and Gratification Approach

The challenger to the effects approach was the 'uses and gratification' approach. It "was an important shift in the study of how audiences interact with texts and was developed in 1974 by Blumer and Katz" (Rayner, Wall & Kruger, 2001, p. 133). This approach focuses on what the audience does with the media. Katz and Klapper's works laid the foundation. Katz suggested that there was a need to consider why the audiences selected specific aspects of the media to read and view. Audiences, using their background as a filter, have particular uses for the media and are able to discern which texts are suitable for satisfying their needs. The central premise is that when media audiences read advertisements, watched a video or read the newspaper; they are gratifying an already existing need. Far from being deceived by the media, the audiences consist of individuals free to reject, use or play with media meanings as they choose. The needs to be gratified include those for diversion and escapism, for information, for comparing relationships and lifestyle of characters with one's own, or for sexual stimulation.

> This model has often been associated with television and devices. When asked why they watched television, researchers in the 1950s, discovered: that 'personality types' in the audiences gave rise 'to certain needs, some of which are directed to the mass media for satisfaction (Morley 1991). These needs were grouped in such categories as cognitive (learning); affective (emotional satisfaction); tension release (relaxation); personal integrative (help with issues of personal identity); social integrative (help with issues of social identity) (Branston & Stafford, 2006, pp. 275 - 276).

Halloran (1970) argued that 'uses and gratification' encouraged researchers to move away from thinking about what the media do to people, and move instead to think about what people do with the media. According to Taylor and Willis (1999, pp. 161 - 162), the audiences are not simply recipients of media message. To them, the media serves a purpose and their decisions are meant to indulge their needs such as for information and for pleasure. They are active in selecting, accepting and rejecting what they want to see and hear and the 'uses and gratification' approach has been the first to concede this. Taking into consideration their varied needs and

backgrounds, the audience take on board and construct meanings from the media in diverse ways.

a. Theoretical Limitations

Although the 'uses and gratification' approach was an improvement over the effect approach above, it was still subjected to criticism. According to Rayner, Wall & Kruger:

> … as a means of understanding the relationship between the audience and the creation of meaning, it can appear rather simplistic and limited in relation to the complexity of how the audience actually work with the text. One of the main problems with … [this] theory is that it assumes that the media somehow identify these needs on behalf of the audience and then provide the material to meet or gratify them (2001, p. 134).

It was accused of not taking the content of media texts into consideration in evaluating the audiences' uses and gratifications. Most media texts are structured in a way that produces preferred readings (this term will be further explained in the following section; Challenging the Power of the Text: Stuart Hall's Encoding / Decoding Model, 1st Generation Reception Studies). Therefore, the text's role in positioning the reader, to receive these preferred readings, might impose upon the gratification of audience's needs to some extent. This lack of attention to media content consequently meant that how far media messages might have produced certain forms of audience activity has been neglected. The approach, according to Elliot, assumes a direct, uncomplicated notion of audience selection and gratification (1973, p. 21). It suggested that audiences select certain preferred genres rather than selecting texts according to their needs. The assumption that 'uses' are evenly balanced with 'gratifications' is therefore essentially flawed because the approach does not pay enough attention to the complex reasons why audiences choose particular media forms (Taylor & Willis, 1999, p. 162).

While the effects approach has been preoccupied with what the media do to audiences; strong media influence on a passive audience, the uses and gratification approach has been preoccupied with empowering the audiences and what they do

with the media. However, there are problems with the way it conceives of audiences. It looks at the audience as individuals and the various meanings they gather from the media, arising from the personal and psychological differences of audience members. Thus, "this approach denies the sociological location of the audience members and tends to ignore the power relations which structure audience interpretations" (Taylor & Willis, 1999, p. 168). This mass communication theory is relevant to the research as it is an improvement over the previous theory and a step closer to the notion of the 'active audience'. It suggests that the audiences are not just passive receivers of media messages but also play a more active role in the selection of the media, in response to their daily needs, and that this is also most likely the situation in which most audiences find themselves.

iii. Active Audiences

Until relatively recently, scholars and critics did not take media audiences seriously. They were primarily more concerned about the manipulative nature of media and the effects it had on the audience. Audience were seen as the recipients of an external stimulus that elicited an observable response. They were not recognised as living, breathing people. "People [to the effect's model] exist only as receptacles for media messages, passive groups whose behaviours and attitudes are the result of a powerful external force: the media" (Croteau & Hoynes, 2003, pp. 265 - 266). Active audience theory argues that the media cannot tell the audiences what to think or how to behave in any direct way because the latter are not as stupid, gullible, or as easy to dominate as the effects model assumes. There are three basic ways in which media audiences are seen as active: through individual interpretation of media products; through collective interpretation of media; and through collective political action. These are described in greater details below.

a. Interpretation

This is the first kind of audience activity. The meanings of media messages are not fixed by producers, but are constructed by the audience members. This construction comes from engaging with media texts, through the routine acts of interpretation. It is part of the process whereby media messages come to mean

something to the audiences. Audience members derive intellectual and emotional stimulations such as pleasure, comfort and excitement. This interpretive act is crucial because it is in this process of audience reception that media texts take on meaning. Media producers construct complex media texts, with a clear idea of what they want to say. However, this intended message is not simply dumped onto passive audiences. Rather, the audiences interpret the message, by assigning meanings to its various components. Sometimes this is close to the intended meaning. While on the other hand, the audiences may not construct the meaning intended by the producer, the same meaning from the same media text may not be received by all the audience members (Croteau & Hoynes, 2003, pp. 266 - 267).

b. Social Context of Interpretation

The second kind of audience activity grounds the audiences firmly into daily life. Audiences are active as they interpret the media messages in a social context. They do not just watch, read or listen to a media text, then develop interpretations of what it means and stick to them. The media has come to be part of their social lives and in turn, they participate with the media either in groups (such as watching television with the family and friends) or individually (when a good book or music album is passed around amongst friends). There are also many instances when the media that the audiences engages in is featured on other media such as book, music and movie reviews in the newspapers, magazines and the Internet (Croteau & Hoynes, 2003, p. 269).

c. Collective Action

The third and final kind of audience activity looks at how the audiences sometimes organise collectively to make formal demands on media producers, normally to try to make changes to media texts. Examples of collective action include:

> public protest, boycotts of specific media products, publicity campaigns
> to broaden audience indignation, efforts to pressure advertisers to
> withdraw financial support, mass letter writing to highlight audience

outrage, and lobbying of Congress for government action (Croteau & Hoynes, 2003, p. 269).

The concept of the active audience does more than reject the assumption that meaning is something that is imposed on audiences by media texts. It also questions the idea that the media texts have only one meaning. Audiences are made of people from various walks of life and they bring their varied backgrounds and experiences with them when they interpret media texts. As such, the media texts are likely to have multiple meanings. This unsettles the idea that meaning is determined by the producer and it means that it is no longer enough for media researchers to find out what the producers of the media texts were intending to say as exploring how real people understand media is to understand their interpretative strategies.

The media is, in semiotic terms, polysemic; having multiple meanings. One might ask if the multiple meanings is a result of different audiences and their different interpretations or are media texts in fact constructed in such a way that allows for multiples readings.

> John Fiske (1986), has argued that media texts contain an "excess" of meaning within them. Many of the components of a television program, for example, will fit together into one relatively consistent interpretation that is likely to be the dominant interpretation. But lots of bits and pieces around the edges of the program do not quite fit, and the dominant interpretation cannot completely contain them (Croteau & Hoynes, 2003, pp. 269 & 271).

These include humour and irony. However, with the current competition for audiences' attention, this might be desired a feature (pp. 269 & 271).

The demographics of audiences help to structure their daily lives, within a specific location, and their media experiences. Social locations shapes with whom they discuss media, what they think are in their best interests and the kind of interpretative strategies they bring to the media. Understanding the way meaning is constructed by socially located audiences means understanding the role of 'agency' and 'structure'. Agency refers to the way audiences construct meaning while structure refers to the interpretation approaches and the social contexts that shape

them. Some meanings are easier to construct than others because it uses common shared cultural values and assumptions. This is similar to the 'preferred meaning' (Croteau & Hoynes, 2003, p. 273).

This is the evolution of the uses and gratification theory. The research findings have indicated that to a certain extent, the target audience -; WA homemakers - are 'active audiences'. They are involved in the interpretation of media messages and more importantly, interpreting them in their social context. However, they might not have gone to the extent of 'Collection Action' (see above) as yet. The section below discusses the concept of the 'active audience' more closely and specifically looks at active television audiences.

iv. Active Television Audiences

Television viewing experiences are considered socially and culturally influenced activities. And the television audiences are considered active participants who use their backgrounds in their interpretations of the polysemic television messages instead of simply accepting it. There have been many studies on television audiences from within the cultural studies tradition that have supported the conclusion that "the audience is conceived of as active and knowledgeable producers of meaning rather than effects of a structured text". As the above theories have argued, meanings exist within the confines of the structure of the text and the domestic and cultural context of viewing. Therefore, observing the audiences watching television in their environment (such their routines in daily life) will help in understanding their meaning construction. This process will differ from culture to culture and between genders, class and communities. They are capable of differentiating between and actively playing within the boundaries of fiction and reality (Barker, 1999, p. 110).

While Barker (1999, pp. 110 - 111) suggests that Hall's (1981) encoding-decoding model and the literary reception studies are just two studies that have been particularly influential within cultural studies, the focus is primarily on the former. According to Hall, the process of television encoding begins with the production, then circulation and distribution, and finally to the reproduction. Even though

meaning is inserted at each step of the above circuit, it does not necessarily carry through from one step to another. As such, the production of meaning does not equal the consumption of meaning as set out by the encoders because television messages, having gone through the above multiple stages, are polysemic. In some situations, the television audiences may share the same social and cultural framework as the encoders, and as such, it is likely they will decode the message as intended; a 'dominant' reading. Where there are differences in social and cultural frameworks, the audiences will then decode the message in alternative ways; a 'negotiated' or 'oppositional' reading. The meanings in texts are structured in terms of importance thus leading to a 'preferred meaning', as intended by the text.

The above two sections discussed the concept of the 'active audience' and specifically 'active television audiences'. The target audience; WA homemakers, for this thesis, is believed to be active and have been using their experiences in handling the media and media messages they have encountered. These concepts lead into the final theory that will be explored in this chapter, which is the reception studies.

v. Cultural Studies Approach or Reception Studies

The work of the Birmingham Centre for Contemporary Cultural Studies (BCCCS) in the late 1970s and early 1980s provided the basis for the Cultural Studies approaches to the audience. It attempted to prove that readers did not necessarily accept the 'dominant' reading (this term will be further explained in the following section; Challenging the Power of the Text: Stuart Hall's Encoding / Decoding Model, 1st Generation Reception Studies) placed within the text. A typical television viewer has a social and cultural history with its own set of attitudes and beliefs when reading the television text. While it suggests that the program has a producer-desired reading for the viewer, the latter is not obliged to accept it. They may accept it, relate to some of it or refuse it all together.

From the above concept, the audiences are not passive recipients of textual meanings but active decoders who might come up with a variety of different interpretations from their consumption of the media.

Critics like Brunsdon and Morley (1978) insisted that the context of consumption, the socio-economic circumstances of the 'active' reader, their education, class position and occupation as well as their cultural competencies, needed to be assessed in relation to the meanings they gleaned from the texts.

The Cultural Studies approach embodies a more vibrant way of investigating the relationship between media texts and the socially and culturally located active decoders who consume them (Taylor & Willis, 1999, pp. 170 - 171). According to Nightingale (1996, p. 21), a focus on the audience-text process distinguished this approach from other studies on television production of the 1970s and early 1980s. While the production process research explained the cultural meaning of popular television programming by analysing the structures of production, this approach added the structure of reception to its agenda. It was committed to empirical investigations of media audiences and the association between textual analysis, audience research, semiotics and ethnography was the way forward for cultural studies.

Taylor and Willis (1999) have offered a relevant and useful account of the encoding/ decoding model, Nationwide Studies as well as ethnography studies which I have summarised at length over the following few pages.

a. Challenging the Power of the Text: Stuart Hall's Encoding / Decoding Model, 1st Generation Reception Studies

Stuart Hall's encoding/decoding (1980) model was perhaps the first model to successfully summarise the communication process in totality - beginning from the process of the text being encoded in the desired context in the production stage, through to possibly the final stage of the consumption of the text by their audiences where they are decoded. Media texts are developed within institutional constraints such as the professional codes of practice and the technological conventions of the medium, to construct of the preferred meaning at the beginning of the communication process. And at the end of the communication process, it is the audiences who do the semiotic 'work' when they interpret the texts they receive. While the meanings in the media texts are not always interpreted as the media

industries intended, they also cannot be read as the audience wishes as well. Though texts are polysemic, and open to a range of interpretations, they are "tied to the sociological context in which texts are consumed, the power relations of which act to hone down the range of possible meanings one might produce from the text, so that readings relate back to the 'structure of dominance' in a culture (1980, p. 134)" (Taylor & Willis, 1999, pg. 171).

The audiences may use their social history, attitudes, beliefs, class position, race, age, and gender, as signposts, when reading a text such that the encoded meaning might be accepted, rejected or partially accepted. They could also possibly decode the text in ways that the media industries had not expected. Hall introduced three types of decoding styles: dominant, negotiated and oppositional. The dominant, also known as the preferred reading, position is one where the reader identifies and agrees with the programme's offered meaning. While the oppositional position is at the other extreme, where "the dominant meaning is recognised but rejected for cultural, political or ideological reasons". Finally, the negotiated position is more in the centre as the reader decides to either accept, reject or refine elements of the programme. The examples given by Branston and Stafford (2006) for the above are politically inclined and are a patriot responding enthusiastically to President George W. Bush's speech, the pacifist who understand yet rejects the speech and the viewer who agrees that there should be a response to the 9/11 attacks but does not agree with Bush's military strategy (pp. 277 - 278).

b. The Nationwide Studies

The empirical grounding to Hall's 'Encoding/ Decoding' model was conducted with the Nationwide studies by David Morley (1978, 1980). It was supported by BCCCS and endeavoured to test Hall's three decoding positions with textual studies of television and actual responses from its viewers. There were two main research studies. The first was Charlotte Brunsdon and David Morley's monograph *Everyday Television: Nationwide* (1978). It focused on the semiotic analysis of the current affairs program *Nationwide* and probed areas such as "the structure and arrangement of interviews and the presentation of the current affairs

topics". David Morley conducted the second research study in 1980 and this explored the decodings the audiences produced from their viewing of *Nationwide*.

> Morley's main objective was to test out how far audience members accepted *Nationwide*'s preferred reading position. … Perhaps the most important aspect of Morley's findings was the discovery that the socio-economic background of the audience did not necessarily determine their readings. In fact, respondents who shared similar backgrounds sometimes produced different responses (Taylor & Willis, 1999, pp. 172 – 173).

Instead it found that cultural frameworks and institutions and information sources have helped shape audience responses to the text (pp. 172 – 173).

c. Theoretical Limitations

Morley also uncovered some limitations to the three reading positions set out in Hall's encoding/decoding model. He found that they could not accommodate audiences of different races and occupation. "As Shaun Moore argues, this type of difference between cultural ideas about taste within the groups could not be accounted for within the confines of Hall's model (1993, p. 21)". The workplace and the home as audience research sites were significantly missing from Morley's *The Nationwide Audience*. "… the next stage in investigating the contexts of consumption must somehow focus on the lived arenas in which the media texts are actually consumed" (Taylor & Willis, 1999, pp. 173 - 174).

d. 'Lived' Contexts of Consumption: Audience Ethnographies, 2nd Generation of Reception Studies

Post-1980s researchers realized that cultural consumption was not only about the analysis of media readings but also about the context within which they are made. Critics were keen on getting as close as possible to the audience's everyday lives to observe them as they consume the media. Researchers used ethnographic methods, "as a means of assessing the actual location, as well as the interpersonal relations which structure the media reception". The work conducted during this period was also characterized by the move away from genres such as current affairs

programming to examining the reception of popular fictional programming, which traditionally attracted female audiences (Taylor & Willis, 1999, pp. 174 - 175).

The works of researchers such as James Lull, Dorothy Hobson, Janice Radway and David Morley have been influential in the research of this thesis. There are significant insights to be derived from their works. The following are brief summaries of their projects.

An early ethnography of domestic television consumption was 'The social uses of television' by James Lull (1980). He discovered that while television programming schedule structured the domestic routines, it was also a form of diversion and the catalyst for the battle of its control. Lull also conducted another similar study; 'Inside Family Viewing: Ethnographic Research on Television's Audiences' in 1990. The study's main weakness the lack of theoretical foundation provided by the Marxist and feminist approaches. Dorothy Hobson's 1980 ethnographic study, 'Housewives and the mass media', investigated what the media meant to working-class women in the domestic context as housewives. For the purpose of this thesis, television will be the main focus when reviewing her work. While Janice Radway's 1987 book 'Reading the Romance: Women, Patriarchy and Popular Literature' is an example of an ethnographic study where there has been resistance to the consumption of popular forms of media. The research is about women's consumption of print romantic fiction in the home. Finally, in David Morley's book 'Family Television' (1986), the focus has shifted from the different ways of decoding a programme content to the domestic context and to the various uses of television within the family (Taylor & Willis, 1999, pp. 175 - 177).

McQuail contends there is a 3rd generation of reception studies called the 'constructionist view'. Its main objective is to achieve an understanding of the contemporary 'media culture'. In particular, it focuses on the role of the media in everyday life, both as a topic and as an activity structured by and structuring the ways the audiences conceive of their roles as both the public and the audience. It also explores how these notions of 'programmes-with-an-audience' or 'messages-with-an-audience' are inserted in both media messages and programs. The past is revisited and there is a resumed interest in program and programming. However, it goes on "a

step further by adding a neglected layer of reflectivity to the research on the 'reception' of media messages by addressing the audience's notions of themselves as the 'audience'" (McQuail, 2002, pp. 326 - 330).

However, the scope of the present thesis does not extend to this third generation of reception studies. This research is framed in terms of the second generation of reception studies and will take in part the form of an ethnography of Western Australian homemakers and investigate how they have used their media literacy skills in their relationship with television and in their understanding of television advertising commercials.

Thus, in conclusion, this chapter has laid the theoretical foundation for this thesis. It has worked its way up from the basic semiotic components in reading media texts to the various theoretical approaches to audiences. It has journeyed from early ideas that discussed the polysemic nature of texts, to what the media does to their audiences and to what the audiences do with the media. It introduced the concept of the 'active audience', in particular the active television audience. And finally, it explored the relationship between the media messages and the audiences, with an emphasis on the audiences' backgrounds influencing how messages are decoded and understood and ethnographic studies conducted by prominent media scholars such as David Morley and Dorothy Hobson.

Chapter 2: Television & Television Advertising

Since its invention in the 1930s, television has become one of the most widely used and popular mass media. While to this day, it still performs its primary role as the source for entertaining and informing (news and current affairs), it also includes educating its audiences as well. The key characteristic of television is its ability to deliver its messages through a unique combination of two senses; sight and sound and therefore to create a virtual reality effect. It has the potential to influence its viewers' opinions and beliefs and shape their social, cultural and political values and attitudes. It is indeed a powerful medium.

This chapter will attempt to 'break down' the concept of this powerful medium; into its various components such as codes, textuality and intertextuality, programming and scheduling, and explore its relationship with marketing tools such as advertising and with its audiences. It will also explore the Australian television experience and its role in the home. As for Chapter One, the works of key media scholars such as John Fiske, John Hartley, David McQueen, Rob Turnock, Katherine Toland Frith, Stuart Cunningham and Graeme Turner and media organizations such as the Australian Film Commission, Australian Television Audience Measurement (OzTam) and ThinkTV have been discussed and some of which has been extensively foregrounded.

John Hartley (1999) starts off the understanding of television by noting that it has been considered *'pre-modern'* as its cultural uses are part of the socio-semiotic aspects of the first mass medium. Its form takes advantage of the oral culture typical of within a family and a domestic setting. It is *'modern'* as it is an organised, advanced capitalist industry with divisions of labour and presents a commodified cultural form. It is also considered *'post-modern'* as its textuality involves a broader cultural domain that is centred in mass media, rather than in high culture. Finally, it is *'transmodern'* as it spans, exceeds and combines all of the above aspects of contemporary life. It is able to teach its audiences 'citizenship' and provide them with knowledge on culture, identity and diversity within the community (pp. 40 - 41). John Fiske went on to suggest in his book *"Television Culture"* (1987, p. 1) that television plays two prominent roles in society. The first role is as the provoker of

meanings and pleasures. The second role is as a promoter of culture; a crucial part of the social dynamics that is involved in the constant process of production and reproduction. The concept of television consists of programmes and commercials that are transmitted through the television sets to the audiences, who in turn produce meanings and pleasures from them. The ideal result from the producers' point of view would be the exact meanings and pleasures, as intended by the industry, incorporated directly into their audiences' daily lives. However, this is not always the case. Fiske and Hartley (1978) recommended, in their important early communication studies approach on television ('Reading Television'), that television performs seven functions in a modern society. Television messages are claimed to be able to communicate them. They are:

> (1) to articulate the main lines of the established cultural consensus about the nature of reality; (2) to implicate the individual members of the culture into its dominant value systems, by cultivating these systems and showing them working in practice; (3) to celebrate, explain, interpret and justify the doings of the culture's individual representatives; (4) to assure the culture at large of its practical adequacy in the world by affirming and confirming its ideologies/mythologies in active engagement with the practical and potentially unpredictable world; (5) to expose, conversely, any practical inadequacies in the culture's sense of itself which might result from changed conditions in the world out there, or from pressure within the culture for a reorientation in favour of a new ideological stance; (6) to convince the audience that their status and identity as individuals is guaranteed by the culture as a whole; and (7) to transmit by these means a sense of cultural membership (security and involvement) (Fiske, 1990, pp. 75 - 76) .

However, despite its numerous socially and culturally beneficial functions, Hartley (1999, p. 14) points out that television has also stood accused of inflicting various social ills from crimes against cultural standards, sexual decency, respectable language, behavioural propriety to abuses in the struggle for political freedom, social change, economic equality. It has been investigated for promoting pathological conditions in individuals and societies, from stupidity to consumerism. It has been condemned for mistreatment of the vulnerable, victimized and innocent defined by

an aspect of their identity such as gender, class, age, sexuality, family-type, regional identity, nationality, ethnicity or language-group.

In addition to the above roles and functions, television is also importantly a financial product. It has a financial economy whereby wealth is produced and circulated. Television is a vast business of producing programmes and securing advertising. A program is television's chief commodity. It is produced and then sold to distributors. In distribution, its role shifts from a commodity to a producer and its product is a new commodity, the audience. They are then sold to advertisers. Audiences, on the other hand, do not see themselves as a commodity but a producer of meanings and pleasures. They stop being an audience and play different roles in the process of "viewing television" (Fiske, 1989, p. 59). According to Livingstone (1990, p. 3), the audiences create and recreate meanings and pleasures from their activities in their daily lives. It is often a rather routine and fairly unproblematic process. Similarly, watching television is also often seen as a routine, unproblematic and passive process. However to media scholars, this simplicity is an illusion. A simple statement or expression requires analysis to make it meaningful. This analysis requires an understanding the relationship of the statement or expression with its context and then to present the appropriate response in return. Television has come to dominate the hours of its audiences' days, the organization of their living rooms, the topics of their conversations, their conceptions of pleasure and something to look forward to, a way to amuse, occupy and discover the world they live in.

OzTam is a research company that is owned by metropolitan commercial networks Seven, Nine and Ten. It reveals that television penetration or ownership in Australia is very high. With television sets in more than 99 per cent of the Australian metropolitan households in 2005, 68 per cent of them have two or more television sets and only 32 per cent have one television set (Australian Film Commission, 2007). Television accounts for 44 per cent (21 hours and 46 minutes) of People 14+ (aged 14 and above)'s time spent with the media, according to Roy Morgan Research, Australia's best-known and longest established market research and public opinion polling company. The Australian Bureau of Statistics (ABS) also reports that watching television is Australia's favorite leisure activity. According to official ratings data in 2007 from OzTAM and RegionalTAM of People 18+ (aged 18 and

above), Australians watch an average of over 3.5 hours of television a day. In regional markets, this is almost 4 hours (ThinkTV, 2008). While it is unlikely that these figures would have dropped over the years, with regards to the household penetration, it is likely that the number of television sets per household would have increased to date. According to Digital Broadcasting Australia (DBA), despite new technologies making their entrances into the media landscape, the trend towards enhancing the television experience in the house continues as evident from the quarterly wide screen TV sales (ThinkTV, 2008).

The following section; 'All about Television', will begin the discussion of the various television components such as codes, textuality and intertextuality, programming and scheduling and explore its relationship with marketing tools such as advertising and with its audiences.

Part 1: All about Television

 i. Television Codes

Codes of television has been defined as "a rule-governed system of signs, whose rules and conventions are shared amongst members of a culture, and which are used to generate and circulate meanings in and for that culture". They serve as a link between the producers, the texts and the audiences. They are also the agents for intertexuality whereby texts are able to relate to the network of meanings that constitutes the cultural world (Fiske, 1987, p. 4).

In the case of television, a program would have already been encoded on three levels with different codes. There are the social codes such as the appearance, speech and environment, thus reflecting the viewer's perception of reality. These are then encoded electronically by televisual codes such as camera angles, lighting and editing in production. And finally the above are organised in coherence and social acceptability by the ideological codes such as race, class and capitalism. When all three codes come together, it forms a coherent, unified sense in the format of a programme or a commercial. It is now ready to be 'read' by the audience (Fiske, 1987, p. 5).

ii. Television Textuality and Intertextuality

> A textual study of television involves three main points;
> the formal qualities of television programs and their flow; the intertextual
> relations of television within itself, with other media, and with conversation;
> and the study of socially situated readers and the process of reading (Fiske,
> 1987, p. 16).

A television programme represents just a fragment of television's airtime schedule. It is a well defined, labelled product that is produced and sold as commodities, and finally organised by schedulers into distribution packages (p. 14). This is relevant to the present study because a television programme is usually the lure that draws the audiences in to the turn on the television set and engage with it.

A television text, on the other hand, is produced by its readers; the television audience. This is also known as its textuality and it comes into play at different times during the viewing session and process. Hence, the difference between a programme and a text is programmes are produced, distributed and defined by the industry while texts are the product of its readers. However, a program can only become a text at the moment of its reading, when its interaction with its audience generates meanings and pleasures. It is also capable of bringing about multiple meanings, as it too is dependent on the social situation in its reception (Fiske, 1987, pp. 14 -15).

> Meanings are not confined by producers' boundaries between programs, but
> are part of the "flow" of television as experience by its audiences. Neither is
> the television text confined by the boundaries of its medium: reading and
> talking about television are part of the process of making a text out of it and
> are determinants of what text is actually made (Fiske, 1987, p. 15).

Combined with its audiences' cultural experiences, the textuality of television is fundamentally intertextuality (p. 15).

In his article "*Moment of Television*", Fiske (1989, pp. 56 - 57) goes on to suggest that while textuality is achieved in the making of sense and the production of

pleasure, it is also intertwined with culture. Intertexuality occurs when the texuality of television and the television audiences' culture; their histories and subjectivities are brought into the viewing process. Television does not merely present programs but also a semiotic experience, which is characterised by its openness and polysemy. Despite being within cultural boundaries, it offers the freedom and ability to evade, modify, or challenge these limitations and controls.

iii. Television Scheduling and Programming

According to McQueen (1998), television scheduling is defined as "the placing of programmes in such an order that will gain the largest audience". Traditionally, scheduling has taken into account the different age groups of television audiences at any given time. For example, the programmes for the timeslot of 4.00pm - 6.00pm will be dedicated to children, as this is the time they would have finished school and returned home. The programmes for the timeslot of 6.00pm – 9.00pm will be dedicated to the family. This is contemporarily understood to be the time family members gather in the family room as they wait to have dinner. And the programmes for the timeslot after 9.00pm are dedicated to adults. This is when 'watershed' materials may contain elements such as violence, sexual content and explicit language are aired and is more appropriate for an adult audience. It is important to note here that individual multi-media consumption patterns may have altered over this past decade (p. 173).

While these scheduling logics, above and below, may have evolved slightly to cater to the ever-changing demographic makeup of the audiences and/ or the impacts of media such the Internet since McQueen's observations, it is, nevertheless, still relevant. Some of the other popular techniques employed to hold on the audiences' attention are placing popular soap operas at the beginning of an evening's schedule. This is so that the viewers might be kept watching the channel through new or less popular, low rating material. This is called the 'inheritance factor'. 'Hammocking' is where a less popular programme is placed between two popular ones and 'Cross-trailing' is strategically advertising the programmes of a channel on other non-rival channels. Television scheduling is also designed to create 'viewing routines' by familiarizing the audience with the order of the programmes. It is

believed that if there is a following and the same audience can be guaranteed consistently, it would ease programme production, planning, budgeting and the eventual selling of 'guaranteed audiences' to their advertisers (McQueen, 1998, p. 173).

This is similar to my observation from my work experience, as a media planner and strategist. This could further be indicative that the trends have not changed much over the years. The evolution to 24 hours broadcasting has created a demand for more and more programming materials. The content of television programs are bound within certain limits by the size and composition of the audience tuning in at different times of the day. As the production cost for a television program is generally high, the program support tends to come from advertising and sponsorship from large national and global advertisers who have larger marketing budgets. Programs with high production cost are usually placed in the peak hours where the size of the audience will justify the investment. Generally, early morning shows are designed to appeal to the whole family before they leave for school and work. Thereafter, the programming shifts its focus to other audiences; notably the housewives, that are the audience subjects of this study although I am using the term 'homemakers'. This will likely continue until late afternoon when the children are back from school. While the children's programming takes over the airwaves at this point, there still is some programming devoted to the housewives and/ or to the general audience. When dinnertime comes around, the programming reverts to the family audience.

> As Roger Silverstone said, television schedules are intricately connected to how people live their lives. In a broadcasting environment that seeks to maximise its audiences, schedules are designed to reflect who will be watching and at what time of the day. In the 1950s, … it was anticipated that housewives would be at home during the day, so television broadcasted programmes aimed at women during daytime hours. Peak hours for viewing were considered to be in the evening when the men had returned from work and the women had completed their household chores (Turnock, 2007, p. 185).

According to the British Broadcasting Corporation (BBC), it identified women as individuals who were available to view programming during the daytime, in the late 1940s. Janet Thumim (2004) argues that "targeting women as a specialist category was part of a broader strategy which is to expand the television audience and to establish a wider culture of television viewing". By placing women in the home in the daytime, they are not only considered housewives but also both consumers and workers in keeping the house, shopping, cleaning, cooking and raising children. Many daytime programmes were produced in magazine format; short segments tackling different but relevant topics such as children, house and home, shopping, and cooking and personal appearance. This will allow women to do their housework and watch television for items of interest to them at the same time. Over the years, however, this practise has changed and Thumim (2004) argues that its demise meant that "by the early 1960s women's issues had become subsumed into those of a larger, general audience". Nevertheless, women as an audience remained visible through a range of television programmes (Turnock, 2007, pp. 150, 151 & 153).

iv. Television Advertising and Audiences

According to the Commercial Economic Advisory Service of Australia (CEASE) figures, from July 2006 to June 2007, Free-to-Air or FreeTV, as it is now more commonly called, advertising represents 30 per cent of the total advertising expenditure ($11.1 billion). Some of the top advertisers in 2006 included the Coles Group, Procter & Gamble Australia, L'Oreal and Nestlé Australia (ThinkTV, 2008). Burton (1997) informs "advertising is not a form of communication but a way of using forms of communication to achieve effects". It is the only paid-for persuasive communication, which openly supports the commercial values of the media. All media have come to depend on the income generated by advertising. Without it, the operation costs of the media would be high and as a result the prices of media such as newspapers and magazines will be double or triple and there would be no commercial television or radio (pp. 149 - 150). Stuart Ewen (1976) advises that "advertising pushes a vision of life where satisfaction is readily available over the retail countertop. According to the logic of advertising, people are what they own. One's quality as a person is directly proportionate to one's ability to buy". They are

enticed by the promise that when they use a product, they will be improved. And judging by many advertisements, a sense of balance, belonging, connectedness and peace of mind may also lie at the far end of a purchase. Advertising speaks to emotional hungers and presents its products and services as emotional nourishments (Angus & Jhally, 1989, pp. 82 & 85).

"Most people think that there is too much advertising, that it makes us materialistic, that it perpetuates stereotypes, that it plays on our fears of not being socially acceptable, that it lies, exploits children, and generally corrupts society". However, in order to comprehend the impact of advertising on society, it is important to learn how to interpret it as it is not just messages about goods and services but also social and culture texts about society (Firth, 1997, p. 1). From the advertisers' perspective, advertising is about messages that "impart information about products which consumers use to make brand choices" (Domzal and Kernan, 1992). This definition, however, is limited as advertising does much more than just impart product information. It is about informing audiences about what the products signify and mean by matching features of the product and culture together. "Embedded in advertising's messages about goods and services are the cultural roles and cultural values that define our everyday life" (Stern, 1992). One of the methods used to understand what an advertisement means is to deconstruct it. Fundamentally, deconstruction is about reading against the text, and hence taking an "oppositional reading" (John Fiske, 1989 and Stuart Hall, 1974). Its aim is to bring out the social and political influences in society that combine to produce the text (Frith, 1997, p. 3).

Firth informs that while the combination of the background and the foreground of the advertisement create its context, it is the interpretation of the verbal and visual aspects of the advertisement that helps the analysis of the cultural content of an advertisement. This will reveal the secondary level, social or cultural messages, in which the primary level sales message is embedded. There are three stages to reading an advertisement; (1) the surface meaning, (2) the advertiser's intended meaning and (3) the cultural or ideological meaning. The surface meaning is the overall, first impression that a reader gets from their initial encounter with the advertisement. The advertiser's intended meaning is the sales message of the advertiser. This is also known as the advertisers' "preferred" or intended meaning

and it is about the goods, services and associating them to certain types of lifestyles. And finally, the cultural or ideological meaning is one that is dependent on the background of the reader and their cultural knowledge. An advertisement will make sense to a reader especially when it relates to their culture and shared common beliefs system (Frith, 1997, pp. 4 - 5).

According to Bogart (1972), television stations are very aware of the audience's demand for variety in programming and so they try to accommodate and balance their schedules. "Their main concern is to maintain enough sequence, continuity and drawing power in their total line-up of programs to be able to hold their audience throughout the evening at maximum strength". Competition from fellow stations and their possible television schedules are also closely watched to minimise overlapping or loss of audience. However, while the stations may have had control over the timing and program selection, they do not have control over their content (pp. 45 - 46).

From a financial point of view, advertising has been and still is the sustaining force behind all commercial media. Its role is more than just providing a large source of income for media owners. It also provides them with their characteristic look and sound, and the ability to provide the range of entertainment and information to its audiences. The audiences are, after all, ultimately who the advertisers want to reach. Advertising is thus also cultural in that it uses the media to connect the producers of goods and services with potential markets.

Industries such as retailers and banks advertise their goods and services by buying commercial airtime from the broadcast media in the form of commercial spots. This is usually done through an advertising agency. It is not just a question of reaching the largest possible group of people, but of choosing a medium that communicates with the appropriate group of people for the advertiser. Different media will reach out to different people according to kind of information and entertainment they provide. According to their advertising budget and whom they have decided to target as their audience, the selection of the medium and a media schedule of spots will be planned and bought. In general, high-budget advertisers of

mass-consumption goods and services will choose expensive prime-time television spots. As Cunningham and Turner (2006, p. 210), put it:

> Advertisers are still sometimes referred to as 'sponsors'. This is a term that comes from an earlier era in the development of broadcast media when advertising agencies not only bought time and prepared advertising material for their clients, but also produced programs for them – typically plays and quiz shows. All the broadcast station has to do was put the program to air. This system declined with the arrival of television and the advent of the 'ratings' system. Advertiser still can and does (do) pay to have their names associated with a certain program as its 'sponsor'.

These days, however, advertisers and advertising agencies no longer produce programs. In Australia, according to the current system, television stations have a choice of purchasing programs from either production studios or producing them in-house. They then sell advertisers commercial spots during the broadcast breaks in these programs according to the size and type of audiences and programs. The audiences are measured by a rating system, a statistical program that estimates not only the proportion of the audience who have tuned in to the program, but also provides the demographic characteristics such as age, gender, socio-economic status of the audience.

Turnock (2007) discussed two main types of advertising opportunities available to advertisers on television; programme sponsorship and commercial spot buy. There is a constant fear by television stations that the advertisers sponsoring programmes will assume that this entitles them to be able to influence the program production process. In the case of a programme sponsorship, for example, the concern is that if an advertiser was unhappy with the components of a programme such as the storyline and characters, they could exert influence over the production and the programme's content and request for changes to be made, or take the drastic step of withdrawing their sponsorship support. Commercial spot buys (usually thirty seconds and fifteen seconds) is the most common way advertiser advertise on television. The placement of the commercial spots is usually left to the discretion of the television station. This is an important means of attempting to keep finance and editorial decision-making separate on television. Again, while advertisers are not able to dictate the placement of their commercials, they may request that their

commercials be placed in strategic positions and not be placed alongside a programme that might reflect negatively on their product. If such an instance does occur, they may have their commercial removed but they cannot make amendments or cancel the programme. There is another form of spot advertising that focuses on the format. It takes the form of a promotional programme. This is a hybrid magazine-style advertising programme. An example of this would be "Brand Power", a type of consumer programme featuring spots in which specific products were promoted (Brand Power, 2008). One of the issues that has arisen is it becomes indistinguishable from other television programming (Turnock, 2007, pp. 144 & 148).

I experienced the third advertising opportunity during my work experience as a media planner and strategist. Product placement provides the advertiser with the option of having their product inserted during the production of a programme as a prop in the foreground or background. It provides the advertiser with a similar effect as programme sponsorship but it does not cost as much. However, it also does not guarantee the advertiser product exclusivity. For example, Coke might be placed as part of the soft drinks selections in a grocery store and being bought by the characters in the programme. However, the advertiser cannot prevent its competitor such as Pepsi or Sunkist from placing commercial spots in that programme's commercial breaks.

While what appears on the television screen is defined as the text, the people watching the television screen are defined as the 'television audience'. Television has 'audiences', not just an 'audience' as the latter term indicates a singular, homogeneous group of identical people. As identical people, they will receive the same messages, meanings and ideologies from the same programs and as such, they are generally thought to be passive. This term does not only fail to take into account their social and cultural differences of audiences but hands the power to make meanings and pleasures over to television and its producers, and deems the audience powerless and at the mercy of the industry. The term 'audiences', on the other hand, indicates acknowledgement that the viewers are heterogeneous and that they bring their different experiences from their social and cultural environments. They can belong to more than one television audience. A television comedy audience might

also be interested and be part of a television current affairs audience. Terms such as 'viewer' and 'reader' do appear more active and is often used interchangeably. According to Fiske (1987), the difference between the two terms is a viewer is a person who watches television, makes meanings and pleasures from it, in a social setting. The social setting is a combination of their social experiences and the physical setting within which television is watched. 'Viewing' then becomes an active process and is experienced differently depending what the viewer is doing when watching television. A viewer is thus regarded as more actively and selectively involved with watching what is happening on the screen than an onlooker (pp. 16 - 17). It is a presumption that, just maybe, if the television viewer is involved in the television program they are watching, then they will also be automatically involved with the advertisements placed within or alongside that programme. Thus, indicating that perhaps the programme context might have an effect on their audience awareness of television advertisements. If this is the case, the ability to measure the involvement then becomes invaluable. This positive overlapping of programme appreciation with the evaluation of advertisements is called the 'halo phenomenon' (Gunter & Wober, 1992, p. 85).

Gunter & Wober (1992) explains that "For the advertisers interested in maximizing the effectiveness of TV advertising expenditures, one question concerns how the impact of a commercial is effected by the programme in which it is inserted". It is suggested that the emotional environment in which it takes place affects learning. A programme's impact is measured by the extent to which it invokes emotions from its viewers such as aroused, tense and suspenseful. The extent of the viewer's arousal has often served as the only or most important measure of audience involvement. There are three assumptions made about programmes and viewer behaviour. Firstly, a viewer watching a television programme attempts to organise the viewing experience into 'whole patterns'. Viewers like stories with a beginning, middle and an end. They feel less satisfied when a programme finishes without a complete resolution of the plot. Thus, their need for closure is the second point. And finally, this drive for closure creates noise, which affects both perception of advertising material and its integration into memory (pp. 86 - 87). According to Rogus and Griswold (1989, p.90):

… Early research on viewing motivations supported the view that one of the major motivations for viewing television news is to seek information. Viewing of entertainment programmes, on the other hand, is more likely to be linked with needs for relaxation, diversion and escape.

Evaluating the effects of programme context and programme content on viewers' reactions to and memory of advertisements in the programme, a 'happy' television programme would be likely to induce; (1) a happier mood when viewers watched both programme and advertising; (2) greater perceived advertising effectiveness; (3) more effectively positive cognitive responses, and (4) to some extent, better recall (pp. 90 - 91).

According to Fiske (1990), the audiences decipher broadcast message in three aspects; from the content, through the form of the message they determined and the development of the analysis of the message. A mass communicator needs to be in tune with the feelings and concern of the community it is reaching out to. As such, content is developed to address these needs. However, it is also about the way in which these needs are managed. This is the first aspect. In a culture, there are feelings, attitudes and values, which are included in the broadcast messages. These messages are then broadcasted to the audiences in this culture, as Fiske writes, "cultivating this pattern of thought and feeling. There is a constant, dynamic interaction between audiences as source, broadcasting, and audience as destination". In the second aspect, working off the audience as the source, is about how they determine the form of the message. On a basic level, broadcasters may end up reproducing new versions of successful old formulas. This is probably because the audiences have certain expectations from the broadcasters. The third aspect, again working off the audience as the source, is the development of the above analysis. The broadcaster and the function of broadcasting are institutions and institutional activities. They are part of the larger society. Their actions are dictated by the people and standards the society feels are appropriate. As such, the priorities of these institutions are the product of the people and the standards of their society. This eventually influences the type of broadcasting that these institutions produces. Stuart Hall (1973a) argues that "there is a hidden but determining relationship between the structures of thought and feeling in the audience, the encoded structure of the

broadcast message, and the structures of the broadcasting institutions". All are interdependent and yet are interdeterminate (Fiske, 1990, pp. 74 - 75).

Television audiences have devised ways to avoid attempts by television stations of making them sit through commercial breaks and its advertising. From channel surfing, making a cup of tea during the commercial break, doing housework or minding the children, advertisers have been exploring ways of integrating advertising into the programmes themselves. Although this makes some form of engagement with consumer products unavoidable, the audience has not been rendered passive (Stevenson, 1995, p. 75).

v. The Role of Television in the Home

Despite the likelihood of having more than one television set in the house, television watching occurs in a specific area of the domestic setting such as the family or living room. Many also now have television sets in the kitchen and bedrooms. And those who do come together to watch television are also usually, although not necessarily, family members. Television and the everyday life are uniquely connected in two ways.

Firstly, television broadcasters provide 'ritual social events' in their programming such as serials, mini series and genres where families and their companions can watch together and have a discussion about it before, during and after the programme. And secondly, "the connection between such rituals, the spaces in which they are watched and the production of cultural identities with particular reference to questions of gendered identities. Space, as Massey (1994) argues, is not 'empty' but is produced culturally by social relations". The difference between space and place, according to Silverstone (1994), is emotional. A place is a space that has been invested with human experiences, memories, intentions and desires and these are the markers of both the individual and collective identities (Barker, 1999, pp. 115 - 116).

The next section, 'Television in Australia', explores the Australian television experience first through a summary of the historical developments in Australian

television and then some Australian television insights through media research companies for FreeTV such as OzTam and Crosby Textor from a source called ThinkTV.

Part 2: Television in Australia

      i.   **Summary of Historical Development in Australian Television**

This summary aims to provide a background of the introduction, growth and future direction of television in Australia. It was developed with reference to the works of Tulloch and Turner, and Cunningham and Turner. While Tulloch and Turner have developed their historical summary in three lots; before 1965, 1965 to 1975/6 and 1975 onwards, Cunningham and Turner have divided it into three periods; 1956 to 1970, 1970s and 1980s, and 1990s and 2000s. The following section attempts to merge the work of these media scholars together. What has become apparent is that the television technology as well as the programming production of genre and content has pretty much evolved hand in hand; sometimes, dependent on one another and at other times, independent on each other.

According to Albert Moran, the history of Australian television can be categorised into three stages:

> the first to 1965 can be called 'radio with pictures', the second from 1965 to 1975/6 sees the emergence of a local TV drama production industry. Since 1975, Australian television has been marked by the introduction of new technologies, the rise of new media conglomerates, growing internationalisation and an increasing overlap with the Australian feature film production industry (Tulloch & Turner, 1989, p. 1).

During the 'radio with pictures' period, all the programs were in black and white. Other programs such as the variety shows were broadcast live. The broadcast hours were also restricted. Sydney and Melbourne stations would begin broadcast in the late afternoon until just before midnight during the week. On the weekends, the broadcasting hours were extended, mainly due to the live sport broadcasts. Networking systems were developed between the stations in Sydney, Melbourne,

Brisbane and Adelaide, for the purpose of cost sharing, for program buying and production. Television owners and station executives were not focused on the programs. Their main concern was with the capital cost of establishing and operating a station. As such, the early practices did not encourage local production (Tulloch & Turner, 1989, pp. 2 - 3).

The first television broadcast in Australia was on 16 September 1956 by TCN 9 in Sydney. Melbourne followed this soon after. The coverage of the 1956 Melbourne Olympics was the catalyst for the demand for television. However, it was not until 1959 before television broadcasting commenced in Brisbane, Adelaide and Perth. Ownership of broadcast licenses were dominated by print media interest such as the Packer family's Consolidated Press and the John Fairfax newspaper group. There were also high-level political allegiances between the commercial broadcasters and Liberal-Country Party governments. Programming was being imported mainly from the United States and the United Kingdom but there was a demand for local content. Low-cost variety and quiz shows were the earliest form of local content. There are a number of factors that led to the increase in the production of local content such as the requirement from 1960 that advertisements screened on Australian television had to be made in Australia, a rating drift away from American programs in the 1960s and a major increase in the ABC's commitment to television drama production (Moran 1985). For example, the rating success of *Homicide*, an Australian police drama produced by Crawford Productions and screened on Channel Seven from 1964, was a major stimulus for local television drama production (Cunningham & Turner, 2006, pp. 177 - 178).

> The second period of Australian television between 1964 and 1975 was marked by a good deal of stability. The novelty phase of television was at an end, the Box [television set] had become part of the lounge-room, and young children who had never known a world without television were now teenagers. (Tulloch & Turner, 1989, p.6)

The commercial stations decided to organise themselves into networks ranging from 0 to 10. There was barely enough imported programs for the commercial networks and the ABC. This was an important factor in the sudden rise of local television drama. These programs were made with the local Australian audiences in mind and

were distinctively Australian in terms of languages, accents, references and visual icons (pp. 6 - 7).

According to Cunningham & Turner (2006), from 1970 to 1990, the Australian television drama was at a high point. The combination of growing audience ratings for Australian programs, policy and regulation requiring a greater level of Australian content broadcast especially for drama programming and spin-offs from the Australian film industry led to significant growth in the amount of locally produced drama screened on Australian television. This growth saw the emergence of distinctive local production houses such as Crawford Productions and The Grundy Organization. In the meantime, sports broadcasting rights was in demand in the late 1970s. It also successfully imported US formats such as the *60 Minutes* current affairs program, which consistently topping the ratings in the 1980s and 1990s. There was also substantial policy activism and regulatory innovation in the media policy process with a renewed focus in broadcasting regulation on the considerable reach of commercial broadcasting, and its role in social and cultural policy areas such as local content and children's programming. The emergence of high-budget, 'quality' local production mini-series was a major development in Australian television in the 1980s. This strengthened connections between the Australian industry and international networks. Significant change in media ownership laws, since the introduction of television, came about when the:

> Hawke Labour government amended broadcasting legislation in 1985-86 to eliminate the 'two station' rule (restricting individual television licensees to two stations nationally, and preserving local ownership in regional areas), and allowed national ownership networking up to a maximum audience reach of 60 per cent (this was originally to have been 75 per cent), while strengthening cross-media ownership laws in order to prohibit newspaper and television station ownership in a single service area (pp. 179 – 181).

Since 1975, the Australian television environment changes that included the entries of new players, new technologies, changes in the industry ground rules and strategies, better integration into international television and links between television and film industries. Australian television switched to colour in 1976. "In 1980 the Special Broadcasting Service (SBS) television service was inaugurated in Sydney

and Melbourne, and later spread to other capital cities". It was also known as the multicultural or ethnic television service. And the Aussat satellite, the first in 1986 and the second in 1987, provided facilities, which allowed for networking programs all over Australia (Tulloch & Turner, 1989, pp. 10 - 11).

By this time, the Australian commercial television industry was in its worst state since 1956. This was mainly due to the crisis of 'entrepreneurial television', the economic recession in 1990-91, reduced advertising expenditure and severe cuts in program spending in the early 1990s. Broadcasters were under pressure to develop lower-cost formats for local production that could occupy most of their programming schedule. The introduction of the PayTV also posed a serious challenge to commercial free-to-air channels. Nevertheless, Australian programs continued to be popular with local audiences but there were some major shifts in the types of programs that were popular, and a significant split in audience demographics. The program format that defined the Australian television in the 1990s was the lifestyle program. It was associated with the commercial networks as it allowed close tie-ins between programs, program sponsors, associated magazines and the broadcaster's website. This development was accompanied by a renewed commitment to serial drama by the commercial networks in the second half of 1990s. Low-cost programs based on overseas formats and 'ordinary people' programs were also developed in the 1990s. The 2000s, on the other hand, was the decade of reality TV in Australia as well as globally. These programs not only enjoyed phenomenal ratings success, it also became a genuine popular culture phenomenon. It had the capacity for multi-format distribution and audience participation and provided opportunities for product tie-ins associated with the programme (Cunningham & Turner, 2006, pp. 181 – 184).

The above provides a preview of the status of television in Australia from early days to the present. Armed with this understanding, the following section then proceeds to inform through ThinkTV, a marketing initiative of Free Television Australian (FTA), the unique relationship between the Australian television broadcasting industry and the Australian advertising industry. FTA is the industry body representing Australia's metropolitan and regional commercial television broadcasters such as the Seven Network, Nine Network, WIN Television and Prime Television. ThinkTV is the website FTA developed to provide aid to advertisers

looking to maximise the reach and potential of their television advertising campaigns.

ii. Australian Television Advertising Insights

ThinkTV claims that the average Australian watches over three hours of television a day and the majority of that time is spent watching Free-to-Air or FreeTV. It boasts that by placing just one commercial spot in any of the nation's Top 10 programmes on FreeTV, it will be able to deliver an average combined audience of over 1.9 million people (invoking an emotional and rational response), making it ideal for launching, building or maintaining a brand or new products and services, and driving a sales event. It provides advertisers with a range of advertising formats from segment or program sponsorship, cross platform opportunities and product placement. And it has a rating system that makes it accountable and quantifiable.

ThinkTV gathered the following television facts from a number of sources such as OzTam, Roy Morgan and Crosby Textor. Some of the more interesting findings from these various sources have been highlighted below. The Commercial Economic Advisory Service of Australia (CEASE) reveals that from July 2006 to June 2007, FreeTV advertising accounted for thirty per cent of the total advertising media expenditure of $11.1 billion. According to Roy Morgan Research single source data of People 14+ (people aged 14 and above) during April 2006 to March 2007, television is the most popular medium, accounting for forty-four per cent (or twenty hours and forty-five minutes) of their time with media (2008).

While OzTAM citing the ABS revealed that, in its year-on-year comparison for 2003, 2005 and 2007 on People 18+ (people aged 18 and above), watching television is Australia's most popular leisure activity. The time spent watching television remained stable and has increased insignificantly a few minutes to three hours and thirty-two minutes. The average daily reach of FreeTV is about13.4 million. In another study (year-on-year 2007 and 2008, 6am – Midnight of Total People), there is a growth of 9.6 per cent of the metropolitan (metro) average audience grocery buyers with kids demographic group. While in its 2007 Total People survey, FreeTV accounts for sixty-six per cent of prime time television (6pm

– Midnight) in metro (5 cities). The grocery buyer with kids demographic group had a seventy per cent share of the metro nightly viewing (6pm – Midnight). In 2008, again grocery buyers with kids, in particular, has an approximately seventy per cent share of metro nightly viewing (6pm – Midnight). The top three channels are Nine, Seven and Ten (ThinkTV, 2008).

Crosby Textor conducted a Media Comparison Consumer Study in 2005 and uncovered interesting Australian television viewing habits and attitudes towards television advertising. For instance, sixty per cent of Australian consumers say that the first thing they do when they come home from work is switch on the television, and television (sixty-three per cent) is the likely topic of discussion at school or at work. Forty-six per cent of consumers have rated it as the best way to reach them and thirty-nine per cent of them think that FreeTV is the best source of information about new products. Surprisingly, forty-three per cent of consumers view advertising on FreeTV as being more credible and believable. Despite this, seventy-three per cent of them agreed that it had the most memorable advertising and forty per cent of them agreed that it is influential on purchasing decisions. FreeTV enjoys eighty-seven per cent of top of mind advertising recall of consumers because seventy-eight per cent of consumers have admitted to being receptive of television advertising and fifty-two per cent of them admit that they are more involved with advertisements on television. Remarkably, seventy-eight per cent of consumers understand that advertising supports the programming on FreeTV and considers television advertising as being part of the deal (ThinkTV, 2008).

In conclusion, this chapter has introduced the nature and relationship of and between television and television advertising. It has also provided background understanding of television specifically within Australia through a summary as well as some research insights from media research companies. The next chapter will move onto the next set of elements in this thesis which is the target audience; WA homemakers and media literacy. It is interested in exploring the media education this particular group have had in school and the nature of the relationship between them.

Chapter 3: Homemakers & Media Literacy

> Housework has been synonymous with women's work. Little seem(s) to be happening to change that perception, even as women move into full-time jobs in the paid labour force. Housework, particularly cleaning and laundry, is generally conceptualised as a necessary evil – work that must be done but is relatively unrewarding and unpleasurable. This approach negates an important part of family life and devalues the significant social contributions women make through day-to-day care of the home (Lein, 1984). The market value for a homemaker's labour is estimated to be more than $50,000 a year (Strong & Davault, 1992) (Baber & Allen, 1992, p. 205).

Numerous researchers have confirmed that women do indeed carry out the majority of the housework (p. 205).

The contribution of the housewives to the family, community and society are often not recognised as work. This is because the concept of work is usually synonymous with paid work. However, childcare and chores such as cleaning, shopping, cooking, laundry, the care of children and elderly and house maintenance are tasks that require a lot of time and effort and therefore should also be considered work. A full-time housewife could be doing between twelve to fifteen hours of housework a day. However, increasingly, it is found that she may not necessarily be a typical housewife as she may be both working in the household as well as working for wages (Gittins, 1993, p. 112).

The mother who stays at home is called a 'housewife' and she is often featured stereotypically as the tired, sloppily dressed woman with curlers in her hair. According to Anne Oakley (1974), there are two main stereotypes of housework. The first is that the housewife is an oppressed worker: she slaves away in work that is considered degrading, unpleasant and essentially self-negating while the second is that housework provides the opportunity for endless creative and leisure pursuits. That is housework is not work but homemaking (p.41). Due to these poor imageries, some women often prefer to call themselves 'homemakers' instead, "… emphasizing their mother-role over that of housewife. They were home for mothering, not for housework" (Gilding, 1991, p. 13).

It is the common perception that audiences are often inclined to believe what is presented in the mass media. That is, the information presented on television or in the newspaper must be true simply because it appears in the media. However, there is a lot of fragmented, contradictory, and even outright false information in the media. Audiences such as homemakers must learn to look at information presented in the media with a healthy scepticism and determine for themselves whether the content is accurate. Therefore, the first step in media literacy involves an awareness that everyone is bombarded daily with messages through the media and that these messages can affect their behaviour, attitudes, and values (Silverblatt, 1995, pp. 3, 5 & 6).

This chapter has been divided into two sections. The first defines a specific target audience called the homemakers. It will explore the concept of the audience, the traditional 'housewife' and finally, the modern 'homemaker' and sum up by indicating who the participants of the survey component of this thesis are. This section will also attempt to show the relationship television has with this niche section of its audiences, the homemakers. In the next section, the focus is on media literacy; why it is important, the key concepts, introducing multi media literacies such as content, grammar and medium and the 'seven great debates'. There will also be some attention given to the media education in Australian and the acquisition of media literacy skills studies, which are currently being undertaken. This chapter draws mainly on the works of key media scholars such as Denis McQuail and Ann Oakley.

Part 1: Introduction to Homemakers

i. Defining the Audiences

The word 'audience' has always been the collective term for the 'receivers' in the basic mass communications model. An audience can be defined in many different and often overlapping ways such as:

by place (as in the case of local media), by people (as when a medium is characterized by an appeal to a certain age group, gender, political belief, or

income category), by the type of medium or channel involved (technology and organization combined), by content of its messages (genres, subject matter, styles), by time (as when one speaks of the 'daytime' or the 'prime time' audiences or an audience that is fleeting and short term compared to one that endures). (McQuail, 1997, p. 2)

It is surprising how unclear this simple term can be. With the introduction of the printed book in the mid 15th century, a new category of audience was born; the mass media audience, although it was not termed as such until the 20th century. By the time periodical magazines and newspapers emerged in the early 18th century, audiences were diversified, segmented by class, status and education. The invention of motion picture film brought members of the audiences back to a central location, the cinema. The introduction of television broadcasting, that soon followed, quickly overtook the popularity and influence of radio, cinema and press. Early television was said to have an addictive pull, the ability to invade social and cultural space but was also considered outwardly passive and empty of leisure-time activity (McQuail, 1997, pp. 4 - 6).

The audience has also been termed, amongst other things; a mass, a group, a market and a commodity. As a mass, it is considered passive because it was incapable of complete action, unlike social groups that may have the means and inclination to be active in choosing a shared goal and participating in its pursuits. Personal media choices, attention, and response can vary in being 'active', in terms of the motivation, involvement, pleasure, critical or creative responses, and connection with the rest of an individual's life. There has always been a general tendency to view 'active' media use as "better" than passive spectatorship. Therefore, it is assumed that the more 'active' the audience, the more resilient and resistant they will be to persuasion, influence, or manipulation. 'Active' audiences generally are believed to provide feedback to media communicators, and therefore, the relationship between sender and receivers is more interactive. New categories of audiences are constantly emerging. These are defined instead by other components such as lifestyles and interests. They tend to be smaller in size, plentiful and are less likely to have a fixed and predictable membership. As a result, the media are having an increasingly difficult time in identifying and retaining their audiences (McQuail, 1997, pp. 22 - 23).

'Uses-and-gratifications' research was an early advance on the idea of audiences as merely the receivers of messages. This research was a move towards the idea of an 'active reader' because it claimed that audiences used television, and other mass media, to meet individual needs. These needs include the need for escape from routine or worry, the need for information about the immediate and more distant world, the need for 'company', the need for 'advice' about how to deal with personal problems or relationships, and the need of individuals to measure their sense of identity against the values and lifestyles of others. According to one study by Peter Collett people have their eyes on the screen for only about 65 per cent of the time they are in the room (O'Sullivan et al., 1994) and for much of the time that viewing is taking place there is talk, which may or may not relate to the programme being watched. (McQueen, 1998, pp. 163 - 164)

The target audience in the case study (see Chapters 4 & 5) are "housewives". Over the years, television has presented classic images of the housewife, from comedies and movies such as Lucy Ricardo from "I Love Lucy" and June Cleave from "Leave It to Beaver" to Carol Brady from "The Brady Bunch" and Betty Parker from "Pleasantville" in the 1950s and 1960s. According to Ann Oakley in her 1974 book '*Housewife*', a housewife is a woman and her job is to do the housework. The fusion of the words 'house' and 'wife' into a single term established connections between three components; womanhood, marriage, and the dwelling place of family groups. The role of housewife is thus a feminine role, a family role and a work role.

Anne Oakley (1974) has offered a relevant and useful account of the housewife, which I have summarised over the following pages.

ii. Defining the Housewives

Over the years, the housewife has been defined in a number of ways; as the person responsible for most of the household duties, as the person supervising a domestic servant who carries out household duties, a woman who manages or directs the affairs of her household, as the mistress of a family and the wife of a

householder. The characteristics features of the housewife role are its exclusive allocation to women, instead of to the adults of both genders, its association with economic dependence on her husband in the marriage, its status as non-work as its opposition to 'real' economically productive work, and as a role that deserves priority over other roles for women. A man or the husband cannot be a housewife/ househusband and if he claimed he was a housewife/ househusband, it was an irregularity (Oakley, 1974, p. 1).

Oakley presents the legal case from the 1970s, of the Mills family wanting to claim the dependent wife's benefit for her husband, a househusband, under the National Insurance Act, 1965 which states that it is a man and a woman who make a 'natural' pair and within this 'natural' partnership, it is the woman who 'naturally' takes the role of the housewife. While it is possible to be a housewife and to be unmarried, the majority of them tend to be married women. Due to the expectation of the role of a housewife to be unwaged, housewifery is then an economically dependent occupation. There are three phases to the economics of housework. According to Oakley, firstly, the housewife does not produce commodities of direct value to the economy. Even though, by being of service to others, she enables them to engage in productive economic activity. Secondly, the housewife acts as the main consumer in the family. She decides on the food with which meals are made, the furnishing and appliances within the home, the clothes in which the family are dressed and so on. Shopping for the family is one of the housewife's main work activities. In the context of this thesis, this is an important factor. The third and final phase is, since the housewife's efforts are not regarded as work, she receives no wages for it and subsequently she has no right to financial benefits. The benefits that she does enjoy come indirectly through her marriage. Again this is certainly the general the situation but there may certainly be exceptions (Oakley, 1974, pp. 2 - 3).

One may ask why a modern day woman would consider becoming a housewife. Some of the reasons for this decision include: she may not be able to get employment; she can afford to stay home financially and prefer it; she wants the opportunity to spend more time with her children when they are younger; she has the option of returning to work later when her children are older; and she maybe tired from her dual workload as a mother and a worker and would prefer to do just one

job. To a housewife, the housework is multi-faceted and involves service and management skills. From feeding, clothing and cleaning after the children and the men to the organization of the social arrangements between the family and their extended family and friends. The work is private, isolated and self defined. The features of the role as well as the social invisibility of the work often conspire to conceal the amount of time it takes and the routine results in the creation of a normal environment for the family.

While housework no longer means producing goods for the family from scratch, it has shifted primarily to consumption. And this is more than just using commodities but acquiring and transforming them as well. The roles of a wife, a mother and a housewife are often seen as one and the same in the eyes of the society. This is how women are often are portrayed in advertising and by the media. Making purchases is now a major job of the housewife. Her value is reflected in her success as a shopper. This involves elements such as researching, comparison and discount shopping and bulk buying (Rowland, 1988, p. 114).

iii. The relationship between Television and Housewives

From the works of researchers such as Brunsdon (1986), Gray (1987), Hobson (1980) and Morley (1986), it has become evident that it is important to acknowledge the different social positions of women and men in the traditional nuclear family. For the men, home is a place of leisure, distinctly different from the workplace. However for women, who are housewives, home represents the reverse. It is their place of work, also occupied by the husband and the children who require continuous attention to have their physical and emotional needs met (Zoonen, 1994, p.114). Their television watching technique is different from their husbands' and children's. Where the husband would watch attentively, in silence and without interrupting the flow, the wife would most likely be multi-tasking; performing a host of domestic duties and leisure activities like ironing, sewing, child minding, cooking, having a conversation or reading a book at the same time. They maintain their role as the domestic engineer / manager while watching television. According to Zoonen (1994), it is often difficult for them to step out of their workday while they are in the home. It seems like they feel that just 'watching television' a waste of time. "Most

women tend to talk while the set is on, commenting on what they see and grabbing the occasion to divert into the family's daily life". Within the context of the traditional western family, watching television is a leisure activity for husbands, but an extension of domestic labour for wives. Women need to take special measures to enjoy television as a leisure activity. They are often troubled by feelings of guilt and obligation. In the absence of family members (who remind them of their role as housewife and mother), they are more likely to enjoy watching television. "Taking time out to indulge in their own choices undermines their sense of being a good wife and mother, defined as the ever-available, self-sacrificing and happy housewife / mother" (Zoonen, 1994, pp. 115 - 116). Recently, however, the term "housewife" has been deemed politically incorrect and it has been modified to a new term "homemaker" or "stay-at-home mother". However, one may wonder if there is a significant difference between the two terms.

iv. Defining the Homemaker

Caitlin Flanagan (2003) argues that there is a difference between a "housewife" and a "homemaker or stay-at-home mother". A housewife is defined by her relationship with her husband and house. Children are assumed to be part of the deal. Not only do they prepare the meals in the home, they also know how to cope with the endless series of domestic crises that occur on a daily basis such as stained clothes, dealing with sick children or the unannounced guest invited home for dinner.

The "homemaker or stay-at-home mother", on the other hand, Flanagan notes is defined by her relationship with her children. She has made sacrifices on their behalf, essentially by giving up a career to give them something only she can. She feels little obligation to the house itself that she may view more as a vehicle of oppression. She is only "at home" because this is where her children are. She does not define herself through her housekeeping. She has a lot on her mind. She does not allow herself to be bored. She has to do things for herself. She needs to feed herself intellectually as well as emotionally and safe guard against exhaustion. She has to find a way to combine the work of childrearing with the kind of shared housework arrangements and domestic liberation that working mothers enjoy. In taking care of herself, she needs to find the time to do activities centred around herself such as

going to the gym, go to lunch with like-minded friends, go to the movies and so on. She tries to draw the line, Flanagan argues, between the valuable, important work she is doing and the duties of the housewife of old (Flanagan, 2003). Overall, the transition of the individual from housewife is not only in its terms (housewife to homemaker) but also in how their roles are defined. Housewives have traditionally been house and family and then self - this might be totally cut out of the equation in some cases - centric while homemakers are more family (particularly children) and self and then house centric. A homemaker is not a slave to the house and as such, may come across as being more selfish while the housewife is more selfless.

For this thesis, the definition of "homemaker" has been determined to carry the following meaning; a parent; male or female, in their 20s, 30s, 40s and 50s, have at least one child and who are the main shopper of household goods. The term "homemaker" has been chosen over "housewife" because the gender and whether they work or not were not considerations for the research.

v. Assumptions about Media Literacy and Homemakers

Media education has been included in the Australian education system for over 30 years now. It is unknown, at this point, whether implementation of media education into the school curriculum has been universal across Australia or whether some states may have implemented it first. However, it would seem a tenable assumption that some of the target audience of the pilot study, some of the homemakers, may have had media education as part of their general education, thus, providing them with a form of background to understanding media and meaning it is possible to say that they are to some degree 'media literate'.

The goal of the exploratory case study component of this thesis therefore is not to assess their media literacy (it is assumed that they are in some way media literate) but to find out how they have implemented what they have learnt from their media education school days into their current daily lives. Hence, the research question; 'How does their media literacy have influence their understanding of local television advertising messages?' is concerned less with a clinical measuring of quantity of media literacy, than a qualitative assessment of the uses to which it is put.

The following section on media literacy, introduces the term and focuses on the definitions of media literacy, why media literacy is important, the concept of multiple media literacies, the key concepts of media literacy, the seven great media literacy debates, media education in Australia, measuring the acquisition of media literacy and finally, the assumption about media literacy with regards to the research.

Part 2: Introduction to Media Literacy

According to Mary Kalantzis and Bill Cope, the term 'multiliteracies' describes two main aspects of language use. The first focuses on the various ways meanings are made in different cultural and social contexts. The second was developed in part due to the features of the new information and communications media. "Meaning is made in ways that are increasingly multimodal – in which written-linguistic modes of meaning interfaces with oral, visual, audio, gestural, tactile and spatial patterns of meaning" (Kalantzis & Cope, 2008). In assessing the growth of 'multiliteracies', Tyner (1998) distinguished between those that emphasized 'tool use' such as technology literacy, computer literacy and network literacy and those that are essentially 'literacies of representation' such as information literacy, visual literacy, and media literacy. Of the latter three, media literacy has the most established conceptual base due to years of international practice in formal educational settings (Hobbs & Frost, 2003, p. 334). Media Literacy is a term that means many things to different people. It was originally used to define the ability to analyse and appreciate respected works of literature and writing well for effective communication. However, in today's media saturated environment, this definition is no longer sufficient. It has been redefined as the ability to analyse competently and to utilize skilfully print journalism, cinematic productions, radio and television programming, and even computer–mediated information and exchange (including real-time interactive exploration through the global internet) (Brown, 1998, p. 44). The evolution of mass communication over the decades has not naturally eliminated the traditional barriers to media literacy. While one must be educated to be able to read a book and write a letter, all that seems to be required in the simple act of watching television and listening to the radio is a functioning wrist to operate the remote control and turn the dials respectively.

However, there is more involved in 'really' watching and listening to these media. Simply having access to media should not be confused with media literacy. Media literacy is often applied to the study of textual interpretation, the context and ideology, and the audience. Its use is also synonymous with media education (Christ & Potter, 1998, p. 7).

Media literacy has become an established field of study within the international academic community. There is a realization that the media are penetrating cultures and inundating people with information at an ever-accelerating pace. For Stewart & Kowaltzke (1997), some of the characteristics of media and its products include the following; it is usually consumed privately but produced centrally. It requires an audience. It is often multimodal. It uses technology and advanced technological processes. It has multiple authorships. Its partners such as industrial corporations and governments exert their influence on it by being involved in the production and regulation of the media. As such, it is essential that people be taught how to understand the media and their messages (p. 2).

Media literacy is concerned with helping students develop an informal and critical understanding of the nature of mass media, the techniques used by them, and the impact of these techniques. More specifically, it is education that aims to increase the students' understanding and enjoyment of how the media work, how they produce meaning, how they are organized, and how they construct reality. Media literacy also aims to provide students with the ability to create media product (Center for Advanced Technology, 1997) (Zettl, 1998, p. 81). To media scholars such as Paul Messaris, it is defined as the knowledge about how the media function in society. While to Justin Lewis and Sut Jhally, media literacy is about understanding cultural, economic, political, and technological constraints on creation, production, and transmission of messages. Other definitions have also included learning the formal features of media and critically processing media content and comparing that content to external reality (Rubin, 1998, p. 3).

Clearly, all the definitions above seem to emphasize specific knowledge, awareness, and rationality of the cognitive processing of information. Most focus on critical evaluation of messages while others also included the communication of the

messages. Media literacy then, as Rubin (1998) puts it, is about understanding the sources and technologies of communication, the codes that are used, the messages that are produced, and the selection, interpretation, and impact of those messages (p. 3). For the purpose of this thesis, media literacy has been defined as the:

> ability to access, analyse, evaluate, and communicate messages in a wide variety of forms (Aufderheide, 1993). It is a term used by a growing number of scholars and educators to refer to the process of critically analysing and learning to create one's own messages in print, audio, video and multimedia (Hobbs 1998, p. 16).

i. Key Concepts of Media Literacy

Patricia Aufderheide (2006), who has been the key influential figure in this section, asserts that to be a responsible citizen, it is essential to be media literate and be able to engage in the overall media process. There are, according to Aufderheide, eight 'key concepts' of media literacy that need to be taken note of. The first key concept is that 'All media are construction'. This means that media is not simply reflection of reality. Its state of 'apparent naturalness' does not make it seem constructed. It is, in fact, production with a specific purpose.

The second key concept is 'The media construct reality'. Media productions, in fact, are constructing the notion of what is reality in the minds of audiences daily. The audience, on the other hand, bring with them a model of reality that is based on their observations and experiences. Using their model, they believe that they are capable of distinguishing truth from falsehood, and are confident that they will not let the media mislead them. However, much of their model of reality comes from the media they are exposed to or that of people regarded as models in their lives, like their parents and teachers. It is apparent that it is not easy to distinguish where the personal lived experience crosses into the world of the media.

The third key concept is 'Audiences negotiate meaning in media'. As discussed in Chapter 1, all audience members do not receive the messages transmitted by the media in the same manner. The meaning of the message is 'filtered' through their different experiences; socio-economic status, cultural

background, gender, emotions, etc. However, some meanings are more widely accepted than others. The fourth key concept is 'Media have commercial implications'. Media productions are businesses that provide a service and need to make a profit. Even the 'public media' need to raise funds to survive. Some questions to bear in mind when decoding the media include: Who paid for it? What is the economic structuring underpinning a media production? How did financial pressures affect the decision making process of directors and writers? (Aufderheide, 2006). Mass media attempt to reach out to groups of people, defined into demographic markets. They may in turn belong to several demographic markets such as young people; men or women, people from a particular region, people with same hobby interests, etc. The commercial implication of mass media also involves media ownership. Media conglomerates such as Time Warner, which own a variety of media, has the ability to control what is produced, distributed and seen.

Aufderheide's fifth key concept is 'Media contains ideological and value messages'. A media literate person is aware that media texts contain values and ideological implications. When presented with apparent bias, this person is more likely to investigate the bias and its components. The media affirms and reinforces the state of the world as the status quo. As media reinforces the status quo, the values that they carry are often not noticed until the audiences disagree with the media and/ or its messages. The sixth key concept is 'Media have social and political implications'. The media construct reality, under economic constraints that in turn shape their messages. Ultimately, they have important social and political effects on the lives of the audience as part of society and as members of the public.

The seventh key concept is 'Form and content are closely related in media'. Each medium has its own distinctive characteristics. A media literate person would question how the form of the media influences the content, whether its capacity is being exploited well or wasted and whether the form limits the content. The eighth and final key concept is 'Each medium has a unique aesthetic form'. Media has a dual role as an art form and as an information transmitter. In knowing how the media is constructed, its aesthetic value is also being judged by inquiring whether it entertained, kept the attention and involved the audience, whether it informed the

audience more about the world, human affairs, and their roles in it and how it managed to do that (Aufderheide, 2006).

ii. The Importance of Media Literacy

Radio, television, print and cinema are probably the early main mass communication media that were able to communicate, entertain and inform the public. Television, in particular as a medium, has long become influential on individuals' and society's leisure time, on their awareness of their political and social realities, and on forming of personal values in culture and ethics. Media's ubiquitous presence and role in daily living is as much a part of the message as media content.

Gerbner (1981, pp. 173 - 178) echoes McLuhan's aphorism; "the medium is the message". He feels that television is not just a successor of the mechanical-electrical media but also a reviver of tribal transmission of myth and story.

> Television's rituals, symbol system, conventions and continuous involvement confront to the participant-observer. Thus, learning to understand and assess TV in daily living goes beyond viewing skills to virtually reinstituting the liberal arts by liberating the individual from unquestioning dependence on immediate cultural environment. Television is the central socializing process in society.

A major goal of media education then, is to help recipients of mass communication become active, free participants in the process rather than static, passive, and subservient to the images and values communicated in a one-way flow from media sources. According to Masterman (1985, p. 14), media literacy education helps citizens learn how media presentation can reflect, modify, or distort aspects of reality and how symbol-systems (such as conventions, codes) mediate our knowledge of the world. This distinctive, pragmatic kind of inquiry is intended to develop "critical autonomy". As Brown (1998, p. 47) argues, it avoids forming students:

> who are likely to carry with them for the rest of their lives either a quite unwarranted faith in the integrity of media images and representations, or an equally dangerous, undifferentiated scepticism which sees the media as sources of all evil.

iii. Multi Media Literacies

According to Joshua Meyrowitz in his journal article *'Multiple Media Literacies'* (1998), there are at least three different types of media literacy and each is linked to different aspects of the term 'media'.

a. Media Content Literacy

Firstly, if there is the notion that the media are channels that carry messages, it would follow that there is a need for media content literacy. The popular understanding of media is that they are communication channels that are capable of holding and transmitting messages. With this general perception, basic media literacy is defined as being able to access and analyse messages in a variety of media. Content literacy can take various forms including being able to decode and follow the intended manifest message and intended and unintended latent messages, being aware of different content genres, being aware of cultural, institutional, and commercial influences that can lead to certain messages being constructed and other being avoided, and finally understanding that different audiences may read the same text differently (Meyrowitz, 1998, pp. 96 - 97). Media content can be relatively easily coded, counted and verbally analysed. The ease with which media content is spoken and written about, regardless of the medium it is in, makes it a favourite media topic. The importance of media content is most visible when elements of mediated communications are ignored and when one content element is contrasted with another real or hypothetical content element (Meyrowitz, 1998, p. 98).

b. Media Grammar Literacy

Secondly, Meyrowitz asserts, the notion that the media have their own distinct languages prompts the need for media grammar literacy. It can therefore be defined as understanding and recognizing the production variables within each medium, how it interacts with content elements and the ways in which they are used in an attempt to shape perception and response to mediated communications. Again, as in media content analysis, culturally and cultural and institutional influences will

advocate some uses of grammar variables over others (Meyrowitz, 1998, pp. 96, 99-100). While some production variables do also crossover into other media, there are those that are unique to each medium. However, unlike media content literacy, media grammar literacy requires some understanding of the specific workings of the individual media. Media grammar literacy will enable viewers to be aware of how the manipulations of production variables could be reflecting and influencing perception of people, places and events, understand how visual grammar variables can be used to guide attention and encourages the taking of sides in movies, drama, news and documentaries, depicts people as masses and not individuals, portrays selected news sources as stable and credible and others as unstable, threatening and untrustworthy and realises that the impact of media variables may not be as easily 'seen' (Meyrowitz, 1998, pp.100-101).

Although media content and media grammar are interdependent, media grammar is most visible when media content is constant and one grammar variable is different from one another. Media grammar tends to receive less attention than media content for several reasons. Many are not aware of the wide range of production variables that are involved in most of the media they used, as Meyrowitz (1998, pp. 102 - 103) describes:

> Powerful content and power grammar typically have opposite effects on audience awareness: The more effective the media content elements are, the more that audiences are likely to be aware of, and think about, the content. The more effective the media grammar elements are, the less the average audience member will even notice them.

Although media grammar may need more translation than media content, an audience, who has no formal training in media production, will no longer miss them once they are taught about the grammar variables.

c. Medium Literacy

Thirdly, Meyrowitz's notion of media as a type of setting or environments suggests the need to grasp the influence of the characteristics of each medium; both on the individual communications and on the social processes in general. Medium literacy, he argues, suggests that each media is an environment that has fixed

characteristics that influences communication in a particular manner, regardless of the choice of content elements and the particular manipulation of production variables. Medium literacy entails understanding how the nature of the medium shapes key aspects of communication in both the micro- (single situation) level and macro- (societal) level. Micro-level medium literacy requires understanding why different types of interaction works with different communications. While the macro-level medium literacy involves understanding "how the widespread use of a new medium may lead to broad social changes" (pp. 96, 103 -105). Medium literacy also exposes how the political, economic, and social influences have roles in the development of some media over others. Here, all three different types of media literacy (content, grammar and medium) are interrelated. It is impossible for a medium to have any influence without content. Most media messages involve conscious or unconscious manipulation of grammar variables. And each media environment is made up of content and grammar elements. Medium literacy is often overlooked in favour of content and grammar elements, perhaps because it is less directly observable. However, it becomes visible when the medium is being used by a significant proportion of the population (p. 106).

iv. Seven Great Debates of Media Literacy

Hobbs (1998) has highlighted 'Seven Great Debates' in the media literacy movement. She suggests that the wide diversity of viewpoints amongst educators could either serve as a source of strength for the emerging media literacy movement or draws attention to the essentially problematic nature of recent attempts to define and implement such an expansive and unstable concept like media literacy.

The seven debates, argues Hobbs, pertain to the following questions: (1) Should media literacy education aim to protect children and young people from negative media influences? (2) Should media production be an essential feature of media literacy education? (3) Should media literacy focus on popular culture texts? (4) Should media literacy have a more explicit political and ideological agenda? (5) Should media literacy be focused on school based K-12 educational environments? (6) Should media literacy be taught as a specialist subject or integrated within the context of existing subjects? and (7) Should media literacy initiatives be supported

financially by media organizations? Of these, the debates that have been identified as being of significance to this thesis revolve around media literacy in school curriculum such as Question Five on whether media literacy should be focused on school based K-12 educational environments, Question Six on whether media literacy should be taught as a specialist subject or integrated within the context of existing subjects, Question Two on whether media production should be an essential feature of media literacy education and revolve around media literacy in society with Question Three on whether media literacy should be the focus on popular culture texts.

Hobb's fifth debate regarding whether media literacy should be focused on school based K-12 educational environments suggests that media literacy initiatives have been most successful in school communities where the teachers, parents, and students have a shared, common vision about their love-hate relationship with media culture. According to Hobbs (1998, pp. 23 - 24), the most successful way of including media literacy in schools is to have two or more years of staff development to build clearly defined understanding of the concept as it relates to classroom practice. This debate is linked to the sixth debate on whether media literacy should be taught as a specialist subject or integrated within the context of existing subjects. It cautions that attempts to integrate media literacy concepts across the curriculum may result in both the overall enhancement and vitality of learning and teaching or an incoherent presentation where the teachers also do not have adequate training in media subjects. With media literacy concepts permeating the curriculum, "media education would always be at the margin of each subject, as a more or less unrelated, unvalued extra"(Kress, 1992, p. 200). When a topic or skill is developed generically across the curriculum, it may end up invisible (Hobbs 1998, p. 25).

The second debate was about whether media production should be an essential feature of media literacy education. It looks at some educators belief that young people cannot become truly critical consumers of mass media until they have had experience making photographs, planning and organizing ideas through storyboards, writing scripts and performing in front of a camera, designing their own web pages, or reporting a news story. According to this view, media literacy is incomplete unless students gain substantial experience writing as well as reading

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media texts. However, there are those who think that teaching media production to youth distracts them from learning the culturally valued skills of reading and writing (p. 20).

Hobb's third debate, about whether media literacy focuses on popular culture texts, confirms that media literacy does indeed focus on the media texts of popular culture. The texts of everyday life provide the possibility for combining textual, historical and ideological analysis in ways that help students and teachers move beyond the limits of traditional disciplines and subject areas. Understanding that information is socially constructed is the major contribution of media literacy. The popular culture emphasis in media literacy education is largely what distinguishes this form of critical thinking from other related concepts, including information literacy, computer literacy and print literacy (pp. 21 - 22).

The central research question of the thesis is 'How does the media literacy of Western Australian homemakers influence their understanding and reception of television advertising?'. There is some assumption made that some of the homemakers would have had some form of media literacy education because it has been a part of the school curriculum for over 30 years. It is hypothesised that ideally the more emphasis media education is given in the school curriculum (in terms of classroom time, coursework and hands-on practicals and proper expertise), the more likely the students will be able to practise what they have learned in their daily lives and go on to be practising media literate individuals who are able to make well informed decisions from the media messages they are exposed to.

v. Media Education in Australia

Having established what media literacy entails, the question arises that, if it is the role of formal education to teach literacy, then to what degree is media literacy a part of formal schooling and what are the debates surrounding it? Again, Hobbs (2006) provides some useful description of how media literacy might be situated, in respect to formal media education. She informs that media education is an emerging field. It involves:

learning about the mass media and communication technologies, including the skills of managing the use of media in the house, critically analysing the content, format and structure of media messages, understanding the economic, social and political context in which media messages are constructing, appreciating the impact of media and technology on individuals and society, and gaining the skills of creating media messages using technologies. Often identified with the term, 'critical viewing skills', media education is an expanded way of thinking about literacy as an educational process linked to an increasingly visual and electronic culture (Hobbs, 2006).

According to Hobbs and Frost (2003, p. 334), media education in K-12 (Kindergarten to Year 12) environments generally features activities that invite students to reflect on and analyse their own media consumption habits. They are encouraged to identify the author, purpose, and point of views in media such as films, commercials, television and radio programs, magazine and newspaper editorials. They also identify the range of production techniques that are used to communicate point of view and shape audience response and identify and evaluate the quality of media's representation of the world by examining patterns of presentation, stereotyping, emphasis, and omission in print and television news and other media. Other related activities include an appreciation of the basic economics of mass media industries, gaining experience and familiarity of using mass media tools for personal expression and communication and perhaps, for the purposes of social and political advocacy.

Australia has incorporated media education as part of its school curriculum since the 1970s. The origins of media education in Australia are different from those of countries like England, Canada, Europe and the United States. In these countries, popular concern about the effects of media on children was the primary reason for the introduction and development of media education (Quin, 2003, p. 440). According to Collins (1976), in England, media education was initially proposed as "a response to a conception of the media as a force alien to culture. Teaching about the mass media, in this context, was aimed at encouraging discrimination and good taste on the part of the students". While in Canada, Morgan (1996) and Rother (2000) both discovered that teachers taught media education because they feared its

effects such as 'media manipulation', 'media effects' and 'students programmed to consume' (Morgan, 1996, p.15). In America, on the other hand, Singer, Zuckerman, and Singer (1981) advised that educators were concerned with the behavioural effects of the media and asserted that media education would serve as a counterstrategy to the supposed negative effects of the media on children's learning abilities and behaviours. Anderson (1980) informed that concerns about sex and violence in the media as well as its role in fostering consumerism marked the above perspective (Quin, 2003, pp.440 - 441). However, in Australia, the introduction of media education or media studies was not a reaction to media effects but a response to a set of educational and political problems. The 1970s was:

> a period of rapid growth in the Australian education system due to the large number of students who were staying at school past the age of compulsory schooling. The rigorous academic, examination-focused educational system of the time did not cater to the large number of less academically able students who chose   to remain in school. Media studies was just one of the subjects created during a period of emancipation of the curriculum to accommodate students who were not intending to pursue tertiary studies (Quin, 2003, p. 441).

> Hobbs argues another reason for the growth in interest in media education: [It] came from an interest in promoting indigenous Australian artists, writers, filmmakers, musicians, and performers generally through government grants and programs to involve artists in schools. By the early 1990s, media education reached a status of being a small but visible component of the Australian public school system, with a national organization, The Australian Teachers of Media (ATOM) serving to develop curriculum materials, organize staff development programs for teachers, and generally interface with state and federal education bureaucrats to increase financial, technical and other support (Hobbs, 2006).

vi. Measuring the Acquisition of Media Literacy Skills

In the 1980s, most evaluation models examined the program outcomes on very small numbers of students, usually in a single classroom, often in interventions,

designed and implemented by researchers. According to Hobbs & Frost (2003), examples of such studies include:

> whether a brief, six-hour exposure to media literacy education affected children's ability to distinguish between real and fiction elements of a program (Dorr, Graves & Phelps, 1980), whether a three-hour-a-week curriculum for elementary school students helped students identify genres and syntactical structure (Anderson, 1983) and whether an eight-session course on media literacy improved knowledge of camera and editing production techniques and the economics of media production (Singer, Zuckerman, & Singer, 1980). More recently, studies have explored whether students learnt facts, vocabulary, and information provided as part of the instruction (Baron, 1985; Kelley, Gunter, & Kelley, 1985) or whether a video broadcast about media literacy affected cognitive or critical-analysis skills (Vooijs & Van der Voort, 1993). (pp. 334 - 335)

In 1995, Quin and McMahon, conducted research on a sample of 1500 students in Western Australia. They created an evaluation instrument that provided students with a specific visual media messages, with multiple-choice and open-ended questions in a paper-and-pencil assessment. Students identified the message's purpose, target audience, point of view, and qualities of representation. Their technique was adopted and adapted in Hobbs and Frost's 1999 U.S. study measuring ninth-grade students' media-analysis skills in four different classroom contexts. An examination of the before-and-after-instructions results reveal that students whose teachers integrated media-literacy concepts and activities with existing curriculum outperformed those of students whose teachers used an 'off-the-shelve' curriculum (Hobbs & Frost, 2003, p. 335). Hobbs and Frost (2003, p. 331) recently conducted a study of students participating in a required year-long Grade 11 English media / communication course; the measurement of the acquisition of media literacy skills of these students was determined by comparing them with students from a demographically matched group who received no instruction in critically analysing media messages. A non-equivalent group's design examined student's reading comprehension, writing skills, critical reading, listening and viewing skills for non-fiction informational messages.

It does not seem feasible to determine the level of media literacy of an individual on a defined scale, and perhaps this may not be any importance. The above studies have determined the success or failure of media literacy implementation in a number of ways; changes in the students' abilities to learn, distinguish and identify media concepts, comparisons between students' abilities being influenced by modified and existing curriculum and comparisons between students' abilities in two control groups, one with media literacy education and one without. It takes a 'before-and-after' approach, the 'before' being the benchmark and the 'after' being the height of improvement.

In this chapter, the target audience 'homemaker', as it has been intended for this thesis, has been defined through a process of understanding what constitutes an audience, a traditional housewife and a modern homemaker. The relationship between the homemaker and media literacy was then discussed. The various key features of media literacy was then described at length and it concluded with a look at some of the ways of measuring the acquisition of media literacy skills.

Chapter 4: Research Methodology

This chapter describes the research methodology used in the exploratory case study of the critical reception of television advertising among WA homemakers. The chapter begins with a description of how the research was conducted and then, working backwards, it discusses the four main sections; the research methodology that guided the research, the sampling procedures, the research design (methods of data collection and analysis) and the reliability and validity of the research.

i. Conducting the research

Bearing in mind that the participants were homemakers with children, the study was designed to be as flexible as possible, taking into account some of the needs of the participants such as time constraints, and household and childcare commitments, so as to encourage the maximum amount of participants. The participants, who were recruited via snowball sampling (to be further explained under the heading of Sampling Procedures) to be part of the exploratory case study, were first provided with a participant information sheet, which outlined information such as what the study was about, who the researchers were and the qualifying criteria for participating in the study. They were also provided the assurances that their personal details and privacy would be protected; they had the option to withdrawn themselves from the study at anytime and their details would not be included in the study.

Participants were also informed that about one and half hours of their time would be needed to participate in the study, and they were asked to advise on the location where the study would take place. They had the option of coming to Curtin University to participate in the study, or of having the researcher travel out to a location they were familiar with and felt comfortable in such - as their homes. At whichever venue, the researcher would provide tea and biscuits for the session. Upon agreeing to participate in the study, they were asked to complete a participant consent form, which confirmed that they understood the procedures and requirements of the study, that they had the option of withdrawing from the study and that their

personal details and privacy would be protected. They were required to sign the form, which was also co-signed by the researcher.

They were next provided with a participant contact sheet. This required the participant to supply their full name, address, contact numbers, date of birth, gender, status (eg. single, partners, married, divorced), nationality, occupation, number of children and whether they were the main shopper for household goods. They were each provided with an identification code, by which they were henceforth identified in the study. The questionnaire followed next and this did not take more than twenty minutes, at the most, to complete. The last part of the study was the video session. This part was also contained a one-to-one interview, as the researcher also prompted the participant to elaborate on interesting aspects of their answers.

The exploratory case study was officially conducted in the 5 months from January to May 2008. Recruiting participants proved to be the most difficult aspect of the study. Using the snowball sampling technique (to be further explain under the heading of Sampling Procedures), the word was put out that participants, who met the selection criteria, were needed for my study. Aside from seeking help from friends, posters were also put up in the community library, leisure centre, childcare centres such as Billabong Childcare Centre, playgroups such as Honeypot and Montessori, supermarkets such as IGA, fitness centres such as Zest and religious centres such as churches in the suburban areas surrounding the university. It was agreed with my supervisor that the study would not be providing incentives to the participants for participating so as to preclude material interests as a factor in participating. The participants were initially recruited from outside the university as it was reasoned that the individuals within the university were more likely to have a higher education level and were critically literate in the media, being within the academic industry. However, it was later discussed and agreed that the participants should come from as varied a background as possible so as to provide a cross section of the target audience population. As such, participants could be recruited from the university as well.

I was only able to recruit a total of eight participants in January and February. They were able to provide me with the required duration to participate in the

questionnaire and the video session. I noticed that many of the individuals who were approached were generally reluctant to help and often asked if there was any incentive for participating in the study. The main feedback I received was that they could not spare the time. The required duration of one and a half hours was too long for them to commit to, given their busy schedule. Many also said they did not mind doing the questionnaire portion, which would take approximately twenty minutes, but they were reluctant to sit through the video session as they were self conscious about their answers; how it would come across (i.e. 'Will I sound naïve? Do I sound stupid?') and what I would think about their answers. In light of the above, I had a meeting with my supervisor to discuss how we could address these concerns and increase the number of participants for the study. It was decided that the participants would be given the option to decide how much time they would want to give to the study, which also determined which part of the study they would be participating in. Individuals who could spare more than an hour, would be asked to participate by completing the questionnaire and then watching the video session of television commercials. Individuals who could not spare more than an hour, were still encouraged to participate at the very least by completing the questionnaire. While ideally I would have wished to meet each and every one of the participants for the questionnaire or the questionnaire and video session, due to time constraints of the study, I had to mail out some questionnaires to the participants, and pass some along through friends to others who were willing to participate in the study. I was also permitted to ask my colleagues at university to participate in the study. I work on-campus at the Robertson Library as a student assistant as well as at the on-campus housing; Kurrajong Village as the Senior Residential Assistant.

The number of participants increased in March and April with the recruitment of nine and fifteen participants respectively. And the last month of the research; May, the final three participants were recruited. In total, I estimated that I handed out between 250 to 300 questionnaires and of these, thirty-five participants from all over Western Australia responded and took part in the pilot study. Out of these, however, only six were able to also participate in the video session. In the end of the study, thirty-five questionnaires and six video sessions were completed.

ii. Methodology

The research will take the form of an exploratory case study. This means that there is little known about this issue at the outset of the study and the exploratory case study is undertaken before implementing a large-scale investigation. In this type of case study, fieldwork and data collection are undertaken prior to the final definition of study questions and hypothesises. Where there exists uncertainty about the study goals and results, the exploratory case study will help identify the questions, select and develop the measurement constructs and serve to safeguard investments in larger studies. One of the major disadvantages, however, involves the issue of premature conclusions. "… The findings may seem convincing enough for inappropriate release as conclusions. Other pitfalls include the tendency to extend the exploratory phase, and inadequate representation of diversity" (Answers.com, 2008).

Overall, the methodology used in this research is a mix of qualitative and quantitative. Quantitative and qualitative research consists of different approaches used in social investigation. However, as the focus of the study is more interested in uncovering the insights the participants' responses to the questionnaires and the video sessions would provide, the study is thus more qualitative in nature. Qualitative research places an emphasis on the processes and meanings cannot be examined or measured in terms of quantity, amount, intensity, or frequency. Its researchers study the socially constructed nature of reality, the intimate relationship between the researcher and what is studied, and the situational constraints that shape inquiry as well as the value-laden nature of inquiry and seek answers to questions that stress how social experiences are created and given meaning (Denzin & Lincoln, 1998, p. 8).

Qualitative research has long been a part of the history of modern human disciplines. For example, the work of the 'Chicago School' in the 1920s and 1930s established the importance of qualitative research for the study of human group life in sociology. It was also part of a complex historical field across five historical moments that still operate simultaneously to the present.

The traditional period (1900-1950) is associated with the positivist paradigm. While the modernist or golden age (1950-1970) and blurred genres (1970-1986) moments are connected to the appearance of the postpositivist arguments. At the same time, a variety of new interpretative qualitative perspectives such as hermeneutics, structuralism, semiotics, phenomenology, cultural studies and feminism made their presence felt. In the blurred genres phrase, humanities became central resources for critical, interpretative theory and the qualitative research project was broadly conceived. The blurred genres phase produced the next stage, the crisis of representation (1986-1990), where researchers struggled with how to locate themselves and their subjects in reflective texts. Finally, the post-modern (1990-present) moment is characterised by a new sensibility that doubts all previous paradigms.

Qualitative research meant various things during these moments. It was defined as involving an interpretive, naturalistic approach to its subject matter. Qualitative researchers study their subjects in their natural settings by trying to make sense or interpreting experiences and the meanings people bring to them. It involves the:

> studied use and collection of a variety of empirical materials – case study, personal experience, introspective, life story, interview, observational, historical, interactional, and visual texts – that describe routine and problem as moments and meanings in individuals' lives (Denzin & Lincoln, 1998, pp. 1-3).

While the purpose of qualitative inquiry may be to produce findings, the data collecting process may seem never ending:

> The culminating activities of qualitative inquiry are analysis, interpretation, and presentation of findings. The challenge is to make sense of massive amounts of data, reduce the volume of information, identify significant patterns, and construct a framework for communicating the essence (of) what the data reveal (Patton, 1990, pp. 371-372).

iii. Sampling

According to the Australian Bureau of Statistics (2006), as of March 2006, Western Australia has a growing population of 2,042,800 with an estimated seventy-two per cent of that population living in Perth (1,477,800 in 2004-05). Of these, the population of homemakers is unknown. It is what is known as a 'hidden or hard-to-reach population'. The two main characteristics of 'hidden populations' are: there are no sampling frames (the size and boundaries of the population are unknown); and there are strong privacy concerns (Heckathorn, 1997, p.174).

> The best known approach for researching this population is snowball sampling (Goodman, 1961): ideally, a randomly chosen sample serves as initial contacts … these subjects provide the names of a fixed number of other individuals who fulfil the research criteria. The researcher approaches these persons, and asks them to participate; and each subject who agrees is then asked to provide a fixed number of additional names. The researcher continues this process for as many stages as desired (Heckathorn, 1997, p.174).

According to Dawes (1987), it was Mathematician, Leo Goodman (1961) who coined the term 'snowball sampling', which he defined as a:

> multistage process in which the first stage consists of a random sample drawn from a finite population. Each individual (the primary respondent) in this random sample is then asked to name individuals who are part of the population of interest to be included in the sample. These named individuals then form the second-stage respondents who are subsequently asked to identify additional members of the population. The final sample of respondents is the aggregation of respondents identified through this snowballing process (1987, p.27).

In other words, this process of locating information-rich key informants or critical cases begins with asking a number of people to recommend people to talk to and soon the snowball gets bigger and bigger:

The Peters and Waterman (1982) study *In Search of Excellence* began with snowball sampling, asking a broad group of knowledgeable people to identify well-run companies. Another excellent and well-known example was Rosabeth Moss Kanter's (1983) study of innovation reported in *The Change Masters*. Her book focuses on ten core case studies. She began her search for the "best" or "most innovative" companies by getting the views of corporate experts in human resource fields. Nominations for cases to study snowballed from there and then converged into a small number of core cases nominated by a number of different informants (Denzin & Lincoln, 1998, p. 176).

Snowball sampling was applied in this study for two purposes. Firstly, as an 'informal' method to reach the target audience, it is used most frequently to conduct qualitative research, primarily through interviews. Secondly, it may be applied as a more formal methodology for making inferences about a population of individuals who have been difficult to enumerate through the use of descending methods such as household surveys (Sociology at Surrey, 2006).

iv. Research Design

a. Methods of Data Collection - Questionnaires

Questionnaires are powerful evaluative tools that are an inexpensive way of gathering data from a potentially large number of respondents. They are also versatile, allowing the collection of both subjective and objective data through the use of open or closed format questions. The questionnaire in the study was designed with a combination of thirty-four open format and closed format questions. Open format questions are those that ask for unprompted opinions and allow the participant to answer as they see fit. One advantage of open format questions is the wide variety of responses, which is likely to more truly reflect the opinions of the participants.

There are, however, disadvantages as well. They have to be read individually because there is no way to easily analyse them. They are unique to the participant and it is unlikely that two participants will interpret an answer in the same way. Finally, they require the participant to spend more time thinking about the response.

Closed format questions, on the other hand, tend to be multiple-choice questions, which are easier for the participant to answer (Questionnaire Design, 2008).

The questionnaire explored the key areas of education; the media - specifically television; advertising - specifically television advertising; and the role of television in their homes. Questions One to Four looked into when the participant started and finished school, their education level, whether there was media education as part of their school curriculum and for those who had this, the fourth question went into more detail about how many years they studied it and what they learned.

Questions Five to Ten moved on to inquire about media usage. They looked into the main sources of their understanding of the media, the first thing that comes to mind when they think of media, media that they are familiar with, media they use, media they prefer to use and media on which advertising would be the most effective and influential. Questions Eleven to Nineteen focussed on advertising. It explored the first thing that comes to the participant's mind when they think of the general concept of advertising, how would they initially respond when they see a television advertisement, whether they think advertising influences their purchasing decisions, how advertising influences their purchasing decisions, did they think advertisements provided sufficient information for them to make a good purchasing decision, did they know when advertising was targeting them and their family, how many advertisements they could specifically recall in the past month and how many television advertisements they could recall. Questions Twenty to Twenty-Five investigated media literacy. They asked the participant if they had heard of the term 'media literacy' or 'media literate', what they understood from the term media literacy or media literate, whether they considered themselves media literate, do they think it is important to be media literate and do they think that media literacy will change the way they respond to advertising. They were also asked to pick, from eight statements, the key concepts of media literacy.

Finally, questions Twenty-Six to Thirty-Four probed the role television plays in the home. It uncovered the number of television sets the participants had and where they were located in the home, approximately how many hours of television they watched daily, times they watched television, the kind of programs they watch,

in whose company they watch television, what they normally do when they are watching television, and have they ever made a purchase after seeing the item advertised on television. The participants were also asked what they would take into consideration when making purchasing decisions as the main grocery buyer of the family.

b. Methods of Data Collection - Video Session – Six TV Commercials

The purpose of this portion of the exploratory case study session was to obtain the participants' reactions to actual television commercials. It took approximately forty-five minutes of their time and comprised six videotaped television commercials. The participants were be asked to watch these commercials, pausing in between each commercial to answer a series of questions about the commercial they had just watched. The researcher recorded their answers both on paper and on tape.

The first commercial was from Bunnings Warehouse. A 30 second commercial, it promoted its brand, their gift cards and featured their products on promotion. The second commercial was from Woolworths. A 15 second commercial, it promoted the brand and their Christmas promotion. The questions asked following each of these commercials were identical, and included; what the commercial was selling, what is the store in the commercial, whether they had shopped in the store previously, what they thought of the commercial, what was the advertising message, whether the advertising message was of interest to them and would they consider making a purchase at the store after watching the commercial.

The third commercial was from Advil. It was an informational 30 second commercial, promoting liquid capsules which is supposedly an advanced technology that is 30 per cent faster and better than Advil's closest competitor; Nurofen. Its tagline claimed that it provided 'Fast Relief for today's tough pain'. The commercial also included statistical graphs and a woman as the model character. Some of the questions following this commercial were similar to the previous ones and included whether the tagline caught their attention, whether they could relate to the model in the commercial and whether the commercial provided sufficient information.

The fourth commercial was presented jointly by the Western Australian State Government, Perth and the Royal Automobile Club (RAC). It was also an informational 30 second commercial, and introduced the audience to a new technology; Electronic Stability Control (ESC), which is available in new cars. ECS is said to be able to correct the stability of a car in the event that something causes the car to swerve unexpectedly. The model characters used in the commercial formed a family unit, comprising a man, woman and a child. Again, some of the questions following this commercial were similar to the previous ones and included whether the sponsor of the commercial impacted on their reception of the commercial and whether they would ask for this feature when shopping for a car after watching this commercial.

So far, the commercials chosen above were examples of fairly routine and commonplace spot buys. The fifth and sixth commercials, on the other hand, were examples of program sponsorship and product placement. They were by Kmart and Schwarzkopf. The program in which they were embedded was an episode of *That 70's Show* entitled 'Beast of Burden'. The program guide summarises that Red's (played by Kurtwood Smith) muffler shop opens. Hyde (played by Danny Masterson) has to choose between working for Red or for his newly found father in a record shop. In the meantime, Fez (played by Wilmer Valderrama) gets his dream job at a hair salon (That 70s Show, 2008). The program is sponsored by 'Christmas Time at Kmart' and its tagline is 'Where good time starts'. The models in this commercial are a family celebrating Christmas time. The sponsorship was announced ('brought to you by…') at the beginning of the program and two commercials were placed in the second commercial break. The product placement is by Schwarzkopf 'Professional Hair Care' and one of its commercials was placed just before the Kmart sponsorship announcement and another also in the second commercial break. It strategically placed its ads in a related episode of *That 70's Show* where the storyline involves a hair salon. This whole program, with its advertisements, came up to approximately thirty minutes. Some of the questions asked following the commercial were: did they spot the products that have placed their commercials strategically within this program; did it affect how they viewed the program sponsorship; and did they think it would impact on their purchasing decisions.

c. Methods of Data Analysis

My associate supervisor advised that 'Statistical Package for the Social Sciences' or 'Statistical Product and Service Solutions' (SPSS) should be used in analysing the raw data collected from the questionnaires. There are four stages involved in conducting a SPSS analysis. The first stage is the collection of raw data and coding them into numerical form. I have collected raw data from the questionnaires the participants were asked to complete, which was made up of open- and closed- ended questionnaires. The open-ended questions provided a range of individual expression and, as such, rich and varied data. However, they were not easy to analyse as different participants gave varied responses to the same question. Close-ended questions, on the other hand, supply the participants with a fixed range of permitted responses to pick from and as such all the participants would answer the question from the fixed range of permitted responses, making comparison relatively easy. For data to be used by the SPSS analysis, it must be coded the same way throughout. A codebook was developed for the SPSS analysis of the study. This is a list of variables corresponding to the items of the questionnaire. There are a few components in this codebook and one of them is the 'variable'. This can be any type of information from demographics such as sex, age, income and marital status to an attitude, a belief or the number of children a person has. Another component, 'value' must be set for each variable. Simply out, this is similar to the answer to a question. The second stage is entering into the program and saving the data and the third stage is defining these data and annotating them with descriptions and labels. The fourth and final stage is using the data set to produce summaries, tables and statistical tests.

The study processed its raw data using two types of data analysis on SPSS; procedure commands 'FREQUENCIES' and 'CROSSTABS'. The 'FREQUENCIES' procedure command was used to determine the frequency of variables while the 'CROSSTABS' procedure command was used to examine the relationship between the variables (Frude, 1993, p.1 - 28).

vi. Reliability and Validity

The main methods of ensuring thoroughness in qualitative study are linked to reliability and validity checks. The first method is *criteria of adequacy and appropriateness of data*. The term *adequacy* refers to the amount of data collected. This status is reached when sufficient data have been collected such that saturation occurs and variations are both accounted for and understood. With regards to this study, as it is an exploratory case study, the sample size of thirty-five is adequate and manageable to view some insights into the target audience. *Appropriateness*, on the other hand, refers to selection of information according to the theoretical needs of the study. Sampling occurs purposefully, rather than by random selection from a purposefully chosen population. In quantitative research, the investigator will continue to sample until repetition from multiple sources is obtained. This will provide for concurring and confirming data, and ensuring saturation. "The results of the study must be rich, and sampling strategies such as seeking negative cases also contribute to ensuring the adequacy and appropriateness of the data (Morse, 1986)". The participants in the study were chosen via snowball sampling and had to meet the four selection criteria.

The second method is the audit trail. It is important to have detailed documentation of the conceptual development of the project, leaving a sufficient amount of evidence for future interested parties to reconstruct the process by which the investigators reached their conclusion. The audit trail usually consists of six types of documentation: raw data, data deduction and analysis products, data reconstruction and synthesis products, process notes, materials relating to intentions and dispositions, and instrument development information (this list was developed by Halpern, 1983, and reported in Lincoln & Guba, 1985, pp. 319-320). The study was carefully documented and secured. The paperwork from the flyer sent out for the recruitment of participants, participant information sheet, consent form and contact sheet, questionnaire and video session questions, to the codebook and SPSS 'FREQUENCIES' and 'CROSSTABS' findings showed the thought processes and direction of the study.

The third method is the verification of the study and secondary informants. The results may be taken back to the informants and presented to them. Often informants should be able to confirm immediately the accuracy and validity of the

study, and may even offer additional stories to confirm the model further (Glaser, 1978). The forth and final method is multiple raters. The investigator may choose to use a second investigator to independently read and code a transcript, or check the "validity" of a category by asking someone else to affirm that, indeed, he or she is "seeing what it there". This process actually violates the process of induction, because the first investigator would already have a bank of knowledge from conducting other interviews and from observing that the second researcher may not have (Denzin & Lincoln, 1998, pp. 76-77).

This chapter has laid the foundation of the research by outlining the procedures that were put in place for the actual research to take place. Key elements such as the sampling and recruitment of participants, the research design and research data analysis have helped to produce the findings, which will be discovered and discussed in the next chapter.

Chapter 5: Exploratory Case Study Findings & Discussion

This chapter will discuss the findings of the pilot study. It will address findings in various categories by participants and demographics, education, media and advertising, by selected elements; participants with two to three children; participants in their 30s and 40s; participants who have Year 1-12, Technical And Further Education (TAFE) and University education; participants who are working and not working; and participants who may or may not have media education as well as findings from close ended questions. There is also focus on the findings from the video sessions and the significant relationships that have emerged, indicative of possible trends or habits that could be valuable to the media and advertisers. In the final section, the overall thesis discussion, the findings are reviewed against the research question and objectives and the limitations and future directions highlighted.

i.   **Finding from Exploratory Case Study**

a. Findings from the Questionnaire - Preliminary findings of closed format questions - Participants

The majority of the thirty-five participants were female. There was only one male participant. One might conclude that this will likely lend support to the popular assumption that homemakers are usually women or that it is a woman's role. There are a number of possibilities why the majority of the participants were women. Fransella and Frost suggested that the assumption that a woman's identity primarily as a 'housewife' automatically designates her to the roles of wife, houseworker, and childrearer. It is, therefore, a common belief that these roles are naturally linked and performed by just one person although with the exception of being a wife and childbirth, there is not necessarily a connection. It is perhaps also an expectation that these roles should come first in their lives and anything else a woman does comes in second (1977, pp. 19 & 22).

Of the participants, fifty-one per cent of them are in their 40s, while thirty-four per cent of them are in their 30s. The majority of the participants are also married and most of them have two to three children, forty-two per cent and twenty-

eight per cent, respectively. The target audience are WA homemakers. Australia has become a more multiracial and multicultural country, due to the influx of diverse immigrants since the 1950s, and active multicultural policy since the 1970s. Naturalised Australians are residents who have lived in Australia for a long time and many have integrated into the Australian culture and lifestyle. 'New Australians' are residents who have recently immigrated to Australia but who may not be necessarily naturalised. Sixty per cent of all the participants are born in Western Australians while the other forty per cent are made up of naturalised and new residents from various countries such as New Zealand, the United Kingdom and Singapore. This could be indicative of the type and amount of media education they may or may not have received in school. Some of the countries that have reported media education in their education curriculum currently seemed to be countries such as the Americas (North and South), the United Kingdom, Canada and Australia. There has been little evidence that it is being taught in Asia and this could be because it may not be a priority subject in their education curriculum.

Seventy-four per cent of the participants are working. This is an acceptable situation as the selection criteria for the research target audience sample states that the term 'homemaker' has been defined for this study as; a person whose occupation, though it may not be the only one, is to care for their family and/or home. This is contrary to the popular stereotype that homemakers do not work because it is understood that their main or full time job is looking after the family and home. This might be indicative that the ability of a homemaker to also be a stay-at-home parent may be dependent on various factors such as the family's financial situation and the nature of the homemaker's job. Of these, thirty-seven per cent are working in the Education field where they are employed in jobs such as teachers, library assistants and laboratory assistants. And twenty-five per cent are working in organizations where they are employed in jobs such as managers, supervisors, administrators and receptionists. Nevertheless, whether they are working or not, they are all homemakers who are the main shoppers for household goods in their families.

b. Participants and Education

The majority of the participants began their education in the 1960s and 1970s and completed their education in two main decades; the 1970s (thirty-four per cent) and the 1990s (twenty-eight per cent). Forty-eight per cent of them are or will be university graduates while forty per cent of them have completed their Year 1-12 and TAFE (or the equivalent if they were educated elsewhere) courses. However, on the whole, the majority of them do not recall any media education as a subject in their school curriculum. In the bar chart below (Appendix 9F) that discusses the key concepts of media literacy, only eleven participants were able to recall and supply some details of the media education that was provided in their school curriculum. This could be indicative of the way that media education was taught in Australian and other nations' schools. In some cases, it might be taught as a subject in some schools while in others, as part of or a couple of textbook chapters in another subject. This could be one of the reasons why the majority were not able to specifically recall media education while at school.
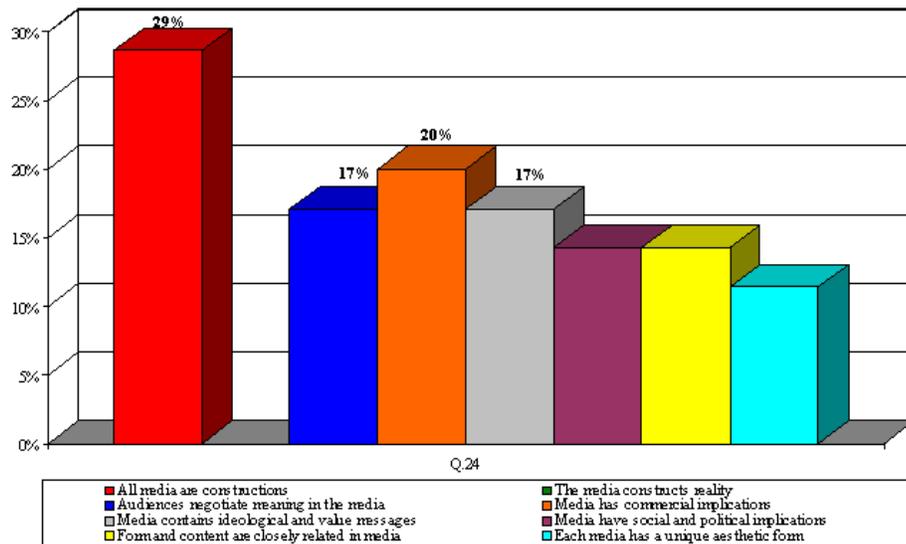
Bar Chart of Q.24

Q.24: Pick, from the following, the key concepts of media literacy.
Only 4 of them were able to identify that all the statements are characteristics of media literacy.
Only 29% of the participants knew that all media are constructions.
Only 20% of the participants knew that media have commercial implications.
Only 17% of the participants knew that audiences negotiate meaning in the media, media have commercial implications and media contains ideological and value messages.
Only 14% of the participants knew that media have social and political implications and form and content are closely related in media.
Only 11% of the participants knew that each media has a unique aesthetic form.
None of them picked the statement 'The media constructs reality'.

Amongst participants who have heard and have not heard of the term 'media literate' or 'media literacy', it was a close tie. Fifty-four per cent said they had not

heard of the term while forty-six per cent of them said they had. While sixty-three per cent of the participants did not consider themselves to be 'media literate', the majority of the participants did not think that being 'media literate' would change the way they respond to advertising. When asked to identify the key concepts of media literacy from the eight characteristic statements provided on media literacy, only four were able to correctly identify all of them as describing media literacy. Of the statements, twenty-nine per cent of the participants understood that all media are 'constructions' and twenty per cent of them understood that, generally, media have commercial implications.

c. Participants and Media

The participants claimed that the main sources of their understanding of the media came firstly from personal observations and experiences (seventy-four per cent), secondly from advice from family and friends (sixty per cent) and thirdly from information sources such as news and books (forty-six per cent). These findings indicate that the participants are indeed active media audiences. As per the active members of audience's social context of interpretation (stated in chapter 1), they are deemed active as they interpret the media messages in a social context. The media are part of their social lives and they engage with it both individually and in groups.

In the bar chart below (a combination of Appendix 9b and 9c), questions about media the participants are familiar with, use, prefer to use and think advertising will be most effective and influential on. While television, radio and newspapers are the top three media with which the participants are familiar, prefer to use and think is the most effective and influential for advertising. Television and newspapers, on the other hand, are the media that they use the most. As expected, television emerged as the most popular medium. The media that has been deemed unfamiliar, least used, least preferred to be used and least effective and influential on advertising are telecommunication media (eg: Short Message Service (SMS) and outdoors (eg: transport, posters and billboards). For the media related questions, the seven options provided were; television, radio, newspapers, magazines, Internet, telecommunication (eg: SMS) and outdoor (eg: transport, posters, billboards). Interestingly, while it might be expected that the age groups of these participants

would indicate that they are familiar with the Internet and how to use it, the Internet did not come up among the top three media that they familiar with, use, prefer to use
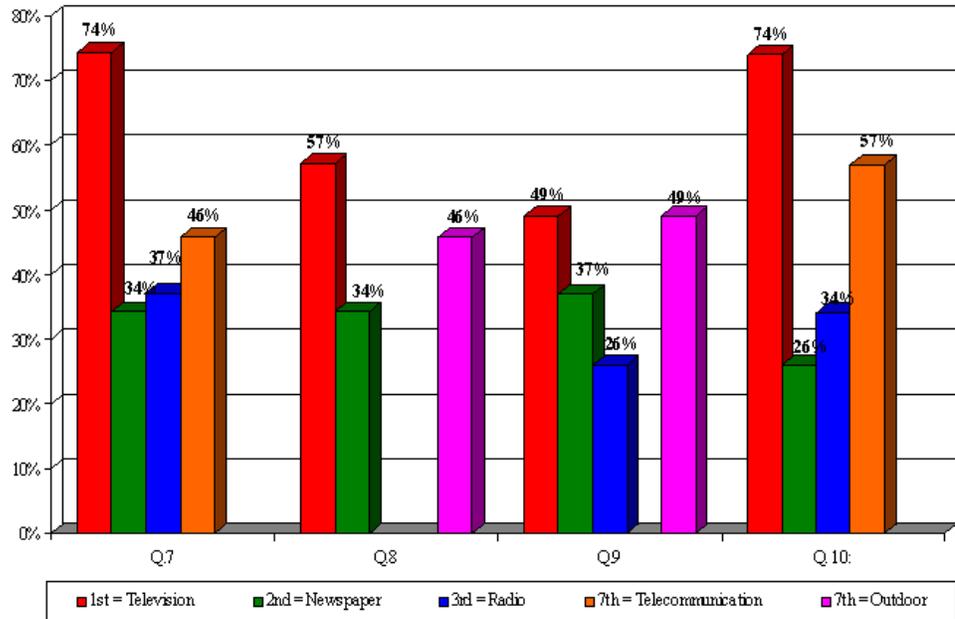
Bar Chart of Q. 7 - 10

Q.7: Which of the following media are you **familiar** with?
Q.8: Which of the following media do you **use**?
Q.9: Which of the following media do you **prefer to use**?
Q.10: On which of the following media do you think **advertising will be the most effective and influential on**?

and on which advertising will be the most effective and influential on. It might indicate numerous possibilities; that this audience is still not comfortable with the Internet as more than just a source for communicating (eg: emails) and as a source of information, they cannot afford it, they are 'too busy' to log on, etc.

The majority of the participants have two television sets in their home. In general, the participants had numerous titles for what might essentially be the same room. About half of the television sets are located in; either the lounge room, living room, family room, games room, play room or theatre room and the bedrooms. Within these spaces, fifty-one per cent of the participants watched approximately one to two hours of television daily while thirty-one per cent watched three to four hours of television daily. 6pm to 9pm turned out to be the more popular viewing time in which the majority of the participants usually watch television. Drama is the popular genre that the vast majority of the participants watch predominately while forty per cent of the participants also enjoy watching comedies and the news. At least half of

the participants always watched television in the company of their children and partner. Another interesting finding was the fact that sixty per cent of the participants claim that they are able to simply just watch television, undisturbed by the demands of their children and/ or partner. This is contrary to the popular stereotype that most have of homemakers; the harassed and tired women who are multitasking all the time. Nevertheless, there is still a small minority who say they do have conversations while they are watching television, while others say they are often cooking and providing childcare when they are watching television. This could be indicative that there is a better balance in how their time is spent. While they now might be freer to watch television uninterrupted, they may still be required to multi-task to meet the demands of their children and/or partner.

d. Participants and Advertising

While sixty per cent of the participants readily agreed that advertising does influence their purchasing decisions, an overwhelming majority of them claimed that they know when advertising is targeting them and their families. However, they also felt that advertisements do not provide sufficient information for them to make good purchasing decisions. With regards to recalling advertisements in general, only thirty-seven per cent of the participants are able to recall three to four advertisements while twenty-three per cent of them are able to recall one to two advertisements in the past month.

The bar chart below (see Appendix 9j) discusses general advertisement and television advertisement recall. The numbers were equally small when it came to specifically recalling television advertisements. While only twenty-nine per cent of the participants are able to recall one to two television advertisements, an equally high percentage of them were not able to recall any television advertisement. Despite this, seventy-four per cent have acknowledged making purchases of items after seeing them advertised on television. This could be indicative that there is no correlation between television advertisement recall and the purchase of items advertised on television. It would seem that whether or not they were able to recall television advertisements, the majority of them would still make purchases of items after seeing it advertised on television.
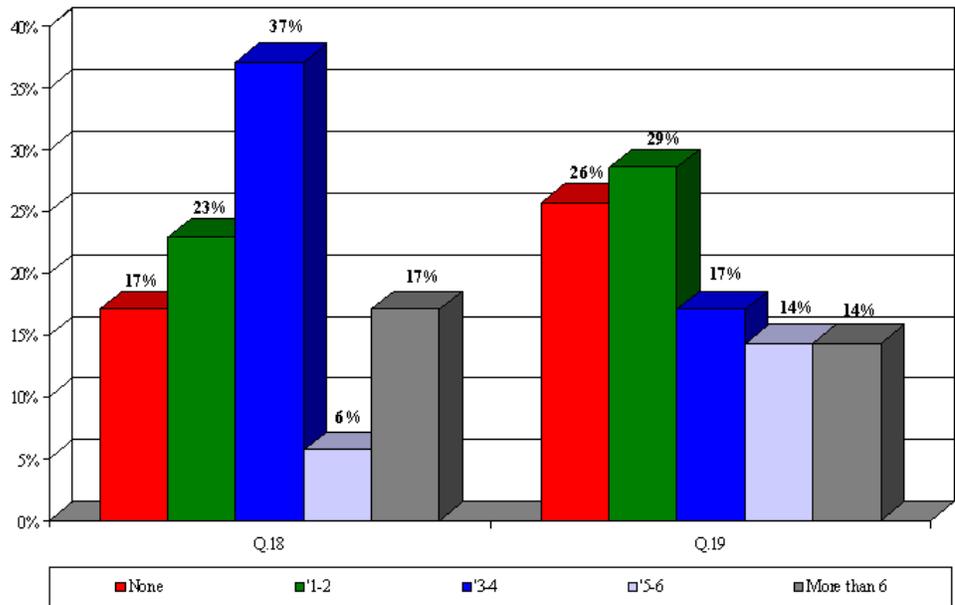
Bar Chart of Q.18 & 19

Q.18: How many advertisements in the past month can you specifically recall?
Q.19: How many television advertisements can you recall?

ii. Findings by Selected Elements

This section will investigate whether selected elements such as the age, education level and occupation of the participants, being a parent or the children of the participants and the media education of the participants have any influence on their relationship with media and advertising.

a. Findings from participants with two to three children

Television and radio may be the media that participants with two to three children are familiar with, however, television, radio and newspaper are the media that they used the most, preferred to use and think advertising is most effective and influential on. And the media that has been deemed unfamiliar, least used, least preferred to be used and least effective and influential on advertising are telecommunication (eg: SMS) and outdoors (eg: transport, posters and billboards). These participants, for the most part, also watch drama, comedy and the news. In

addition, they have chosen 6pm to 9pm as the most popular viewing time to watch television. These are similar to the preliminary findings for all the participants above.

While about half of the participants with two children are spending one to two hours a day watching television, half of the participants with three children are also spending three to four hours a day watching television. Surprisingly, seventy per cent of participants with three children are able to just watch television while only ten per cent of them have to multitask and clean the house at the same time. On the other hand, only forty-seven per cent of participants with two children are able to just watch television while thirteen per cent of them are having to cook as well.

There is divided opinion between the participants with two children and those with three children, over whether or not advertising influenced their purchasing decisions. Participants with two children agreed that advertising did influence their purchasing decisions while participants with three children disagreed. However, the vast majority of participants with two to three children unanimously agreed that advertisements do not provide sufficient information for them to make good purchasing decisions.

Thirty-three per cent of participants with two children can only recall one to two advertisements in general while sixty per cent of participants with three children can recall three to four advertisements in the past month. Collectively, however, they were only able to recall one to two television advertisements. Whilst an overwhelming majority of participants with two children admit to this, participants with three children are divided as to whether or not they make purchases of items after seeing it being advertised on television. It would be indicative that despite being able to recall television advertisements, the participants with three children seem to be selective about their purchases. Seeing items being advertised on television does not necessarily lead to a purchase by them.

b. Findings from participants in their 30s and 40s

For the participants in their 30s and 40s, television, radio and newspapers are the media they are familiar with, use the most and preferred to use. This might be

surprising as it might be expected that people in this age group would to be familiar with the Internet and as such for it to be a popular medium. However, with regards to advertising, the above as well as magazines are the media they think are the most effective and influential. The media that has been deemed unfamiliar, least used, least preferred to be used and advertising least effective and influential on are telecommunication and outdoors. Sixty-seven per cent of the participants in their 30s claimed to watch about one to two hours of television a day while there was little significant difference between the hours spent watching television amongst participants in their 40s. They were spread out between thirty-nine per cent watching television for one to two hours a day, thirty-three per cent watching three to four hours a day and twenty-eight per cent watching less than one hour a day. The majority of the participants in their 30s and 40s watch television from 6pm to 9pm. For the most part, the programs they watch are drama, comedy and the news. Similar to the participants with two to three children, the participants in their 30s and 40s were surprisingly able to just watch television with a small per cent of them have had to cook and provide childcare as well. Again, this is indicative that while they now might be freer to watch television uninterrupted, they may still be required to multi-tasked to meet the demands of their children and/or partner.

The majority of participants in their 30s and 40s agreed that advertising does influence their purchasing decisions but that it does not provide sufficient information for them to make good purchasing decisions. They are aware that advertising is targeting them and their families. Participants in their 30s seemed fairly divided about the number of television advertisements they were able to recall. An equal number of them cannot recall any television advertisement, three to four television advertisements and more than six television advertisements. Thirty-three per cent of the participants in their 40s, on the other hand, were able to recall one to two television advertisements. It would seem that collectively, participants in their 30s and 40s were able to recall at least one to two television advertisements.

c. Findings from participants with Year 1-12, TAFE and University education

Amongst the participants with Year 1-12, TAFE and University education, television, radio and newspaper are the media that they are familiar with, use the most and prefer to use. However, with regards to advertising, the above as well as magazines are the media they think are the most effective and influential. And the media that has been deemed unfamiliar, least used, least preferred to be used and on which advertising least effective and influential are telecommunication (eg: SMS) and outdoors (eg: transport, posters and billboards). The majority of the participants spend one to two hours a day watching television. And the programs they watch are mainly drama and the news. However, amongst participants with TAFE education, comedy was more popular than the news.

While participants with Year 1-12 and University education agree that advertising does influence their purchasing decisions, seventy-one per cent of those with TAFE education do not agree. However, they unanimously agree that advertising does not provide sufficient information for them to make good purchasing decisions and that they are aware that advertising is targeting them and their family.

When it came to recalling advertisements, in general, in the past month, participants with the three levels of education were divided. Forty-three per cent of the participants with Year 1-12 education could only recall three to four advertisements. Almost half of the participants with TAFE education could not recall any advertisements. While the participants with University education were split between being able to recall one to two advertisements and three to four advertisements at twenty-four per cent and twenty-nine per cent respectively. When it came to specifically television advertisements though, the results were not significant. All the participants seemed to be able to recall either none or one to two television advertisements.

With regards to whether they had heard of the term 'media literacy' or 'media literate', among the participants with Year 1-12 and University education, the findings are not significant. Almost half of them either had or had not heard of the term, whereas seventy-one per cent of those with TAFE education have heard of the term. When it came to whether they considered themselves to be 'media literate',

however, those with Year 1-12 and TAFE education were split almost evenly about whether they did or did not consider themselves to be 'media literate'. Sixty-five per cent of those with university education did not consider themselves to be 'media literate'. It is interesting to note here that while the participants with Year 1-12 and University education are evenly undecided about whether or not they have heard of the term 'media literacy', the participants with Year 1-12 and TAFE education are also evenly undecided about whether they do or do not consider themselves to be 'media literate'. It would seem that, on the whole, participants with Year 1-12 education are evenly divided about whether or not they have heard of the term 'media literacy' and whether they do or do not consider themselves to be 'media literate'.

d. Findings from participants who are working and not working

Television, radio and newspaper are the media that the participants are familiar with. Television is the top medium the participants used, and it remained the second most used medium for half of the participants who were not working. The third most used medium is tied between television and radio for participants who are not working. While for participants who are working, newspaper has come in second and third place at thirty-five per cent and thirty-nine per cent respectively.

Television and newspapers was the top two media the participants preferred to use. While television remains the third most preferred media to use for the participants who are working, radio was the third most preferred media to use for the participants who are not working. Television and radio, on the other hand, were the top two media the participants thought whose advertising would be the most effective and influential. However, while the participants who are working chose to remain with radio as the third medium, newspaper was the third medium chosen by the participants who are not working. Once again, the media that has been deemed unfamiliar, least used, least preferred to be used and advertising was least effective and influential are telecommunication (eg: SMS) and outdoors (eg: transport, posters and billboards). It would seem that regardless of the percentage at which the media were ranked the top thee media were still television, radio and newspaper.

The participants agreed that advertising does influence their purchasing decisions, that advertising does not provide sufficient information for them to make good purchasing decisions and that they are aware that advertising is targeting them and their families. For the participants who are working, their recall of advertisements in the past month was insignificant. There were as many who could not recall any advertisements as there were those who could recall one to two and three to four advertisements. However, for the participants who are not working, seventy-eight per cent can recall three to four advertisements. The situation is similar with television advertising recall. As many working participants were not able to recall any television advertising as those who recall one to two television advertisements. The majority of the participants who do not work were able to recall three to four television advertisements. This could be indicative that the participants who are not working have more time to engage with the media, especially television and as such, are more exposed to television advertising messages.

e. Findings from participants who had and did not have media education in school

While television was the top choice medium that the participants are familiar with, radio was the second and third choice media for the participants who did not have media education and newspaper was the second and third choice media for the participants who did have media education. For the media most used, the preferred media to use and media on which advertising is most effective and influential, however, the findings were unanimous. It was mainly television, radio and newspapers. Finally, the media that has been deemed unfamiliar, least used, least preferred to be used and least advertising effective and influential are telecommunication (eg: SMS) and outdoors (eg: transport, posters and billboards). The participants agreed that advertising does influence their purchasing decisions, that advertising does not provide sufficient information for them to make good purchasing decisions and that they are aware that advertising is targeting them and their families. All of the participants can recall three to four advertisements in the past month. However, while there are an equal number of participants who did not have media education and were not able to recall any television advertisements, there were an equal number of participants that were able to recall one to two television

advertisements. The participants who had media education were able to recall one to two television advertisements. Of all the participants watching about one to two hours of television daily, an equal amount of participants who had media education also watch three to four hours of television daily. The programs they mainly watch are drama, comedy and news.

iii. Findings from the Questionnaire – Open format questions

a. Question 4 – Media Education in school curriculum

Only eleven participants can recall having media education in their school curriculum; Participants A1, D4, H8, S19, T20, W23, Bb28, Cc29, Dd30, Gg33 and Hh34. The following provides varied descriptions of how long they studied it, how often it was taught, time spent on the lesson and what they were taught.

A1 revealed that she studied media for a year and had classes once a week for about an hour. In her classes, she learnt about how to put together video, advertising, role-play and production skills like editing. D4 studied it for two years and had classes once a week for about three hours. She learnt about visual media and print materials. H8 studied it for a year and had classes once a week for about an hour. She learnt about photography; taking photographs and developing film. S19 studied it for six years, once or twice a year during English class. It was probably for an hour a week over about four weeks. She was taught how to understand different media, advertising and the structure of news reports.

T20 studied it for two years in Years 9 and 10 where it was taught one class a week. It was only an elective study option and was held once a week. She vaguely remembers learning to design a magazine and directing a commercial. W23 studied it for two years and had one and a half hour classes once a week. She was taught the use of media and using media in ways such as video recording and developing photographs. Bb28 studied it for a year and had classes twice a week for an hour a lesson. She was taught mainly how to deconstruct advertising and television programs and also how to create advertisements and five minutes television shows.

Cc29 was not able to elaborate much except to say she did a minor in Mass Communication, as part of her university degree that had six units.

Dd30 studied it for six years, once a week for one and a half hours. She learnt how to create newspapers and a bulletin board. Gg33 studied it as part of another subject, namely English, once a week over two months for about an hour. She learnt about the production of newspaper articles, television news and radio programs. And finally, Hh34 studied it for a year and had classes once a week for about an hour. She learnt how to use a camera, print photographs and studied the newspapers.

Of all the above participants, at least two of them (S19 and Gg33) recall it being taught as part of another subject such as English while the others seem to suggest that they did media education as a subject on its own. The lessons seem to have varied in the aspects of media education curriculum, duration and frequency.

b. Question 6 – Common Thoughts on Media

Some of the more common thoughts that were revealed when asked what was the first thing that comes to mind when the participants thought of the word 'media' can be divided into three main groups. These are *medium types* -- newspaper, television, radio and magazines; *roles of the media* -- information provider, source of global current affairs and information, news programmes, publicity, publishing, journalism, advertising, commercials and gossip; *way of communicating with the public* and *emotional responses* -- informative, impulsive, brainwashing and manipulator of information. Their responses above are definitely indicative that the participants are conversant, if not skilled, in the traditional mass communication media forms. Television is highlighted significantly. Interestingly, new media such as the Internet has not been listed amongst them. They have determined that the role of the media in their lives is pretty much as a provider of news and information and while they can identify media functions such as journalism, advertising and publicity, it is also interesting to note that they have not included media genres such as drama and comedy. They also seem to have a sceptical outlook on media. They have used more negative descriptions such as brainwashing and manipulating than positives ones such as informative.

c. Question 11 – Popular Thoughts on Advertising

Some interesting opinions were revealed when asked what was the first thing that comes to mind when the participants thought of the general concept of 'advertising'. These can be divided into three main groups. They are: the *nature of advertising* such as loud ads, impressionable, repetition, catchy jingles, cheap, money, buying, selling and television commercials; *function of advertising* such as introducing, promoting and marketing a product or a service, paid promotion of a product or a service, persuasion, sales and being influenced to buy something; and *emotional responses* such as false advertising, annoying, bad spelling, cheap, big money and affordability. It is clear that the participants have an understanding of the commercial role of advertising and they seem to make a better connection between advertising and television. Again, their negativity towards advertising is apparent and is likely to influence not only whether or not a purchasing decision is made but also if any time and attention is given to the advertisement.

d. Question 12 – Initial responses to Television Advertisement

When asked how they initially responded when they see a television advertisement, some interesting findings were revealed. Depending on what was being advertised, it had to grab their attention for them to be interested. While a small number of participants would actually sit through the advertisements, the majority of them find advertisements annoying and are cynical, frustrated or disinterested. They turned off mentally, turn on the mute button, channel surf or actually turn off the television. They are weary of false advertising and sometimes find the some volume of the advertisements to be too loud. Some of the activities they engage in during the advertisements include going to the toilet and doing household chores. While they may be interested to see what new items are being advertised, their purchasing decisions depend on their budgets and the products' affordability. Participant Ee31 is an example of how the participants are also using other accompanying media such as a video or DVD recorder in their media consumption. She wrote that she likes to see new ads once but generally skip ads as most TV is recorded and 'watched at my convenience'.

e. Question 14 – Advertising influence on purchasing decisions

Participants that admitted to advertising influencing their purchasing decision said it was because it helped them compare products, prices and quality, provide alternatives they had not considered before, highlighted promotions and specials (value for money deals), the usefulness of the product and the benefits of the product to them. It also encouraged them to investigate further before making a purchase and to try new products, to tell them who provide the services and products they are interested in and to make them aware of the brands and product information. The participants were very confident about what they were looking for when making their purchases and it was reflected in their answers. Some interesting comments were made by participants Z26, Aa27 and Hh34. Participant Z26 said she might see something advertised on special and decide to buy it now that it is cheaper or see something different and decide to try it. Participant Aa27 said she was a marketer's dream. If she liked it, she wanted it. Participant Hh34, on the other hand, said that while it brings to her attention what is on sale or what is available, it, however, does not always convince her that something is worth purchasing.

f. Question 16 - Advertisements, Sufficient Information & Purchasing Decisions

Few participants (only twenty-three per cent) felt that advertising provided sufficient information for them to make a good purchasing decision. They seemed to define sufficient information as information about sales, promotions, discounts, prices and products. Some also felt that it creates brand and product awareness.

g. Question 21 – Popular Thoughts on Media Literate / Literacy

About half of the participants (forty-five per cent) who claimed to understand the term 'media literacy' or 'media literate' provided a wide spectrum of their thoughts on what they understood from the term; the understanding of the workings of the media industry, the ability to read and understand what media is about, the skill of analysing media products and the understanding of how media is used to

inform or advise on goods and services. It was also about understanding how the media is attempting to influence their thinking, opinions and purchases, having the ability to critically analyse and evaluate the media presented in order to make judgements as to the value of a product or service, understanding the language of persuasion, manipulation, deception and critical thinking.

h. Question 23 – Importance of being Media Literate

About half of the participants (forty-three per cent) agreed that being media literate was important and expressed that this was because they believed that it was to better understand media and advertisements so as to avoid making poor decisions that may result in costly mistakes or being fooled by 'what is out there' or manipulated into purchasing something that is not needed. Children would be especially vulnerable, they felt.

i. Question 33 – Considerations when making purchasing decisions as the main grocery buyer of the family

Some of the keywords that have come from the participants with regards to what they take into consideration when making purchasing decisions as the main grocery buyer of the family are price, brand name, location, the amount required, quality, where the product is from, value, needs, budget, whether the item is a necessity, a good deal, discount, sales, availability, able to order online, kids choices, healthy considerations and healthy options. Participant Aa27 revealed that meal planning often determines what is considered when making purchasing decisions. While Participant R18, who is incidentally also the only male in the study, said that he makes a shopping list based on the family needs and normally selects products that he has previously used.

iv. Findings from the Video Session

Only six of the thirty-five participants were able to spare the time to take part in the video session of the exploratory case study. These were done individually after each had completed the questionnaire. The session was conducted in the family room

for A1. Her family members (husband, two children and family dog) were home and present in the same room. For Commercial 1; Bunnings Warehouse gift card and product promotion and Commercial 3; Advil Liquid Capsules, she was generally able to answer the questions and identify the key points of the commercials.

For Commercial 2, Woolworths Christmas promotion, A1 was not able to identify the advertising message, which was to 'shop at Woolworths for your Christmas needs'. She also was not able to identify what the commercial was selling or the advertising message for Commercial 4; Electronic Stability Control (ESC). She thought it was a commercial for cars, where one should buy the car for the technology and the car will in turn look after the passengers. The commercial was in fact promoting ESC, which is available to new cars only and the advertising message was that ESC could correct the stability of the car if something caused the car to swerve unexpectedly. For Commercials 5 and 6, which are part of a program, she paid attention to and seemed to enjoy the program. While she was not able to identify who sponsored the program, she was able to pick out Kmart as strategically placing their commercial in the program.

B2 and C3 are neighbours who were interviewed together in B2's formal dining room. Her family members (husband and two children) were also present but they stayed in the family room. B2 did not have any problems understanding Commercial 1, 3 and 4. She was not able to identify the advertising message in Commercial 2, which was to 'shop at Woolworths for your Christmas needs'. And she could not clearly identify who sponsored the program, which was Commercial 5; Kmart. She is a frequent shopper at places like Bunnings and Woolworths and felt that regardless of the advertisement, she would still be making purchases at the stores. She seems to pay attention to commercials if they are applicable to her family's needs. For example, she spotted the A-Mart commercial (one of the other commercials in the commercial break), which is for a sports store, because her children like sports.

C3, on the other hand, was also unable to identify the advertising message of Commercial 2, which was to 'shop at Woolworths for Christmas needs'. She also found Commercial 4 confusing. She was not able to identify what the commercial

was selling or the advertising message for Commercial 4; Electronic Stability Control (ESC). However, she was attentive to the program containing Commercial 5 and 6 and was able to answer all questions correctly. It seemed that she was able to recall with some accuracy the details of commercials in which she was interested in but for those she was not, she appeared to block them out.

D4 was interviewed in her living room. Her family members were also present but they stayed in the separate family room. On the whole, she was able to answer all the commercial questions correctly. She seemed to be more aware of the components of the advertisements and was able to pick out elements such as the advertising message. She did not appear to have the same kinds of issues, such as not being able to identify what the commercials were about, compared to the previous participants. This could be because of her occupation as a teacher. Similarly, she also was not able to identify what the commercial was selling and the advertising message for Commercial 4; Electronic Stability Control (ESC). Like C3, it appears that if she was not interested in the product being advertised, she also blocked it out. To this participant, the importance of familiarity has come across strongly. She said she was familiar with Woolworths, Commercial 2, so the advertisement reinforces what she already knows and with regards to Commercial 3, she finds the advertising message interesting but would stick to medicines she is familiar with until she has read through the product information.

D4, E5 and G6 are friends. E5 and G6 are not very elaborative in their answers. In general, they were able to answer most of the commercial questions and have demonstrated some form of understanding of the commercials. Both of them seem to have trouble identifying the advertising message of Commercial 2; Woolworths. It seems they automatically assume that the commercial will be about sales and discounts at Woolworths. Perhaps the brand has associated itself with this form of marketing and has formed a lasting impression in the minds of its customers. They were also not able to identify what the commercial was selling and the advertising message for Commercial 4; Electronic Stability Control (ESC). They did not fair any better with the Commercials 5 and 6 in the program. They were not able to see the frequency of the commercials in the program, identify the advertising message and the products that had been strategically placed within the program.

v. Significant Relationship Findings

From the findings above, twenty-three significant relationships emerged amongst the findings by selected elements. While the sample size may not be representative of the target population (which is more a feature of a quantitative study), as a qualitative study, the Pearson Chi-Square reading from the SPSS programs helps to indicate the possibility of emerging trends and habits from within this target audience.

Amongst participants with Year 1-12, TAFE and University education, the findings are indicative that there is a new relationship between them and the third medium they prefer to use, whether advertisements are targeting them and their families and whether advertising influences their purchasing decisions. It is a tie between radio and newspaper (twenty-six per cent each) as the third medium they preferred to use. Sixty per cent of them agreed that advertising does influence their purchasing decisions and eighty-nine per cent of them are aware when advertising is targeting them and their families. It is seems that their educational background has given them some ability to be more aware of the potential of advertising to influence them and their decision making processes. This could suggest that because they are more aware of the process, the media and advertisers may need look into how their messages and advertisements are intelligently crafted and encoded.

Amongst participants with media education in school, the findings are indicative that there is a new relationship between them and their second most preferred medium to use, the third medium on which they felt advertising would be most efficient and influential and whether advertising provides sufficient information for them to make good purchasing decisions. They picked newspapers (thirty-seven per cent) as their second most preferred medium to use. Newspaper (twenty-six per cent) is again the third medium on which they felt advertising would be most efficient and influential. Seventy-four per cent of them felt that advertising does not provide sufficient information for them to make good purchasing decisions. This could be suggesting that with their media education, they are able to distinguish between the various media and their preference for newspaper, and therefore it

suggests that they might view advertising in newspapers more favourably. They are also able to determine whether or not advertising has provided enough information for them to make good purchasing decisions.

Amongst participants in their 30s and 40s, the findings are indicative that there is a new relationship between them and the third and their fourth choices of programs that they preferred to watch; the news (thirty-one per cent) and movies (twenty per cent). Therefore, other than dramas and comedies, they are also watching the news and movies. This could be valuable information to advertisers or media advocates who are looking for alternative ways of reaching out to this target audience through television programming.

Among participants with two to three children, the findings are indicative that there is a new relationship between them and the media they most prefer to use. Television is the medium they most prefer to use (forty-nine per cent). When it came to the third most preferred medium, it was a tie between both radio and newspaper (twenty-six per cent each). They selected telecommunication and outdoor as the media they least preferred to use (thirty-four and forty-nine per cent respectively). The findings are also indicative that there is a new relationship between them and the number of hours they watch television and what they are doing when they watch television. Fifty per cent of them watch one to two hours of television and fourteen per cent of them are also having a conversation while they are watching television. This might not be particularly groundbreaking considering how popular television is. It is interesting to note that as a homemaker with two to three children, it is usually suggested that they do not have the time to do anything. However, now it may seem to suggest that they may still have time to watch some television, read the newspaper and listen to the radio although their attention may be divided by the activities around them at times and that efforts on outdoors and telecommunication seems to be wasted on them.

Among participants who are and are not working, the findings are indicative that there is a new relationship between them and the media they are most familiar with, the media they use the most and least, the media they third most and least preferred to use and on which the media advertising would be third most and least

efficient and influential. Television (seventy-four per cent) and radio (thirty-seven per cent) are the top two media they are most familiar with. The top medium they use is television (fifty-seven per cent) and the media they use the least are telecommunication (thirty-seven per cent) and outdoor (forty-six per cent). However, for the third medium WA homemakers most preferred to use, it is a tie between both radio and newspaper (at twenty-six per cent each). The least preferred media to use again are telecommunication (thirty-four per cent) and outdoor (forty-nine per cent). Newspaper (twenty-six per cent) was the third medium they felt advertising would be most efficient and influence in. And the media they felt advertising would be least efficient and influential, once again, are telecommunication (fifty-seven per cent) and outdoor (twenty-three per cent). While there was a tie for the number of advertisement they would recall in the past month between none and more than six (seventeen per cent each), the majority of them could recall three to four advertisements (thirty-seven per cent). This group of participants seem have a fairly high advertisement recall ability of between three to four advertisements. They also seem to use both television and radio as foreground and background noise. It is interesting to note that television, radio and newspaper are amongst the top three media for them. This could indicate that if the product advertised was of interest to them, they are likely to be able to retain and recall the advertisement for it.

vi.   Discussion of the Findings

This discussion begins with a recap of the central research question and research objectives of this thesis. The central research question is 'How does the media literacy of Western Australian (WA) homemakers influence their understanding and reception of television advertising?' On the whole, it can be concluded that the exploratory case study has provided some evidence that the media literacy of WA homemaker does indeed influence their understanding and reception of television advertising. However, the findings suggest that despite having media education as part of the Australian school curriculum for over thirty years, it does not seem to have made a significant impact on media literacy skills of this sample of participants.

It appears evident that the informal media education of WA homemakers has influenced their media literacy, perhaps to a greater extend than their media education in school. The participants are very much more their own media educators than popular assumptions would suggest, and they have developed their own informal media education. They seem to have relied heavily on other elements such as their personal observation and experiences, advice from family and friends and information sources such as news and books as the main sources of their understanding of the media. These findings are indicative of the participants as being active media audiences. As discussed in Chapter 1, according to the uses and gratification theory, the audiences use their background as a filter and have particular uses for the media and are able to discern which texts are suitable for satisfying their needs. The central premise is that when media audiences read advertisements, watch video or read the newspaper; they are gratifying an already existing need. The active audience theory also argues that the media cannot tell the audiences what to think or how to behave in any direct way because they are not as stupid, gullible, or as easy to dominate as the effects model assumes. They demonstrate their 'active participation' through their individual interpretation of media products; their collective interpretation of media; and their collective political action.

Generally, the exploratory case study has succeeded in achieving the research objectives though with a few exceptions. The questionnaire managed to explore the formal and informal media education of the target audience (first objective) and to assess their daily television viewing habits (third objective). The video session, on the hand, was intended to address the fourth objective but it has not been very successful because only six of the thirty-five participants were able participate. Nevertheless, it is still informative and indicative of possible trends. The one objective that may not have been sufficiently addressed is the second objective. To a certain extent, the media literacy of the target audience was explored, however, as has been stated in Chapter 3, it does not seem possible to determine the level of media literacy of an individual on a defined scale of sorts. Perhaps this may not be of any importance. It might be more important to indicate *how* they have used their media literacy skills in their interpretation of television advertising. Media scholars have been conducting studies to find a way of determining a set method for measuring levels of media literacy. However, conceivably the measuring of the

acquisition of media literacy skills might be a more feasible project in comparison. Hobbs and Frost (2003) have conducted a number of studies with students in classrooms where a student is said to have acquired media literacy skills when they are able to correctly answer questions pertaining to a certain scenario.

The following sections will look first at the limitations of the exploratory case study and those that were faced by the researcher, then at what has been learnt from the exploratory case study, and finally, future directions for the research that could be considered.

vii.   Limitations

Overall, as the researcher of the exploratory case study, I experienced two main limitations in the process of doing the research. They are the lack of participation in the study and the lack of incentive to encourage participation in the study.

The major limitation of the exploratory case study was the difficulty of obtaining participants. The target audience; homemakers were not necessarily a difficult group to find, it was common knowledge where they could be found and approached. They were often seen in places such as the community centre, library, shopping centres, school and playgrounds. However, I found it was really more difficult to secure their participation in the study. Their main reasons for declining to participate were the lack of time and family commitments, which was understandable and unavoidable. As a researcher, I was also not allowed to entice them with incentives to participate so as not to introduce bias into the study. Similar to the lack of participation in the study above, I found that it was really more difficult to encourage participation from them for the study. They used the same reasons to decline to participating in the study. I think that incentives could be offered without significantly negative impacts on the study. In the event that a fresh batch of up-to-date data is desired, information can be gathered with tools such as product sampling or a draw. This is where incentives such a getting a free sample of a product like a packet of milk or diapers, vouchers and discounts, will be given when they buy an associated product such as baby bath products or sent to them for filling out a draw

form. The draw form would ask for information such as their age, number of children they have and whether they are homemakers and the main grocery buyers of their family. This could be a joint exercise between the brands and the supermarkets. From the data collected, questionnaires can be sent out to a selected amount of participants where they are also informed that the respondents would go into a draw for hampers of products, for example. From them, focus groups could be organised for further in depth study.

Providing childcare facilities as part of the study would also be an incentive. Even though the researcher offered to come to the participant's home to conduct the research so that they are comfortable in a familiar surrounding, the participants were noticed to be either occasionally interrupted by their partners and children or were not able to concentrate fully on the questionnaire as they were concerned about what the children were up to in the other room. I believe this approach could not only result in a better pool of respondents to select from but it will also motivate more participation from homemakers who tend to be more inclined to value samples, vouchers, discounts and sales. This first hand information would be beneficial to the study of the researcher, the marketing efforts of the corporations as well as the programmers at the television stations so as to better target this audience. This is also further discussed in the future direction of the study section below.

viii.   Participant, Media, Media education and Media literacy

With the media saturated environment, older mass media such as television, radio and newspapers continue to dominate the list of media the participants are familiar with, prefer to use and think are the most effective and influential advertising outlets. While television and radio are the media that are most used, overall, television is the most popular medium. As mentioned above, it is interesting that despite the Internet being an option amongst the seven media options to rank, it has not come up among the top three media choices. This could be indicative of how the audiences viewed the Internet as a young medium (with which they may not yet be total comfortable), and the traditional media as still being essential to providing for their needs.

From the participants' perspective, the media can be viewed in three main ways; the type of media, the roles of the media and the emotional responses media elicit from them. While, on one hand, they view the media positively as a source of information and advertising, on the other hand, they also view the media negatively as they believe that it has the potential to be the manipulator of information and capable of brainwashing. The participants of the exploratory case study are educated. Twenty per cent of them have attained Year 1-12 and TAFE education respectively while forty-nine per cent have University education. However, only eleven out of thirty-five participants were able to provide details of their media education in their school curriculum, evidence of their formal media education. Eight revealed that they studied media education as a separate subject and class. Six out of the eight studied it for one to two years indicating that this was probably during the later years of Years 1-12. In those years, they were taught a variety of media applications such as critically deconstructing and physically constructing newspapers, advertising and television programs. They had a chance to learn video production and editing and photography. Three of them, S19, Cc29 and Dd30, claimed to have studied media education for six years. They all have university education; one in education and the others in library studies. This suggests that as they have chosen courses that are more humanities driven, they might have had media education continuing from Year 1-12 into University unlike participants who have chosen courses in perhaps health sciences or business. Cc29 specifically had six units of a minor in Mass Communication as part of her library studies degree.

Three of the eleven participants have indicated that media education was not taught as a subject on its own but rather integrated as part of a mainstream subject such as English. Therefore, it is suggested that this could be one of the reasons why the participants were not able to recall media education specifically. I found a series of English textbooks titled "English Power" that supports the above findings. Published in 1993, it was the category winner for The Australian Award for Excellence in Educational Publishing. It claims to be a breakthrough four-book English series for junior and middle secondary students. The series provides a sequential development of skills and themes and offers a wide range of literary and non literary texts, activities to suit the range of student abilities and learning styles, extensive modelling of skills and experiences, language structure and function in

context, oral and group work, media studies and self-assessments. For example, in Book One, there is a chapter on media study. It focuses on three main components of the print media; pictures, newspapers and magazines. For the pictures, it discussed getting the message, looking at the picture itself, looking at the features of the pictures, looking at the symbols, the words that go with the image, how it comes together to present one finished product and how honest or deceptive the final product can be. While for newspapers, it explored getting the news, the front page, the news report, letter to the editor and classified advertisements. Finally, it looked into magazine feature articles, the social pages and display advertising. In Book Two, there is a chapter focused on the radio medium. It discusses its ability to reach out to a mass audience, its 24 hours a day airtime, commercial and public radio, setting up your own radio station and the radio play. At the end of each chapter, there would be an assessment on the learning outcomes. In such cases where this kind of embedded media studies approach was employed, it could be understandable why the participants were not able to specifically remember having media education in their school curriculum. They may have understood and overlooked it as part of an English lesson. Further investigation would have to be done to determine just how these two subjects; media education and English have been combined to be presented in one subject. This could also be indicative that the school curriculum might not in the past, have given enough time and resource to media education.

An early article indicated that media was originally taught by teachers who have no media background, education or training and had little or no interest in media. Media was taught also from a technical aspect such as how to use a video camera and not much from an interpretative aspect. These skills were seen as essential to helping students who were determined to be unable to go on to tertiary education and were going to join the workforce. A1 described her media education classes as being more of a technical lesson on how to use the equipment and software for production and editing. Media studies, in its earliest phrase, was primarily about production; learning by doing. However, in interviews, teachers cast doubts on how much understanding of the media, students were actually developing while learning by doing. It was seen more as a fun exercise but it was not seen as helping them understand the way film and narrative are structured. The 1980s marked the change in the media studies curriculum where the hands-on by doing learning approach

moved to the background and textual analysis moved to the foreground (Quin, 2003, pp. 444 - 445).

There are other possible reasons why the participants could not recall media education in their school curriculum. Perhaps as it was many years since they had been to school, they have simply forgotten about it. They have, in fact, been using those acquired skills in their everyday lives all this while, but may not realise this because unlike English or Mathematics, they have not seen it as something with an apparent use and have instead understood media literacy skills as being part of their 'common sense'. Finally, some participants did not study in the Australian education system which we know contain media studies, as forty per cent of the participants were naturalised or new Australians, from a variety of nations in which the school media studies content is less knowable by this study. It does not, therefore, come as a surprise that there is no significance difference in the number of participants who have and have not heard of the term 'media literate' or 'media literacy'. Sixty-three per cent of them do not even consider themselves to be media literate. As such, they do not think that being media literate will change the way they respond to advertising. Only four of them were able to correctly identify all of the eight characteristic statements, indicating that they thoroughly understand the concept of media literacy. Twenty-nine per cent of the thirty-one participants selected the statement 'all media are constructions' as the first characteristic of media literacy while twenty per cent selected 'media have commercial implications' as the second. Seventeen per cent of them selected the statements 'audience negotiate meaning in the media' and 'media contains ideological and value messages' as the third and fourth respectively. Interestingly, the only statement that none of the participants picked was 'the media constructs reality'. This is perhaps one of the basic tenets of media literacy. This could be, as adage suggests, a 'chicken and egg' situation in that the question is whether the art form is a reflection of reality or is reality a reflection of the art form.

ix.   Participants, Television Viewing and Advertising

Watching television has been declared Australia's favourite past time according to ABS (2008). As such, unsurprisingly, the role of television in the home

is a social one. Many activities take place in front of it and around it. It is usually the background and foreground noise in a home. The majority of participants have at least two television sets in their home. They are located mainly in either the lounge room, living room, family room, games room, play room or theatre room and the bedrooms. In these rooms, they watch approximately one to two hours of television daily and they do so from 6pm to 9pm, which is unanimously the most popular television viewing time. Dramas, comedies and the news are the programs they mainly watch in the company of their children and partners. Interestingly, at least 60 per cent of the participants claimed that they are able to simply sit down and to watch television uninterrupted. This is contrary to the popular belief that the homemaker is always multi-tasking and attending to the needs of the family and therefore, there is no time for her to simply sit down to watch television. This could be indicative that homemakers are reclaiming their space and time in the house and taking care of her needs. This also could imply that the homemaker may also be more exposed to commercials.

It is the presumption of the media industry and advertisers that if the television viewer is involved in the television program they are watching, then they will also be automatically involved with the advertisements placed within or alongside that programme. Thus, what is indicated is that perhaps that the programme context might have an effect on their audience awareness of television advertisements. If this is the case, the ability to measure the involvement then becomes invaluable. This positive overlapping of programme appreciation with the evaluation of advertisements, as discussed in Chapter 2, is called the halo phenomenon (Gunter & Wober, 1992, p. 85).

Given how popular television is as a medium, television advertising should be given specific attention. To the participants, the concept of advertising can be divided into three main groups; the nature of advertising, the function of advertising and the emotional responses advertising elicit from them. It enjoys the same love hate relationship that television does. While they appreciate it for being informative about new products and services and sales and promotions, they distrust it for the false advertising. Watching television is a set of socially and culturally informed activities. Television audiences are active audiences who do not simply accept what

is presented to them and depend on their social and cultural background when interpreting television messages. While, as was discussed in Chapter 2, the active audience theory argues that the media cannot tell the audience what to think or how to behave because they are not as stupid or easy to dominate as the 'media dupe concept' would have us believe, according to the uses and gratification approach, they use their background as a filter, have particular uses for the media and are able to discern which texts are suitable for satisfying their needs. They have even devised ways of avoiding commercials on television such as channel surfing and turning off mentally during the commercial breaks. The general reaction to advertisements by the participants has been annoyance, cynicism and disinterest.

The majority of the participants agreed that they know when advertising is targeting them and their family and that it does not provide sufficient information for them to make good purchasing decisions. Those who agreed that it provided sufficient information were on the look for out specific and straightforward information such as sales and promotions. Only slightly more than half of the participants are willing to admit that advertising does influence their purchasing decisions. They claimed, amongst other things, it helped them compare products, prices and quality, introduce alternatives and highlighted sales and promotions. Advertisement recall is generally lower than might be expected. Only thirty-seven and twenty-four per cent of the participants are able to recall three to four advertisements and one to two advertisement respectively. And the numbers are just as small for recalling television advertising. Only twenty-nine per cent are able to recall one to two television advertisements or none at all. Despite this, seventy-four per cent of them admitted to making purchases of items after seeing them advertised on television. This could be indicative that there is little or no correlation between advertisement recall and purchasing decisions. The advertisements that they are exposed to could also be either of no interest to them or not memorable.

x.   Responses to advertisements targeted at them

As mentioned, only six of the thirty-five participants were able to take part in the video session. They had to watch a sequence of six television commercials. The first and second commercials were by Bunnings Warehouse and Woolworths. The

third and fourth were by Advil, and the RAC and the WA state government about Electronic Stability Control (ESC). The fifth and sixth commercials, which were in an episode of *That 70s Show*, were by Kmart and Schwarzkopf. Generally, if the product being advertised was of no interest to them, they would mentally turn off. It became clear also that if they patronised the store, the advertisement would not mean much to them, the logic being they had to shop there anyway. They were also influenced by what they needed and they would recall only commercials that addressed what they needed. They were also not adventurous in trying out new things especially when it came to medicines. They would prefer to stick to what they already knew worked for them. If they were interested in the product, they would do more research.

Thus, the Commercials 1,2 and 3 were generally easy for the video session participants to interpret although Commercial 3 did meet with some resistance in accepting the information provided by the commercial. No participant appeared to be able to understand the Commercial 4. They often misunderstood what the advertisement was selling. Some focused on the brand of the car and others were simply lost. This could be indicative that cars are associated with masculinity (men are generally more interested in cars) and as the majority of the participants are in fact women, the meaning of the advertisement was lost on them even though the message of the advertisement was more inclined towards safety which is understood to be something maternal and therefore, is assumed would be of interest to the participants. It did not matter that the commercial was co-sponsored by the government. They also did not understand Commercials 5 and 6, which were examples of program sponsorship and strategic product placement. They were not able to see how the advertisements within the program and commercial breaks were strategically placed although they did notice that Kmart sponsored the program. This might be indicative that simple multiple commercial spot buys of 15 and 30 seconds duration would most likely get the attention of the participants.

xi.   Future direction of the study

For the future study of this target audience on a large scale, I think a specifically targeted approach should be considered. For example, it might be worth

considering joint study venture with corporations such as Procter and Gamble (P&G), Johnson & Johnson (J&J) and Nestle, with supermarkets like Coles and Woolworths, with companies like FlyBuys and programs such as 'Mums and Bubs sessions' at the local cinemas as described above. P&G and J&J are large multinational manufacturers of a wide range of branded products and services that can be divided into five similar categories such as Personal and Beauty, House and Home, Health and Wellness, Baby and Family, and Petcare and Nutrition while Nestle is more food and nutrition oriented. FlyBuys, on the other hand, is Australia's favourite shopping rewards program. It has over 2.7 million households actively collecting points at FlyBuys participating businesses to make their everyday shopping count for over 1,000 reward choices (Flybuys.com, 2008). It is likely that they will all have databases of consumer details from which the selection of the participants could be conducted if customers have agreed that details can be so used. Hoyts Cinemas are a chain of cinemas located all around Australia (such as New South Wales, Victoria, Australia Capital Territory, South Australia and Western Australia). It has a program called 'Mums and Bubs sessions' that happens twice a month, usually on a Thursday, inviting not only mothers but any adult carer (such as fathers, grandparents, nannies) to watch a movie that has been pre-selected by the cinema for $9.00 and free for children under the age of five. It provides a conducive environment for activities like nappy changes and feedings. A similar exercise could also be organised with the local community centre, library, childcare centres and schools of selected suburbs around metropolitan Perth, north and south of the river, again, provided personal privacy and information are treated ethically.

As a medium, the Australian television has been making efforts, via its programming, to encourage media awareness and education amongst its audiences. By continuing to introduce such programs into their programming mix, television will be able to improve the way it is perceived and break stereotypes. Its roles are not only limited to entertainment and information but also to education and it can do its part to ensure responsible citizenry. Two of such programs are 'The Gruen Transfer' on ABC and Brand Power on the channels 7, 9 and Ten. The Gruen Transfer (TGT) is a humorous and often satirical show about advertising, how it works, and how it works on us. It decodes and defuses the commercial messages that swirl through the lives of the audiences, with the help of a panel of ad industry experts. Each week,

some of the best and brightest minds of the advertising industry experts - prepare to share the ideas and insights that drive them - are featured on the program. These guests face a series of challenges designed to show the thought processes of advertising, as well as its understanding of who consumers are and what they desire. Each week the tactics used to sell a particular product; it could be cars or chocolate or cleaning products are also examined. In a segment called 'The Pitch', agencies compete to fulfil an impossible brief. For example, 'Make Brendan Nelson a Winner' (Brendan Nelson was the Australian Opposition leader at the time, with a popularity rating never rising higher than the teens). Another segment, 'Consumer's Revenge' allows the audiences to participate in the show by making their own ads on this website. The best ads will be played during the show (Gruen Transfer, 2008).

Brand Power is an advertising service owned by the Buchanan Group which also creates other informative advertising services such as Infotalk and Zoot Review. Each of these advertising services sets out to provide viewers with information to help them make purchase decisions across a variety of product categories. It aims to provide viewers with rational information about grocery products so as to help them make a more informed purchase at the supermarket. It is a unique advertising vehicle that is quite different to many of the television advertisements. It is sponsored and paid for by leading manufacturers. It produces television commercials, campaigns and flyers that inform consumers of the features and benefits of products in a very clear and easy to understand style. There is a strict criteria of content and accuracy that has been developed by Brand Power. As an advertising product used by leading manufacturers and their advertising agencies, it is an alternative method for promoting their brands. Its key selling point is that it focuses on providing rational information about grocery products. The aim of Brand Power television commercials, informative catalogues, even its web site, is to provide you with 'Facts and Value' through information (Brand Power, 2008).

Conclusion

This thesis has provided evidence that the media literacy of WA homemakers influences their understanding and reception of television advertising. However, findings suggests that despite having media education as part of the Australian school curriculum for over thirty years, it does not seem to have made a significant impact on media literacy skills of this sample of participants. The homemakers have demonstrated that their informal media education has influenced their media literacy, perhaps to a greater extend than their media education in school. The participants are their own media educators and have developed their own informal media education. They seem to have relied heavily on other elements such as their personal observation and experiences, advice from family and friends and information sources such as news and books as the main sources of their understanding of the media. These findings are indicative of the participants as being active media audiences.

WA homemakers were chosen as the target audience of this research because they represent a group of people who potentially make purchasing decisions for the household as well as for three different groups of consumers; female adults, male adults and children. They are a unique audience and there has been much assumption about what they know and do not know. However, to date, there has not been any reported study on the media literacy of this audience.

The exploratory case study has also succeeded in achieving the research objectives, albeit with a few exceptions. The questionnaire managed to explore the formal and informal media education of the target audience (first objective) and to assess their daily television viewing habits (third objective). The video session, on the other hand, was intended to address the fourth objective but it has not been as successful because only six of the thirty-five participants were able participate. Nevertheless, it is still informative and indicates at the possible trends of this target audience.

Interesting indicative findings that have emerged as a result of the exploratory case study has suggested that it might be academically worthwhile to conduct future studies on a full scale. While it does not seem possible to determine the level of

media literacy of an individual on a defined scale of sorts, perhaps it might be more important to find out how the audiences are able to acquire their media literacy skills. Media scholars have been conducting studies to develop a set method for measuring levels of media literacy. As such, the measurement of acquisition of media literacy skills might be a more feasible project in comparison.

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Appendix 1 – Flyer calling for participants. This was placed in places like the libraries, community, recreation and leisure centres, churches & shopping centres
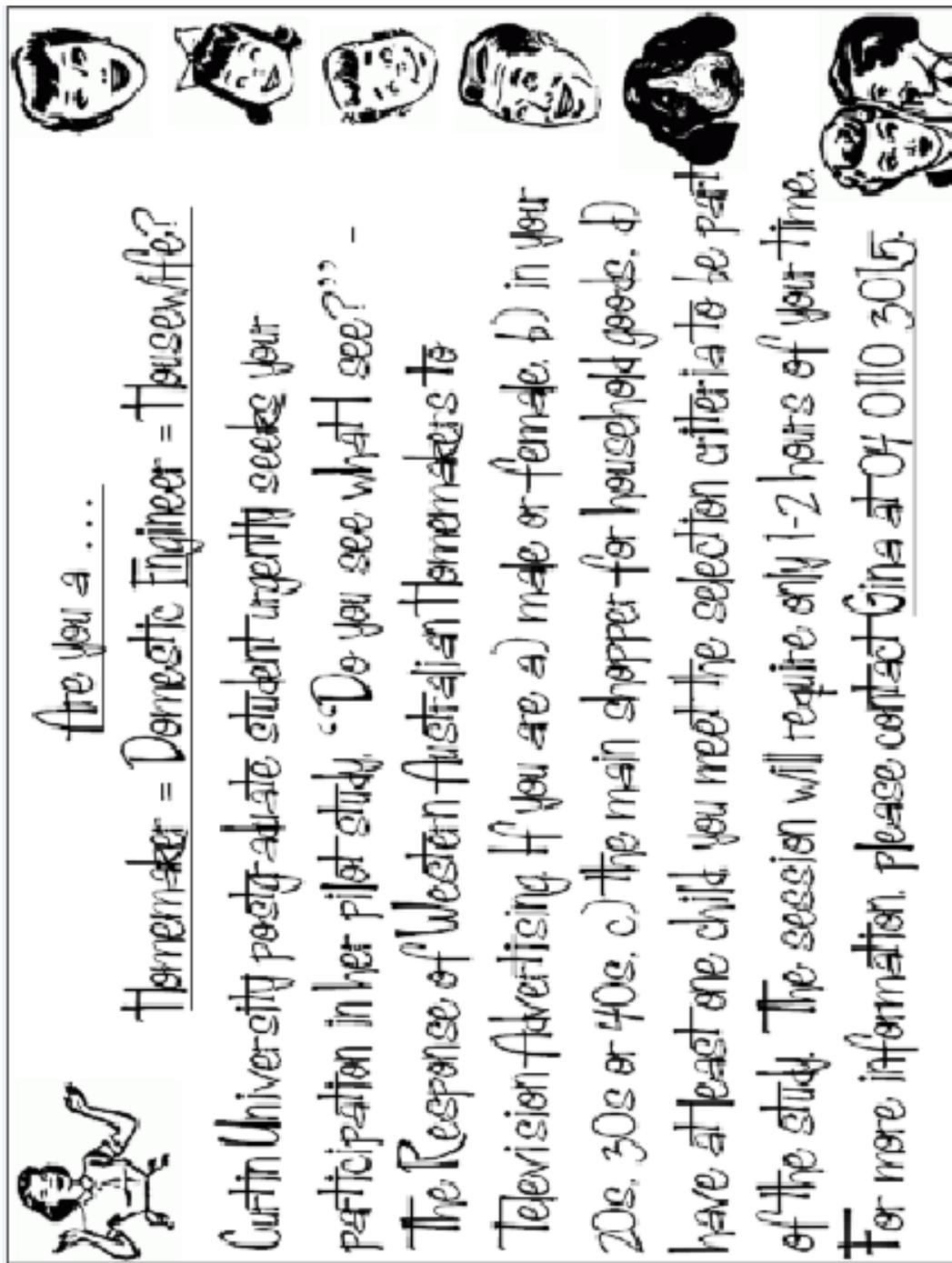
Are you a . . . .

Homemaker = Domestic Engineer = Housewife?

Curtin University post-graduate student urgently seeks your participation in her pilot study "Do you see what I see?" - The Response of Western Australian Homemakers to Television Advertising If you are a) male or female, b) in your 20s, 30s or 40s, c) the main shopper for household goods, d) have at least one child, you meet the selection criteria to be part of the study. The session will require only 1-2 hours of your time. For more information, please contact Gina at 04 0110 3015.

Appendix 2 – Participation Consent Form for the participants in the Pilot Study

<u>Participant Consent Form</u>

I, _____ (full name) hereby consent to being a participant in the following research project, "Do you see what I see?" - The Response of Western Australian Homemakers to Television Advertising conducted by postgraduate student researcher, Gina Ann Sebastian of the Department of Media and Information, Curtin University of Technology.

- I understand the procedures of and the requirements as a participant of the focus group and/ or one-to-one interviews.
- I am aware that I have the option of withdrawing from the project at any time and any data collected thus far will not be used in the project.
- I am aware that my privacy will be protected at all times. I will not be identified by my personal information in any published material. A code will be issued to me and I will be identified only by it in the research project and thesis.
- I am aware that all data collected during the focus group will be used only within the confines of this project. It is strictly confidential, will be stored in a secure location and assessable only by the principle researcher and her supervisors.

I confirm that the information provided by me is accurate and correct.

_____   _____

Participant Name   Researcher Name

Date: _____   Date:

_____

Appendix 3 – Participant Information Sheet for the participants in the Pilot Study

Participant Information Sheet

Dear Participant,

You are invited to participate in the following research project, "Do you see what I see?" - The Response of Western Australian Homemakers to Television Advertising conducted by postgraduate student researcher, Gina Ann Sebastian of Curtin University of Technology.

This is a pilot study to investigate how Western Australian homemakers (WAH) have used their acquired media literacy skills in their relationship with television and in their understanding of television advertising. WAH are believed to be generally media literate as they have been exposed to 30 years of media education. This will be achieved through a number of ways. An evaluation of your formal and informal media education. Exploration and determine your media literacy level. Assessment of your daily television viewing habits. And identifying some of the ways in which you respond to particular advertisements that are targeted at you.

You qualify to be part of this research if you met the project's selection criteria (1. gender (males and females), 2. age (20s, 30s, 40s and 50s), 3. main shopper for household goods and 4. children (at least one)). You will be part of a sample of 30 participants who will participate in either face-to-face interviews or who will be put into focus groups, made up of a maximum of five people per group. Your help may be requested in aiding the search for suitable participants.

The focus groups will take place in a comfortable setting such as the university or the participant's home. There are two parts involved in the interviews and focus group, which will require a total of two hours of your time. In the first half, you will be presented with a questionnaire. And in the second half, which will be tape-recorded,

you will be asked to watch excerpts of television programs and the advertising within them. A discussion about your observations and your interpretation of, and response to, the advertising content will follow.

The protection of your privacy is of utmost importance to this research project. You have the option of withdrawing from this project at any time. If you choose to do so, the data collected from you will not be used. You will not be identified by your personal information in any published material. A code will be issued to you and you will be identified by it in the research project and thesis. All data collected during these focus groups will be used only within the confines of this project. It is strictly confidential and will be stored in a secure location. The only people with assess to them are my supervisors and myself.

Your participation in this study is significant in a number of ways. There is a need for a better understanding of the relationship between media literacy and advertising as it applies to homemakers, as much advertising is directed at them and yet there is a lack of relevant research.

If you are agreeable to participating in this study, please contact me at 04 0110 3015.

Your Sincerely
Gina Ann Sebastian
Student Researcher, Curtin University of Technology

Appendix 4 – Pilot Study Questionaire for the participation in the Pilot Study

"Do you see what I see?"

-

The response of Western Australian homemakers to television advertising

Pilot Study Questionnaire

Identification Code: _____   **Date:** _____

Qn 1   What year did you begin and leave school?   _____ to _____

Qn 2   What is your education level? Pick tick appropriately.

Year 1-10	
Year 1-12	
Tafe	
University	

_____ (Course title)

_____ (Course title)

Qn 3   Was there any media education in your school curriculum?

Yes		Go to Qn 4
No		Go to Qn 5

Qn 4   Describe the media education that was provided in your school curriculum.

- How many years did you study it?

_____

- How often was the subject taught?

_____

- How much time was spend on the lesson?

_____

- What was taught in the lessons?

_____

_____

Qn 5   What have been the main sources of your understanding of the media? Rank them 1-3.

Personal observation and experiences

Advice from family and friends

Information sources such as news and books

Others (pls state) _____

Qn 6   What is the first thing that comes to mind when you think of the word 'media'?

_____

_____

Qn 7   Which of the following media are you **familiar** with?

Pls rank as follows; 1 being the most familiar and 7 being the least familiar.

Television

Radio

Newspaper

Magazines

Internet

Telecommunication (eg: SMS)

Outdoor (eg: transport, posters, billboard)

Qn 8 Which of the following media do you **use**?
Pls rank as follows; 1 being the most familiar and 7 being the least familiar.

Television	
Radio	
Newspaper	
Magazines	
Internet	
Telecommunication (eg: SMS)	
Outdoor (eg: transport, posters, billboard)	

Qn 9 Which of the following media do you **prefer** to use?
Pls rank as follows; 1 being the most familiar and 7 being the least familiar.

Television	
Radio	
Newspaper	
Magazines	
Internet	
Telecommunication (eg: SMS)	
Outdoor (eg: transport, posters, billboard)	

Qn 10 On which of the following media do you think advertising will be the most effective and influencial on?
Pls rank as follows; 1 being the most familiar and 7 being the least familiar.

Television	
Radio	
Newspaper	
Magazines	
Internet	
Telecommunication (eg: SMS)	
Outdoor (eg: transport, posters, billboard)	

Qn 11 What is the first thing that comes to mind when you think of the general concept of 'advertising'?

_____
_____

Qn 12 How do you initially respond when you see a television advertisement?

_____
_____

Qn 13 Do you think that advertising influences your purchasing decisions?

Yes	Go to Qn 14
No	Go to Qn 15

Qn 14 In your view, how does advertising influence your purchasing decisions?

_____
_____
_____

Qn 15 In general, do you think advertisements provide sufficient information for you to make a good purchasing decision?

Yes	Go to Qn 16
No	Go to Qn 17

Qn 16 How do advertisements provided sufficient information for you to make a good purchasing decision?

_____
_____

Qn 17 Do you know when advertising is targeting you and your family?

Yes	Go to Qn 18
No	Go to Qn 20

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Qn 18   How many advertisements in the past month can you specifically recall?

None | | Go to Qn 20
1-2 | |
3-4 | |
5-6 | |
More than 6 | |

Qn 19   How many television advertisements can you recall?

None | |
1-2 | |
3-4 | |
5-6 | |
More than 6 | |

Qn 20   Have you heard of the term "media literate" or "media literacy"?

| Yes | | Go to Qn 21
| No | | Go to Qn 24

Qn 21   What do you understand from the term "media literate" or "media literacy"?

_____

_____

Qn 22   Do you consider yourself to be "media literate"?

| Yes | | Go to Qn 23
| No | | Go to Qn 25

Qn 23   Do you think it is important to be media literate?

_____

_____

Qn 24   Pick, from the following, the key concepts of media literacy

All media are constructions. | |
The media constructs reality. | |
Audiences negotiate meaning in the media. | |
Media have commercial implications. | |
Media contains ideological and value messages. | |
Media have social and political implications. | |
Form and content are closely related in media. | |
Each media has a unique aesthetic form. | |

Qn 25   Do you think that being "media literate" will change the way you response to advertising?

| Yes | |
| No | |

Qn 26   How many television sets do you have at home?   _____

Qn 27   Where are they located at home?   _____

Qn 28   Aapproximately how many hours of television do you watch daily?
         Pls tick.

None | |
Less than 1 hr a day | |
1-2 hrs a day | |
3-4 hrs a day | |
5-6 hrs a day | |
More than 6 hrs a day | |

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Qn 29   At what time do you usual watch television?
        Pls tick.

        6am – 9am
        9am – 12pm
        12pm – 3pm
        3pm – 6pm
        6pm – 9pm
        9pm – 12mn

Qn 30   What kind of programs do you predominately watch?
        Pls tick.

        Drama
        Comedy
        News
        Kids
        Movies
        Documentary

Qn 31   Who do you normally watch television in the company of?
        Pls tick.

        Alone
        Children
        Partner
        Friends

Qn 32   What are you normally doing when you are watching television?

        Just watching TV
        Cleaning the house
        Cooking
        Childcare
        Having a conversation

Qn 33   What do you take into consideration when making purchasing decision as the main grocery buyer of the family?

        _____

        _____

Qn 34   Have you ever made a purchase after seeing it advertised on
        television?

Yes	
No	

End of Questionnaire

Thank you

Appendix 5 - Commercial Questions for the participants in the Pilot Study

Commercial 1 - Bunnies Warehouse Gift Cards and product promotion (30 secs)
Questions

1 What is this commercial selling?   _____

   _____

2 What is the store in this commercial?   _____

   _____

3 Have you shopped at this store before?   _____

   _____

4 What do you think of the commercial?   _____

   _____

5 What is the advertising message?   _____

   _____

6 Is the advertising message of interest to you?   _____

   _____

7 Would you consider making a purchase at this store after watching this commercial?

   _____

   _____

Commercial 2 - Woolsworth Christmas promotion (15 secs)

Questions

1   What is this commercial selling?

_____

_____

2   What is the store in this commercial?

_____

_____

3   Have you shopped at this store before?

_____

_____

4   What do you think of the commercial?

_____

_____

5   What is the advertising message?

_____

_____

6   Is the advertising message of interest to you?

_____

_____

7   Would you consider making a purchase at this store after watching this commercial?

_____

_____

Commercial 3 - Advil Liquid Capsules (informational, 30 secs)

* Tagline - Fast Relief for today's tough pain
* Advanced technology, 30% faster, better than competitor; Nurofen
* Model in the commercial is a woman

Questions

1 What is this commercial selling?

_____

_____

2 Have you shopped for this product before?

_____

_____

3 What do you think of the commercial?

_____

_____

4 What is the advertising message?

_____

_____

5 Is the advertising message of interest to you?

_____

_____

6 Did the tagline "Fast relief for today's pain" catch you attention?

_____

7 Do you relate to the model of the commercial?

_____

_____

Commercial 4 - Electronic Stability Control (ESC) (informational, 30 secs)

* Technology is applicable to new cars only

* ESC can correct the stability of the car if something causes you to swerve unexpectedly

* Models in the commercial are a family unit (man, woman and child)

* Presented by RAC and State Government, Perth

Questions

1 What is this commercial selling? _____

_____

2 What do you think of the commercial? _____

_____

3 What is the advertising message? _____

_____

4 Is the advertising message of interest to you? _____

_____

5 Do you relate to the models of the commercial? _____

_____

6 Has the commercial provided sufficient information to you? _____

_____

7 Does the sponsor of the commercial impact your reception of the commercial?

_____

_____

Commercial 5 & 6 - Program Sponsorship and Product Placement

* Program sponsored by Christmas Time at Kmart – Where good times start
* Models in the commercial are family during christmas time
* Sponsorship announcement at the beginning of the program and 2 commercial placed in the 2nd CB
* Product placement by Schwarzkopf – Professional Hair Care
* Commercial placed before the Kmart sponsorship spot and in the 2nd CB
* An episode of 'That 70s Show' – 'Beast of Burden', 30 minutes
* Program synopsis - Red's muffler shop opens. Hyde has to choose between working for Red or for his father. Fez gets his dream job at a beauty parlor.
* No product exclusivity - Competitor Target has 2 commercial in 1st commercial break

Questions

1   Who sponsored the program?   _____

_____

2   How many commercials did you see of K-Mart?   _____

_____

3   What do you think of the commercial?   _____

_____

4   What is the advertising message?   _____

_____

5   Is the advertising message of interest to you?   _____

_____

6   Did you spot the brands that have placed their commercials strategically within this program?

_____

_____

7   Did it affect how you viewed the program sponsorship?

_____

_____

8   Do you think it will impact on your purchasing decisions?

_____

_____

Appendix 6 – Participant Contact Sheet for the participants in the Pilot Study

Participant Contact Sheet

1 **Name:**   (First name) _____

                          (Surname) _____

2 **Address:**   _____

                          _____

3 **Contact Nos.:**   (Home) _____

                          (Handphone) _____

4 **Date of Birth:**   _____

5 **Gender:**   Male / Female

6 **Status:**   Single / Partners / Married / Divorced

7 **Nationality:**   _____

8 **Occupation:**   _____

9 **Driver's License No.:** _____

10 **Number of children:** 1 / 2 / 3 / 4 or more (pls state: _____)

11 **Main shopper for household good Yes / No**

_____

For pilot study use only

▪ **Date:**   _____

▪ **Identification Code:** _____

Appendix 7 – Overview Table of the Participants in the Pilot Study

Appendix 7 - Overview Table of the Participants in the Pilot Study

OVERVIEW TABLE OF THE PARTICIPANTS

N	Cod	Gende	% by	Status	% by	Ag	% by	Kid	% by	by	% by	Main	Workin	%	Nationality	% by	Qnnair	Ad
1	A1	Female	Females	Married	Married	49	50s	2	1 kid	tafe	year 1-10	Yes	Yes	Yes	Aus	Aus	Yes	Yes
2	B2	Female	97%	Married	89%	44	11%	2	23%	tafe	3%	Yes	Yes	74%	Aus	7%	Yes	Yes
3	C3	Female	Males	Married	Divorced	48	40s	3	2 kids	year 1-11	year 1-11	Yes	No	No	Aus	UK	Yes	Yes
4	D4	Female	3%	Married	6%	46	51%	3	40%	university	6%	Yes	Yes	26%	Aus	6%	Yes	Yes
5	E5	Female		Married	Partners	40	30s	3	3 kids	year 1-12	year 1-12	Yes	Yes		Aus	NZ	Yes	Yes
6	F6	Female		Married	6%	42	34%	2	29%	year 1-12	17%	Yes	Yes		Aus	9%	Yes	No
7	G7	Female		Married		46	20s	2	4 kids	year 1-11	tafe	Yes	Yes		Aus	German	Yes	No
8	H8	Female		Married		49	3%	5	6%	university	23%	Yes	Yes		UK (residing in WA)	3%	Yes	No
9	I9	Female		Married		35		1	5 kids	tafe	university	Yes	Yes		NZ (residing in WA)	Irish	Yes	No
10	J10	Female		Married		40		3	3%	tafe	51%	Yes	Yes		NZ (residing in WA)	3%	Yes	No
11	K11	Female		Married		36		4		year 1-10		Yes	No		NZ (residing in WA)	Indonesian	Yes	No
12	L12	Female		Married		36		2		year 1-12		Yes	Yes		Aus	6%	Yes	No
13	M13	Female		Partners		21		1		tafe		Yes	Yes		Aus	Malaysian	Yes	No
14	N14	Female		Divorced		49		2		year 1-12		Yes	Yes		Aus	3%	Yes	No
15	O15	Female		Married		50		2		year 1-12		Yes	Yes		Aus		Yes	No
16	P16	Female		Married		32		3		tafe		Yes	No		UK (residing in WA)		Yes	No
17	Q17	Female		Married		34		2		year 1-12		Yes	Yes		Aus		Yes	No
18	R18	Male		Married		54		2		university		Yes	Yes		Aus		Yes	No
19	S19	Female		Married		39		3		university		Yes	Yes		Aus		Yes	No
20	T20	Female		Married		37		2		university		Yes	Yes		Aus		Yes	No
21	U21	Female		Partners		52		4		tafe		Yes	Yes		German (residing in WA)		Yes	No
22	V22	Female		Married		48		2		tafe		Yes	Yes		Aus		Yes	No
23	W23	Female		Married		33		3		university		Yes	No		Aus		Yes	No
24	X24	Female		Married		42		3		university		Yes	No		Indo (residing in WA)		Yes	No
25	Y25	Female		Divorced		42		1		university		Yes	No		Mal (residing in WA)		Yes	No
26	Z26	Female		Married		49		3		university		Yes	Yes		Aus		Yes	No
27	Aa27	Female		Married		47		1		university		Yes	Yes		Irish (residing in WA)		Yes	No
28	Bb28	Female		Married		33		2		university		Yes	Yes		Aus		Yes	No
29	Cc29	Female		Married		46		2		university		Yes	Yes		Aus		Yes	No
30	Dd30	Female		Married		42		1		university		Yes	Yes		Indo (residing in WA)		Yes	No
31	Ee31	Female		Married		32		2		university		Yes	No		Aus		Yes	No
32	Ff32	Female		Married		33		1		university		Yes	No		Aus		Yes	No
33	Gg33	Female		Married		33		1		university		Yes	No		Aus		Yes	No
34	Hh34	Female		Married		41		1		university		Yes	Yes		Aus		Yes	No
35	Ii35	Female		Married		55		3		university		Yes	Yes		Aus		Yes	No
			100%		100%		100%		100%		100%			100%		100%		

Appendix 8 – Code book for SPSS data entry of questionnaire

Code book for 'The Response of Western Australian homemakers to television advertising' Pilot Study Questionnaire

Demographic Details

      Variable Label-   DOB (Date of Birth)

      Values   -   1 = 20s

                             -      2 = 30s

                             -      3 = 40s

                             -      4 = 50s

      Variable Label   -   DOB 1 (Date of Birth 1)

      Values   -   1 = 1960 – 1969

                             -      2 = 1970 – 1979

                             -      3 = 1980 – 1989

                             -      4 = 1990 – 1999

                             -      5 = 2000 – 2009

                             -      6 = 1950 - 1959

* 2 columns

      Variable Label   -   Gender

      Values   -   1 = Male

                             -      2 = Female

* 1 column

      Variable Label   -   Status

      Values   -   1 = Single

                             -      2 = Partners

                             -      3 = Married

                             -      4 = Divorced

* 1 column

Variable Label	-	Children
Values	-	1 = 1
	-	2 = 2
	-	3 = 3
	-	4 = 4
	-	5 = 5

* 1 column

Variable Label	-	Mainshopper
Values	-	0 = No
	-	1 = Yes

* 1 column

Variable Label	-	Nationality
Values	-	1 = Australian
	-	2 = Australian PR / Indonesian living in WA
	-	3 = Australian PR / Irish living in WA
	-	4 = Australian PR / Malaysian living in WA
	-	5 = Australian PR / German living in WA
	-	6 = Australian PR / British living in WA
	-	7 = Australian PR / New Zealander living in WA
	-	8 = Australian PR / Singaporean living in WA

* 1 column

Variable Label	-	Occupation
Values	-	1 = Working
	-	2 = Not working
	-	
Variable Label	-	Occupation 1
Value	-	1 = Education - Teacher / Student / Library Assistant / Laboratory Assistant

	-	2 = Hospital - Admin / Nurse / OT / Assistant in Nursing
	-	3 = Housewife
	-	4 = Manager / Supervisor / Administrator / Receptionist / Payroll Officer
	-	5 = Hospitality - Chef
	-	6 = Government - Public Servant

* 2 columns

---

* Qns not included in SPSS are open-ended questions such as 4, 6, 11, 12, 14, 16, 21, 23 and 33.

Qn 1. Variable Label	–	YrsinSchBeg (Years in School Begin)
	-	YrsinSchEnd (Years in School End)
Values	-	0 = 0
	-	1 = 1960 – 1969
	-	2 = 1970 – 1979
	-	3 = 1980 – 1989
	-	4 = 1990 – 1999
	-	5 = 2000 – 2009
	-	6 = 1950 - 1959

* 2 columns

Qn 2. Variable Label	-	EduLevel (Education Level)
Values	-	1 = Year 1-10
	-	2 = Year 1-11
	-	3 = Year 1-12
	-	4 = Tafe
	-	5 = University

* 1 column

| Qn 3. Variable Label | - | MedEduinSch (Media Education in School) |
| Values | - | 0 = No |

| | | - | 1 = Yes |

* 1 column

Qn 5.	Variable Label	-	MedSou 1 (Media Source 1)
		-	MedSou 2 (Media Source 2)
		-	MedSou 3 (Media Source 3)
	Values	-	0 = 0
		-	1 = Personal observation and experiences
		-	2 = Advice from family and friends
		-	3 = Information sources such as news and books
		-	4 = Others

* 3 columns

Qn 7.	Variable Label	-	MedFam 1 (Media Familiar 1)
		-	MedFam 2 (Media Familiar 2)
		-	MedFam 3 (Media Familiar 3)
		-	MedFam 7 (Media Familiar 7)
	Values	-	1 = Television
		-	2 = Radio
		-	3 = Newspaper
		-	4 = Magazines
		-	5 = Internet
		-	6 = Telecommunications
		-	7 = Outdoor

* 4 columns

Qn 8.	Variable Label	-	MedUse 1 (Media Used 1)
		-	MedUse 2 (Media Used 2)
		-	MedUse 3 (Media Used 3)
		-	MedUse 7 (Media Used 7)
	Values	-	1 = Television
		-	2 = Radio

		-	3 = Newspaper
		-	4 = Magazines
		-	5 = Internet
		-	6 = Telecommunications
		-	7 = Outdoor

* 4 columns

Qn 9.	Variable Label	-	MedPreUse 1 (Media Prefer to Use 1)
		-	MedPreUse 2 (Media Prefer to Use 2)
		-	MedPreUse 3 (Media Prefer to Use 3)
		-	MedPreUse 7 (Media Prefer to Use 7)
	Values	-	1 = Television
		-	2 = Radio
		-	3 = Newspaper
		-	4 = Magazines
		-	5 = Internet
		-	6 = Telecommunications
		-	7 = Outdoor

* 4 columns

Qn 10.	Variable Label	-	MedEffInf 1 (Media Effective and Influence 1)
		-	MedEffInf 2 (Media Effective and Influence 2)
		-	MedEffInf 3 (Media Effective and Influence 3)
		-	MedEffInf 7 (Media Effective and Influence 7)
	Values	-	1 = Television
		-	2 = Radio
		-	3 = Newspaper
		-	4 = Magazines
		-	5 = Internet
		-	6 = Telecommunications
		-	7 = Outdoor

* 4 columns

Qn 13. Variable Label - AdvPurDec (Advertising Purchasing Decision)

  Values - 0 = No

      - 1 = Yes

* 1 column

Qn 15. Variable Label - AdvSufInf (Advertising Sufficient Information)

  Values - 0 = No

      - 1 = Yes

* 1 column

Qn 17. Variable Label - AdvTarFam (Advertising Targeting Family)

  Values - 0 = No

      - 1 = Yes

* 1 column

Qn 18. Variable Label - AdvPMRec (Advertising Past Month Recall)

  Values - 0 = None

      - 1 = 1-2

      - 2 = 3-4

      - 3 = 5-6

      - 4 = More than 6

* 1 column

Qn 19. Variable Label - TVAdvRec (Television Advertising Recall)

  Values - 0 = None

      - 1 = 1-2

      - 2 = 3-4

      - 3 = 5-6

      - 4 = More than 6

* 1 column

Qn 20. Variable Label - HeaMedLit (Heard of Media Literate)

  Values - 0 = No

	-	1 = Yes

* 1 column

Qn 22. Variable Label	-	ConMedLit (Consider Media Literate)
Values	-	0 = No
	-	1 = Yes

* 1 column

Qn 24. Variable Label	-	KeyConML 1 (Key Concept Media Literate 1)
	-	KeyConML 2 (Key Concept Media Literate 2)
	-	KeyConML 3 (Key Concept Media Literate 3)
	-	KeyConML 4 (Key Concept Media Literate 4)
	-	KeyConML 5 (Key Concept Media Literate 5)
	-	KeyConML 6 (Key Concept Media Literate 6)
	-	KeyConML 7 (Key Concept Media Literate 7)
	-	KeyConML 8 (Key Concept Media Literate 8)
Values	-	0 = 0
	-	1 = All media are constructions.
	-	2 = The media constructs reality.
	-	3 = Audiences negotiate meaning in the media.
	-	4 = Media have commercial implications.
	-	5 = Media contains ideological and value messages.
	-	6 = Media have social and political implications
	-	7 = Form and content are closely related in media.
	-	8 = Each media has a unique aesthetic form.

* 7 column

Qn 25. Variable Label	-	MedLitResAdv (Media Literacy Response Advertising)

| Values | - | 0 = No |
| | - | 1 = Yes |

* 1 column

Qn 26. Variable Label	-	NoofTV (No. of Television)
Values	-	0 = 0
	-	1 = 1
	-	2 = 2
	-	3 = 3
	-	4 = 4

* 1 column

Qn 27. Variable Label	-	LocTVHom (Location of TV in Home)
Values	-	1 = Lounge Room / Living Room / Family Room / Game Room / Theatre Room/ Play Room
	-	2 = Bedroom
		3 = Lounge Room / Living Room / Family Room / Game Room / Theatre Room / Bedroom / Play Room
		4 = Lounge Room / Living Room / Family Room / Game Room / Theatre Room / Bedroom / Play Room /
	-	Backyard

* 1 column

Qn 28. Variable Label	-	HrTVWatDai (Hours of Television Watched Daily)
Values	-	0 = None
	-	1 = Less than 1 hr a day
	-	2 = 1-2 hrs a day
	-	3 = 3-4 hrs a day
	-	4 = 5-6 hrs a day

		-	5 = More than 6 hrs a day

* 1 column

Qn 29. Variable Label	-	TimWatTel 1 (Time Watched Television 1)
	-	TimWatTel 2 (Time Watched Television 2)
	-	TimWatTel 3 (Time Watched Television 3)
Values	-	0 = 0
	-	1 = 6am-9am
	-	2 = 9am-12pm
	-	3 = 12pm-3pm
	-	4 = 3pm-6pm
	-	5 = 6pm-9pm
	-	6 = 9pm-12mn

* 2 columns

Qn 30. Variable Label	-	ProPreWat 1 (Programs Predominantly Watched 1)
	-	ProPreWat 2 (Programs Predominantly Watched 2)
	-	ProPreWat 3 (Programs Predominantly Watched 3)
	-	ProPreWat 4 (Programs Predominantly Watched 4)
	-	ProPreWat 5 (Programs Predominantly Watched 5)
	-	ProPreWat 6 (Programs Predominantly Watched 6)
Values	-	0 = 0
	-	1 = Drama
	-	2 = Comedy
	-	3 = News
	-	4 = Kids
	-	5 = Movies

	-	6 = Documentary

* 6 columns

Qn 31. Variable Label	-	ComWatTV 1 (Company Watching TV 1)
	-	ComWatTV 2 (Company Watching TV 2)
	-	ComWatTV 3 (Company Watching TV 3)
	-	ComWatTV 4 (Company Watching TV 4)
Values	-	0 = 0
	-	1 = Alone
	-	2 = Children
	-	3 = Partner
	-	4 = Friends

* 4 columns

Qn 32. Variable Label	-	DoiWatTV 1 (Doing when Watching TV 1)
	-	DoiWatTV 2 (Doing when Watching TV 2)
	-	DoiWatTV 3 (Doing when Watching TV 3)
	-	DoiWatTV 4 (Doing when Watching TV 4)
	-	DoiWatTV 5 (Doing when Watching TV 5)
Values	-	0 = 0
	-	1 = Just Watching TV
	-	2 = Cleaning the house
	-	3 = Cooking
	-	4 = Childcare
	-	5 = Having a conversation

* 5 columns

Qn 35. Variable Label	-	EveMadPur (Ever Made Purchase)
Values	-	0 = No
	-	1 = Yes

* 1 column

Appendix 9 – Frequency Findings for the Pilot Study Questionnaire form SPSS

Appendix 9 – Frequency Findings of the Pilot Study Questionnaire from SPSS
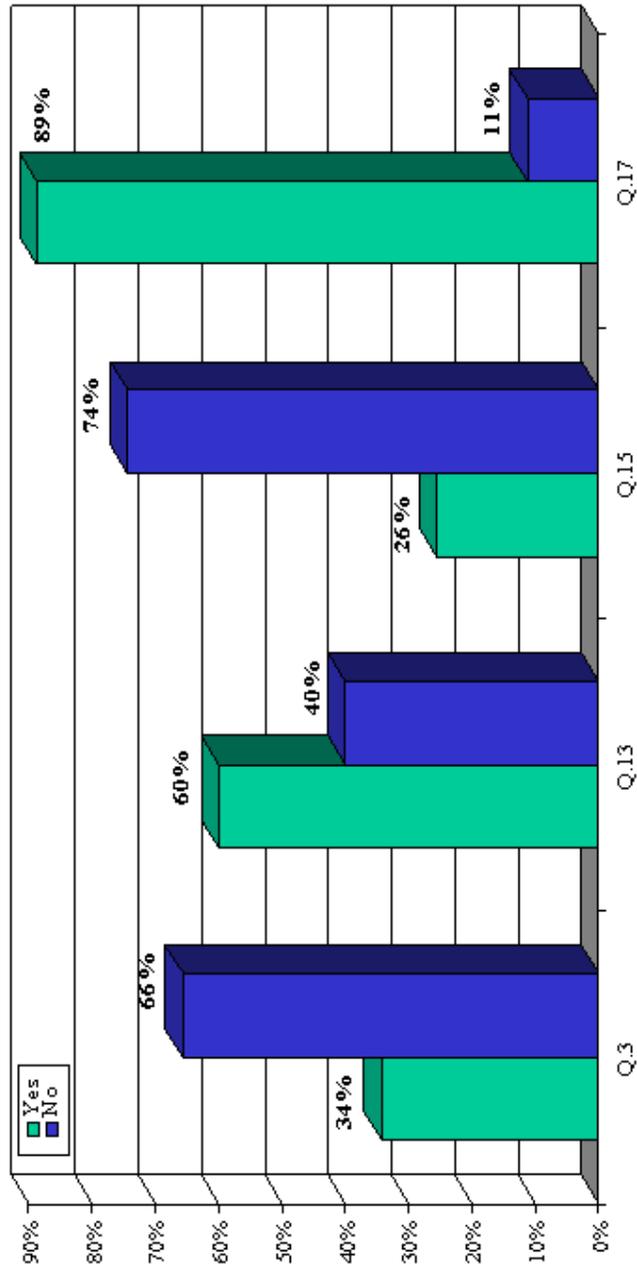
Bar Chart: Yes / No Responses to Closed Ended Questions in the Pilot Study Questionnaire

Q.3: Was there any media education in your school curriculum?
66% of the participants do not remember any media education in their school curriculum.

Q.13: Do you think that advertising influences your purchasing decisions?
60% of them agreed that advertising influences their purchasing decisions.

Q.15: In general, do you think advertisements provide sufficient information for you to make a good purchasing decision?
74% of them felt that advertisements do not provide sufficient information for them to make a good purchasing decision.

164
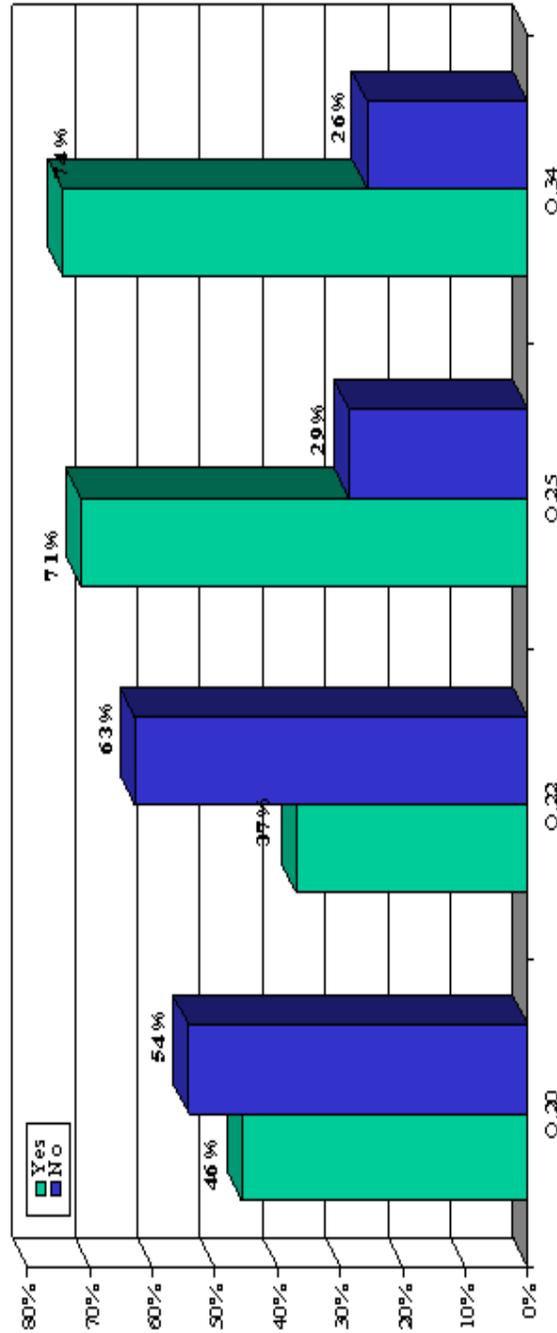
Bar Chart: Yes / No Responses to Closed Ended Questions in the Pilot Study Questionnaire

Q20: Have you heard of the term 'media literate" or "media literacy"?
There is no significant difference between participants who have heard (46%) and have not heard (54%) of the above terms.

Q22: Do you consider yourself to be "media literate"?
63% of them did not consider themselves to be 'media literate'.

Q25: Do you think that being "media literate" will change the way you response to advertising?
71% of them felt that being 'media literate' would change the way they response to advertising.

Q34: Have you ever made a purchase after seeing it advertised on television?
74% of them have made purchases of items after seeing it being advertised on television.

165

Appendix 9b – Frequency Findings of the Pilot Study Questionnaire from SPSS
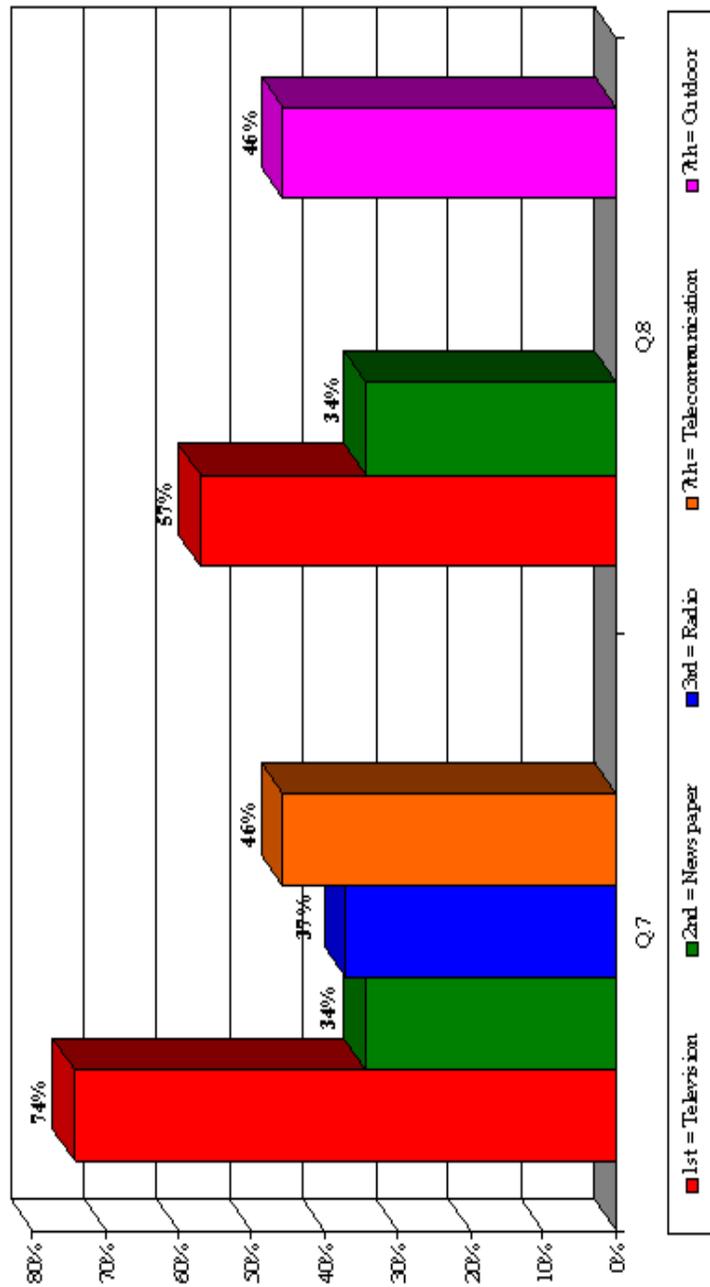
Bar Chart of Q. 7 - 8

Q.7: Which of the following media are you **familiar** with?
The top three media are television (74%), radio (37%) and newspaper (34%). The medium which the participants was most unfamiliar with is telecommunication (46%).

Q.8: Which of the following media do you **use**?
The top media are television (57%) and newspaper and (34%). The medium which the participants used the least is outdoor (46%).

Appendix 9c – Frequency Findings of the Pilot Study Questionnaire from SPSS
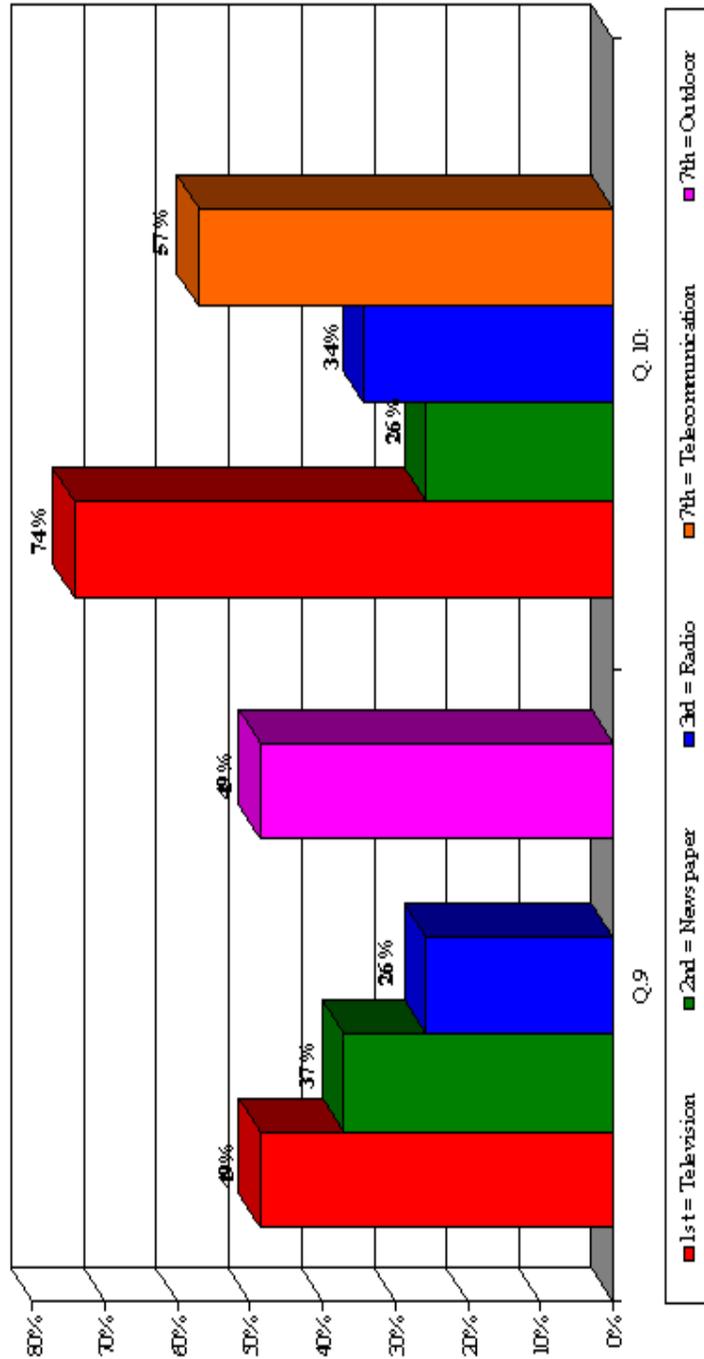
Bar Chart of Q. 9-10

Q. 9: Which of the following media do you **prefer to use?**
The top three media are television (49%), newspaper (37%) and radio (26%). The medium which the participants least used is outdoor (49%).

Q. 10: On which of the following media do you think **advertising will be the most effective and influential on?**
The top three media are television (74%), radio (34%) and newspaper (26%). The medium which the participants felt advertising would be least effective and influential on is telecommunication (57%).

Appendix 9d – Frequency Findings of the Pilot Study Questionnaire from SPSS

The majority of the participants are in their 40s (51%) and 30s (34%).

97% of the participants were female. There was only one male participant.
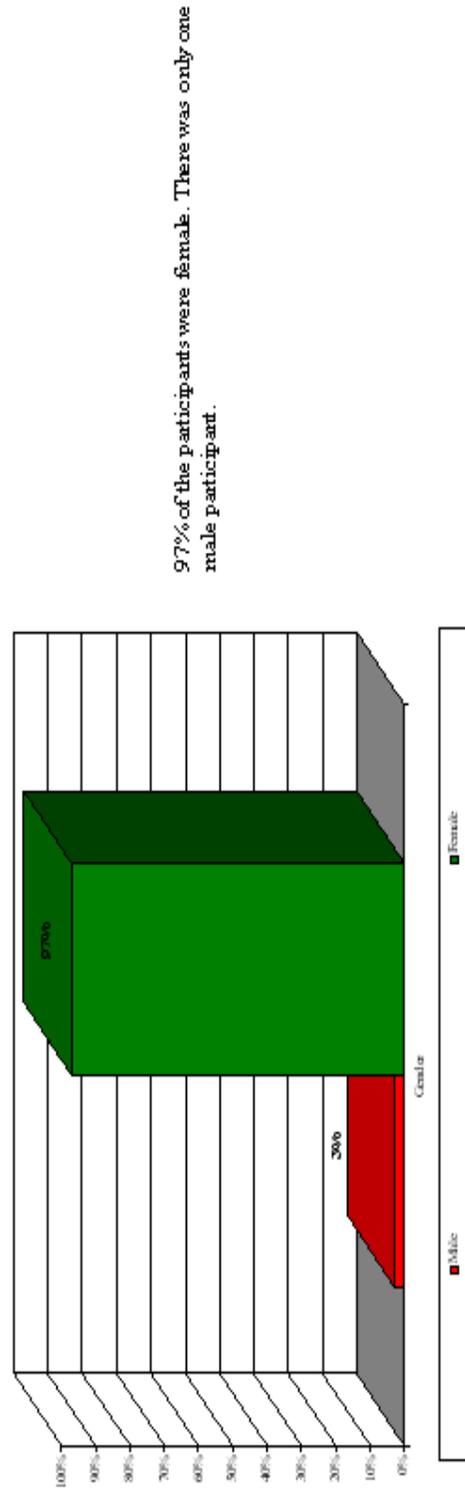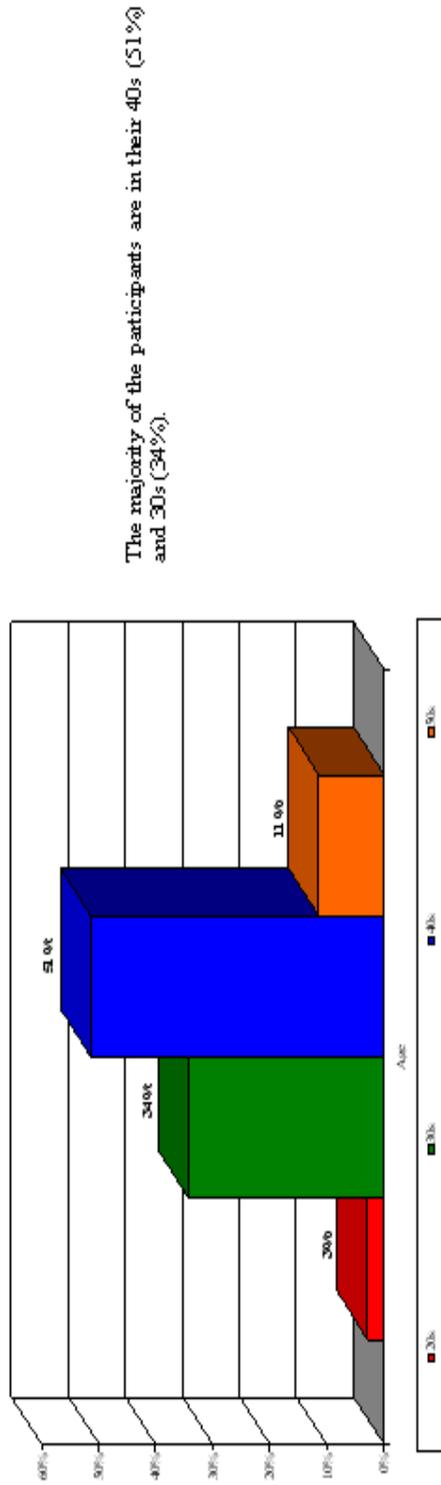
Appendix 9e – Frequency Findings of the Pilot Study Questionnaire from SPSS

The majority of the participants (89%) are married.
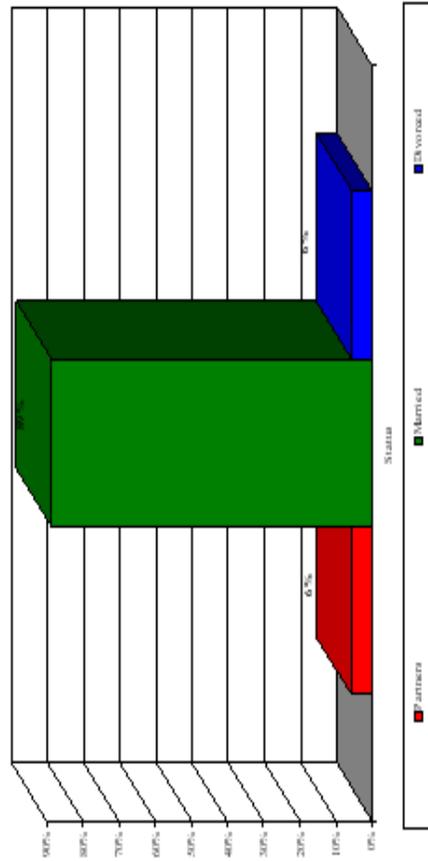
60% of the participants are Western Australians while the other 40% are made up of Western Australian Permanent Residents from various countries such as New Zealand and Singapore.
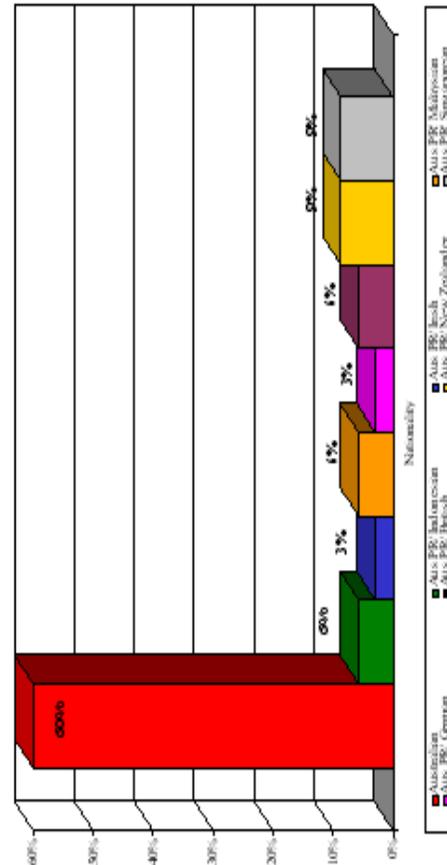
The majority of the participants (74%) work.
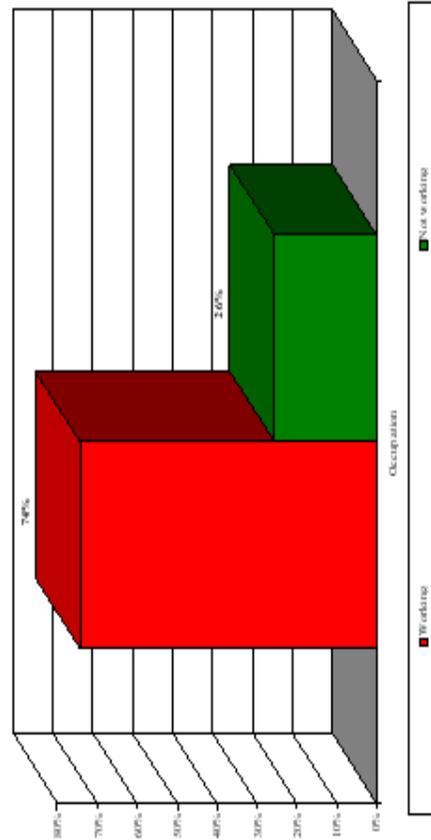
37% of them are in the Education field as teachers, students and library and laboratory assistants. While 26% of them are in organizations as managers, supervisors, administrators, receptionists and payroll officers. Only 20% of them are homemakers.
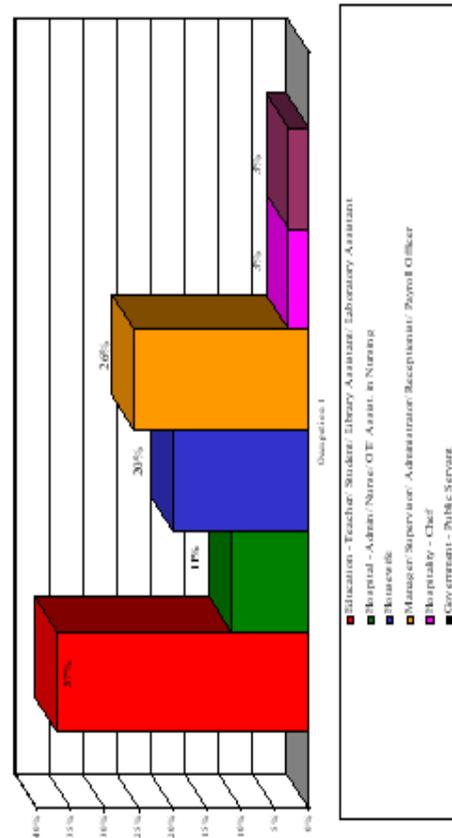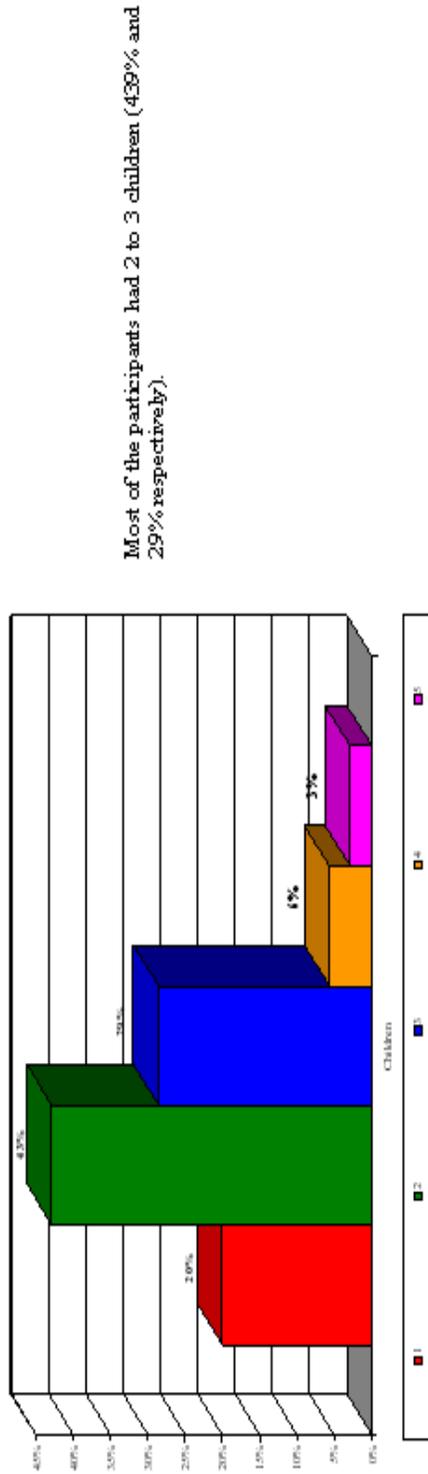
Most of the participants had 2 to 3 children (43.9% and 29% respectively).
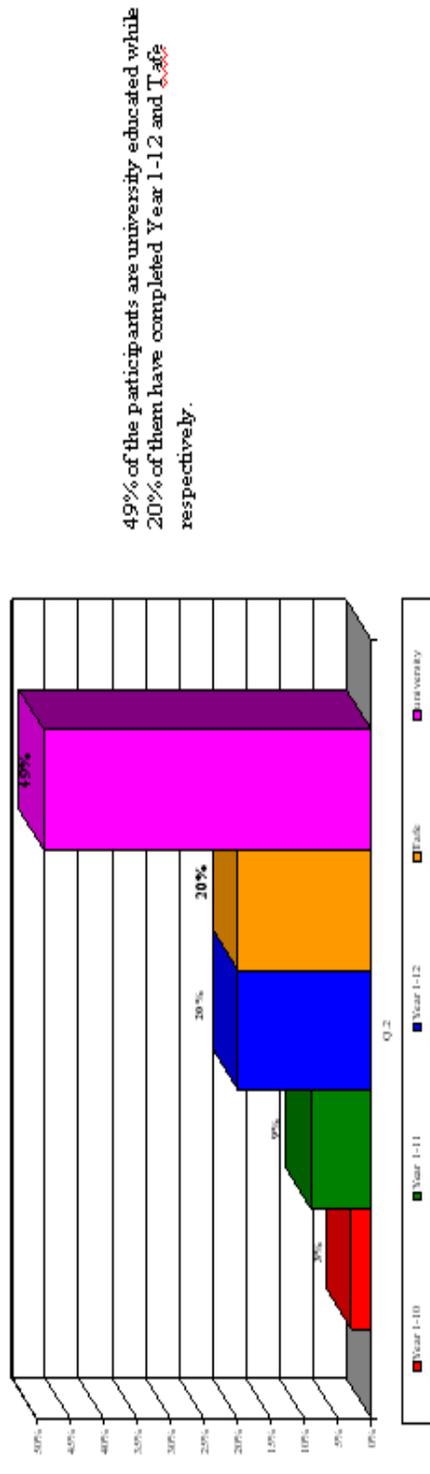
49% of the participants are university educated while 20% of them have completed Year 1-12 and Tafe respectively.

Appendix 9h – Frequency Findings of the Pilot Study Questionnaire from SPSS

Bar Chart of Q.1
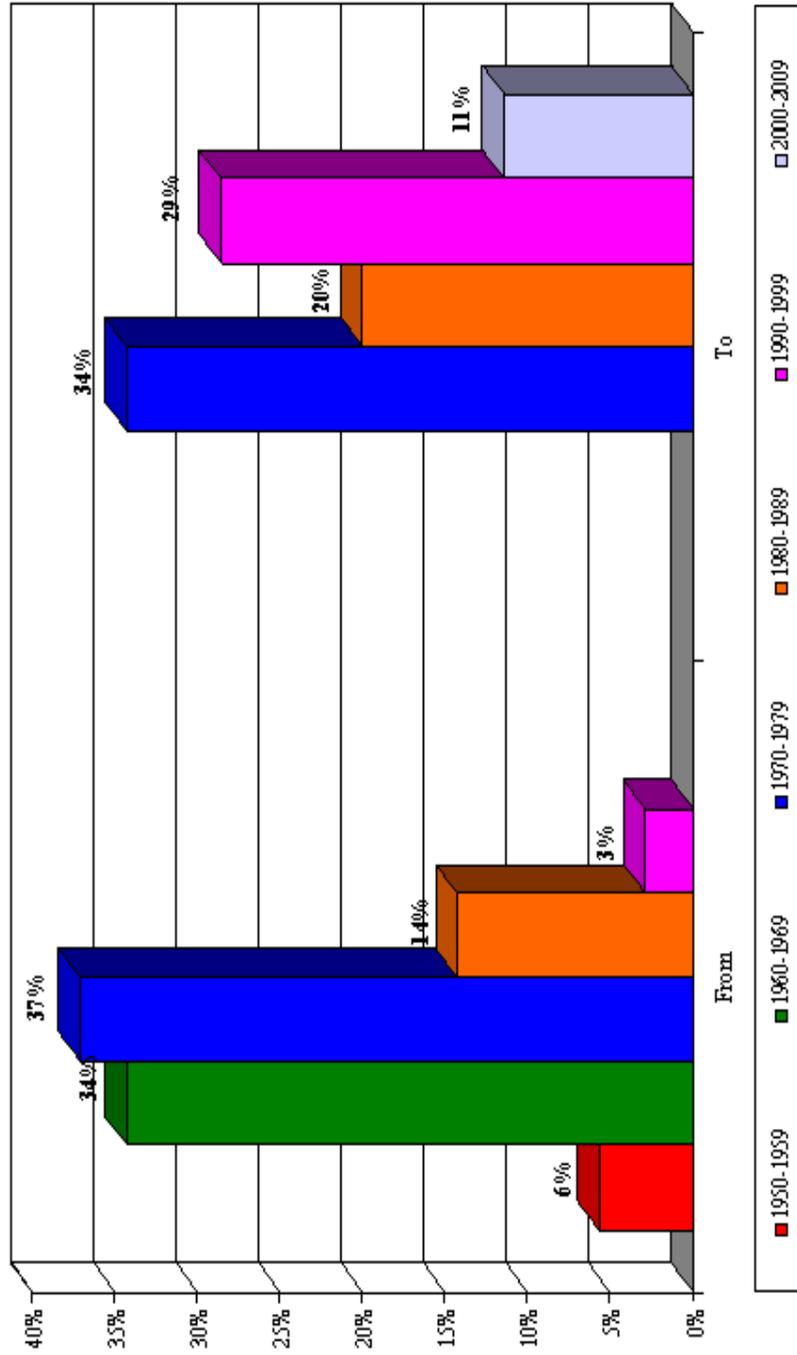
Q.1: What year did you begin and leave school?
71% of the participants begun their eduction in the 1960s and 1970s and finished their education in the 1970s (34%) and 1990s (29%).
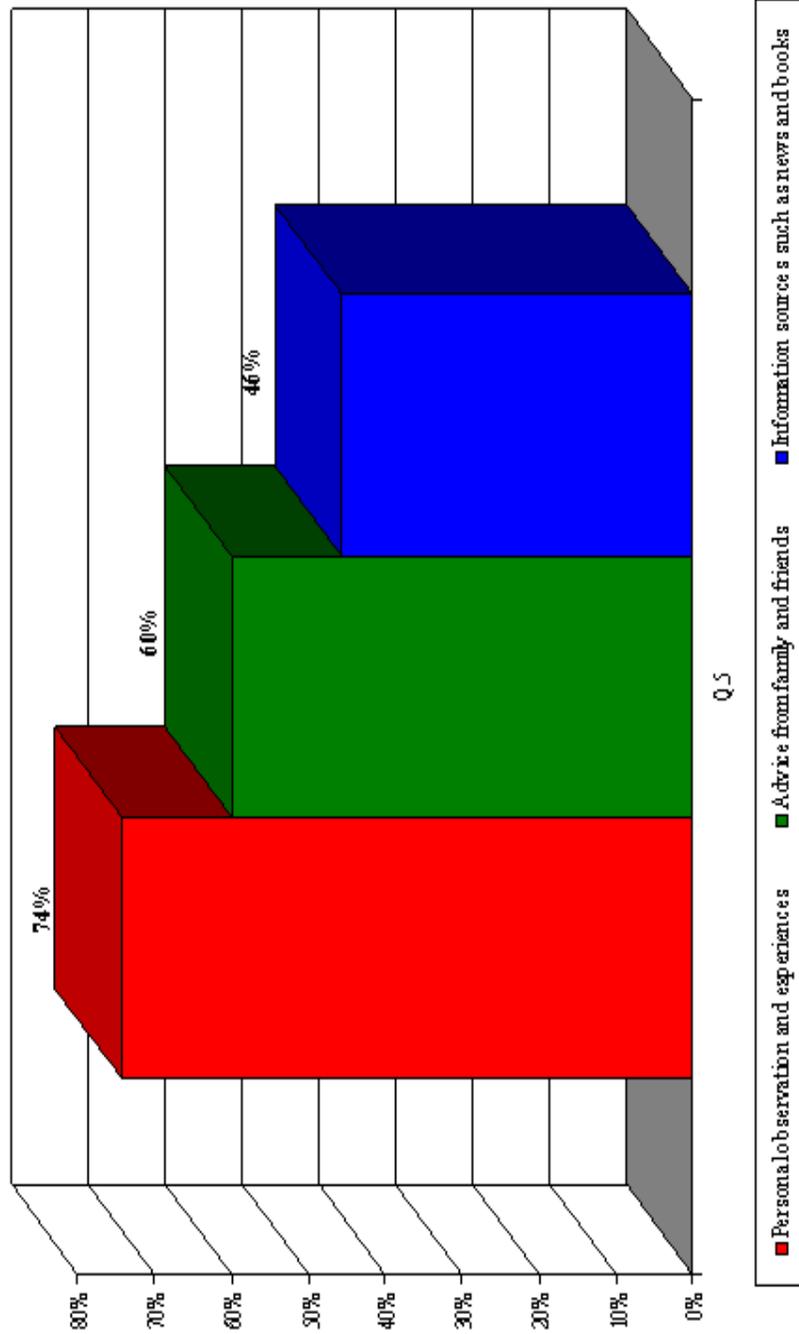
Bar Chart of Q5

Q.5: What have been the main sources of your understanding of the media?
The main sources of the participants understanding of the media are personal observations and experiences (74%), information sources such as news and books (46%) and advice from family and friends (60%).

Appendix 9j – Frequency Findings of the Pilot Study Questionnaire from SPSS
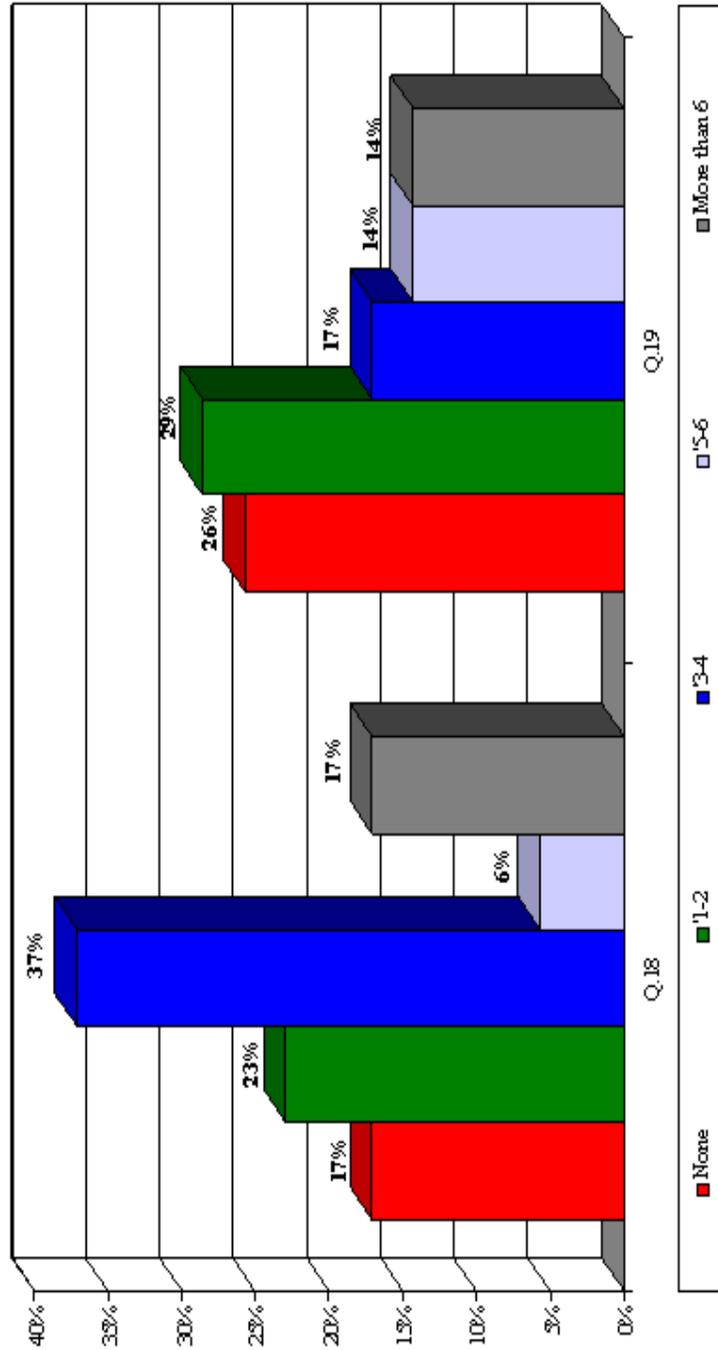
Bar Chart of Q.18 & 19

Q.18: How many advertisements in the past month can you specifically recall?
37% of the participants were able to recall 3-4 advertisements while 23% of them were able to recall 1-2 advertisements in the past month.

Q.19: How many television advertisements can you recall?
While 29% of the participants were able to recall 1-2 television advertisements, an equally high percentage (26%) of them were not able to recall any television advertisement.

DOB * ProPreWat4

Crosstab

Count

		ProPreWat4				Total
		0	Kids	Movies	Documentary	
DOB	20s	0	0	1	0	1
	30s	9	1	2	0	12
	40s	13	0	3	2	18
	50s	1	0	1	2	4
Total		23	1	7	4	35

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	13.967[a]	9	.123
Likelihood Ratio	12.675	9	.178
Linear-by-Linear Association	1.083	1	.298
N of Valid Cases	35		

a. 14 cells (87.5%) have expected count less than 5. The minimum expected count is .03.

Count

		ProPreWat3					Total
		0	News	Kids	Movies	Documentary	
DOB	20s	0	1	0	0	0	1
	30s	5	2	5	0	0	12
	40s	6	7	0	2	3	18
	50s	0	1	0	2	1	4
Total		11	11	5	4	4	35

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	23.532[a]	12	.024
Likelihood Ratio	26.152	12	.010
Linear-by-Linear Association	2.785	1	.095
N of Valid Cases	35		

a. 18 cells (90.0%) have expected count less than 5. The minimum expected count is .11.

Children * MedPreUse1

Crosstab

			MedPreUse1					Total
			Television	Radio	Newspaper	Magazines	Internet	
Children	1	Count	3	1	1	0	2	7
		% within Children	42.9%	14.3%	14.3%	.0%	28.6%	100.0%
	2	Count	8	3	2	0	2	15
		% within Children	53.3%	20.0%	13.3%	.0%	13.3%	100.0%
	3	Count	6	1	2	0	1	10
		% within Children	60.0%	10.0%	20.0%	.0%	10.0%	100.0%
	4	Count	0	0	0	1	1	2
		% within Children	.0%	.0%	.0%	50.0%	50.0%	100.0%
	5	Count	0	1	0	0	0	1
		% within Children	.0%	100.0%	.0%	.0%	.0%	100.0%
Total		Count	17	6	5	1	6	35
		% within Children	48.6%	17.1%	14.3%	2.9%	17.1%	100.0%

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	26.149[a]	16	.052
Likelihood Ratio	15.186	16	.511
Linear-by-Linear Association	.103	1	.748
N of Valid Cases	35		

a. 24 cells (96.0%) have expected count less than 5. The minimum expected count is .03.

Appendix 10c – Crosstab Findings of the Pilot Questionnaire from SPSS

Children * MedPreUse3

Crosstab

			MedPreUse3						Total
			Television	Radio	Newspaper	Magazines	Internet	Telecommunication	
Children	1	Count	2	2	2	1	0	0	7
		% within Children	28.6%	28.6%	28.6%	14.3%	.0%	.0%	100.0%
	2	Count	2	3	5	0	5	0	15
		% within Children	13.3%	20.0%	33.3%	.0%	33.3%	.0%	100.0%
	3	Count	2	3	2	2	1	0	10
		% within Children	20.0%	30.0%	20.0%	20.0%	10.0%	.0%	100.0%
	4	Count	0	1	0	0	0	1	2
		% within Children	.0%	50.0%	.0%	.0%	.0%	50.0%	100.0%
	5	Count	1	0	0	0	0	0	1
		% within Children	100.0%	.0%	.0%	.0%	.0%	.0%	100.0%
Total		Count	7	9	9	3	6	1	35
		% within Children	20.0%	25.7%	25.7%	8.6%	17.1%	2.9%	100.0%

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	30.589[a]	20	.061
Likelihood Ratio	21.910	20	.345
Linear-by-Linear Association	.031	1	.861
N of Valid Cases	35		

a. 30 cells (100.0%) have expected count less than 5. The minimum expected count is .03.

Children * MedPreUse7

Crosstab

| | | | MedPreUse7 | | | | | |
			Television	Radio	Magazines	Telecomm unication	Outdoor	Total
Children	1	Count	0	1	1	0	5	7
		% within Children	.0%	14.3%	14.3%	.0%	71.4%	100.0%
	2	Count	0	0	2	5	8	15
		% within Children	.0%	.0%	13.3%	33.3%	53.3%	100.0%
	3	Count	0	0	1	6	3	10
		% within Children	.0%	.0%	10.0%	60.0%	30.0%	100.0%
	4	Count	1	0	0	1	0	2
		% within Children	50.0%	.0%	.0%	50.0%	.0%	100.0%
	5	Count	0	0	0	0	1	1
		% within Children	.0%	.0%	.0%	.0%	100.0%	100.0%
Total		Count	1	1	4	12	17	35
		% within Children	2.9%	2.9%	11.4%	34.3%	48.6%	100.0%

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	28.827[a]	16	.025
Likelihood Ratio	20.834	16	.185
Linear-by-Linear Association	.369	1	.544
N of Valid Cases	35		

a. 23 cells (92.0%) have expected count less than 5. The minimum expected count is .03.

Children * HrTVWatDai

Crosstab

			HrTVWatDai			
			Less than 1 hr a day	1-2 hrs a day	3-4 hrs a day	Total
Children	1	Count	2	5	0	7
		% within Children	28.6%	71.4%	.0%	100.0%
	2	Count	1	8	6	15
		% within Children	6.7%	53.3%	40.0%	100.0%
	3	Count	2	3	5	10
		% within Children	20.0%	30.0%	50.0%	100.0%
	4	Count	0	2	0	2
		% within Children	.0%	100.0%	.0%	100.0%
	5	Count	1	0	0	1
		% within Children	100.0%	.0%	.0%	100.0%
Total		Count	6	18	11	35
		% within Children	17.1%	51.4%	31.4%	100.0%

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	13.359[a]	8	.100
Likelihood Ratio	15.128	8	.057
Linear-by-Linear Association	.022	1	.882
N of Valid Cases	35		

a. 13 cells (86.7%) have expected count less than 5. The minimum expected count is .17.

Children * DoiWatTV3

Crosstab

			DoiWatTV3				Total
			0	Cooking	Childcare	Having a conversation	
Children	1	Count	7	0	0	0	7
		% within Children	100.0%	.0%	.0%	.0%	100.0%
	2	Count	11	1	0	3	15
		% within Children	73.3%	6.7%	.0%	20.0%	100.0%
	3	Count	8	1	0	1	10
		% within Children	80.0%	10.0%	.0%	10.0%	100.0%
	4	Count	1	0	1	0	2
		% within Children	50.0%	.0%	50.0%	.0%	100.0%
	5	Count	0	0	0	1	1
		% within Children	.0%	.0%	.0%	100.0%	100.0%
Total		Count	27	2	1	5	35
		% within Children	77.1%	5.7%	2.9%	14.3%	100.0%

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	25.792[a]	12	.011
Likelihood Ratio	14.583	12	.265
Linear-by-Linear Association	3.883	1	.049
N of Valid Cases	35		

a. 17 cells (85.0%) have expected count less than 5. The minimum expected count is .03.

Appendix 10g – Crosstab Findings of the Pilot Questionnaire from SPSS

Occupation * MedFam1

Crosstab

			MedFam1			Total
			Television	Radio	Newspaper	
Occupation	Working	Count	21	3	2	26
		% within Occupation	80.8%	11.5%	7.7%	100.0%
	Not working	Count	5	1	3	9
		% within Occupation	55.6%	11.1%	33.3%	100.0%
Total		Count	26	4	5	35
		% within Occupation	74.3%	11.4%	14.3%	100.0%

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	3.650[a]	2	.161
Likelihood Ratio	3.218	2	.200
Linear-by-Linear Association	3.195	1	.074
N of Valid Cases	35		

a. 4 cells (66.7%) have expected count less than 5. The minimum expected count is 1.03.

Occupation * MedFam2

Crosstab

			MedFam2						Total
			Television	Radio	Newspaper	Magazines	Internet	Outdoor	
Occupation	Working	Count	2	11	9	2	1	1	26
		% within Occupation	7.7%	42.3%	34.6%	7.7%	3.8%	3.8%	100.0%
	Not working	Count	2	2	1	1	3	0	9
		% within Occupation	22.2%	22.2%	11.1%	11.1%	33.3%	.0%	100.0%
Total		Count	4	13	10	3	4	1	35
		% within Occupation	11.4%	37.1%	28.6%	8.6%	11.4%	2.9%	100.0%

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	8.778[a]	5	.118
Likelihood Ratio	8.376	5	.137
Linear-by-Linear Association	.522	1	.470
N of Valid Cases	35		

a. 10 cells (83.3%) have expected count less than 5. The minimum expected count is .26.

Occupation * MedUse1

Crosstab

			MedUse1				Total
			Television	Radio	Newspaper	Internet	
Occupation	Working	Count	17	5	2	2	26
		% within Occupation	65.4%	19.2%	7.7%	7.7%	100.0%
	Not working	Count	3	2	0	4	9
		% within Occupation	33.3%	22.2%	.0%	44.4%	100.0%
Total		Count	20	7	2	6	35
		% within Occupation	57.1%	20.0%	5.7%	17.1%	100.0%

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	7.192[a]	3	.066
Likelihood Ratio	6.981	3	.073
Linear-by-Linear Association	5.420	1	.020
N of Valid Cases	35		

a. 5 cells (62.5%) have expected count less than 5. The minimum expected count is .51.

Occupation * MedUse7

Crosstab

			MedUse7						Total
			Radio	Newspaper	Magazines	Internet	Telecomm unication	Outdoor	
Occupation	Working	Count	0	0	2	0	10	14	26
		% within Occupation	.0%	.0%	7.7%	.0%	38.5%	53.8%	100.0%
	Not working	Count	1	1	1	1	3	2	9
		% within Occupation	11.1%	11.1%	11.1%	11.1%	33.3%	22.2%	100.0%
Total		Count	1	1	3	1	13	16	35
		% within Occupation	2.9%	2.9%	8.6%	2.9%	37.1%	45.7%	100.0%

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	10.268[a]	5	.068
Likelihood Ratio	9.982	5	.076
Linear-by-Linear Association	6.842	1	.009
N of Valid Cases	35		

a. 10 cells (83.3%) have expected count less than 5. The minimum expected count is .26.

Occupation * MedPreUse3

Crosstab

			MedPreUse3						Total
			Television	Radio	Newspaper	Magazines	Internet	Telecommunication	
Occupation	Working	Count	6	6	9	1	4	0	26
		% within Occupation	23.1%	23.1%	34.6%	3.8%	15.4%	.0%	100.0%
	Not working	Count	1	3	0	2	2	1	9
		% within Occupation	11.1%	33.3%	.0%	22.2%	22.2%	11.1%	100.0%
Total		Count	7	9	9	3	6	1	35
		% within Occupation	20.0%	25.7%	25.7%	8.6%	17.1%	2.9%	100.0%

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	9.573[a]	5	.088
Likelihood Ratio	11.247	5	.047
Linear-by-Linear Association	1.966	1	.161
N of Valid Cases	35		

a. 9 cells (75.0%) have expected count less than 5. The minimum expected count is .26.

Occupation * MedPreUse7

Crosstab

| | | | MedPreUse7 | | | | | |
			Television	Radio	Magazines	Telecomm unication	Outdoor	Total
Occupation	Working	Count	0	0	2	8	16	26
		% within Occupation	.0%	.0%	7.7%	30.8%	61.5%	100.0%
	Not working	Count	1	1	2	4	1	9
		% within Occupation	11.1%	11.1%	22.2%	44.4%	11.1%	100.0%
Total		Count	1	1	4	12	17	35
		% within Occupation	2.9%	2.9%	11.4%	34.3%	48.6%	100.0%

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	10.878[a]	4	.028
Likelihood Ratio	11.475	4	.022
Linear-by-Linear Association	9.896	1	.002
N of Valid Cases	35		

a. 8 cells (80.0%) have expected count less than 5. The minimum expected count is .26.

Occupation * MedEffInf3

Crosstab

			MedEffInf3						Total
			Radio	Newspaper	Magazines	Internet	Telecomm unication	Outdoor	
Occupation	Working	Count	7	6	6	2	0	5	26
		% within Occupation	26.9%	23.1%	23.1%	7.7%	.0%	19.2%	100.0%
	Not working	Count	0	3	1	3	1	1	9
		% within Occupation	.0%	33.3%	11.1%	33.3%	11.1%	11.1%	100.0%
Total		Count	7	9	7	5	1	6	35
		% within Occupation	20.0%	25.7%	20.0%	14.3%	2.9%	17.1%	100.0%

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	9.398a	5	.094
Likelihood Ratio	10.568	5	.061
Linear-by-Linear Association	1.024	1	.311
N of Valid Cases	35		

a. 9 cells (75.0%) have expected count less than 5. The minimum expected count is .26.

Occupation * MedEffInf7

Crosstab

			MedEffInf7						Total
			Radio	Newspaper	Magazines	Internet	Telecommunication	Outdoor	
Occupation	Working	Count	1	0	2	2	13	8	26
		% within Occupation	3.8%	.0%	7.7%	7.7%	50.0%	30.8%	100.0%
	Not working	Count	1	1	0	0	7	0	9
		% within Occupation	11.1%	11.1%	.0%	.0%	77.8%	.0%	100.0%
Total		Count	2	1	2	2	20	8	35
		% within Occupation	5.7%	2.9%	5.7%	5.7%	57.1%	22.9%	100.0%

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	8.563a	5	.128
Likelihood Ratio	11.233	5	.047
Linear-by-Linear Association	1.970	1	.160
N of Valid Cases	35		

a. 9 cells (75.0%) have expected count less than 5. The minimum expected count is .26.

Occupation * AdvPMRec

Crosstab

			AdvPMRec					Total
			None	1-2	3-4	5-6	More than 6	
Occupation	Working	Count	6	7	6	2	5	26
		% within Occupation	23.1%	26.9%	23.1%	7.7%	19.2%	100.0%
	Not working	Count	0	1	7	0	1	9
		% within Occupation	.0%	11.1%	77.8%	.0%	11.1%	100.0%
Total		Count	6	8	13	2	6	35
		% within Occupation	17.1%	22.9%	37.1%	5.7%	17.1%	100.0%

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	9.144a	4	.058
Likelihood Ratio	10.523	4	.032
Linear-by-Linear Association	.577	1	.447
N of Valid Cases	35		

a. 8 cells (80.0%) have expected count less than 5. The minimum expected count is .51.

MedEduinSch * MedPreUse2

Crosstab

			MedPreUse2						
			Television	Radio	Newspaper	Magazines	Internet	Telecommunication	Total
MedEduinSch	No	Count	5	7	9	1	1	0	23
		% within MedEduinSch	21.7%	30.4%	39.1%	4.3%	4.3%	.0%	100.0%
	Yes	Count	1	1	4	2	3	1	12
		% within MedEduinSch	8.3%	8.3%	33.3%	16.7%	25.0%	8.3%	100.0%
Total		Count	6	8	13	3	4	1	35
		% within MedEduinSch	17.1%	22.9%	37.1%	8.6%	11.4%	2.9%	100.0%

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	8.839a	5	.116
Likelihood Ratio	9.203	5	.101
Linear-by-Linear Association	7.395	1	.007
N of Valid Cases	35		

a. 10 cells (83.3%) have expected count less than 5. The minimum expected count is .34.

MedEduinSch * MedEffInf3

Crosstab

			MedEffInf3						Total
			Radio	Newspaper	Magazines	Internet	Telecomm unication	Outdoor	
MedEduinSch	No	Count	6	8	3	3	0	3	23
		% within MedEduinSch	26.1%	34.8%	13.0%	13.0%	.0%	13.0%	100.0%
	Yes	Count	1	1	4	2	1	3	12
		% within MedEduinSch	8.3%	8.3%	33.3%	16.7%	8.3%	25.0%	100.0%
Total		Count	7	9	7	5	1	6	35
		% within MedEduinSch	20.0%	25.7%	20.0%	14.3%	2.9%	17.1%	100.0%

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	7.658[a]	5	.176
Likelihood Ratio	8.375	5	.137
Linear-by-Linear Association	3.745	1	.053
N of Valid Cases	35		

a. 11 cells (91.7%) have expected count less than 5. The minimum expected count is .34.

MedEduinSch * AdvSufInf

Crosstab

			AdvSufInf No	AdvSufInf Yes	Total
MedEduinSch	No	Count	14	9	23
		% within MedEduinSch	60.9%	39.1%	100.0%
	Yes	Count	12	0	12
		% within MedEduinSch	100.0%	.0%	100.0%
Total		Count	26	9	35
		% within MedEduinSch	74.3%	25.7%	100.0%

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	6.321[b]	1	.012		
Continuity Correction[a]	4.439	1	.035		
Likelihood Ratio	9.114	1	.003		
Fisher's Exact Test				.015	.012
Linear-by-Linear Association	6.140	1	.013		
N of Valid Cases	35				

a. Computed only for a 2x2 table

b. 1 cells (25.0%) have expected count less than 5. The minimum expected count is 3.09.

Appendix 10s – Crosstab Findings of the Pilot Questionnaire from SPSS

EduLevel * MedFam1

Crosstab

			MedFam1			Total
			Television	Radio	Newspaper	
EduLevel	Year 1-10	Count	1	0	0	1
		% within EduLevel	100.0%	.0%	.0%	100.0%
	Year 1-11	Count	2	0	1	3
		% within EduLevel	66.7%	.0%	33.3%	100.0%
	Year 1-12	Count	7	0	0	7
		% within EduLevel	100.0%	.0%	.0%	100.0%
	Tafe	Count	3	3	1	7
		% within EduLevel	42.9%	42.9%	14.3%	100.0%
	University	Count	13	1	3	17
		% within EduLevel	76.5%	5.9%	17.6%	100.0%
Total		Count	26	4	5	35
		% within EduLevel	74.3%	11.4%	14.3%	100.0%

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	11.481[a]	8	.176
Likelihood Ratio	11.341	8	.183
Linear-by-Linear Association	.278	1	.598
N of Valid Cases	35		

a. 12 cells (80.0%) have expected count less than 5. The minimum expected count is .11.

EduLevel * MedPreUse3

Crosstab

			MedPreUse3						Total
			Television	Radio	Newspaper	Magazines	Internet	Telecomm unication	
EduLevel	Year 1-10	Count	0	0	0	0	0	1	1
		% within EduLevel	.0%	.0%	.0%	.0%	.0%	100.0%	100.0%
	Year 1-11	Count	1	1	0	0	1	0	3
		% within EduLevel	33.3%	33.3%	.0%	.0%	33.3%	.0%	100.0%
	Year 1-12	Count	0	2	4	0	1	0	7
		% within EduLevel	.0%	28.6%	57.1%	.0%	14.3%	.0%	100.0%
	Tafe	Count	1	3	1	1	1	0	7
		% within EduLevel	14.3%	42.9%	14.3%	14.3%	14.3%	.0%	100.0%
	University	Count	5	3	4	2	3	0	17
		% within EduLevel	29.4%	17.6%	23.5%	11.8%	17.6%	.0%	100.0%
Total		Count	7	9	9	3	6	1	35
		% within EduLevel	20.0%	25.7%	25.7%	8.6%	17.1%	2.9%	100.0%

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	44.527[a]	20	.001
Likelihood Ratio	20.628	20	.419
Linear-by-Linear Association	1.470	1	.225
N of Valid Cases	35		

a. 30 cells (100.0%) have expected count less than 5. The minimum expected count is .03.

EduLevel * AdvPurDec

Crosstab

			AdvPurDec		Total
			No	Yes	
EduLevel	Year 1-10	Count	0	1	1
		% within EduLevel	.0%	100.0%	100.0%
	Year 1-11	Count	3	0	3
		% within EduLevel	100.0%	.0%	100.0%
	Year 1-12	Count	1	6	7
		% within EduLevel	14.3%	85.7%	100.0%
	Tafe	Count	5	2	7
		% within EduLevel	71.4%	28.6%	100.0%
	University	Count	5	12	17
		% within EduLevel	29.4%	70.6%	100.0%
Total		Count	14	21	35
		% within EduLevel	40.0%	60.0%	100.0%

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	10.770[a]	4	.029
Likelihood Ratio	12.396	4	.015
Linear-by-Linear Association	.518	1	.472
N of Valid Cases	35		

a. 8 cells (80.0%) have expected count less than 5. The minimum expected count is .40.

EduLevel * AdvTarFam

Crosstab

			AdvTarFam		
			No	Yes	Total
EduLevel	Year 1-10	Count	0	1	1
		% within EduLevel	.0%	100.0%	100.0%
	Year 1-11	Count	0	3	3
		% within EduLevel	.0%	100.0%	100.0%
	Year 1-12	Count	2	5	7
		% within EduLevel	28.6%	71.4%	100.0%
	Tafe	Count	2	5	7
		% within EduLevel	28.6%	71.4%	100.0%
	University	Count	0	17	17
		% within EduLevel	.0%	100.0%	100.0%
Total		Count	4	31	35
		% within EduLevel	11.4%	88.6%	100.0%

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	6.774[a]	4	.148
Likelihood Ratio	8.125	4	.087
Linear-by-Linear Association	.954	1	.329
N of Valid Cases	35		

a. 7 cells (70.0%) have expected count less than 5. The minimum expected count is .11.