

**The Impact of Advertising and Culture on the
Transformation of Body Image in Nigeria**

By

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A thesis submitted for the degree of Master of Philosophy at
University of Central Lancashire
School of Management

March 2017

Student Declaration

I declare that while registered as a candidate for the research degree, I have not been a registered candidate or enrolled student for another award of the University or other academic or professional institution.

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Abstract

This study focuses on the impact of advertising and the influence of culture on the transformation of the ideal body image in Nigeria over a period of 25 years (1988-2013). The study contributes to knowledge of how culture and sociocultural factors may have an influence on overweight body size as ideal body image for Nigerians. The body has become a central part of the modern person's self-identity; therefore, a body that appears healthy and good looking provides cultural capital to the individual. Moreover, an ideal body image is the body size determined by one's cultural group to epitomize beauty. A pattern emerges where beauty is negatively correlated with being overweight in developed countries for women. However, the reverse pattern is found in developing societies like Nigeria where there is strong positive relationship between beauty and an overweight body image size.

Furthermore, sociocultural theories have had a significant impact in the development of ideal body image and self-Identity. According to these theories, there is a strong emphasis in Western societies on thinness as a central aspect of beauty for women. While many studies, mainly from the developed Western contexts, have argued that thin models are preferred in advertisements, there is a paucity of empirical research from the developing, and particularly African context that interrogates how this is necessarily impacting on attitude, particularly in relation to body image size. In existing body image knowledge, many women in contemporary Western cultures have developed what has been termed a 'normative discontent' with their bodies, which in turn is a risk factor for body dissatisfaction. However, little is known about the current development of these phenomena amongst literate Nigerian adults, or when they develop. In this thesis, the research examines how the role of sociocultural influences in individual denudation to experiencing pressure of possessing ideal body image is portrayed in Nigerian advertisements. Using a combination of 1531 questionnaires and content analysis of advertisements in Nigerian magazines, the study finds that a higher percentage of Nigerian males and females wish to increase their body image size and a strong positive correlation was found between body image attitude and family influence. The content analysis result also shows that in the last decade there has been a transformation in the body image of models portrayed in Nigerian advertisements from overweight to normal and thin size.

These findings suggest that younger Nigerian females may be moving towards a Western body image ideal. The study also supports the contention that higher education leads to exposure to Western culture, an acculturation process that may result in thinness becoming highly valued in Nigeria.

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Acknowledgement

I would like to thank both the Business School at the University of Central Lancashire and ORSAS for generously providing me with the funding that made this study possible. I am extremely grateful to Professor Richard Sharpley who has been a great source of encouragement; he has offered thoughtful insight and invaluable guidance during this project. His advice and wealth of experience made this project a success.

My deepest and most heartfelt gratitude also goes out to Dr Mary Welch for her helpful comments, keen support and guidance. I am equally indebted to the former Head of LBS Dharma Kovvuri, Pete Thomas, the UCLan research Team, Fiona Mair, Margaret Fisher and Clare Wiggans for their support.

I say a big thanks especially to my mum Elizabeth; thank you for sacrificing your time to look after my son and me during the course of writing up my thesis, my siblings Mayowa, Morayo, Yemi and Lanre and to all my friends and officemates Engr. Gbenga, Adeleye, Motilola, Samuel, Sasha, Sally, Mohan and Bruno who have been very helpful in various ways. I cannot but mention the massive help I got from Pastor Tosin and Mr Oye, indeed some friends are closer than family, thank you so much, Almighty God will bless you Himself.

My emotions turn to tears as I think of how to express my acknowledgement of a man whose role in my life is beyond what words can capture; my Father, my Dad, Tade Ibitayo Abimbola. My Father gave me the very best in life, motivated, consistently believed and supported me to during the research. Thank you Dad for all the life lessons you taught me.

Great Osagie Oluwalonimi and Wonder Osato Oluwaloshe my adorable boys, you have given my life a whole new meaning. You both brought a ray of hope and sunshine in the darkest time of the research, thank you boys for enduring mummy's absence while working on my research. I know you will achieve greater heights academically than your Mum in JESUS Name, Amen! Thank you for being peaceful children. You are growing up so well and I know that you will continually bring joy to us all in JESUS Name, Amen. My peaceful children, I love you.

Lists of Abbreviations and Acronyms

ABI	Own Attractive Body Image
AIDS	Acquired Immune Deficiency Syndrome
BI	Body Image
BRIC	Brazil, Russia, India, and China
CAPI	Computer Assisted Personal Interviews
CATI	Computer Assisted Telephone Interviews
CBI	Current Body Image
DPR	Department of Petroleum Regulations
FBN	First Bank of Nigeria
GCSE	General Certificate of Secondary Education
GON	Gender of Nation
HIV	Human Immunodeficiency Virus
IBI	Ideal Body Image
IBM	International Business Machine Corporation
IBM SPSS	IBM Statistical Package for Social Science
IDV	Individualism
IFAD	International Fund for Agricultural Development
INC	Ideal Nigerian Child
KFC	Kentucky Fried Chicken
MAS	Masculinity
MTV	Music Television
NBS	National Bureau of Statistics
NLSS	Nigeria Living Standard Survey
OGABI	Opposite Gender Attractive Body Image
PDI	Power Distance
Pri.Cert	Primary School Certificate
SATAQ	Sociocultural Attitude Towards Appearance Questionnaire
SES	Socio Economic Status
TNC	Typical Nigerian Child
U.K.	United Kingdom
U.S.	United States
UAI	Uncertainty Avoidance Index
UCLan	University of Central Lancashire

UN	United Nations
UNDP	United Nations Development Programme
USD	United States Dollar
WHO	World Health Organisation
YabaTech	Yaba College of Technology

Chapter One

Introduction

1.1 Introduction and background to the study

There has been much interest recently in the effect of the use of thin models in advertisements on teenagers and women in developed countries such as the U.K. and the U.S. (Makhanya *et al.*, 2014). In one of the most detailed discussions of this issue, Poran (2006) states that the media, especially pictorial advertisements of thin models, encourage young girls to value thinness as a criterion of acceptance and beauty in rich economically developed countries. However, it is noticeable that, in contrast, Pollock (1995) amongst others in early cross-cultural research found that for people from cultures where poverty is relatively common, being overweight is envied as a status symbol of happiness, wealth and healthy living (WHO, 2013). The literature on the effect of models' body image size in advertisements has concentrated principally on anorexia and bulimia, especially in developed countries, but the question remains whether the issue of body image size of models portrayed in Nigerian advertisements has an effect on Nigerian consumers, Nigeria being a developing/emerging country. This is what led the researcher to undertake this exploratory study of the perception of ideal body image among literate Nigerians. Specifically, this research investigates whether the traditional adoration of an overweight body image is still upheld in Nigeria, especially among literate urban resident consumers who have in some ways been exposed to Westernised culture through globalisation.

Recent studies have shown that body image is dependent on the internal projections of our body and body parts, and is seen as an important aspect of self-worth across the human life span. This is often evidence of an attempted conformity with parameters of beauty established in socio-cultural or non-personal contexts (Fitzsimmons-Craft and Bardone-Cone, 2012). In other words, what is believed to be the ideal body image in the mind of the individual will be projected out through the body image size s/he portrays. Some years ago in Arabic culture, for example, an overweight body image was seen as desirable and a symbol of female fertility, whilst in many non-Western cultures being overweight and near clinical obesity may also be seen as a mark of beauty (Furnham and Alibhai, 1983). The same attitude

was reported amongst Mauritanian women where obesity was culturally valorised, in Indian society where fatness had a positive effect on establishing alliances or finding a marriage partner, amongst Cameroonians who considered fatness prestigious, Moroccans who attributed fatness to good health, and in Fijian, Tahiti and Nauru Pacific cultures, where fatness is associated with beauty and fertility (Jumah and Dudah, 2007; Lamb *et al.*, 1993; Lau *et al.*, 2006; Liimakka, 2014; Pollock, 1995; Rguibi and Belahsen, 2006; Singh *et al.*, 2007).

Recent studies have also shown that rates of eating disorders and body dissatisfaction are rising as non-Western countries continue to modernise and adopt Western values (Liimakka, 2014). A classic example of the deleterious effects of body image in advertisements can be seen in research conducted on the island of Fiji (Becker *et al.*, 2002). Prior to 1995, the women of Fiji had relatively large body sizes, and the larger women were considered to be most attractive. However, soon after the arrival of Western magazines and television on the island in 1995, adolescent girls became concerned with losing weight to look more like their role models, whether in magazine advertisements and or their favourite television stars; they began to engage in eating behaviours, something previously unheard of in Fiji culture (Becker *et al.*, 2002). As exposure to Western media increases, so does the risk of falling victim to the standards portrayed in the media, and the emotional toll of attempting to reach those standards. However, so-called bride-to-be fattening rooms (a place where a sedentary lifestyle is practiced with superfluous feeding in order to collimate fat) practised in Calabar (Nigeria) continue to prosper, an indication of the resilience of traditional cultural images of beauty (Ben-Bassey *et al.*, 2007; Mustapha and Sanusi, 2013). In other words, in spite of the pervasiveness of Western magazines and programmes that depict thinness as an ideal body image for women, scholars find that the traditional fattening process which reject thinness have continued to thrive in Nigeria (Amazue, 2014; Ben-Bassey *et al.*, 2007; Bisong, 1995; Bordo, 2003).

According to definitions from different researchers, body image involves the perception, imagination, emotions and physical sensations of and about the body in relation to values that are not necessarily innate but learned or expected culturally (Smolak and Cash, 2011; Lightstone, 2006). The influence of body image is pervasive as it is related to self-acceptance,

social self-confidence, popularity with the opposite sex, assertiveness, athletic ability and self-understanding (Ackard *et al.*, 2002). The psychological construct of body image includes both cognitive (that is, perceptions of the appearance of the body) and affective (or how one feels about the perception of the appearance of the body) components (Hargreaves and Tiggemann, 2004). Some of the cognitive and affective components stem, in part, from comparisons of the physical self to internalised representations of culturally determined standards of physical appearance and aesthetic appeal (Poran, 2006). For the purpose of this research, body image will be defined according to Grogan (2007) who states that ‘Body image is a person’s perception’s thoughts, and feelings about his or her body’. Moreover, with the recent rejuvenation of an ideal body image, role models’ body images have become an agent of self-identification and source of information of self-worth against entrancingly healthy or culturally imposed aesthetic standards (Oloruntoba-Oju, 2007).

This culturally imposed aesthetic standard may change over time to accommodate physical changes, which may occur through the comparison of changing looks to relatively stable cultural standards of desirable physical appearance (Parker *et al.*, 2008; Yamamiya *et al.*, 2005). At the same time, it may be related to a society’s sense of attractiveness, derived, in part, from how others perceive them. Nevertheless, historically, the need to alter one’s body shape in some way has led to sometimes extreme and perilous practices. These have ranged from Chinese foot binding, breast binding and the wearing of uncomfortable tight corsets, to other practices which have spanned decades, such as the use of fattening rooms and the surgical augmentation of bodies (Muthuri *et al.*, 2014; Oyedele, 2010). This often results in the perennial conflict between self and society, between conformity and defiance, and between personal appearance and contrived public appearances, though, invariably it is between current body image (CBI) and aspired ideal body image (IBI). Thus, physical appearance has been stated as one of the key attributes to the exhibition of an ideal body image (Oloruntoba-Oju, 2007).

1.2 Globalisation’s impact on culture

There are many factors that contribute to body image, including but not limited to culture, advertising and globalisation (Amazue and Ugwu, 2014; Choi *et al.*, 2005; Falola and Heaton, 2008). These factors are culturally-determined. For example, culture can influence

the types of advertisements that are created and the types of body image that are portrayed in the advertisements (de Mooij, 2012). While it is clear that Western products are widely accepted, it is not so clear what impact the portrayal of thinness in Western commercials may have on the Nigerian psyche. Indeed, Jackson (2004) reports that the “*Westernization*” of cultures is resulting in a more global consumer. Therefore, countries that had previously been considered to be exempt from influences of Western ideal body images (for example, China, India, South Korea, Argentina, Brazil) are now facing the same problems as Western cultures. When examining evolving/emerging culture, Prendergast *et al.* (2002) recount that Confucian beliefs suggest that one’s external appearance should be much less important to overall happiness than one’s ability to conform to cultural norms.

In addition to the ways culture can influence different aspects of our behaviour, culture is a significant element of women’s role in society as they are considered to be “*bearers of culture*” (Manahalingam and Haritos, 2006). This means that women are pressured to represent and embody their culture which, in turn, means that cultural factors may have more effect on women than on men. Moreover, society places an emphasis on women in particular to maintain certain standards (Cafri *et al.*, 2005). However, we must first recognise and accept the multiple hidden dimensions of unconscious culture, because every culture has its own hidden, unique form of unconscious culture (Hall, 1989). Thus, this research also explores Nigerian culture as the historical background to an acceptable ideal body image size.

1.3 Nigerian cultural context

Culture has been variously defined and necessarily remains discursive; indeed, it has defied universal definition among scholars. It is often conceptualised as identification with or one’s assessment of membership of a cultural group (Ailon, 2008). Thus, differing disciplines and fields of study often employ particular perspectives appropriate to the nature of the research being conducted (Alden *et al.*, 2006). Furthermore, culture is regarded as a broad research topic for discussion and analysis (Brewer and Venaik, 2011). It is considered to be one of the few most complicated words in the English language (Williams, 1983). Therefore, it is impossible for one researcher to investigate all aspects of culture. Emphatically, researchers have discussed culture from different perspectives and point of views, such as psychology, anthropology, sociology, business and so on. Each analyst illustrates culture from their own

standpoint, and this importantly suggests that an agreed definition remains elusive (Aithal, 2012). For example, anthropologists have only studied those things that people would talk to them about, with the result that many of the important things that culture patterns that make life meaningful and really differentiate one group from another have gone unnoticed and brushed aside as trivial (Yu and Ramanathan, 2012).

Moreover, Linton (1945, p. 21) defined culture as a configuration of learned behaviour and results of behaviour, the component elements of which are shared and transmitted by the members of a particular society. In contrast, Goodenough (1971) described culture in terms of its influence on the individual as a set of beliefs or standards, shared by a group of people, which help the individual to evaluate what is, what can be, how to feel, what to do and how to go about doing it. However, Usunier's (2000) definition of culture pointed out that Goodenough's definition implies that a single individual may share different cultures with different various groups at the same time. Consequently, an individual can choose a culture with which to interact at any given moment. In the context of this study, thus suggests that it is not enough to say that Nigerians traditionally believe that an overweight body image is the ideal and healthy body size whilst the British believe that thinness is the ideal body image; traditional beliefs and norms can change over a period of time as a consequence of acculturation, or the assimilation of one culture by another. Beneath the clearly perceived, highly explicit surface culture lies another world which, when understood, will ultimately radically change our view of human nature. In accordance with Usunier's (2000) definition, nowadays people are exposed to multiple cultures owing to immigration, globalisation, tourism, and increasing mobility more generally. As such, this could be one of the reasons why an individual may adopt or display characteristics of Western culture within a local culture. Indeed, many societies have acculturated Western culture to become bicultural or multicultural (Schwartz, 1994). Therefore, culture is dynamic, and people do not have a static, monolithic cultural identity; it changes over time (Hall, 1989). Chapter Two of this thesis depicts pictorially how body image has transformed over centuries, demonstrating how perceived ideal body image has changed over time in Westernised countries.

Furthermore, culture is also likely to display distinctive characteristics at the national, regional and ethnic cultural levels in term of advertisements (Aithal, 2012; Yu and

Ramanathan, 2012). Although at the national level there might still be a dominant underlying culture practised by all, it may however deviate within a particular context as a reflection of social status or class (Hofstede, 2005; Usunier, 2000). Specifically, research has found that different cultural cues in the environment can lead to changes in a myriad of psychological processes related to culture (Ritzer, 2008). As previously stated, this suggests that culture remains a key component that influences advertisements and body image. Therefore, for the purposes of this research, culture is evaluated from an advertising perspective in conjunction with its influence on consumers' attitudes in relation to acceptable ideal body image.

Additionally, in understanding the Nigerian cultural context which this study focuses on, Brewer and Venaik (2011) describe the country as a collectivist society where values and beliefs play a key role in day-to-day behaviour. As is discussed in Chapter Three of this thesis, Hofstede believes Nigerian citizens are especially sensitive to cultural issues owing to their high score as a collectivist culture (de Mooij and Hofstede, 2011). However, attitudes and values may have changed since Hofstede published his research. Therefore, the research will investigate the impact of advertising and culture on the transformation of body image in Nigeria by considering if there have been changes in the traditional, putative ideal body image belief among Nigerians. This will be achieved by exploring magazine advertisements of Nigerian models from 1988 – 2013. Moreover, owing to the categorisation of Nigeria as a collectivist society, attitudes regarding the effect of advertising on body image size of models on Nigerian culture cannot be ignored. This is because ideal standards of body sizes are culturally specific, which refers to personal constructions and public projections of our body and body parts, often in attempted conformity with parameters of '*beauty*' established in socio-cultural or non-personal contexts (Dionne and Davis, 2012).

1.4 Historical Background

Africa is staggering in its size and complexity; with 54 different countries; it qualifies as the world's most culturally diverse continent (Falolo and Matthew, 2008). Though regional variations are numerous, there is a firm, enduring underlay of African culture stretching all the way from the Sahara Desert to the Cape of Good Hope. Just over a generation ago, increasing body image size was uncommon amongst sub-Saharan African populations (Jumah and Dudah, 2007). This situation is changing, however, particularly in the urban

environment where the prevalence of obesity is purported to be increasing (WHO, 2013). Nigeria, Africa's most populous country, is a home to more than 280 different languages and many more dialects. Nigerian values, strong and enduring, find many parallels in multi-active and reactive cultures (Falola, 2008). Like many other sub-Saharan African countries, Nigeria is richer beneath the ground than above it; its oil and vast natural resources make it a potentially wealthy economy. However, despite the country's vast wealth, large proportions of the population remain poor (WHO, 2013). In addition, despite the recent robust economic growth of 7% in 2012, about two-thirds of the Nigerian population live on less than US\$ 1 per day and the unemployment rate in 2013 was 30%, up from 24% in 2011. The International Fund for Agricultural Development (IFAD) states that poverty in Nigeria, like many other African developing countries, is very severe, especially in rural communities where up to 80% of the population live below the poverty line owing to lack of infrastructure and social services (IFAD, 2014a). As a result, the United Nations Development Programme (UNDP) reports that there are large disparities between rich and poor, between men and women, as well as between the literate and illiterate in Nigeria (UNDP, 2013).

Moreover, the National Bureau of Statistics (NBS) reports that the overall slow rate of socio-economic progress in sub-Saharan African countries in particular has marked Africa as the poorest continent in the world (UNDP, 2013; NBS, 2012; WHO, 2013); more than half of the world's poor reside in this region. Poverty incidence in Nigeria has been on the increase; records reveal that in 1980, 28% of Nigerians were poor and malnourished and that by 2010, the figure had risen to 69% (NLSS, 2014, p. 21; NBS, 2012, p. 11). In 1967, ethnic and regional tensions led to the attempted secession of Nigeria's oil-rich southeast, which declared itself the Republic of Biafra (Amazue and Ugwu, 2014). This set off a bloody three-year civil war which, together with a subsequent devastating famine, resulted in more than three million deaths (Wilson and Donnan, 2012). Due to the enormous death through starvation during and after the war, the standard Nigerian overweight ideal body image might have been conceived (Brink 1989; Adedoyin *et al.*, 2009).

1.5 Researching body image in Nigeria: A cultural contextual overview

Ideal standards of body sizes are culturally specific. For example, the ideal body size for American women emphasises thinness; American models, exemplars of idealised bodies, are

typically a size two, much thinner than an average American woman at size 12-14 (Ata *et al.*, 2013; Halliwell and Dittmar, 2004). Body image refers to personal constructions and public projections of our body and body parts, often in attempted conformity with parameters of 'beauty' established in sociocultural or non-personal contexts. In other words, body image *'involves our perception, imagination, emotions, and physical sensations of and about our bodies'* in relation to values that are not necessarily innate but *'learned or expected culturally'* (McCabe and Ricciardelli, 2001). For example, although the Nigerian situation concerning beauty pageants reflects the assimilation of Western culture, the body image size of models portrayed reflects Nigerian cultural beliefs of ideal body image size (Rguibi and Belahsen, 2007). Research has shown that women who identify with being black perceive bigger, thicker, and more voluptuous figures to be healthy and attractive compared to white Americans and Asian women even in developed countries like U.K and U.S (Ackard *et al.*, 2002; Grogan, 2007; Halliwell *et al.*, 2007; Hausenblas *et al.*, 2013). For example, in 2001 when a black woman, incidentally a Nigerian, Agbani Darego, won the Miss World Beauty Pageant, the crown was tainted by insinuations that the title was more a tribute to affirmative action on the part of the white jury than a genuine appreciation of her beauty's worth by the racially skewed body, notwithstanding that her body image did attempt to appropriate contemporary Western world standards of extreme thinness as female beauty (Kimokoti *et al.*, 2013; Oloruntoba-Oju, 2007). Although, Agbani was a runner-up in the Miss Nigeria beauty pageant in 2001, she was later crowned winner after the winner Valerie Peterside was de-crowned for age falsification. One of the stated reasons for her runner-up position was her body image size, she was pronounced too thin and not possessing the African beauty curve (Bordo, 2003). Ironically, before the Miss World pageant she lost more weight; her BMI reduced from when she was crowned Miss Nigeria to when she represented her country at the Miss World competition (Bordo, 2003).

Universally, *'our bodies and body parts are loaded with cultural symbolism and so are the attributes, functions and states of the body'* (Synnott, 1993). Body sensitivity is a pervasive phenomenon in traditional Nigerian African culture, and ethnicity is part of the route to locating body image and beauty perceptions within traditional Nigerian African consciousness. Female beauty in particular is inscribed in traditional cultural codes in relation to body parts, complexion, overall physiology and aesthetic appearance (Barker and

Galambos, 2003). While facial attractiveness is a general desideratum for beauty, plumpness or roundness as well as a jutting backside is also a pervasive image in traditional Nigerian African constructions of female beauty (Oloruntoba-Oju, 2007). For instance, an ancient Nigeria proverb refers to the female child as possessing rounded buttocks, which strongly suggests that a lot of cultural value is placed on female jutting backside. The use of the word '*plump*' to describe a rounded beautiful woman is ubiquitous in Nigerian sayings and sundry aesthetic expressions about beauty (Ali *et al.*, 2013; Oloruntoba-Oju, 2007).

In addition, evocations of the image of plump African woman as beautiful can be found in numerous literary representations. For example, in Flora Nwapa's *Efuru*, the quintessential beauty of that name '*grew more beautiful everydayshe looked very plump and appealing to the eyes*' (Nwapa, 1973: 14). Similarly, in Elechi Amadi's *The Concubine*, the combination of beauty and a jutting backside is spelt out as major parameters of traditional beauty. Ahuruole the beauty "...*was dark complexioned..... tall and slim, she was always hoping to put on a little more flesh, if only to stop her friend's making annoying remarks about her flat buttocks...*" (Amadi, 1966: 124). Furthermore, another literary scholar, Wole Soyinka's (1965/1972) description of Owolebi as the massive lady on the dance floor in his book titled *The Interpreter* shows that much emphasis is placed on women with excess body fat as sign of beauty.

As such, although, there is a sense in which body perceptions and attitudes are culturally learned over time, individual appreciation of beauty aesthetics is far more variegated and context-driven than racial and cultural stereotypes suggest (Ben-Bassey *et al.*, 2007, Oloruntoba-Oju, 2007). However, the social body is the image that is socially projected through various structures of society as the ideals of beauty and sensuality irrespective of individual capabilities, and individual aesthetic preferences. Within this configuration, body image can be seen as a power construct; that is, society, through its indoctrination processes, projects body images that are often at variance with individual body statues or aesthetic tastes; where body is universal, body image is racial, social, cultural and hegemonic; it is imposing and could be imposed through cultural advertising (Becker *et al.*, 2002; Lightstone, 2006). This renders the next section germane to this research study.

1.5.1 Fattening room

It is pertinent to make reference to the fattening room which is at the centre of a centuries-old rite of passage from the maidenhood to womanhood among the Efik people in the Cross River State of Nigeria. What is the fattening room? According to Ben Bassey *et al.*, (2007) a fattening room is usually a small room or hut made of grass and mud where young girls or brides-to-be go as a '*rite of passage*'. The ceremony could last three to five years and it is targeted at females between the ages of six and eighteen. However, the more popular version is designed for women in their pre-marital years (Bride-to-be) and it lasts from about one to three months (depending on how quick the woman in question can acquire fat, thereby increasing her body weight and image) (Brink, 1989). In the room, the young girls are forced to eat excessive amounts of food, especially food high in carbohydrate, fat, protein and herbal supplements, so that an overweight body image can be acquired speedily. They are attended to by elderly matrons who have passed through the same rite in their younger years, some of whom may be relatives of the participants. During this period, they are not allowed to do strenuous and energy demanding jobs, but are taught the traditional dance steps which they will perform on the day of their wedding as a sign of transitioning back into the society as female adults (Bisong, 1995; Brink, 1989; Pollock, 1995; Rguibi and Belahsen, 2007). At this point, it is important to reiterate that being fairly large, especially in the hip area, is considered a form of feminine beauty in a number of African communities (Chukwuonye, 2013; Ezenwaka *et al.*, 2014). A survey carried out in Ghana among 305 women in 2005 identified obesity among 34.8% of the group; 30.8% were overweight, 33.1% were normal and 1.3% underweight. It has been presumed that a larger body size was the ideal size for Ghanaian women as it meant they were more eligible for marriage and more likely to be successful or prosperous (Duda *et al.*, 2007; WHO, 2000). This is socially and psychologically significant as a vital counterpoint to definitions of beauty that often exclude and stigmatise big women, and provides another channel for the celebration of beauty from various perspectives and in various forms (Makhanya *et al.*, 2014). Even so, nursing mothers often return to the fattening room to add more weight if they lose weight during breastfeeding after child delivery (WHO, 2000; Ben-Bassey *et al.*, 2007; Olutayo and Akanle, 2009).

In spite of relentless pressure from Western influences and World Health Organisation health campaigns accrediting excess fat to heart disease and other illnesses, the practice continues

to thrive because of the country's high poverty rate; as noted above, over 69% of Nigerians live below one US\$1 daily. Families, especially those in rural areas that do not practice the culture, are candidates of ridicule; they are tagged as poverty stricken and poor because their subjects could not be part of the celebrated 'rite of passage' (Abubakari and Bhopal, 2008; Bisong, 1995). Ironically, education and exposure to Western life have not dissuaded people from carrying out this tradition; rather there are grades in the type of fattening house according to the parents' socio-economic status (Ben-Bassey *et al.*, 2007).

The importance of the fattening room among the Efik people in Cross River state, and the attendant practices in other ethnic groups, emphasises the cultural diversity of Nigeria. The WHO (2000) postulated that, the fact that malnutrition amongst young children has been a more intransigent problem in Africa may inspire women in areas where body fattening exists to desire a bigger body image and gain weight before pregnancy in order to sustain the lives of their babies when pregnant and after birth. This may explain why Nigerian men prefer a fuller, robust figure, accompanied with a jutting backside for marriage (Brink, 1989). Moreover, it is believed that overweight women will have enough nourishment to disseminate to their unborn child (Abubakari and Bhopal, 2008; Muthuri *et al.*, 2014; WHO, 2013).

Etim Okon Effiong, an Efik village chief from Nigeria, says that many believe that an unfattened girl will be sickly and unable to bear healthy children. The unwritten rule about fat is "*the bigger the better*", "*beauty is in the weight*" as for how fat is fat enough there is no set standard for that; brides are referred to as princess, therefore to be called a "*slim princess*" is an abuse (Ben-Bassey *et al.*, 2007; Bisong, 1995). Moreover, the girls are not secluded in the room only to add weight alone but also to learn other basic things needed in their marriage, such as how to sit, walk and talk in front of their husband. Furthermore, wisdom is regarding cleaning, sewing, child care, cooking and how to care for their extended families as well (Brink, 1989; Rguibi and Belahsen, 2007). While this practice might be deemed outdated in urban areas, it is in fact still prevalent as there is a television reality show that deals with and encourages the fattening process titled '*The fattening room*'. As Figure 1.1 below shows, it draws female participants from Botswana, Ghana, Kenya, Nigeria, South Africa and Zambia between the ages of twenty-two to thirty-two.

Figure 1.1: The Fattening Room



Source: <http://ebonylifetv.com/wp-content/uploads/EL-website-fattening-room1-2umn9xbpfc6lgbffhkhiiy.png>

Having introduced the extent to which advertising and culture have an impact the Nigerian perspective of ideal female body image, the next chapter provides a comprehensive analysis of body image. It is not the purpose of the researcher in this study to look at all forms of advertisements, but rather to focus on the body image of models portrayed in five Nigerian magazines. This study is based on quantitative methods and the data on which the discussion will be based is generated by a questionnaire survey administered to literate Nigerian men and women and content analysis of models body image size from five Nigerian magazines, which offers a possible explanation for alleged culture challenge by globalisation particularly in traditional culture such as Nigeria.

1.6 Working Framework

The questionnaire focuses on the cognitive and affective components of putative ideal body image, which is assessed by understanding people's perceptions of ideal bodies (see exploratory propositions one to eight derived from Research Questions 2, 3 and 4 in Section 4.3 and 4.4). The content analysis focuses on the transformation of body image over 25 years (1988-2013), revealed by the frequency of portrayal of the body image size. Exploratory propositions 9 and 10 were derived from research question one to analyse the result derived from this question. More specifically, this thesis extends the current literature by

conceptualising culture in different ways to examine changes in body image among literate Nigerian men and women. The dynamics of globalisation suggests that elements from all of these groups are likely to interact in generating the necessary conditions for the potential presence of the cultural value of being overweight, although whether this is realised or not may be function of other behavioural characteristics or other control mechanisms (e.g. social, cultural and economic).

1.7 Research Aim

The primary purpose of this research is to carry out an empirical investigation into the impact of Nigerian culture in advertising through the body image of models portrayed in advertisements and the transformation from 1988-2013, in conjunction with its influence on consumer's attitude.

1.8 Specific objectives of the study

Before detailing this study's objectives, it is useful to draw attention to how culture shapes perspectives. Culture shapes peoples' attitudes, beliefs, values, ideologies, traditions, behaviours and personalities. Furthermore, it also shapes how individuals express themselves, the way they think and how their economic system functions (Furrer et al., 2000). Moreover, the cultural elements consist of age, gender, socio-economic, education level (family systems and its roles in shaping peoples' attitude towards their body image) and ethnicity (Hatzithomas *et al.*, 2011). Thus, culture overlaps with, but is distinct from, ethnicity. For example, an organisation may have a culture that the staff share as a set of values or beliefs, but this culture does not represent an ethnic group (Jimenez *et al.*, 2013). However, there are also conditions when culture and ethnicity intersect. Thus, ethnicity is an identity within a group of people who share the same cultural traditions of a particular homeland (Berry, 1997; Oloruntoba-Oju, 2007). In other words, people of the same ethnic group can also share a common culture however, people from the same culture can belong to different ethnic groups. Therefore, ethnic identity is a kind of cultural identity which refers to the extent to which one's cultural group contributes to one's identity or sense of self.

Since the early 1970s, a number of studies have explored attitudes towards advertising. Reviews of the literature suggest that the main focus of of this work is on attitudes towards

body image size (thinness) portrayed in magazine advertisements in developed countries like America and Europe, thus lacking full international coverage. For example, a plethora of studies conducted in developed countries have explored the attitudes of students towards advertising (Haller, 1974; Lutz, 1975; Muehling, 1987; Andrews *et al.*, 1991; Manso-Pito and Diaz, 1997; Beard, 2003) while others have focused on consumers' attitude towards a particular product or country through advertising (Anderson *et al.*, 1978; Brackett and Carr, 2001; Miller and Brewer, 2003). Numerous studies have also investigated the attitudes of consumers towards body image in advertising (Cachelin *et al.*, 2002; Dittmar and Halliwell 2011; Franzoi, 1995; Grogan, 2007; Halliwell and Dittmar, 2005; Parker, 2008; Prendergast *et al.*, 2002; Rudman and Verdi, 1993; Smolak and Murnen, 2011; Stanford and McCabe, 2002; Taylor *et al.*, 1999; Wardle *et al.*, 2006; Yamamiya *et al.*, 2005). Moreover, other studies have investigated the attitudes of children and adolescent to media-portrayed body image (Anderson *et al.*, 1978; Alwitt and Prabhaker, 1992, 1994; Grigg *et al.*, 1996; Baharudin and Luster 1998; Furham *et al.*, 2002; Hargreaves and Tiggemann, 2004; Barker and Galambos 2003; Chan and McNeal, 2004).

Therefore, owing to differing attitude amongst consumers, international advertisers must be sensitive not to challenge the culture of a market as this would be considered an arduous task within their activities (Han and Shavitt, 1994; Gregory and Munch, 1997; Taylor *et al.* 1999; Lee and Choi, 2005). In addition, foreign companies have to fully comprehend the cultural element in order to be accepted by the target market. The technique of advertising is to influence consumer attitudes towards purchasing the product or service that is advertised. Therefore, it is evident that advertising should touch certain cultural elements and, also adopt some of the important cultural elements of the market; therefore, understanding cultural differences is often considered a necessity for successful international advertising (Han and Shavitt, 1994). Differences in advertising content have been explained using different perspectives, such as Hofstede's cultural dimensions (Sodergaard, 1994), Hall's (1976) high and low context typology (Spencer-Oatey, 2005), and other country-specific variables. Advertisement content differences are complex and depend upon many factors, including those identified by past studies. However, there is little study on the impact of advertising and culture on the transformation of body image although advertisements form an important component of globalisation, which will be researched in this study.

In Nigeria, culture, education, belief, ethnicity and sometimes religion go hand in hand. Most of the cultural values are essentially shaped by folklore, beliefs and traditional cultural practices carried out in the country. However, there has yet to be a study using advertising and culture to study body image amongst literate Nigerian men and women. This research is the first to explore the impact of Nigerian culture in advertising through the body image of models portrayed in advertisements and the transformation of model's body image from 1988 – 2013. Thus, the specific objectives of this study may be summarised as follows:

- To investigate the transformation of the body image of models portrayed in Nigerian advertisements over a period of 25 years (1988-2013)
- To examine how body image portrayed in Nigerian advertisements influence consumers' attitudes towards their own body image
- To interrogate whether body image beliefs in Nigeria have been impacted upon by Western models body image in advertisements
- To explore the impact of demographic characteristics (i.e. gender, age and education) on Nigerian perceptions of body image.

1.9 Organisation of This Study

This thesis has six chapters. This introductory chapter has provided the background to the research, the working frame work, statement of the problem, and specific objectives y which will come to shape this study as a whole. The remaining chapters are organised as follows. Chapter Two contextualises this thesis in the relevant literatures on advertising and body image. Chapter Three explores the role of globalisation in Nigeria through universalisation and cultural imperialism. Chapter Four provides an account of the research methodology and research methods adopted. In Chapter Five, statistical analyses of results from the two methods are described as well as each element of the demographic questions which illustrates the analysis of the ten research exploratory proposition. Finally, in Chapter 6, the implications for the use of overweight models in Nigerian magazine advertisements are considered, along with the contribution and limitations of the study and recommendations for further research.

Chapter Two

Advertising and Body Image

2.1 Introduction

This chapter discusses the conceptual and theoretical framework within which the study of “*body image*” is approached. As stated in the introduction, the purpose of this research is to investigate the impact of advertising and culture on the transformation of body image amongst literate men and women in Nigeria. The first part briefly reviews the role of advertisements in general. However, this research will solely focus on pictorial magazine advertisements; this reflects the fact that the advertising industry in Nigeria is still in its infancy, and products are mostly advertised through magazines as they were elsewhere in the 1980s and 1990s, which is part of the research objective. Moreover, one aim of study is to carry out a longitudinal study (i.e. looking at the transformation of model’s body image size from 1988-2013).

The purpose of the chapter is to provide the reader with the conceptual map of the thesis by reviewing existing marketing literature on advertising, given the dominant voice of advertising as the primary influence in transmitting ideal body image (Muthuri *et al.*, 2014). With regards to muscularity and thinness in men and women in developed countries, it is therefore necessary to substantiate the argument in earlier marketing literature that there is a correlation between thin model’s body image as portrayed in advertisements and the perception of ideal body image in Western countries. However, the research will explore whether or ‘not’ the portrayal of overweight models in Nigerian advertisements has an effect on an individual’s body image perception, by investigating factors that affect the perception of ideal body image and the impact of advertising on body image. It will finally focus on the theories related to the effect of body image in advertisements by considering the socio-cultural theory which delineates body image development through the process of cultural ideals.

2.2 Advertising as part of marketing mix

Over the years, marketers have developed the art of mass marketing strategies, during which process, effective mass-media communication techniques were developed alongside the strategies (Kotler and Armstrong, 2016). Consequently, this strategy is

referred to as the marketing mix, which is used by marketers to satisfy customer needs and to build customer relationships (Okazaki *et al.*, 2010). According to Keller and Kotler (2008), the marketing mix can be classified under four major areas: product, price, place, and promotion. The promotion mix, which is sometimes also referred to as the marketing communication mix, can be divided into five categories: advertising, public relations, personal selling, sales promotion, and direct and digital marketing (Kotler and Armstrong, 2016). Each of these categories entails explicit promotional tools which are used to persuade, engage, communicate and build relationships directly with consumers (Ahmed, 2000). Nevertheless, the marketing communication mix expands beyond the five stated promotion tools to include the other three elements of the marketing mix for an effective impact on the consumer.

Mass-media advertising is considered to be one of the oldest, traditional and readily available wide broadcast medium for consumers, and it remains an essential part of our everyday life; its influence on consumer behaviour, lifestyles and culture is beyond dispute. Moreover, it is one of the main sources of revenue for newspapers, magazines, and TV and radio broadcasters (Quinn and Vincent, 2005). Despite the shift in advertising towards digital media, traditional mass media, such as magazine advertisements, are still important to most marketing firms. As a dominant advertising medium, the magazine advertisement is mostly likely to leave a lasting impression on consumers because photographic images are typically perceived as direct copies of reality (Ritzer, 2008). The reason why print advertisements are dominant is the fact that visual images can elicit strong emotions through displayed photography by communicating with consumers' emotions, which can activate a negative or positive attitude towards the product. Mzoughi and Abdelhak (2011) state that reading advertisements with images can generate multiple interpretations which can lead to the consumer developing a positive or negative attitude towards the advertisement as well as the product. Moreover, Mick (1992) states that the comprehension of an advertisement has an effect on consumers' attitudes. Therefore, the visual image is superior in communicating to consumers and it is likely to be recalled faster than written words in an advertisement.

More generally, advertising can be classified as broadcast, print, online, mobile and outdoor. Print advertising exists mainly in classified and display forms and it comes in many colours, shapes and sizes representing cultural values, norms and trends (de Mooij, 2014). Moreover, Ahmed (2000) argues that for an advertisement to be effective it has to

reflect the cultural norms and values of the market. Although magazine advertisements in Nigeria are not as extensive as in newspapers, the readership remains among the literate accessible to over 70,000 daily (Alozie, 2009). Since this research is focuses on literate Nigerian men and women, reviewing the body image size of model's in printed magazine advertisements are crucial to exploring the cultural belief of ideal body image size in Nigeria. Therefore, the research solely focusses on print magazine advertising.

2.3 Advertising

As stated above, advertising is one element of the marketing communications mix. It has long been recognised as an important marketing tool used in observing the differences and similarities between various cultures (Alpay *et al.*, 2015). The body image of models and the messages used in the advertisement are as important as the product that is being sold (Ritzer, 2008). According to Harris and Seldon (1962: 40), advertising is a public notice '*designed to spread information with a view to promoting the sales of marketable goods and services*'. However, Kotler and Armstrong (2016) define advertising as any paid form of non-personal presentation and promotion of ideas, goods, or services by an identified sponsor. Similarly, Richards and Curran (2002) state that advertising is "*a paid, mediated form of communication from an identifiable source*". However, they also suggest that advertising should be "*designed to persuade the receiver to take some action, now or in the future*". This latter point assumes that advertisements have to be persuasive in nature to be effective. Furthermore, this definition helps advertisers as it indicates that effective advertisement messages should be culturally or locally bound in order to develop a strong association in the consumer's mind.

Additionally, de Mooij (2014) states that advertising has developed its own particular systems of meaning over a period of time but that it is by no means universal across borders; rather, it is often culturally defined and varies across culture. This is in contrast to Ted Levitt's (1983) famous article on "*The Globalisation of Market*" that theorised that consumers' wants and needs are homogeneous across cultures, hence Levitt's argument for standardised advertisements across countries with the intent of forming a global consumer culture. Levitt's argument is based on the assumption that consumer behaviour is rational, this assumption is, however, regarded as unrealistic because it places the consumer out of a cultural context. Moreover, it has been demonstrated that global advertising can only be effective if there are global consumers with universal values (Ritzer, 2008). Since consumers' values and behaviour vary across cultures, global

standardised advertising might not equally be effective in all markets. For example, in the year 2000, Coca-Cola, which had been a prototype of global advertising, agreed that non-standardized company practices in different cultures were absolutely essential to the company's success (de Mooij, 2014). Moreover, for international companies to succeed in different markets, they have to avoid global advertising because it can lead to cultural mismatch between the advertised product and the target groups (Richards and Curran 2002). Overall, then, advertising, should be promoting, informative, persuasive, communicable, and linked to target consumers. Therefore, for the purpose of this research, McCracken's (1988) definition of advertising is adopted; it states that: advertising is "*a method of meaning transfer by bringing the consumer good and a representation of the culturally constituted world together within the frame of a particular advertisement*".

Gün *et al.* (2008) state that advertising has one of two major roles: (i) to create a new culture for the market or (ii) to reflect the prevailing culture of the market. In order to verify this claim, in this study the researcher developed exploratory propositions 3, 4 and 5 from Research Question 3 in order to explore whether Western models in advertisements have impacted on Nigerians' perception of an ideal body image by creating a new culture for the market or if the body image of models portrayed in advertisements still reflects the prevailing culture of the market that overweight body image is the ideal body image. Furthermore, research study has shown that for any form of advertising to be effective in a given market it may have to adapt to the unique characteristics of its local market culture, as culture is seen as the primary domineering and controlling factor of communication (Usunier, 2000). Moreover, there is a widespread belief that advertisements reflect the culture of the market's existing values and norms (Alpay *et al.*, 2015). In other words, important cultural values, beliefs, styles and daily activities are reflected in advertisements. Conversely, the very success of advertising has brought criticism. Some theorists claim, for example, that transnational advertising is responsible for the spread of consumer culture (Hatzithomas *et al.*, 2011), the imposition of new culture (Guo, 2006), and an increase in the divergence of culture (de Mooij, 2014). Therefore, advertising can be referred to as a complex form of marketing communication that operates with specific objectives and strategies that could lead to disparities in consumer thoughts, feelings and actions.

Furthermore, consumer behaviour and social psychology researchers have studied the role of cultural values and norms within and across nations by focusing on cultural orientation. The result of these studies reveal that notwithstanding how culture is studied, cultural distinctions have important implications for advertising content (Shavitt and Koo, 2015). However, advertising cannot reflect changes in social behaviour, nor can it have a strong influence on the way consumers from different cultures form their identity (Torto, 2015). According to one of Hofstede's (2001) cultural dimensions, people in Western societies, such as the US and UK, are identified as individualistic people. Consequently, the way advertising messages are portrayed will encourage the fulfilment of their personal goals and desires compared to Nigerians who are categorised as collectivistic people where social groups and relationships are valued above personal achievements. These differences could have a massive effect on consumer's belief of IBI size and in effect BI size portrayed in those cultures (de Mooij and Hofstede, 2010; Brewer and Venaik, 2011). Most research carried out in Western countries has looked at the effect of portraying thin models' BI size in magazine advertisements; however, little or no research has been carried out in an emerging market like Nigeria. In order to contribute to the burgeoning literature on the effect of model BI in advertising on consumers, this research therefore focuses on the effect of models BI size in Nigerian advertisements where different cultural values and norms towards thinness are abhorred.

Zhang and Gelb (1996) found that globalisation, leading to the erosion of local cultural values has contributed to the rejuvenation of cultural differences. Advertisements may be equally informative about the brand across cultures, however, the type of appeal used in the advertisements would vary for effectiveness (Shavitt and Koo, 2015). Therefore, advertisement messages are shaped by locally specific social and cultural practices; reflecting the argument that cultural homogenization is far from being achieved (Pettigrew *et al.*, 2012; Suh and Kwon, 2002). Moreover, the increasing presence of multinational corporations in most countries, especially developing countries, as part of the result of globalisation has led to the growth of transnational advertising agencies for the purpose of serving transnational advertisers' needs (Okazaki *et al.*, 2010). Advertising has built an organic link between the product and the consumer; the success of most products is linked to the advertisements used in the market and how they portray the values of the intended consumer (de Mooij, 2000). Therefore, the type of advertisement and the body image of models in the advertisement are crucial to the market in which the product is being sold (Hatzithomas, Zotos and Boutsouki, 2011). Given this, exploratory

propositions 9 and 10 were developed to investigate if there has been a transformation in the body image of models used in Nigerian advertisements over a period of 25 years between 1988 and 2013 (see Sections 4.3 and 4.4 for Research Questions and exploratory propositions).

Additionally, Zhou *et al.*, (2002) argue that effective advertisements have been linked to market segmentation and direct advertising to focused target audience. However, it may be suggested that the marketing communications process is becoming more complex and harder to evaluate (Jackson, 2004). For as long as advertising has existed, so too has the debate about how to assess its efficacy (Jimenez *et al.*, 2013). Effective advertisers who recognise their potential effect on consumers would create signs, languages, symbols, and used models oriented towards the target market (Shavitt *et al.*, 2011). Marketing theories have indicated that this intentional orientation is done in order to create idealised and desirable roles (Torto, 2015). Although there are many factors that affect advertising efficiency (e.g. regulations, type of media etc.), this research project focuses on cultural influences on pictorial image of models' body image size in magazine advertisements. Usunier (2000) explains that advertising is the most visible and culture-bound factor in the marketing management mix. However, this is not to underestimate the significance of other factors of advertising efficiency; understanding cultural differences in the use of body image of models in magazine advertising is often considered a prerequisite for successful international advertising (Beard, 2003). This is because cultural values influence, and are influenced by, advertising. Therefore, consumers respond to advertising appeals in a manner that is congruent to their cultural values and norms (de Mooij, 2000; de Mooij and Hofstede, 2010).

Consequently, most of the plausible mechanisms explaining the effect of magazine advertising on self-perceptions of current and ideal body images involve the standard of thinness for women and muscularity for men in Western countries (Holmstron, 2004). This research focuses on advertising, one element of the marketing communication mix, while most of the studies reported are related to the body image size in print magazines. Advertisements in other types of advertising media were not considered (i.e. broadcast, online, mobile, and outdoor). Furthermore, in regards to the discussion of advertising, the next section focuses on the influence of advertising on developing the ideal body image size.

2.3.1 Advertising Effect on Individual Body Image

A number of plausible reasons have been suggested to explain why individuals are influenced by advertising. Surprisingly, one study suggested that pubertal development had only a minimal effect on body image among adolescent girls compared to the effect of magazine advertising (Botta, 2003). Cusumano and Thompson (1997) hypothesised that women during adolescence were considered at most risk from the effect of magazine advertisements on awareness and internalization of ideal body image. Furthermore, a study of US women's views on magazines revealed that most participants perceived that magazine models represent a perfect body ideal for women (Holmstrom, 2004). Furthermore, women who considered thin models in magazine advertisements to be attractive desired to be thin to be like them (Kearney-Cooke and Ackard, 2000). Moreover, girls begin reading fashion magazines containing idealised media images earlier and then more frequently than boys (Grogan, 2007). Therefore, females are more concerned than males about their body image and are more willing to change their body image to what is perceived as the ideal image. Moreover, as stated in the introduction to this thesis, women are seen to uphold cultural values more than men.

In addition, a number of variables, such as self-esteem and current weight may also have an impact on how magazine advertisements affect body image (Orbach, 2010). However, it is not only fashion magazines that portray the thin body ideal. Most health and fitness magazines also contain articles about body shaping and nutrition featuring ideal model images. This could motivate readers to engage in body-focused comparisons (Orbach, 2010). On the other hand, consuming advertising in magazines might not affect the body image of all readers. For example, readers who pay more attention to the contents in the magazines were less likely to change their body image than those who focused on models appearance or look in the magazines (Thompson *et al.*, 2002; Thomsen, 2002; Waller *et al.*, 2005). Moreover, it has been found that not all advertisement viewers will be affected by the idealised body images portrayed, the extent to which they are depending on an individual's standard for these ideals compared to their social settings (Taveras *et al.*, 2004). In an experimental study of 139 college women, results showed that after exposure to advertisements containing thin and attractive women, participants with a high body image concern and high levels of internalization were most at risk of being affected by these societal messages than the other groups (Stanford and McCabe, 2002). Despite the fact that magazine advertising heavily promotes cultural body images as standards for thinness and muscularity for women and men in Western countries, the reverse is the case

in Nigeria where the cultural body image standard is seen to be overweight (Abubakari and Bhopal, 2008; Olutayo and Akanle, 2009; Omar and Owusu-Frimpong, 2007; WHO, 2013).

2.3.2 Magazine Advertising

As stated in Section 2.2, advertising by definition is paid non-personal communication from an identified sponsor using mass media to persuade or influence an audience (Jackson, 2004). Research has shown that liking an advertisement has a persuasive influence on consumer behaviour since it has been argued that misleading and untruthful advertisements can lure consumers into purchasing the advertised products and services. Although consumers tend to read the same advertisement differently, the persuasive nature of advertising makes it an influential institution of socialisation (Kenechukwu *et al.*, 2013). Therefore, sociologically advertising influences human behaviour and it shapes the economy. Besides, magazine advertising is a form of mass communication, and many firms have faith in the effectiveness of magazine advertising because it is recognised as performing a variety of critical communications functions, such as informing, persuading, reminding, adding value and assisting (de Mooij and Hofstede, 2010). Park and Ha, (2012) point out that magazine advertising works as a potential method of meaning transfer by bringing consumer goods and representations of the culturally constituted world together within the frame of a particular magazine advertisement. Therefore, magazine advertising is an important instrument of cultural meaning transfer (Zhou *et al.*, 2002). Thus, in this study the researcher opted to use pictorial magazine advertisements as part of generating data for this research because it would depict Nigerian culture more than other sources like articles or journals.

Furthermore, magazine advertising appeals can be modified depending on target audience through their culture (i.e. individualistic or collectivistic cultures); people worldwide share certain needs in common but these needs are met differently in diverse cultures (Wei and Jiang, 2005; Zhang and Gelb, 1996). As communicating with people of diverse nations has become increasingly necessary in today's world, the process of communication has become more important, as has the need to improve that communication (Ritzer, 2008). Belch and Belch (2012) indicate that communicating the right message is difficult because cultural and national factors largely determine the ways in which phenomena are perceived. Hall's (1979) theory explains that high and low contexts provide a way to understand how different cultural orientations relate to

magazine advertising; this theory will be explained further in Chapter Three. The following sections, however, examine and discuss the relationships between the effect of advertising on ideal body image (Hatzithomas *et al.*, 2011; Laroche, 2011; Sassatelli, 2007; Trompenaars and Hampden-Turner, 2012; Venaik *et al.*, 2013).

2.3.2.1 The Effect of Magazine Advertisement Exposure on Body Image

A number of studies have shown that frequent reading of fashion magazines has a direct impact on perception of body image (Botta, 2003; Halliwell and Dittmar, 2005). Data collected from the Growing up Today Study (2010) showed that a desire to look like the models in the magazines was associated with high levels of engaging in physical activity (Dittmar and Halliwell, 2011). Owing to the high number of female fashion magazines compared to those for men, it is evident that the effect of advertising on men may not be as great as it is for women, with studies portraying the effects of viewing such images as lower level or even neutral for men (Grogan, 2007). Furthermore, studies have found that advertisements in magazines are associated with body dissatisfaction and changes in body image especially in women (Botta, 2003; Cusumano and Thompson, 1997; Hargreaves and Tiggemann, 2004; Heinberg and Thompson, 1995; Holmstrom, 2004; Martin and Gentry, 1997; Nemeroff *et al.*, 1994; Prendergast *et al.*, 2002; Rudman and Verdi, 1993; Standord and McCabe, 2002; Turner *et al.*, 1997). However, it has been reported that magazine advertisements can affect an individual's body image perception differently (Malone *et al.*, 2005). It is evident that magazine exposure has a direct effect on body image dissatisfaction in both genders. In a US study of adolescents and young adults, it was found that men who read sports magazines frequently were more likely to feel dissatisfied with their bodies as a result of comparing themselves with the models in the magazines than men who do not read sports magazines (Befort *et al.*, 2001). This might not be the case in Nigeria where there is only one locally produced sports magazine '*The Complete Sport*'. This magazine contains fewer pictorial advertisements of models compared to the ones produced in developed countries that portray topless male athletes (completesportsnigeria.com, viewed 23/03/2016).

Furthermore, Taveras *et al.*, (2004) suggest that magazine advertisement exposure and portrayal of the ideal body image is associated with the internalization of cultural body ideals, which is thinness for women and muscularity for men, which exclusively rely on the cultural value of the society. Evidence suggests that exposure to advertisements can affect women's self-perception of current body image (Levine, 2012). A U.S. study

investigating the effect of sexist advertisements on body image among 108 undergraduate students showed that among participants who were exposed to sexist magazine advertisements: women reported perceiving themselves heavier, while men perceived themselves thinner, resulting in greater discrepancy between current body image and ideal body image (Duda *et al.*, 2006; Taveras *et al.*, 2004; Yamamiya *et al.*, 2005).

2.4 Theories related to the effect of body image in advertising

Considering that the body image of models used in magazine advertisements in society reflects the way people think, what moves them and how they live (de Mooij, 2005), it has also been confirmed that exposure to advertising images can have a great impact on body image satisfaction. A number of theories, such as cultivation theory and absorption-addition theory, have been developed to explain different aspects of the influence from magazine advertising on body image. However, socio-cultural theory is considered to be of most relevance to this study for the following reasons:

1. It has been widely used and accepted for the study of BI in advertisements (Robert *et al.*, 2006; Swinburn *et al.*, 2011).
2. It has been used to examine the role of modelling i.e. IBI size that is modelled to children by their parent or what the collective culture modelled as ideal.
3. It has looked at the impact of images on body satisfaction
4. It has looked at how cultural IBI affect individual's BI perception

Specifically, it is of particular relevance given that the main aim of this research is to carry out an empirical investigation on the impact of Nigerian culture in advertising through the body image of models portrayed in advertisement.

2.4.1 Socio-Cultural Theory

Socio-cultural theory has been widely used for studying the effect of advertising on body image (Befort *et al.*, 2001). The theory hypothesises that pressures to change appearance are transmitted to children and adolescents directly and indirectly through a combination of different methods and sources (Robert, Cash, Feingold and Johnson, 2006). Witnessing parents and friends eating behaviours can indirectly cause socio-cultural pressure (Chan and McNeal, 2004). Living with family members attempting to change their body shape and image may affect the type of foods available in the home. For children and adolescents who have a limited scope for changing their meals and living environment, having a parent/guardian overeating and encouraging it could entirely change their

perception about what they eat, and how frequently they eat, to acquire the desired body image (Brown and Ogden, 2004). These behaviours are theorised to indirectly increase sociocultural pressures to change appearance (Chan and McNeal, 2004; Keel *et al.*, 1997). Research also carried out by Pike and Rodin (1991) examined the proposed role of modelling in the sociocultural model of Westernised family by comparing maternal eating attitudes and behaviours on a disordered eating measure in two groups of high school girls. One group had elevated disordered eating scores, whilst the other had scores in the normal range. The mothers of girls with elevated disordered eating scores engaged in significantly more disordered eating habits than mothers of girls with scores in the normal range. These mothers also had a greater history of dieting, wanted their daughters to lose more weight, and rated their children as less attractive than the children did themselves (Pike and Rodin, 1991). Subsequent research into the link between parent and child body image has found that daughters' weight dissatisfaction was associated with paternal weight dissatisfaction (Keel *et al.*, 1999) and perception of their mother's body dissatisfaction (Chan and McNeal, 2004). Therefore, Nigerian parents who are unhappy with a thin body image have the cause to send them to fattening rooms for the accumulation of fat (Brink, 1989; Cachelin *et al.*, 2002). However, it is unclear how much direct encouragement and discussion occurs between mothers and daughters in identifying the ideal body image. If mothers believe that thinness is unattractive in females, there is a tendency that the information will be passed down from generation to generation.

Conversely, in Western countries, both society and culture influence women to become thinner or slimmer and men to become more muscular (Cachelin *et al.*, 2002). Exposure to thin media images is one contextual factor that can have a negative effect on an individual's body image (Clay *et al.*, 2005). Moreover, Australian culture, like U.S. culture, emphasizes the importance of thinness for women and previous research has indicated that levels of body dissatisfaction are very similar across these two Western countries for Caucasian women. Caucasian women from these countries have been found to consistently report substantial levels of self-objectification (Fitzsimmons-Craft and Bardone-Cone, 2012). Nevertheless, in Nigeria, men and women see the accumulation of fat and an overweight body image as a sign of affluence, good living and healthy behaviour (WHO, 2013). This might be so because of the cultural values placed on an overweight body size over the years and the poverty level in the country that is attributed to food shortage and famine (Wardle *et al.*, 1993; WHO, 2013).

Furthermore, since Nigerian society and culture applauds 'fat' (overweight), being overweight and obese will be encouraged in individuals (Cafri *et al.*, 2005; Olutayo and Akanle, 2009; WHO, 2013). Sociocultural theory has examined the effect of the advertising in two respects. Initially, it focused on how advertised images have an impact on body satisfaction. More recently, several studies have examined another aspect of how these ideals can affect individual body image perception (Swinburn *et al.*, 2011). It has been suggested that advertising can affect an individual's perceptions of their current body image and ideal body image through gender-role endorsement (Stanford and McCabe, 2002). In terms of the influence of sociocultural factors on body image, Rudman and Verdi (1993) proposed that magazine advertising can pressurise women into developing body dissatisfaction through three mechanisms: the promotion of the thin body ideal, the emphasis on appearance for the female gender (gender-role endorsement) and the importance of appearance to social success (Yamamiya *et al.*, 2005).

2.4.1.1 The Culture of Ideal Body Image

According to the prevailing thin ideal body image in Western countries, studies have shown that women presented in magazine advertising have a significantly thinner body shape than women in the general population (Leonhard and Barry, 1998; Jones *et al.*, 2004; Lau *et al.*, 2006). Garner *et al.*, (1998), for example, found that the body sizes of centrefold models in Playboy magazine and Miss American Pageant winners had significantly decreased over the previous twenty years (1959-1978). A similar study by Cachelin *et al.*, (2002) also found a decrease in the body size of models in Playboy magazine (1977-1996) and the Miss America Pageant (1953-1985). Interestingly, this study found that almost one-third of the models had BMI lower than 17.5, which is one of the criteria for anorexia nervosa (Wardle *et al.*, 2006). Thus, although pictures of beauty pageant winners and Playboy Bunnies might not be used in advertisements, the use of the same models in different women's magazine may have had an effect on the female audience, since they are seen as the epitome of beauty. On the other hand, Sypeck *et al.*, (2006) argued that the BMIs of models featuring in Playboy magazine had slightly increased from 1979 to 1999. The authors argued that this new trend may result from an increased awareness of the issue of thin models and less body image concern among women (Wardle *et al.*, 2006).

Studies examining popular women's and men's magazines in the U.S. during the 1980s showed that women's magazines contained more advertisements and articles about thinness as ideal body image and how to achieve it via diet, health and fitness to reflect beauty than that of men (Tiggemann, 2002; Thomsen, 2002). Even though there are only a few studies examining the male ideal body image depicted in magazine advertising, it has been suggested that advertising is also increasingly promoting muscular ideal body image for men. A content analysis of two popular U.S. men's magazines showed that they contained an increasing number of articles and information aimed at toning, strengthening and building muscle mass over the past three decades (1980-2012) (Taveras *et al.*, 2004).

2.4.1.2 Cultural Standards of Beauty

The general preference for a thin body shape has become established among many nations. However, this is not yet a universal phenomenon, nor has it been consistent throughout the entire Western and developing nations, because many societies have associated an overweight physique for women with attractiveness (Bian and Foxall, 2013; Ford and Beach, 1951). For over thirty years, young females have reported more positive attitudes towards a small body size and thin physique. Large scale surveys have produced consistent evidence that the desire to lose weight is prevalent among Western populations, especially women. Conversely, the positive connotations of a slender body shape occur very frequently in Western cultures as thin body shape is associated with beauty and success personally, professionally and socially (Bruch, 1978; Prendergast *et al.*, 2002). Despite the early observations of cultural differences in the body shapes ideal, evidence has begun to emerge that concerns about body shape occur in many non-Western population, particularly amongst individuals who have frequent contact with Western culture and advertisements (Ben-Bassey *et al.*, 2007; de Mooij, 2010; Belch and Belch, 2012; Jackson, 2003; Leary, 2010; Lindridge, 2005; Mehta, 2000; Nasser, 1997; Oyedele *et al.*, 2009; Pollay, 1993; Ritzer, 2008; Zhang and Gelb, 1996).

Prendergast *et al.* (2002) confirm that although similarities in judgements about physical appearance and attractiveness can occur across cultural groups, some subtle differences still prevail. Norms of feminine beauty in Western countries has varied considerably over time. Thus, although female attractiveness was once epitomised by an overweight body shape, the contemporary ideal at the close of twentieth century emphasised a slender body (Grogan, 2008). These cultural shifts have been revealed in research of magazines and beauty pageant contestants, identifying how female models have become thinner over

time (Prendergast *et al.*, 2002). Furthermore, research carried out in Western countries on body image or ideal image has indicated that a lot of women consistently perceive themselves as overweight (most of the time heavier than their ideal weight) and report a desire to be thinner (Kimokoti *et al.*, 2013). They also tend to report an ideal body size that is significantly thinner than their perceived actual body size (Garner *et al.*, 1998; Cachelin *et al.*, 2002; Cusumano and Thompson, 1997; Jones *et al.*, 2004; Lau *et al.*, 2006; Sypeck *et al.*, 2006; Taveras *et al.*, 2004; Thomsen, 2002; Tiggemann, 2002; Wardle *et al.*, 2006; Yamamiya *et al.*, 2005).

2.4.1.3 Changes in Body Image over Centuries

The 20th Century witnessed extremely successful marketing of the ideal of thinness by the fashion industry (Stunkard *et al.*, 1998). The anorectic body type featured in fashion magazines of such as Olga Sherrer is not an isolated pathological phenomenon but instead has become the idealized standard of cultural beauty of high fashion (Lamb *et al.*, 1993; Neumark-Sztainer *et al.*, 2002). In particular, Lamb *et al.*, (1993) referred to the contemporary idealization of thinness as the product of a historical evolution that has occurred over the past century.

However, during the Renaissance era, the fashionable ideal female body image was like a bell (Pollock, 1995); a large lower half, small waist and flat chest. Pictures of women's body shape were depicted in Peter Paul Rubens' portraits of full-figured women in the early 16th century (Pollock, 1995). Nevertheless, Rubens' portraits have not been without criticism and other artists (for example, Francisco de Goya, Lucas Cranach the Elder, and Sandro Botticelli) during this era painted slimmer full-figured women than Rubens. Altogether, overweight body image is mostly painted and putative in 16th century (Singh *et al.*, 2007). Similarly, there has been reference to linking beauty with small a waist size in the epithet of Queen Nefertari, second millennium B.C.E. quoted in Singh *et al.*, (2007):

“.....the buttocks are full, but her waist is narrow.... The one whom the sun shines....”

One point that has repeatedly been agreed in this era is that slightly overweight women were revered (Rguibi and Belahsen, 2007; Stunkard *et al.*, 1998). In contrast, the next era brought the idea of women wearing corset to acquire an inverted cone shape. The corset is an undergarment, a tight, elongated bodice, indispensable to the beauty of the female

figure (Summers, 2001). The corset is often worn to raise and shape the breasts, tighten the midriff, support the back, narrow the waist by creating a 'V' shaped in order to acquire the ideal hourglass shape (Alastair and Umberto, 2010). However, when corsets incorporate the use of 'busk' (a long flat piece of whale bone or wood sewn into a casing on the corset in order to maintain its stiff shape) the product became quite uncomfortable, restricting breathing and bending and hence injurious to health (Aspinall, 2012). This era ended the hourglass female stereotype look and ushered in the controversial era, the era that has the most populous women in fashion and fashion icons history with different body image sizes (Stunkard *et al.*, 1998).

After World War I, hems of women's clothes were raised to show their legs and waistlines of clothes were lowered. In the 1930s, ideals of feminine beauties included Jean Harlow and Mae West, then in the 1940s Lana Turner and Jayne Russell's body image was portrayed to the people as the ideal image. The media referred to them as the '*sweeter girls*'. The 1950s brought different dimensions to the ideal image: on the one hand, there were the curvy figures of Jayne Mansfield and Marilyn Monroe while, on the other hand, the svelte figure was epitomised by Grace Kelly and Audrey Hepburn (Fallon and Rozin, 1985; Kimokoti and Millen, 2011). This latter trend continued into the late 1960s when Twiggy became the new deal and a fashion sensation; with her increasing popularity, the voluptuous figure idolised in past lost its desirability. The likes of Kate Moss, Victoria Beckham and Olga Sherrer are seen gracing magazine covers as women's ideal image. Additionally, Kate Moss BMI is around 14/15 which is below 18.5, the official healthy range declared by WHO using BMI calculation, and yet she is still one of the most highly paid top models in the world (Lamb *et al.*, 1993; Nasser, 1997; Webb *et al.*, 2014). There have been numerous changes over the body image size that has been depicted as ideal body images over the years. The next section will show the transformation of body image over centuries through pictures with more emphasis on the last century.

2.4.1.4 Pictures of Body Image over Centuries

In the 14th to the early 16th Centuries, the ideal body images of women were more voluptuous than any other time in history (Pollock, 1995). Paintings from this era depict women who would be classified as overweight by today's standards of ideal body image. Furthermore, at that time these full-figured women were considered the epitome of sexy (Alastair and Umberto, 2010; Singh *et al.*, 2007).

Figure.2.1
14th – 16th Century Body Image



Figure 2.1: 14th -16th Century Body Image painted by Reubens

Source: <http://stylecaster.com/timeline-sexy-defined-through-ages/> viewed 07/03/2016

2.4.1.5 1837 - 1901

In the late 18th and early 19th Century, women strived for an hour-glass shape by the incorporation of corsets into their wardrobe. Although the corset had existed since the 16th Century, it was in the late 18th Century to early 19th Century that it became more popular as a result of “*The Gibson Woman Picture*” (Summers, 2001). Corsets made from bones and wood were used to pinch the waist of women to acquire the coveted hourglass shape that represented fertility during the ‘*Victorian Era*’. Furthermore, during this era, women were very body conscious; the ideal body image meant having the smallest waistline humanly possible (Alastair and Umberto, 2010). The epitome of beauty was to reduce the waist line to 12 inches; during this era the waistline was used to define the class of women (high class women were expected to have a smaller waistline compared to lower class women) (Stunkard *et al.*, 1998; Aspinall, 2012).

Figure. 2.2
The Gibson Woman Body Image



Figure 2.2: The Gibson Woman

Source:

http://i.huffpost.com/gadgets/slideshows/336073/slide_336073_3389801_free.jpg
viewed 07/03/2016

2.4.1.6 1920s - 1940s

Early in the 19th Century, the female ideal body image changed from previous century. The hourglass figure went out of style and the use of corset was abandoned due to its link with accelerated female ill health and death. By the 1920s, a thin, 'flapper' female body image was adopted as women begin to celebrate looser fitting outfits with a boyish feel. (Pollock, 1995). Furthermore, women had short haircuts to represent the freedom of expression. However, women with natural feminine curves tries to hide them by binding their chest with strips of cloth to achieve a boyish look (Alastair and Umberto, 2010). Furthermore, the use of elastic girdles came into vogue (Elastic girdle is used to achieve a flat abdomen) in replacement of the corset that have been used for years (Stunkard *et al.*, 1998). Thus, women with boyish figures could at last be celebrated for possessing the ideal body image (Alastair and Umberto, 2010). However, this era has been linked to the beginning of eating disorders amongst females (Pollock, 1995; Stunkard *et al.*, 1998).

Figure.2.3
Louise Brooks Flapper Body Image



Figure 2.3: The Flapper Lady

Source: <http://imgarcade.com/1/louise-brooks-flapper-dress> viewed 07/03/2016

2.4.1.7 1950s Mid-Century Conservative

In the 1950s (the mid-century conservative era), the desired female body shape returned back to the hourglass, with a bigger bosom than in the Victorian era. This time, the hourglass body image figure was popularised by movie stars like Marilyn Monroe and Sofia Loren (Brown and Ogden, 2004). Fashion accented women to build muscle tone on their arms and legs without being muscular (Singh *et al.*, 2007).

Figure. 2.4

Sofia Loren Curvy Svelte Body Image



Figure 2.4: The Curvy Svelte Body

Source: <http://quoteeveryday.com/sofia-loren-body> Viewed 04/03/2016

2.4.1.8 During the 1960s

Inspiration for women to be rail-thin was provided by the English model Twiggy. In this era, female fashion accentuated the arms and legs, and by this time the “*thinking thin*” phenomenon was in full swing (Rguibi and Belahsen, 2006). Furthermore, beauty was further emphasised for women to maintain a certain weight, but still appear toned, without being muscular (Alastair and Umberto, 2010). Thus, the ‘Twiggy’ body became the standard of the late 20th century (Alastair and Umberto, 2010; Lamb *et al.*, 1993).

Figure. 2.5
Twiggy Thin Body Image

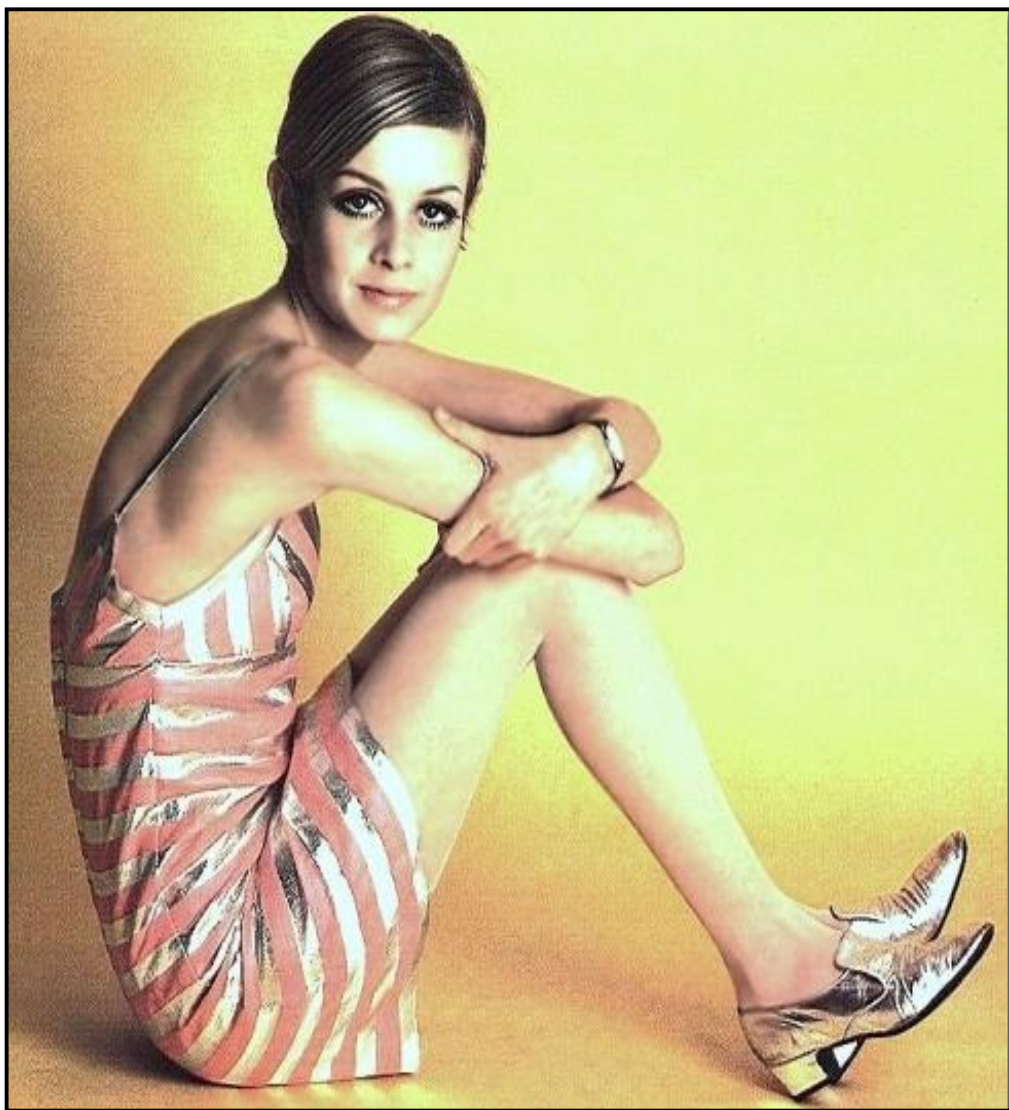


Figure 2.5: The Twiggy Body

Source:

<http://bleubirdvintage.typepad.com/.a/6a00e554f1ae9388330120a696b8d3970c-pi>
viewed 07/03/2016

2.4.1.9: During the 1990s

Models like Kate Moss further perpetuated standards of extreme thinness. This is the era of toned stomachs for female models where women are expected to live up to an ‘impossible thin’ body type (Waller *et al.*, 1994). From this era to present time feminine beauty remains related to thin-ness; it has, however, to an increase in surgical procedures in order to achieve the societal ideal body image of thinness (Singh, 2007).

Figure. 2.6

Kate Moss Thinner Body Image

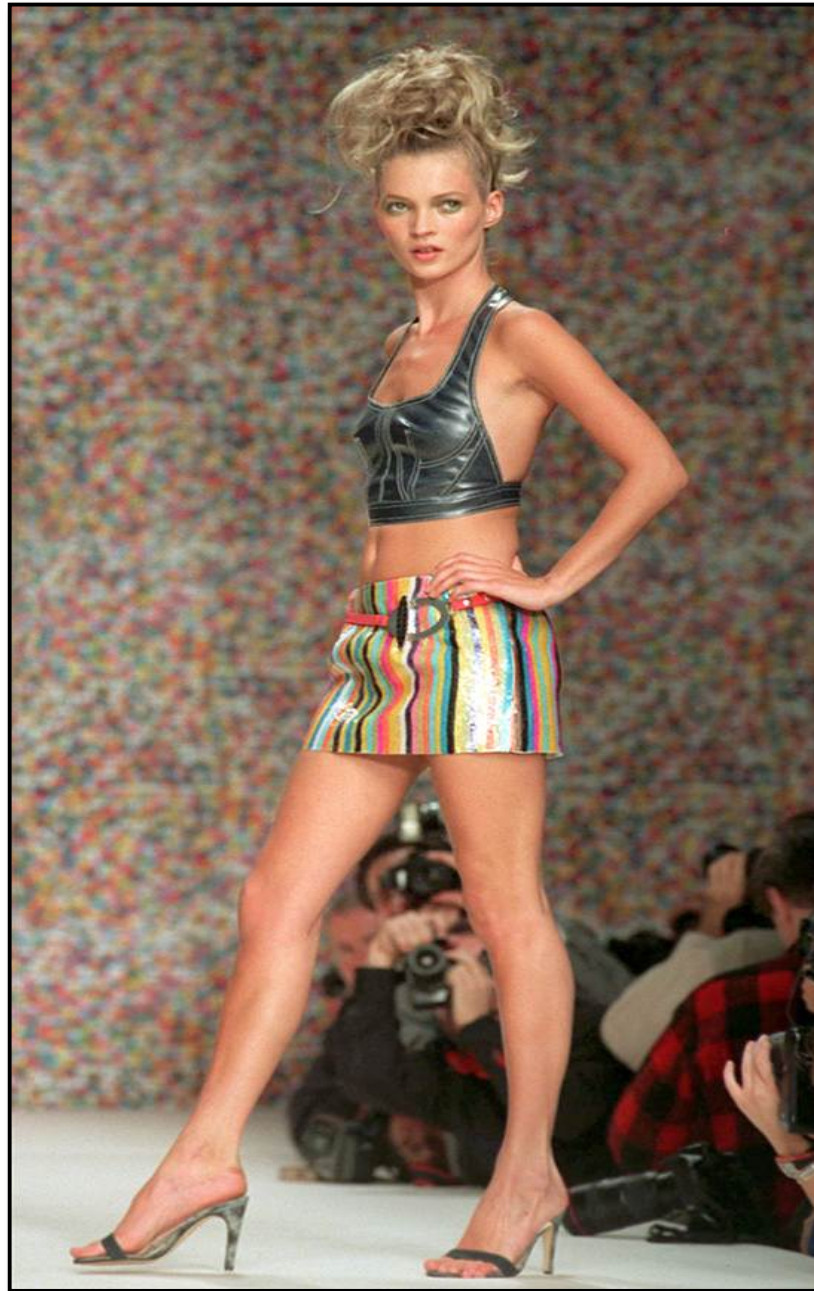


Figure 2.6: Kate Moss

Source: http://www.celebritypic.tk/?attachment_id=1605 viewed 07/03/2016

There have been several academic studies into the changes in female body image over the centuries. It is pertinent to say that there have also been changes in the body image of men over time (Parker *et al.*, 2008). There has been increase in muscle admiration and desire to acquire lean body mass. The obsession with muscle is linked with Western cultural views of masculinity which emphasise that men should be powerful and strong (Singh *et al.*, 2007). The media has been blamed for the dissatisfaction in men's body from the frequent portrayal of muscular men in advertisements and also in movies. The frequency of topless male models in advertising has been on the rise in recent years (Singh, 2007); the changes in the percentage of undressed male models increased from 3% in 1950s to 35% in 1990s (Yang *et al.*, 2005; Parker *et al.*, 2008). While attractiveness in women has taken the form of thinness and ideals of female attractiveness have changed dramatically over centuries, there may be significant differences in the preferred body figures of men and women reflecting the ideals of attractiveness in different times (Grogan, 2007). Figure 2.7 below shows the trend in body image of men across the centuries.

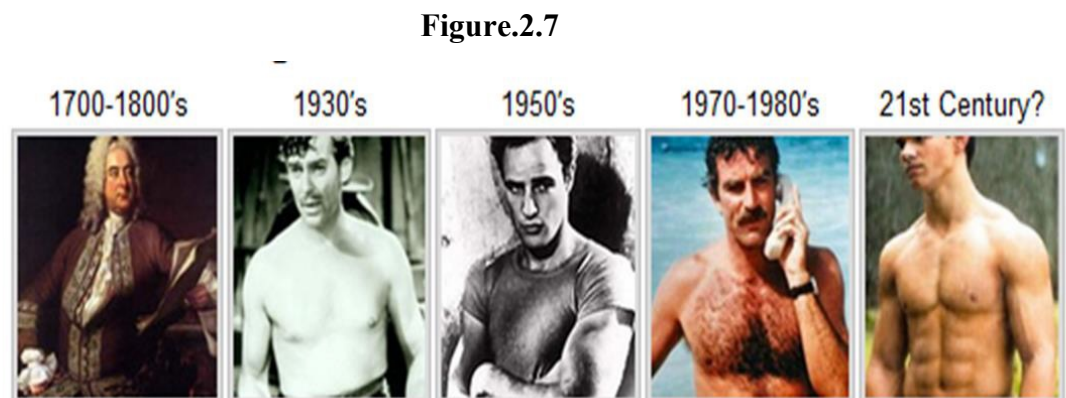


Figure 2.7: Men's Body Image Trend

Source: <http://stylecaster.com/timeline-sexy-defined-through-ages/> viewed 7/03/2016

The trend of muscularity portrayed as ideal for men through muscle built and toned body can also be seen in movie characters and action figure heroes, such as GI Joe and Batman who have become more muscular over the years. Figure 2.8 shows old and recent figure of GI Joe and Batman (Pollock, 1995; Stunkard *et al.*, 1998).

Fig 2.8



Figure 2.8 Super Heroes

Source: <http://www.inquisitr.com/1117483/jeremy-irons-joins-batman-vs-superman-cast-as-alfred/> viewed 07/03/2016

It has been demonstrated that women who embody the ideal of feminine beauty in the U.S. culture (beauty queens and models) have become thinner over the last couple of decades to the point that the ideal figure is actually below the actuarial norm (Sypeck *et al.*, 2006). Furthermore, Taveras *et al.*, (2004) stated that the change is a result of the increase in the prevalence of eating disorders, sub-clinical eating and the issue of body image disturbance among women. And while, attractiveness in women in developed countries has taken the form of thinness once again, this is paradoxically occurring in populations where overweight and obesity is increasing (Hsu, 1988). Moreover, WHO (2013) reported that the increase in overweight and obesity in developed is parallel to the increase in anorexia and bulimia.

It is evident from research by Cash *et al.*, (2004) that people tend to become heavier as they get older. Therefore, heavier body figures being considered attractive or acceptable in developing countries could reflect older peoples' more realistic expectations both for themselves as well as for the opposite gender of their culture (Jones and Smolak, 2011). While both men and women might ideally find thinner figures more desirable in developed countries, in general, reflecting the prevailing thinness value in our culture, they might also know that in reality it is not the most attractive figure(s) in and for members of their culture (Lamb *et al.*, 1993). Additionally, the ideal of thinness might have another concept to it other than attractiveness. In other words, the term attractive or ideal body image might not mean the same thing across cultures (Garner *et al.*, 1980; Hsu, 1988; Cash *et al.*, 2004; Lamb *et al.*, 1993; WHO, 2013). As previously discussed in Chapter One, body image is a person's perceptions, thoughts and feelings about his or her body (Grogan, 2007). Therefore, the subsequent section will look into the factors that affect body image.

2.5 Factors Affecting Body Image

Body image is thought to be influenced by a large number of factors including age, gender, family, environment and the advertisements. Taylor *et al.* (2000) have devised a categorisation of these factors into four key areas: biological, psychological, interpersonal and environmental and cultural factors. These four keys are then used to develop the model that is used in the writing of this thesis (see Figure 2.9 below). The following section uses

this categorisation to describe the evidence from the literature and other literatures concerning these influences on body image.

Fig: 2:9

The Proposed Model of Factors Affecting Body Image

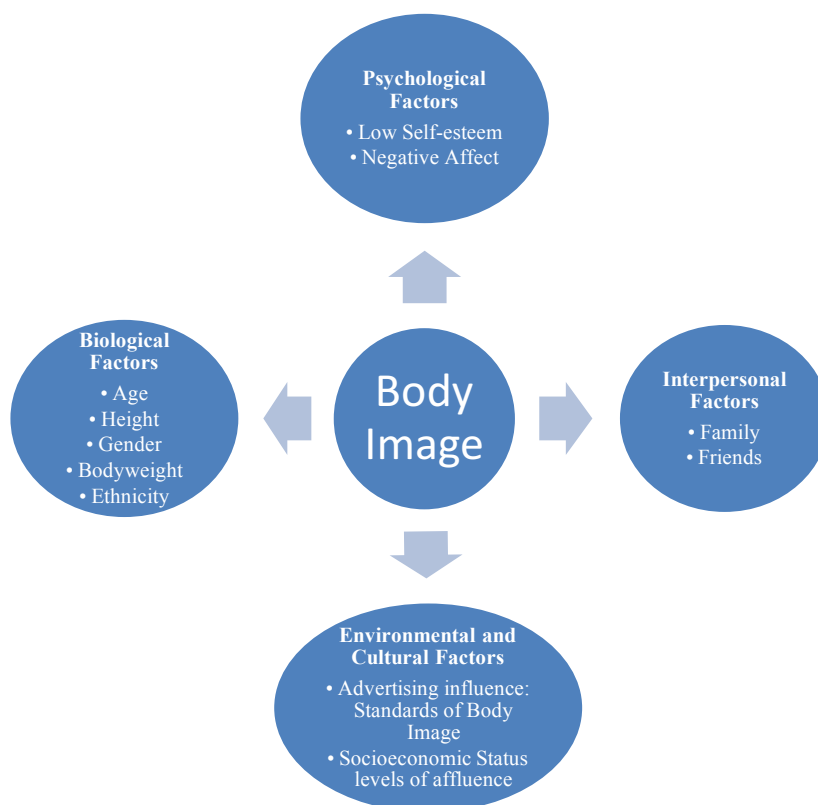


Figure 2.9: The Proposed Model of Factors Affecting Body Image

Sources: Ali et al., 2013; Dittmar and Halliwell, 2011; Senbanjo and Oshikoya, 2010; Taylor et al., 2000; Richards and Smith, 2007.

2.5.1 Biological Factors

Biological factors include any individual characteristics which may influence body image. Many of these characteristics are fixed, such as age, gender, height, ethnicity and bodyweight. In Western countries, there is tendency for the body to be seen as an entity which is in the process of becoming a project which should be worked on and accomplished as part of an individual self-identity (Grogan, 2007). Body projects still vary along social lines, especially in the case of gender, but there has in recent years been a proliferation in the ways in which both women and men develop their bodies. Previously in Western countries, the

body of a male manual worker (the manual workers can be classified under low SES) could easily be identified through brawn and muscle. In the present day, it is the middle and upper class men's body that must show this evidence through the gym or any number of body practices which aim to display what the individual has achieved via diligent exercise and self-discipline (Orbach, 2010; Jones and Smolak, 2011).

2.5.2 Psychological Factors

Body image dissatisfaction is as much a psychological as a physical problem (Cohn and Adler, 1992). Psychological factors are those relating to the mental health of individuals which can affect how they perceive their own body image. Psychological issues can not only foreshadow the development of an ideal body image, but can also follow ongoing struggles to attain the ideal body image (Halliwell, Dittmar and Howe, 2005). The main factors relevant to body image are self-esteem and negative affect.

It has been suggested that self-esteem can be seen as an aspect of physical self-worth, which is composed of "*perceived sports, competence, physical condition, attractiveness, and weight concern*" (Cachelin *et al.*, 2002). It has been found that the possession of high self-esteem is the main protection during the transition process in life (through adolescent stage to mature adult). According to Sedikides and Gregg (2008), self-esteem is a person's subjective appraisal of himself or herself as intrinsically positive or negative. Baumeister (2003) posited that people's beliefs about themselves shape their actions in many important ways, and these actions in turn shape their social reality and the social realities of the people around them. People with high self-esteem tend to be satisfied with their lives and hold a positive attitude toward themselves (Halliwell, 2013). However, when self-esteem is low, it is likely to be a fundamental problem and may become a central focus of individuals' life (Levine, 2012).

DuBois *et al.*, (2002) posited that the environment plays an important role in determining trajectories of self-esteem. There is a general assumption that there could be some impact of place of residence on self-esteem; growing up in rural or urban places would either increase or decrease self-esteem. It could be presumed that individuals residing in the urban area in Nigeria have higher self-esteem than their rural counterparts (Amazue, 2014; Hargreaves and

Tiggemann, 2004). One possible explanation may be that urban areas are characterised by good educational opportunities, wealth, exposure to media such as recent movies, latest trends in fashion and so on, while the reverse is the case for the rural areas (Abubakari and Bhopal, 2008).

Furthermore, Jackson (2003) in an earlier study of 340 adolescent Egyptian females from both urban and rural areas, found a greater incidence of overweight amongst the urban females than the rural females and females with low self-esteem were mainly from the urban rather than the rural areas. This shows that there is link between low self-esteem and body image, since recent research has shown that thinness is venerated and portrayed frequently in advertisements nowadays than it was done in the preceding (Halliwell, 2012). Roxana (2009) also studied 200 Malaysian students from four different schools and found more overweight with low self-esteem school students around the urban areas.

2.5.3 Interpersonal Influences

Interpersonal influences are those relating to interactions with other people, the key ones being friends and family. It has been suggested that peers and parents play an important role in emphasising the ideal body image in both positive and negative ways (Morrison *et al.*, 2004). Moreover, it has been highlighted that from childhood to adolescence, peer/friend influences become more important. The following paragraphs will consider a number of relevant studies regarding the effect of family and friends on body image and body image changes strategies.

When growing up, parents tend to be critical about their children's body image, eating behaviours and physical activity. Pressure to be thin and encouragement to lose weight may have a lasting impact on the children (McCabe and Ricciardelli, 2001). Evidence suggests that being teased by your family is directly associated with negative feelings about current body image and a desire to achieve the ideal body image that is insinuated as acceptable (Morrison *et al.*, 2004). However, research has shown that the influence of peers and friends could be stronger than that of family.

There are two mechanisms suggested concerning the influence of friends on body image behaviours (Thompson *et al.*, 2004; Padgett and Biro, 2003). First is the direct mechanism, which is where the influence is clearly expressed and can be explained through the social reinforcement model. Social reinforcement has been defined as “*comments or actions of others that serve to support and perpetuate the thin ideal body image for women, such as teasing and encouragement to disperse fat*” (El-Ghoch *et al.*, 2014), although, in Nigeria the opposite is the case (Ezenwaka *et al.*, 2014). Second is the indirect mechanism, which can be seen in terms of peer modelling or social norms. This can occur when individuals try to imitate others’ behaviours, especially their role models (Leonhard and Barry, 1998; Jones *et al.*, 2004). Furthermore, this can be seen in the example of venerated popular girls, who are seen as pretty, and may persuade individuals to try to attain that ideal body image in order to be acceptable in the society (Malinauskas *et al.*, 2006). There is evidence that friends have a great impact on body image concern among individuals (Malone *et al.*, 2005).

2.5.4 Environmental and Cultural Factors

Discussions of ideal body image will not be complete without a consideration of environmental influences and cultural factors. Attitudes and behaviours related to body image and shape have long been understood to be influenced by cultural factors (Jones and Smolak, 2011; Kearney-Cooke and Ackard, 2000). One of the main factors that has an effect on body image is socio-economic status.

It has been suggested by theorists that social class may have an effect on how individuals perceive themselves and the importance they place on attaining the ideal body image (Grigg *et al.*, 1996; Jung *et al.*, 2001; Keel *et al.*, 1997; Mobbs *et al.*, 2010). Socioeconomic status is commonly measured as a combination of income, education, and occupation. However, in most cases, it is measured solely by the income and level of education of individuals (Beard, 2003). A study of 1,597 U.S. college student designated that girls from higher social class were more likely to choose a thinner image in magazine advertisement as ideal body image, and have tried to lose weight compared with girls from lower social classes (Dittmar *et al.*, 2009; Gowers and Shore, 2001). These results were similar to a study of 768 Australian children and adolescents, which showed that respondents from more affluent backgrounds reported greater discrepancy between the perceived current and ideal figures than those from

middle and lower SES groups (Nwokah, 2008). However, in Nigeria, Abubakari and Bhopal (2008) and Adedoyin *et al.*, (2009) showed that middle and higher SES groups are associated with large body image than people from lower SES groups.

2.5.5. The Emphasis of Gender on Body Image

Not only does advertising emphasise the importance of appearance, beauty and IBI, but women also believe that having the IBI portrayed by models is part of their feminine role and a path to their acceptability in the society where they belong (Martin and Gentry, 1997). Body image portrayals in magazine advertising are influential in society because they can perpetuate stereotypes, and they can present behavioural norms for males and females (Paek *et al.*, 2011). A study of 238 college women found that there was a positive relationship between the endorsement of the female gender-role and the thin body ideal (Taveras *et al.*, 2004). Sypeck *et al.*'s (2006) review of the influence of advertising on thinness showed that being attractive was associated with femininity and success.

Cultural advertising studies on gender role are limited due to the reliance on a dominant cultural value framework (i.e. Hofstede's Masculinity cultural values dimension, also referred to as 'Gender of Nation' (GON) see literature on culture) as means to explain differences and similarities in body image of models used in advertisements across countries. However, gender role portrayals also represent important creative decisions that strongly impact the communication goals of each magazine advertisements and that affect subsequent audience response (Gün *et al.*, 2008; Paek *et al.*, 2011). Based on surveys of international IBM employees in forty countries, Hofstede provided four dimensions for the comparison of cultural values; the process in which cultural norms are transferred from one generation to the next through family, media, church, school and the community in general. Based on analysis of visual images in more than 400 print advertisements in the U.S., magazine advertising portrays gender roles in a narrower way than in reality (Goffman, 1978). Evidence suggests that advertising focuses on the female body in terms of its parts (body-as-object) rather than its functions (body-as-process) (Grogan, 2008). A study by Rudman and Verdi (1993) showed that magazine advertisements of female models were more likely to emphasise individual body parts rather than the entire body. Therefore, it is pertinent to discuss the similarities and differences across gender in culture later in the literature using

Hofstede's value framework in analysing Nigeria. These similarities and differences in GON will elucidate cultural influences in acceptance of ideal body image size.

Conversely, men are portrayed in advertising and are primarily featured in professional occupation roles; in addition men are typically the voice of broadcast media not only in the U.S. and U.K., but also in several developed countries and developing countries (Gün *et al.*, 2008). A U.S. study of 228 undergraduate students showed that women were more likely to view their body as an object than men. A content analysis of 40 music videos shown on Music Television (MTV) showed that most music videos paid more attention to the body parts of men and women than to the whole person (Orbach, 2010).

2.5.6 The Importance of Appearance for Societal Success on Body Image

Women today face impossible images of beauty on a daily basis when they watch television, see a movie, or view a magazine. It is estimated that young girls are exposed to 400 to 600 advertising images per day (The Arizona Girls' Athletic Foundation, 2014) which makes them inescapably feel insecure about their bodies and physical appearance and often believe they must change their bodies to gain self-esteem. They are now living in a society where their bodies define who they are, as girls are terrified to gain weight and are continually reminded by the media about various new diet products on the market, and the value in weight loss (Jones and Smolak, 2011). In today's society, self-esteem and body-esteem have become one and the same. Unfortunately, this is having an emotional toll on young girls, and they are feeling inadequate and often turn to severe behaviors in an attempt to manipulate their bodies to "*fit into*" an unrealistic standard of beauty (Singh, 2007).

Aside from attractiveness being linked with ideal body image for men and women respectively, it is also related to becoming more successful in society. Two meta-analyses suggested that physical attractiveness was positively associated with societal acceptability (Wardle *et al.*, 1993; Wardle and Haase, 2006). Sypeck *et al.*, (2006) concluded that attractive people of both genders were more likely to be viewed as successful, sociable, dominant, mentally healthy, intelligent, and socially skilled than those who were considered unattractive. How body image is viewed and classified depends on the culture the individual is from; how then do we define attractiveness globally? To all intents and purposes, beauty

is in the race or culture of the beholder. The next chapter will discuss some particular cultural theories that are related to the effect of body image in advertising. It is pertinent to discuss these theories because it has been tested and proved to work in different cultures. Moreover, these theories have been used extensively in developed country researches.

2.6 Summary

Advertising has been recognised as one of the major influence in transmitting IBI to both women and men. Evidence suggests that advertising can negatively affect an individual's body image perception through exposure to the cultural body ideals depicted in advertisements (magazines). The above discussions reveal that much literature exists on the central concepts in this work. However, this study focuses more on sociocultural theory, which explains how individuals develop their IBI through a process of cultural ideals.

To evaluate the impact of Nigerian culture on advertising through models' body image size portrayed in advertisement requires the diversity in the cultures of the different ethnic groups that constitute Nigeria. Furthermore, family systems play a crucial role in individuals' life in Nigeria as loyalty and obligation is derived from the relationship. Nigerian cultural beliefs allow the father who is the key role player of any family to make all decision which is usually done in family context and not individually. The discussion shows that the impact of culture with its attendant differences in norms, values, attitudes and folkways can only be appreciated when it is recognized that the determinant of the impact of culture are contain in the culture. Cultural factors vary from one ethnic group to another and the social beings that are products of the socialization process approved by each culture will also vary to some extent. However, in developing countries majority regard gaining excessive weight as a sign of a good and healthy life style; gaining weight has become an element of an applauded lifestyle, if this is so, the researcher also wants to investigate if the body image of models use in advertisements in Nigeria is parallel to the one used in developed countries and what the consumer of the country see as ideal body size. Therefore, exploratory propositions 3 to 10 were developed from Research Questions 1, 3 and 4 derived from the above literatures on ideal body image (see appendix G).

Chapter Three

Globalisation and Culture

3.1 Introduction

Advertising processes usually involve influencing human attitudes, and these attitudes will be affected by culture. Consumers like to see an impression of their own lives in advertisements, and therefore these advertisements must reflect the values of their society in order to give a positive attitude towards the product advertised. Therefore, marketers cannot ignore the role of culture in advertising processes and the need to put more effort into comprehending the culture of their target markets. Therefore, this chapter identifies the impact of globalisation, universalisation and cultural imperialism in Nigeria. Then it will explore characteristics and components of attitude, and draws out relevant arguments that reveal the intended aspects of attitude and culture in relation to advertising. Finally, the chapter reviews the impact of cultural dimensions using Hofstede's identified dimension to evaluate the Nigerian culture. The researcher decided to use Hofstede's (2001) cultural dimension framework to operationalize because, to date, that is the only such research that has been carried out in Nigeria.

3.2 Globalisation in Nigeria

Globalisation is a complex word in contemporary common usage. To some, globalisation is the outcome of development in new technologies and the exchanging of cultures through interaction between people. According to Ritzer (2008), for example, globalisation represents the worldwide diffusion of practices, expansion of commercial relations across continents, organisation of social life on a global scale, and the growth of a shared global consciousness. As far back as 1983, Levitt (1983) argued that a convergence of tastes and preferences among consumers was inexorably transforming the world's marketplace. This radical transformation was envisioned as having an enormous impact on how business, particularly marketing, would operate. Homogenised tastes, arising from this convergence, meant that firms could focus on activities geared more to transnational marketing versus international marketing. Amidst this convergence of tastes, however is a countervailing force that is producing heterogeneity in differences of tastes and preferences (de Mooij, 2005). Although Storper (2000) argues that globalisation produces both cultural homogeneity in common codes and practices as well

as heterogeneity, he maintains that people have become more different in similar ways and that “*people are homogenized into similar individuals, ethnicities, and nations who want different things*”. This seeming paradox is referred to as “*glocalization*” (Robertson, 1995). More prominently, nonetheless, Robertson also refers to the notion of glocalisation as being not empirical but merely theoretical. Similarly, de Mooij (2005) and Kjeldgaard and Askegaard (2006) argue that Levitt’s (1988) presumption that globalisation will produce homogeneity in the consumer is misguided. Instead, these authors assert that the similarities in consumption patterns acquire distinctive meaning within that culture. Moreover, these meanings are found not to be the same across cultures as they become contextualised by local socio-cultural conditions (Jenkins, 2004).

Therefore, this research project is in response to this empirical concern in determining if Nigerians do indeed have a homogeneous mind-set regarding their acculturation to global consumer culture. Globalisation in theory could have rendered the world a singular place; thereby the body image of models used in Westernised countries can also be used in Nigeria because globalisation is defined to lead to cultural integration. Consumer acculturations are where people from different backgrounds and cultures have learned and accepted the norms, attitudes and standards of a totally different culture (Belch and Belch, 2012). However, with modernisation, consumer attitudes are likely to experience changes. Transnational advertising has acted as a powerful catalyst in globalising culture (Robertson, 1995). However, these have been seen to be effective in countries that have the same culture and accept the same cultural values (de Mooij, 2010).

The researcher proposes that Nigerians who are urban, educated and young could have been “*transformed*” given their exposure to such Western symbols of consumerism. It is possible that some of the driving forces thrusting such acculturation are demographically linked. For example, living in urban environments introduces a consumer to the most modern lifestyles and practices since cities arguably offer the latest fashions and consumer products that are available to their counterparts in developed countries (Jenkins, 2004). Furthermore, being educated and young also is likely to predispose consumers to more modern thinking, living, and interacting. Arnett (2002) stresses that young consumers in developing countries are in a state of flux in terms of their adaptation to globalisation. For this reason, the respondents in this research study had an urban and age difference demographic profile.

Moreover, unprecedented levels of globalisation continue to transform the world's economies (Ritzer, 2008). While the impact of globalization has been intensively investigated in developed countries such as U.S. and U.K., and in emerging countries such as Brazil, China and India, limited interest has been shown to one of the largest transforming power in Africa (Nigeria). Chironga *et al.*, (2011 p.118) state that *"Companies that desire revenues and profits [. . .] can no longer ignore Africa"* for it is one of the fastest growing consumer markets of this decade. Progressively, well-known firms such as Pepsi, Nestle, Cadbury, Coca-Cola, and Wal-Mart are investing heavily in Africa based on its enormous marketing potential (Stanford, 2010; Hagerty and Connors, 2011).

3.2.1 Universalisation

One of the claims for the consequence of globalisation is universalisation or the universalising of modern social life. The basis for this claim was a phenomenon exemplified in Western countries; standard mode was applied on assembly lines, global fashion and taste was an accepted feature of consumption regardless of the country. Nevertheless, some researchers claim that this situation also promotes particularisation (de Mooij, 2010; Sutherland and Sylvester, 2000; Zeithaml et al., 2006). Particularisation could be seen by relativizing 'locale' and place so that an intensification of uniqueness is thereby fostered. Thus, advertising is made to show differences in order to promote the resurgence of ethnic identities and culture (Trompenaars and Hampden-Turner, 2012; Ritzer, 2008; de Mooij, 2010). While, Sahadev and Demirbag's (2010) research was not based on body image and advertisements, we can learn lessons from it that are relevant to convergence and divergence theories in making universalist assumptions.

For example, Kentucky Fried Chicken (KFC) outlets are widely known to serve fried chicken with French fries in most of its global chains, but in Nigeria fried chicken is served with jollof rice (local peppered rice). Thus, globalisation has not brought homogenisation of cultures; homogenisation of cultures should create the concept of sameness or similarity across the world (Ritzer, 2008). Thus, there are some similarities; no one can go thirsty for Coca-Cola as it can be found almost anywhere in the world. Moreover, regardless of an individual's status, income, nationality, ethnic background or gender, Levi jeans are globally worn as trousers (Levitt, 1983; Robertson, 1995). However, globalisation is also stated to involve the assimilation and re-articulation of the globe in relation to local circumstances. For example, Islam or Christianity religious

practices across the globe have their own patterns of differentiation. Muslims in Nigeria and those in living in Saudi Arabia each have their own ways to celebrating Eid. Similarly, Catholic Christians in Nigeria celebrate Easter in a different manner compared to the Catholics in Rome (Singelis and Brown, 1995; Sivakumar and Nakata, 2003).

3.2.2 Cultural Imperialism through Globalisation

Cultural imperialism has been interpreted as cultural domination through the globalisation process. It has been generalised as the domination of developed countries over developing countries, the core over the periphery. This complex experience of cultural de-territorialisation is directly linked to the global spread of certain dominant cultural beliefs of body image which is the primary critical concern in this research. Tomlinson (1997) describes cultural imperialism as where certain dominant cultures threaten to overwhelm other more vulnerable ones. Additionally, Robertson (1995) recognises the growing importance of cultural imperialism especially in focusing issues of global-local culture. In other words, the process of globalisation makes us understand the dynamic of culture. It brings together the awareness of issues on national culture and implants defensiveness against foreign influences.

This was exemplified when the Nigerian government imposed a regulation on the production of TV advertisements which amounted to a 'Made in Naija' policy and banned sales of foreign products in the country (Nigerian Compass, 2011). The Miss World beauty pageant that was scheduled to be held in Nigeria in 2002 had to be moved to a neighbouring country, less than 10 days before it was to take place when the Muslims of the country stated that the pageant promotes promiscuity and that it is not acceptable by Sharia law for women to expose themselves (i.e. wearing of swimsuit etc.). This caused a debate among the public and citizens of the country since the state of Nigeria does not operate sharia law nor was the contest taking place in any of the Northern States that are dominated with Muslims (Nigerian Compass, 2011).

3.2.3 Nigeria's Exposure to Globalisation

Indeed, with the infusion of Westernised culture some Nigerians can now emulate those from the Western world in lifestyle, product preferences and consumer aspirations and so on. Thus, in contemporary Nigeria there is a combination of traditional and modern values and some consumers exist who embrace the modern world. These consumers could have benefitted from traveling to Western countries and exposure to Western advertisements

forces could have propelled them into the Western world of consumerism. According to Storper (2000), the global advertising industry that is turning to emerging middle classes in the BRIC economies (Brazil, Russia, India and China) also thinks that Nigeria an emerging economy with its over 170 million consumers, is a growing market to watch. Correspondingly, Ahunwan (2003) states that the success of the Nu Metro Media Store in Lagos where books, music CDs and DVDs mostly from U.S. and Europe are sold is a clear evidence of the massive pent up demand for world class retail in Nigeria this shows that *“this development and retail environment is unprecedented in Nigeria.”* Furthermore, Omar and Owusu-Frimpong (2007) also indicate that the increasing level of consumer consciousness is one of the factors encouraging more active interest in products and services. Many well-known multinationals operate in Nigeria, such as General Motors, Coca-Cola, Cadbury Schweppes, Procter & Gamble, Mercedes Benz, Unilever, and Shell. Nonetheless, the advertisements these multinational companies use are local (i.e. they feature Nigerian models and celebrities with the incorporation of the cultural values). According to Richards *et al.*, (2007), the consumer is now king, and the marketplace has become colourful and more competitive. Nigeria’s fast food sector has witnessed a 40% yearly growth with the introduction of global fast food companies like McDonalds, KFC, Burger King and the likes, pointing to the growing homogenisation of Nigerian consumers with Western consumers (Madanat *et al.*, 2007).

Furthermore, Nigerian consumers have been exposed to significant global TV advertising content (Kintz, 2007). While the majority of Nigerian TV programs are locally produced, many foreign programs from the U.S. and U.K. have also flooded Nigerian TV, including popular soap-operas, music videos and Westernised based news programs (Akinfeleye and Okoye, 2003). Even some of the local shows reflect Western cultural values and perceptions combined with Nigerian cultural values and perceptions, which is representing a blend of global consumer culture and local culture (Eko, 2003). The exposure of Nigerian consumers to global consumer culture through advertising has recently been linked to health problems. For example, bulimia and anorexia, which were once considered eating disorders mostly in Westernised countries, are now health issues affecting young Nigerian who pay excessive attention to beauty pageants and fashion modelling (All Africa, 2010). Critics now lament that recent winners of beauty pageants in Nigeria are as thin as Western models and they no longer possess the beautiful curvy healthy body types that were acceptable in the past (All Africa, 2010). Therefore, there are no permanent idolised cultural norms and values. All cultures are reformed over time

and these changes and alterations are diffused from culture to culture (Jackson, 2004; de Mooij, 2010; Laroche, 2011).

Despite the acknowledgement of globalisation and diversification of culture, the arguments of the proponents of cultural imperialism include a conceptualisation of culture in the singular, whether it is in form of an identifiable national culture that is to be defended or in criticism of an emerging 'global culture'. Ironically, critics and proponents of the cultural imperialism debate deny the probability of a global culture, albeit under different auspices (Broda and Weinstein, 2006). This will lead to the question, is there a global culture in advertising, specifically the body image size type of models portrayed in advertisements?

According to de Mooij, (2010), global culture will lead to a homogeneous consumer culture. Views of this homogenisation process, however, are stronger in U.S. than other parts of the world. Alden *et al.*, (1999) who analysed the representation of global consumer culture in advertising, view global consumer culture as shared sets of consumption-related symbols that are meaningful to segment members. However, the spread of global symbols (i.e. the idolising of thinness as ideal body image) does not necessarily include homogeneity of people's values and habits. However, (Storper, 2000) argues that erosion of cultures develops when transnational advertising from Westernised countries imposes exogenous ways and foreign values on the people of non-Westernised countries.

The effect for some scholars could also be produced through the transfer of ideas from core or centre nations to periphery nations. The practice of copying Western styles in planning and designing advertisements is common but the advertisement is embedded into the culture. For instance, in Nigeria it is a common practice among creative personnel in the advertising agencies to refer to Western advertisements during the development of their own advertisement; the former advertisements are used as resources for ideas. Examples of style, layout, copy and illustration are commonly drawn from these advertisements and used as templates for designing local ones (Eko, 2003; Ritzer, 2008).

3.3 Commutative Affect between Culture and Advertising

It has been indicated that the success of any marketing program depends on the careful use of advertising, which is an important promotional tool (Park and Ha, 2012). This

prudence in recent years has led to an increase in international marketing research (Pollay, 1992; Moon and Chan, 2005; Cheng and Schweitzer, 1996; Laroche, 2011; Mehta, 2000). The relationship between culture and advertising is correlative; culture can affect advertising in some ways as well as advertising influencing culture in another way. In addition, advertising can directly affect some aspects of local culture and values, thereby increasing abusive and abnormal attitudes about eating, drinking, and thinness. This is one of the cultural aspects that can be easily influenced by advertising. Moreover, quite a number of researchers have explored this outcome (Ata *et al.*, 2013; Becker *et al.*, 2002; Lamb *et al.*, 1993; Liimaka, 2014; Parker *et al.*, 2008) finding that foreign advertising can coax local culture by persuading people to embrace physical attractiveness through the body image of models portrayed in the advertisements.

Furthermore, another aspect of the effect of advertising is by escalating Western values in local culture. Previous research has shown that this affect can be seen in the use of foreign words in the advertising, or local advertisements that portrays foreign celebrities as models (Hassan, 1990; Pollay *et al.*, 1996; Zhou *et al.*, 2002; Ritzer, 2008). Another aspect of this is the affect in local language. Results from prior studies insinuate that the use of foreign words within locally produced advertisements can induce the local language (Amazue, 2014; Beard 2003; Haller 1974; Zhou *et al.* 2002) thereby, creating a change in local language.

Additionally, cultural aspects which should be carefully examined in evaluating advertising affect values. Traditional cultural values can be affected by emulating the values from another culture through advertisements, thereby introducing new attitudes to the market. Moreover, since advertising is considered a critical element in a multi-national firm's marketing strategy, the study of the effect of culture on advertising is crucial (Pollay and Mittal, 1993; Beard, 2003). Moreover, from an advertising perspective, the study of cultural literature will assist international marketing strategies and it could influence the decision on whether international firms should stick with standardised adverts or generate a localised advert (Oyedele, 2010). Cultural studies is helpful in segmenting the target market (de Mooij, 2000; Koopman, 2009) and it can also identify what constraints apply to advertising in a specific culture (Neelankavil *et al.*, 1997 Neelankavil *et al.*, 2000); the type of language to be used (Neelankavil *et al.*, 1997), and the impact of social and cultural beliefs (Al-Makaty *et al.*, 1996; Waller, 2000). Moreover, different cultural and advertising researchers have argued that advertising

contents are different and should be different across cultures in order to be effective (Cheng and Schweitzer, 1996).

Likewise, the effect of advertising can be examined if it coincides with the cultural norms of the target market (Gregory and Munch, 1997). Some researchers state that advertisements that illustrate peoples' attitude and behaviour are consistent with local cultural norms. Besides, the characters were viewed more favourably by consumers and the subjects' purchase intentions were higher after they have been exposed to the same advertisement, which demonstrates that value and behaviour are culturally inconsistent with local values and behaviours (Gregory and Munch, 1997; Han and Shavitt, 1994; Taylor *et al.*, 1997). In addition, another area where culture can affect advertising is when advertisers decide whether to localise their advertising message in every market or to standardise their advertising message across markets of diverse cultures. Researchers have pointed out that successful advertising should mirror the culture of the targeted consumer, rather than reflecting the advertising original culture (de Mooij, 2010). This research study is an empirical investigation on the impact of Nigerian culture in advertising through the body image of models portrayed in advertisements and the transformation from 1988-2013, in conjunction with its influence on consumer's attitude. The result of the findings will assist marketers during their design of effective advertising campaigns, particularly in a country like Nigeria, with not very high literacy rate (61.3%) and multiple ethnic groups.

3.4 Nigerian Sociological/Culture Perspectives

Nigeria society can still be classified as a traditional society. In the examination of Nigerian culture, there are three factors that support traditional beliefs and these beliefs influence everyday behaviour, these include ethnicity, religion and the family system. However, the researcher will only concentrate on ethnicity in the succeeding session since the role of family has been discussed in preceding chapter.

3.4.1 Nigeria and Ethnicity

Nigeria is a country with an estimated population of about one hundred and seventy million people who have between them an estimated 450 different languages; the main languages being Hausa (spoken mainly in the north), Ibo (spoken mainly in the south-east), and Yoruba (spoken mainly in the south-west part of Nigeria). English was first introduced by the colonial administrators and developed by the early missionaries through

schools and, since the country's independence, it has been adopted as the official language of the country, with a clearly recognizable institutionalised variety. It is spoken with varied accents and with varying degrees of competence throughout the thirty-six states of the federation including the federal capital (Olutayo and Akanle, 2009; Oyedele *et al.*, 2009). This means that a Nigerian primary school child, for example, would at the very least be bilingual, with English as one of his codes. In reality, of course, the child would also speak his or her mother's native tongue, and as likely as one other language spoken by his peers from another ethnic group. This influences attitudes to the language, and as a consequence, a Nigerian parent, for example, will send his/her child of nursery school age where he/she is sure that the child will be taught in English from the first day. Nigerians who opt for education in English do so for pragmatic reasons to do with maximizing their chances and that of their children of success in a multilingual and multicultural society.

Moreover, since language is the means by which the culture of a people is disseminated, parents ensure that their subjects understand the value of their culture via their mother's native tongue. This is because the imposition of English language on them from school could introduce them to another culture which the language bears. As a consequence of the imposition of the English language, the indigenous cultures of Nigeria will be undervalued and marginalised (Bisong, 1995). Nevertheless, Nigerian culture is made up of elements from the various sub-cultures of the different ethnic groups within the country's borders and elements of two major foreign cultures—the Euro-Christian, and the Arab-Islamic. A clear Nigerian variety of English language has long emerged on a par with other non-native English language speakers, and is used along with other indigenous languages to express Nigerian culture (Aja-Okorie, 2013). In other words, although English is the official language in Nigeria, it has not succeeded in displacing or replacing any of the indigenous languages. It performs a useful function in a multilingual society and will continue to do so, since no nation can escape its history (i.e. the impact of Britain culture on Nigerians since colonisation). Nevertheless, attitudes to the language have changed since colonial times. It is no longer perceived as the imperial tongue that must be mastered at all costs; the long-term cultural implications of this linguistic adaptation cannot be predicted at this time (Bisong, 1995).

3.4.2 Analysis of Nigerian Culture through Hofstede's Cultural Dimensions

Hofstede carried out part of his research in Nigeria, but did not analyse the Nigeria culture in-depth like he did in the U.S. or the U.K. In some part of his research, Nigeria was referred to as a West African country. As previously stated in the introduction Nigeria is the largest populated country in West Africa as well as in Africa as a whole, Hofstede illustrated that *"Large power distance and uncertainty avoidance are the predominant characteristics for this region. These indicate that it is expected and accepted that leaders separate themselves from the group and issue complete and special directives"* (Hofstede, 2001, p. 384). Hofstede further argues that *"These societies are more likely to follow a caste system that does not allow significant upward mobility of its citizens. They are also highly rule-oriented with laws, rules, regulations, and controls in order to reduce the amount of uncertainty, while inequalities of power and wealth have been allowed to grow within the society"* (Hofstede, 2003). Therefore, a similar society has an expectation and acceptance that their leaders will separate themselves from the group and issue complete and specific directives. This form of behaviour is not necessarily threatening to the people, but rather acknowledged by the society as part of their cultural heritage (Falola, 2008).

In addition, the cultural diminution of Power Distance (PDI) has a score of 80 in Nigeria, indicating a high level of disparity in wealth and power distribution within the culture. While The Uncertainty Avoidance Index (UAI) scores 55, which show that the society has a low level of acceptance for uncertainty. The effect of this low level of tolerance of uncertainty is that the people do not easily accept change. Besides, The Masculinity (MAS) is the third highest dimension it scored 60 in the African countries. *"This indicates that while women in the African countries are limited in their rights, it may be due more to the cultural paradigm"* (Hofstede, 2003). Therefore, gender differences are high in Nigeria, where men are classed as superior to women who have to be subjective and take orders from men. Nevertheless, Abu-Lughod (1990) argues that gender segmentation is not a unique feature of African culture; he states that gender segmentation is in transition and will change over time. The lowest dimension for Nigeria is Individualism (IDV) which scores only 30, compared to a world average of 64. This specifies that the Nigerian culture can be categorised as a Collectivist culture as differentiated to an Individualist culture. Hofstede (2003) points out that the low level of individualism in Nigeria is evident in a close long-term commitment to family members, or to the extended family, or extended relationships (Bisong, 1995). Moreover, *"Loyalty in a collectivist culture is*

paramount, and over-rides most other societal rules" (Hofstede, 2003). The following section will briefly discuss attitude and its characteristics, especially in relation to its effect on consumers' through advertising.

3.5 Definition and Characteristics of Attitude

Attitude has been considered to be the most distinctive concept in social psychology. Therefore, it has been the focus of research for over one hundred years (Michaelidou and Hassan, 2008) and numerous researchers have attempted different approaches to study attitude in order to obtain comprehensive understanding of consumers' attitude and perception. Therefore, more than one hundred different definitions of attitude and over five hundred measures have been reported. From most of the definitions, there is a common reference to an individual's affective reaction to, or overall evaluation of, an object or concept (Fishbein and Ajzen, 1974). Thurstone (1931) stated that attitude is the amount of affect a person has for or has against an object (Peter and Olson, 1990). Allport (1935, p. 198) some years later, defined attitude in a more general term as "*a mental and neutral state of readiness to respond organised through experience and exerting a directive and /or dynamic influence upon the individual, responding to all objects and situations with which it is related.*" This definition assumes that attitude can be learned or acquired. Furthermore, this definition helps marketers as it indicates that attitude is neither innate nor instinctive, but rather can be influenced by advertised messages and images.

Furthermore, the structure of attitude is that it is made up of three closely interconnected components: first, the cognitive component consists of beliefs which are usually derived from formal sources (such as advertising or salespeople) and from informal sources (such as friends, family and neighbours); second, the affective component can be referred to as individual's feelings and emotions towards advertising. This component can be subjective to situations, personal motives, past experiences, environments and so on. Finally, the behavioural component is individuals' tendency to act towards an advertisement, which could be positive or negative (Hofstede, 2001; Pollay, 1993; Prendergast *et al.*, 2002). From this perspective, individuals with positive attitudes respond positively across the three components; and those with negative attitudes similarly respond negatively across the three components (Fishbein and Ajzen, 1974; Triandis and Vassiliou 1972). However, advertising is a powerful tool that can be used by marketers to stir up consumers' attitude in any culture or market.

3.6 Using Advertising to Effect Consumer Attitudes

Wei and Jiang (2005) explain that attitude is quantified as the overall evaluation that expresses how much humans like or dislike things. Hence, attitude is learned and persists over time and reflects our overall evaluation of something based on the set of evaluations linked to it. (Kim *et al.*, 1990) This is done by guiding our thoughts, influencing our feelings and then proceeding to affect behaviour; therefore marketers have to understand the attitude of the market they are operating in. Attitude has to be built into consideration to influence consumer decision making and in changing consumer behaviour.

Unequivocally, behaviour is different across cultures because of the different concepts which influence people's motives. An individual person possesses different behavioural patterns. A person is an independent entity with special attributes, qualities, and a way of life (Eagly and Chaiken, 1993). So doing, the addition of all these brings out each person's individual and distinctive behaviour. Alden *et al.*, (2006) emphasise that consumer behaviour is dynamic, which makes it difficult to generalise and usually limited to a period of time. However, Park and Ha (2012) state that consumers' perceptions must be understood and felt, their behaviour, the environmental events that influences or contributes to their decision making. For instance, global corporations depend on public relations, marketing and advertising to expand their market and to encourage their growth in new and existing markets, as well as profitability by promoting their goods and services in developing countries. To achieve this goal, transnational corporations rely on advertising to create a market for their mass produced goods and services. Furthermore, cultural studies on the role of advertising in socioeconomic and cultural development can be explained in three ways:

- '*Advocates of advertising*' claims that advertising is a useful tool for promoting national development through public service and commercial campaigns (Nwosu, 1990). This concept, also known as social marketing, is a variation of traditional commercial advertising. In Nigeria, as a developing country, public service campaigns are used to address social issues such as drinking and driving, the spread of HIV/AIDS, family planning and poverty alleviation programs (Alozie, 2009). Advocates of advertising as a tool for national development credit advertising with educating the public about goods and services available in the

marketplace and making media available and affordable (Saffer and Chaloupka, 2000).

- ‘*Critics of advertising*’ contends that advertising could hinder social development and that it can be deceptive, intrusive and immoral. Critics claim that the majority of advertisements are marketing techniques that endorse sexism, corruption, class division, imperialism and dependency (Zhou *et al.*, 2002). Commercial advertisements are seen not to promote useful habits but, rather, to import foreign habits and ideologies; it is a force that not only pollutes the mind but also the social, economic and political environment (Nwokah, 2009). However, Akaka and Alden (2010) state that Third World countries’ governments should regulate and censor advertising considering the harm it is seen to play on humans’ emotions, simplifies human situations and exploits human anxieties which amount to manipulation.
- ‘*Neutralists*’ adopt a rational and relative view of advertising. They do not hold a strictly positive or negative view of advertising; therefore, advertising is seen as neither promoting nor harming the welfare of the society. The neutralist says advertising is useful if it is used to promote goods and services without making exaggerated and deceptive claims. However, advertising becomes distasteful if it makes exaggerated claims, exposing a society to harmful consumerism that can distort the nature of the economy (Saffer and Dave, 2002). However, Page and Luding (2003) caution that if advertising is not utilised responsibly it could produce unintended consequences by encouraging wasteful spending through consumerism which could adversely affect economic development.

Although consumer behaviour involves exchange between human beings, however, the exchange of behaviour from the consumer to the marketer will convey the behaviour of the consumer towards the product advertised. Hence, feedback from the consumers to the marketers will illustrate their behaviour (Alden *et al.*, 2006). The behaviour of consumers can be predicted by their attitudes towards products and services as either positive or negative; as behaviour is a physical action which is distinguished from mental activities, it can be observed directly and measured by others (de Mooij, 2010; Saffer and Chaloupka, 2000).

Therefore, consumer behaviour has some influences such as information processing, motivation, beliefs and attitudes, personality, lifestyle, and life cycle. Indeed, food palatability could influence consumer behaviour; it tends to encourage consumption which increases the rate of eating as well as the sense of hunger during and between meals (Cafri *et al.*, 2005). Systematically, Bahng and Kincade (2012) explain that food palatability and price reduction, particularly during seasonal sales, also increase the level of energy intake which could be far more than the daily requirement. Moreover, some foods are actually sweetened to increase the palatability in different market. Thus, palatability can increase consumption which gives rise to the argument from marketers that it is the high palatability of the food that is responsible for their popularity and not the influence of marketing (Nestle, 2000; Storper, 2000; WHO, 2000). This will vary across cultures; for example, the burgers in MacDonald's in US are bigger than those sold in UK (Ritzer, 2007).

3.6.1 Culture Characteristics and Effect on Advertising

Advertising processes usually involve influencing human attitudes, and these attitudes will be affected by culture. Therefore, advertisers cannot ignore the role of culture in marketing processes. They need to put more effort in to comprehending the culture of their target markets and this will be explained explicitly by reviewing culture using Hofstede theory.

3.7 The Conceptualisation of Culture

Culture is often conceptualised as one's identification of connexion in a cultural group (Berry, 1997). Cultural groups are formed not just by physical proximity of individuals but by relative participation of individuals in each other's conceptual world. The degree to which individuals can participate in a group's conceptualised sphere would determine their membership of the group. Although, it is admitted that the locus of conceptualisation may be the individual, a large proportion of conceptualisations are ultimately spread across cultural groups (Hall, 1989; Usunier, 2000).

Hofstede (2001, p. 9) outlines culture as the "*collective programming of the mind, which distinguishes the member of one group or category of people from those of another*". Similarly, Spencer-Oatey (2005) views culture not as a behaviour but rather as "*a set of mental constructs of attitudes, beliefs and values that are merely shared by a group of people, influencing interpretations of each other's behaviour*". However, according to

Trompenaars and Hampden-Turner (2012) culture is a loose concept because it covers many things. It refers to all of the things learned and shared by members of a society. Culture is derived from Latin (cultura), from the verb (colere), with the meaning of 'tending' or 'cultivation' (Hisham, 1990; Kroeber and Kluckhohn, 1952; William, 1983). Moreover, only human beings can have a culture, culture is different from society to society. Belief, value, logic and decision rule are also fundamental components of culture. Individual's behaviour is not unplanned or illogical, but instead compelled from these fundamental components. Subsequently, individual's behaviour is both a constituent and a reflection of the culture in which they function (Baligh, 1998). Thus, culture is one of the basic concepts of what is today called '*humanitarian sciences*'.

Furthermore, Ibn Khaldun mentioned in Sidani (2008) that "*every child is born in a natural state it is his parents who make him into a Jew, Christian or Zoroastrian*". It can be suggested that culture is a learned behaviour acquired through socialisation (Lewis, 2012). It is acquired from the day the child is born in a social process that continues throughout their lifetime in a particular society (Hofstede and Bond, 1988). The nature of cultural influence can be seen as a circular process from which meaning is created, maintained and transmitted within a society (Jimenez *et al.*, 2013).

In addition, either entirely or radically, human behaviour could be altered through social learning and education (de Mooij, 2012). Even through culture, biological needs or instincts such as sex and hunger could be revised and developed. Therefore, cultural conceptualisations are constantly negotiated and renegotiated across time and space. It often happens that when a member of a cultural group leaves the cultural group for a while, an element in their cognition may remain constant while it may change in the original cultural group (Lewis, 2012).

3.8 Elements of Culture

As previously stated, every aspect of human life is subjective to culture. Due to advertising through marketing campaigns that target consumers in the context of their lives; successful marketing requires an understanding of the culture of those consumers. Thus, advertising should capture signs and images that depict the culture of the target market. More importantly the product itself may have to be customised to the target market's culture (Cateora, 1990). One of the cultural elements that need to be adapted to in Nigeria for effective advertising is the high and low cultural context.

3.8.1 High and Low Cultural Context

Hall (1994) distinguishes culture according to the degree of the context in advertising through their communications systems. This degree of context is put into two:

- The high-context culture
- The low-context culture

In the high cultural context, most of the information is part of the context or internalised in the person, very little is made explicit; therefore, high context communication is economical, fast and efficient. However, time must be devoted to programming of the advertisements to be effective. If this programming does not take place, the communication is incomplete. An unknown high-context culture can be completely mystifying because symbols and images that are not known to the observer play such an important role in succeeding the market. Thus, high-context communication can also be defined as in-accessible to the outsider (Hall, 1989; Usunier, 2000; de Mooij, 2010). However, in the low context culture the information in the advertisements is carried in the explicit code of the message. Low context cultures demonstrate high value and positive attitudes toward words. Low-context cultures are characterised by explicit verbal messages effective verbal communication is expected to be direct and unambiguous (Hall, 1989; Usunier, 2000; de Mooij, 2010).

The Western world has had a long tradition that places central importance on the delivery of verbal messages. In advertising, argumentation and rhetoric are found more in low-context cultures, whereas advertising in high-context cultures is characterised by symbolism or indirect verbal expression. An important consequence of context is that words and sentences as well as pictures have different meanings depending on the context in which they are embedded. Hofstede (2001) suggested a correlation between collectivism and high context in culture. In collectivistic cultures, information flows more easily between members of the group, and it shows that family and friends have influence on individual decision making in collectivistic culture than in individualistic cultures (Waller, 2000; Hofstede, 2001; de Mooij, 2005).

Overall, the discussion in Chapter 3 supports the formulation of Research Question 2, which will investigate how the body image portrayed in Nigerian advertisements

influences Nigerians' attitude towards their own body image. The result of this question should answer exploratory proposition one and two on the type of influence overweight or thin models portrayed in advertisements instigate in Nigerian consumers' attitude.

3.9 Summary

Culture has been highlighted as playing a major key role in international marketing nowadays. Relevant literature has suggested the importance of studying culture because culture can influence consumers' attitude which can make or mar the effectiveness of the advertised product. Furthermore, the discussion reveals that cultural characteristics such as norms, values, and beliefs have an impact on consumer's attitude. Although, the literature shows that culture is learned, shared, and passed from one generation to another, however, culture also changes over a period of time. Furthermore, the culture of a specific group would reflect their identity and this identity should be portrayed in the advertisement that is targeting the group. The researcher adopted Hofstede's culture dimension model for this research because in business research the dimension is the one that is most commonly used; moreover, part of his research was carried out in Nigeria.

Furthermore, the discussion shows that Hofstede's individual/collectivism dimension is relevant in analysing the Nigerian cultural beliefs and the body shape size of models portrayed in Nigerian advertisements. The discussion shows that cultural facts varies, and this variation can be a strong force against globalisation, modernisation, convergence of taste and so on, thereby, exalting homogeneity of ethnicities, nations and cultures. Hence, the success of any marketing company in a specific market depends on the clear understanding of the market's national culture. Moreover, since Nigeria is classified as an emerging market, the research exploratory propositions established in Section 4.4 were developed from literature used in the preceding and present chapters to understand the Nigerian market and culture.

Chapter Four

Methodology

4.1 Introduction

The major consideration for the process of research design is to test the developed exploratory propositions and design a research programme which will allow cultural studies to be systematic, scientific and methodically analysed. Two forms of the data collection methodologies (questionnaire and content analysis) are required to establish a consistent programme to test the exploratory propositions. This chapter discusses the variance that exists between positivist and interpretivist approaches, and the design of the methodology used to conduct the research. It also examines the research aims and objectives in fulfilling the research goals, whilst evaluating the research objectives, research philosophy and data collection methods. Furthermore, the decision to adopt both approaches in this study is reviewed and justified in the chapter.

4.2 The Research Aim

The aim of the research is an empirical investigation on the impact of Nigerian culture in advertising through the body image of models portrayed in advertisements and the transformation from 1988-2013, in conjunction with its influence on consumer attitudes.

4.3 The Research Questions

In order to achieve this aim, the key research questions were derived from the literature; these questions focus the research in a particular way and were instrumental in deciding upon the appropriate research design. Therefore, this thesis aims to answer the following questions:

1. Has there been transformation in the body image of models used in Nigerian advertisement over a period of 25 years (1988-2013)?
2. How does body image portrayed in Nigerian advertisements influence Nigerian attitudes towards their own body image?
3. How has Western model in advertisements impacted on Nigerian's perception of ideal body image?

4. Do the demographic characteristics of gender, age and education have any influence on transformation of Nigerian perception of body image?

4.4 Exploratory propositions to be tested

In order to provide a clear view of what this research entails by illustrating an understandable relationship between the research aim and the research questions, the following exploratory propositions have been established.

#1: "Nigerian consumers have a positive attitude towards overweight body image in advertising."

#2: "Overweight body images in Nigerian advertisements do not give the consumers a negative attitude towards their body image."

Recent studies have shown that there is an effect in the use of thin models in advertisements on girls and women in developed countries. The use of thin models has encouraged girls and women to value thinness as a criterion of acceptance and beauty. This acceptance of beauty has led to developing a negative attitude towards overweight body image size in developed country. However, research carried out in developing countries with a high poverty rate has shown that overweight body image is encouraged, especially amongst young girls and women, because of its association with beauty, healthy living and riches. Furthermore, studies in developed countries have shown high body dissatisfaction in young girls and women. This has led to negative attitudes towards their BI resulting in eating disorder such as anorexia and bulimia (Becker *et al.*, 2002; Calogero *et al.*, 2004; Choate, 2005; Liimaka, 2014; Makhanya *et al.*, 2014; Poran *et al.*, 2006).

#3: "Societal acceptance is important to Nigerians in terms of flaunting overweight body image."

The effect of national culture in advertisement reflects the cultural values of a nation. Research supports the theory that individuals may possess a personality separate from their cultural belief. Nevertheless, they could still come together to form a cultural group. Furthermore, Hofstede theorised that Nigeria being a collectivist society will encourage individuals to value societal acceptance more than individual's want and need. In order to have a better understanding of Nigerian culture concerning the body image size that is traditional exploratory proposition three is developed (de Mooij and Hofstede,

2010; Hofstede, 2005; Kim *et al.*, 1990; Trompenaars and Hampden-Turner, 2012; Venaik and Brewer, 2013; WHO, 2013).

#4: *“Young consumers prefer thin body image models in advertisements than old consumers.”*

#5: *“Older Nigerian parents prefer overweight children than younger parents.”*

#6: *“Age does not have an effect on consumer’s overweight body image size in Nigeria.”*

#7: *“Education has more significant effect on body image than gender.”*

Suggestions have been made that self-esteem is an aspect of physical self-worth. Furthermore, it is viewed as a key indicator of psychological well-being. While recent research has shown that self esteem can differ by gender, meta-analysis of self-esteem studies conducted in Western countries confirm that women’s self esteem is lower to that of men’s. Since socio-cultural theory describes that the desirability of a certain body image size is not autonomous but mediated by cultural factors. Moreover, since women are pressurised to withhold certain cultural standards it will therefore be relevant for the purpose of this research to know the difference in the body image size that is acceptable by gender, age and education level. (Clay *et al.*, 2005; Lau *et al.*, 2006; Parker *et al.*, 2008; Rguibi and Belahsen, 2006; Richards *et al.*, 2007; Who, 2013).

#8: *“Individuals in all age groups in Nigeria prefer their opposite partner to have overweight body image.”*

#9: *“Overweight body image is portrayed in Nigerian advertisements more than thinner body image.”*

#10: *“Male and Female body image size in Nigerian advertisements has changed over the last 25 years.”*

The role of the media in perpetuating an unrealistic ideal body image size is one of the most widely supported variables to produce appearance dissatisfaction. SATAQ-3 scale assesses the sociocultural influence of media on body image. Male and female body image silhouettes of different sizes will be used to determine the Nigerian’s ideal body image size. Moreover, since earlier research has found that men usually prefer a larger female figure than the ideal body image figure chosen by women. And the ideal body image size for Western women portrayed in magazine advertisements has emphasized thinness. Festinger (1954) suggests that it is very likely that individuals will compare and

evaluate themselves with the idealised images that are represented in advertising. Therefore, it is pertinent in this research to analyse the body image size of models used in Nigerian magazine advertisements and the perception of Nigerians toward overweight body image (Bolton *et al.*, 2003; Calogero *et al.*, 2004; Choi *et al.*, 2005; Fitzsimmons-Craft and Bardone-Cone, 2012; Franzoi, 1995; Laroche and Park, 2013; Madanat *et al.*, 2007; Parker *et al.*, 2002; Wheeler and Miyake, 1992).

4.5 Paradigms and Philosophical Perspectives

At the start of any research project, the research philosophy is usually described by the researcher. Therefore, in this section the philosophy associated with approaches that are being applied are discussed.

Oppenheim (2001) distinguished terms that some researchers used interchangeably: research techniques and research design/methodology. In the case of data generation and collection, research techniques are considered to be the best method to use (Alvesson, 2003). However, research design is more concerned with the basic plan or strategy of the research including the logic behind the proposed research, which allows legitimate and valid conclusions to be drawn from the research. In addition, it makes a research problem researchable by setting up the study to produce definite answers to definite proposed questions. Furthermore, the entire research study can be significantly influenced by the research design strategic choice. Thus, it is important for the researcher to comprehend the research philosophy of the project from the beginning of the research (Bryman and Bell, 2011; Cohen *et al.*, 2011; Tashakkori, 2008)

Furthermore, developing an effective research design or strategy can be seen as fundamental to the research process (Chisnall, 2005; Creswell, 2009). Oppenheim (2001) argues that no single approach is always or necessarily superior to another. However, the choice of design depends on what needs to be researched, and the type of question for which the research looks for to find an answer. Supporting this statement, Malhotra *et al.*, (2012) imply that it is impossible for researchers to identify a single, perfect research design that is the best for all social science research projects, or even for a specific type of social science research task.

However, researchers have identified two approaches from which research methodology can be derived, which are a positivistic approach and an interpretivist approach

(Alvesson, 2003, Creswell and Tashakkori, 2008; Kumar, 2011; McDonald, 2000). Different researchers have used other terms to describe these approaches. For example, quantitative, objectivist, scientific, experimental or traditional method can be classified as positivistic approach while qualitative, subjective, humanistic, interpretive or revolutionist method can be classified as interpretivist approach (Creswell and Garrett, 2008; Frey *et al.*, 2000).

4.5.1 Positivistic Approach

The positivistic approach relates primarily to quantitative research. As mentioned earlier, the key assumption presented about quantitative research is its positivist orientation and application as a confirmatory tool. This approach evaluates causes of social phenomena or objective knowledge, guided by the principle that variables should be measured by using objective methods, rather than being inferred subjectively by using observation, reflection or intuition (Easterby-Smith *et al.*, 2002). Thus, positivists claim to apply logical reasoning to attain objectivity when investigating a phenomenon and explaining results. Additionally, the cornerstone of positivist research is a traditional emphasis on logic, clear control and measurement of the relationship between variables and a negation of subjectivity (Guba and Lincoln, 1994, p.105- 106). As such, it shares many characteristics with realism. For example, the notion that reality exists independently of our conceptual schemes, linguistic practices and beliefs.

In addition, social scientists believe that the study of human behaviour should be conducted in the same way as studies conducted in natural sciences (Kumar, 2011). Thus, quantitative data analysis is largely based on positivistic approach for theory verification (Hussay and Hussay, 1997; Cohen *et al.*, 2011). However, Punch (1998) has argued that quantitative research may also be used for theory generation. Furthermore, the positivistic approach is based on a number of assumptions, such as the independence of the observer, causality, creation of testable hypotheses, operationalization of the variables to be measured quantitatively, the ability to break down the research problem into simple parts and generalisation (Hussay and Hussay, 1997; Easterby-Smith *et al.*, 2002). Furthermore, qualitative researchers state that quantitative researchers apply a cause-and-effect links between variable with the use of positivistic approach without considering the manner in which the social world is interpreted by humans. There are benefits in adopting a positivistic approach in research, including cost effectiveness, speed on data collection, ease in carrying out the analysis, it is appropriate for testing hypotheses and useful in

determining relationships amongst variables which gives the ability to establish reliability and generalisation of research data. In addition, the majority of business researchers adopt the positivistic (quantitative) paradigm because of its many benefits (Kumar, 2010).

4.5.2 Interpretivist Approach

Reality is socially construed through interpretivist approach in contrast to the positivistic approach. The interpretivist philosophy idea is fundamentally derived from a focus on the ways individuals view and make sense of their world especially through their experiences. Thus, reality is considered and determined by individual rather than by objective and external factors.

In contrast to the positivistic approach, interpretivistic approaches do not rely on gathering facts or measuring how certain pattern occurs, that individual associate with their experiences. Alternately, the phenomenological paradigm is being investigated by individuals' feelings, way of thinking and interpretation of the phenomena. This stresses that interpretivist approach is subjective and it focusses on human activity meanings rather than the measurement of social phenomena (Hussay and Hussay, 1997; Cohen *et al.*, 2011; Easterby-Smith *et al.*, 2002). In addition, some of the benefits of the interpretivist approach include enabling the researchers to have in-depth examination of change processes and ability to provide profound and distinctive insights (Easterby-Smith *et al.*, 2002). The major criticisms of qualitative method approach relates to the fact that it is considered more resource-intensive than positivistic approach. Moreover, the analysis and the interpretation of data are usually classified as complex; thus it requires distinctive specialised skills and trainings (Tashakkori and Teddlie, 2010). Furthermore, well formulated hypotheses are usually not required or allowed when using this approach. However, validity and reliability of the finding is often seriously questioned because of the researcher's subjective influence on the data.

4.6 Choice of Methods

The researcher is provided with helpful insights by understanding the strengths and weaknesses of alternative research approaches in order to distinguish the method that is most likely beneficial to achieving the research objectives. The strengths and weaknesses of both approaches are summarised I Table 4.1 below.

Table 4.1
Quantitative and Qualitative Research Strengths and Weaknesses

Method	Positivistic (Quantitative)	Interpretivism (Qualitative)
Strength	Fast data collection Easy analysis of data Providing a vast range of research situations Efficient for testing hypotheses as well as determining the relation between variables	The ability to determine the change process over a period of time Good way of understanding people's perception and way of thinking It is used to generate theories Appropriate for issuing and creating new ideas.
Weaknesses	The method used incline to be absolute It is not an effective technique for understanding processors of significance that are attached to actions It is not the best method for generating theories	Time consuming Costly Data analyses and interpretation could be difficult The result cannot be used to generalise the population.

Sources: Bryman and Bell 2008; Creswell 2003

Furthermore, in adopting either approach the researcher needs to adopt a specific research methodology. The positivistic approach requires a specific research methodology that is related with testing hypotheses by gathering and analysing quantitative data in quest of obtaining a generalizable result. This approach applies methods such as cross-sectional studies, longitudinal studies and so on. However, the interpretivist approach requires theory generation through collection and analysis of qualitative data in order to describe and explain a phenomenon in its context by a using case study method which can be descriptive, illustrative, experimental or explanatory method (Bryman and Bell, 2011; Kumar, 2011; Tashakkori and Creswell, 2008)

Moreover, another key difference between these two paradigmatic approaches is their focus on the varying level of knowledge generations and abstractions. Positivist approaches seek to generalise data universally by utilising a trained observer to interpret the data very broadly. There is an assumption that data can be collected in a value-free manner and that 'the researcher is independent of and neither affects nor is affected by the subject of the research' (Remenyi *et al.*, 1998: 33). There is an emphasis on the ability to replicate findings (Gill and Johnson, 1997). With the interpretivist approach, the primary data is derived from observations, interviews or conversations and this data is then reflected upon based on existing literature and experiential accounts.

Considering the advantages and disadvantages of the positivistic and interpretivistic approaches with the research objectives, this research project has opted for a quantitative (positivistic) approach in answering the four research questions and finding answers to the 10 listed exploratory propositions. Illustrated below are the justifications for choosing the positivistic approach.

- Previous research towards advertising, bodyweight/image and culture studies has adopted the quantitative approach as appropriate to achieve its objectives (Tuncalp, 1990; Alwitt and Prabhakar, 1994; Andrews *et al.*, 1991; Beard, 2003; Bian and Foxall, 2013; Briley and Aaker, 2006; Crane, 1991; Dittmar *et al.*, 2009; Durvasula *et al.*, 1993; Halliwell *et al.*, 2005; Madanat *et al.*, 2007; McCabe and Ricciardelli, 2001; Mehta, 2000; Mittal, 1994; Micu and Plummer, 2010; Senbanjo and Oshikoya, 2010; Pollay and Mittal, 1994; Pattullo *et al.*, 2011; Prendergast *et al.*, 2002; Scully *et al.*, 2011; Shavitt *et al.*, 1998; Walker and Dubinsky, 1994; Wang *et al.*, 2009; Westjohn *et al.*, 2012; Zhou *et al.*, 2002). In addition, amongst cultural and advertising researchers, the positivistic approach has been widely adopted (Cohen *et al.*, 2011; Malhotra *et al.*, 2012).
- In satisfying these research objectives, a qualitative approach is not suitable because there are comparisons between different age groups, exploratory proposition testing and discovering the relationships between Nigerian cultural beliefs ideal body image and perception of ideal body image in advertising (Cohen *et al.*, 2011; Easterby-Smith *et al.*, 2002; Hussay and Hussay, 1997).
- In this research, multivariate analysis techniques will be conducted. For example spearman rho and cross tabulation analysis requires numerous respondents, which

can only be predominantly achieved by adopting the survey methodology (Alvesson, 2003).

- The argument from researchers is that exploratory research can either be qualitative or quantitative (Creswell and Tashakkori, 2008, Dillion et al., 1994; Kumar, 2011; Treiman, 2009). In practice, it is difficult to find a research method that is completely qualitative or quantitative (i.e. the researcher interferes with the research objectively or subjectively) (Yin, 1994). Besides, several researchers have recommended applying a quantitative approach to measure, and this can best be tested by using surveys (Dillon *et al.*, 1994). Furthermore, in an empirical study, the use of quantitative data has been supported by a number of researchers (Creswell, 2010; Polit and Beck, 2010; Sobh and Perry, 2006; Tsoukas, 2000).
- Cost and time resources are limited (Hussay and Hussay, 1997). Thus, the researcher decided to adopt the positivistic (quantitative) approach in this study

Although in this research project the positivistic approach has been selected, it is been divided into two different methods of data collection: survey and content analysis. Hence, a multi-method design is adopted. The next sub-section will discuss this in more detail.

4.7 Mixed-Method Design

The term mixed-method design is applied when research strategies use different methods of data collection and analyses within a single research paradigm (Burns and Bush, 2000). This research design is generally intended to supplement one information source with another, or triangulate on an issue by using different data sources to approach a research problem from different points of view. Therefore, the use of a questionnaire in conjunction with content analysis of model's body image in printed Nigerian advertisements over the period of 25 years (1988-2013) will give the researcher a better understanding of Nigerian putative ideal body image.

Despite the above purported benefits, multi-method approaches require some careful consideration during their application. Therefore, mixed-method approaches may only be appropriate where they proffer clear advantages over single method approaches in addressing the questions. Many researchers still express strong doubts regarding the utility of studying attitude and culture quantitatively (Alvesson, 2003; Czamiaswska, 1997). However, after reviewing the strengths and shortcomings of all the research methods above, this research adopts an explicitly quantitative strategy for data collection

and analysis. This is both as a result of individual epistemological premises and the requirements of the research questions. The understandings attributed to events or situations is affected and influenced by the context. In light of this understanding, a quantitative strategy was the preferred option for conducting this research project. In addition, the twin concepts of attitude and culture reflect the complexities of the social environment and the diversity of the individuals engaged in social interaction within it. The justification for adopting this approach will be further elaborated within this chapter, but it stems from an appreciation that attitude and culture are socially constructed themes which are difficult to understand when abstracted from their context.

4.7.1 Data Collection Methods

The data collection method will be determined by the research objectives (Dillon *et al.*, 1994). As previously discussed, the researcher selected a positivistic methodology approach in order to satisfy the objectives of the study. Tsoukas (2000) states that information collection method depends on different factors, such as the sample size of the research, the resources available and the complexity of the research questionnaires.

The researcher has used a self-administered questionnaire to collate data to evaluate the perception of Nigerian consumers' attitude towards body image of models portrayed in advertisements. Listed are other methods of gathering data through questionnaires: Computer Assisted Telephone interviews (CATI), in-house/in-office interviewers, street interviews (face-to-face), Computer assisted personal interviews (CAPI), traditional mail surveys, mail panels, email and Internet methods (see Table 4.2 below).

Fig 4:2

Summary of Advantages and Disadvantages of Different Types of Data Collection Methods

	Telephone (CATI)	In-House/ In-office	Street interviews	CAPI	Mail	Mail panels	Email	Internet
Flexibility of data collection	Moderate to high	High	High	Moderate to high	Low	Low	Low	Moderate to high
Diversity of questions	Low	High	High	High	Moderate	Moderate	Moderate	Moderate to high
Sample control	Moderate to high	Potentially high	Moderate	Moderate	Low	Moderate to high	Low	Low to moderate
Control of field force	Moderate	Low	Moderate	Moderate	High	High	High	High
Response rate	Moderate	High	High	High	Low	Moderate	Low	Low
Obtaining sensitive information	Low	High	Low	Moderate	Moderate	Moderate	Moderate	Moderate
Speed	High	Moderate	Moderate to high	Moderate to high	Low	Low to moderate	High	High
Cost	Moderate	High	Moderate to high	Moderate to high	Low	Low to moderate	Low	Low

Sources: Dillon *et al.*, 1994; Bazera 1996; De Vaus 1996; Oppenheim 2001; Treiman 2009, Malhotra *et al.*, 2012

4.7.2 Questionnaire

A questionnaire is a direct way of measuring responses to any kind of issue. It can comprise different types of question format, but usually requires some kind of rational response. It is one of many possible methods of gathering data for a particular research design, and it is often used in situations where a large number of respondents is required like the case in this research project, as the questions can be filled and were filled by participants rather than accessing this data using a more time consuming method such as in-depth interview techniques. Thus, the researcher adopted this data collection method in order to elicit as many responses as possible and to obtain result that may be generalisable (Bryman, 2008; Malhotra *et al.*, 2012; Oppenheim, 2001).

Furthermore, the use of a questionnaire can allow the straightforward collection of demographic data as well as complex information such as attitudes, cultural values and perceptions of body image data. In the past, questionnaire methods have been used to investigate body image in TV and magazine advertising through assessing consumer attitudes and awareness. Oppenheim (Burns and Bush, 2000) outlines the use of attitude scaling in terms of the format of the questions used to collect this type of data. Commonly, attitude statements are presented and the respondent is asked to what extent they agree or disagree e. g. from 1-5/1-7 on a Likert scale. Alternatively, there may be multiple choice answers which represent the range of possible attitudes e. g. 'strongly agree', 'agree', 'neutral' (i.e. does not agree nor disagree) 'disagree', 'strongly disagree' and these can then be scored by the researcher. As part of some research projects, published scales may be used. These are sets of attitude statements with corresponding scales that have been selected from a wider range, on the basis of statistical testing. The researcher adopted Sociocultural Attitude Towards Attitude Questionnaire SATAQ-3 scale for the research (Thompson *et al.*, 2004). The researcher can then be more confident that the data is a true representation of the research question that is set out to measure (Tuncalp, 1990; Andrews *et al.*, 1994; Crane, 1991; Durvasula *et al.*, 1993; Mittal, 1994).

As with all research techniques, there are some downsides to using questionnaires. Using questionnaires can limit the range of data collected as the questions are usually designed to be specific and may not capture some other potential influence (Saunders *et al.*, 2003). They

can provide a large amount of subject data but cannot always measure the reasoning behind the responses. Furthermore, questionnaire research requires the respondent's honesty in answering the questions. Dishonesty may be more likely in situations where the respondent wishes to project a positive view of themselves or has some motivation to answer in a certain way e. g. if a particular outcome will be rewarded. However, questionnaires can be a means to gathering data quickly, and the results can be analysed in a fairly straightforward way, especially where closed questions method are adopted, however, research thesis should not be limited to one method.

Although questionnaires can yield valuable data on their own, they are however often most effective when used alongside another method (Gillharn, 2000). In the case of this research thesis quantitative content analysis of Nigerian printed advertisement from 1988 to 2013 is adopted alongside extensive questionnaire measures. It will be important to test the efficiency of the research instrument (questionnaire) through pilot experiment. In general, questionnaire methods were chosen as a relatively uncomplicated way of assessing consumer responses directly and within a limited time frame, and were developed with reference to (Bryman, 2012; Cohen *et al.*, 2011; Hussay and Hussay, 1997; Malhotra *et al.*, 2012; Oppenheim, 2001).

4.7.2.1 Questionnaire Design

It is evident that to gather accurate data, the questionnaire must be designed critically and accurately. In designing a questionnaire survey, many criteria should be considered such as the proper arrangement of the question, the format, sequence of the questions, numbering of the question and so on (Bryman and Bell, 2011). In designing the questionnaire, a review of advertising, attitude and culture literatures was undertaken to comprehend the research background and to identify the research limitations. Thus, the research questionnaire for this study was developed from previous research that has been carried out in developed countries. It was modified to match the Nigerian culture. The respondents of the research are staff and student of YabaTech, staff of First Bank of Nigeria (FBN) and Department of Petroleum Regulations (DPR).

4.7.3 Sample Size

Sekaran (2002) defined the research population as “*the entire group of people, events, or things of interest that the researcher wishes to investigate*”. Malhotra *et al.*, (2012) and Bryman (2004) described ‘sample’ as “*a subgroup of the elements of the population selected for participation in the study*”. Hussay and Hussay (1997) contend that a representative sample is one in which the results obtained for the sample can be generalised to the whole population. Therefore, the population size of this research has been defined as all educated residing in Nigeria irrespective of their age, gender and education level. 1,700 respondents is put in place as the sample size for this research, the reason for choosing this sample size is stated below:

- The sampling technique adopted in this research is the non-probability technique; according to the statistical precision formula for sampling, the requested number of 1,700 by the researcher exceeds the minimum number required. According to the chosen formula the sample size is illustrated as follows (Bazera, 1996; Malhotra *et al.*, 2012):

$$N = \frac{Z^2 * (P) * (1-P)}{C^2}$$

C²

Where,

N= Sample Size

Z= Confidence level

P= Population proportion

C= Precision level

At a 95% confidence interval, the (Z) value will be 2.75. When the population proportion is unknown, the researcher is allowed to assume the population proportion (P) at 50%; this reflects the maximum possible variation in the chosen population. Furthermore, the precision level (C) is set to be ± 5 precision; therefore, 1270 respondents would be the required sample size. However, the researcher has decided to inflate the number of respondents involved to 1,700 in order to provide a better representation to the research population.

Numerous researchers have recommended increasing sample sizes above the required sample size of a population (Bazera, 1996; Dillon *et al.*, 1994; Malhotra *et al.*, 2012). Similar large

sample figures have been used in other research concerning attitudes towards BI of models in magazine advertising which is applicable to the present research (Wolin and Korgaonkar, 2003).

4.7.4 Selecting the Sample Type

Probability and non-probability sampling techniques are the two classifications of sampling techniques. Creswell (2009) defined probability sampling as a procedure in which each element of the population has a fixed probabilistic chance of being selected for the research and includes, for example, random sampling, systematic sampling, stratified sampling, cluster sampling and multistage sampling. Conversely, non-probability sampling techniques do not operate as a chance selection procedure, but rely on the subjective judgment of the researcher (Bryman and Bell, 2008). Examples of non-probability samples include convenience sampling, quota sampling, purposive sampling, snowball sampling, and judgment sampling. As stated earlier, the researcher chose the non-probability technique; the procedures for selecting the sample, evaluating the advantages and disadvantages of each of these techniques is discussed in the subsequent section (Aaker *et al.*, 2001; Bryman and Bell, 2008; Cohen *et al.*, 2011; Creswell, 2009; Hussay and Hussay, 1997; Malhotra *et al.*, 2012; Oppenheim, 2001).

A two-stage sampling process was used in this study. Initially, the researcher used quota sampling techniques to determine the sample size for each sub-group. Subsequently, convenience sampling technique was applied in administering the questionnaire to the sample population, because it is the least expensive and less time consuming of all the sampling techniques. Moreover, the researcher was solely responsible for the selection of the sampling units (Malhotra *et al.*, 2012). In using this technique, respondents are selected as they happen to be present and available to participate in the research at that moment (Bryman and Bell, 2008; Malhotra *et al.*, 2012).

4.8 Questionnaire Data Reliability and Data Validity

Part of the survey methodology is the quantitative approach and the instruments must be tested for validity and reliability in order for the questionnaire to produce a high quality output. The questionnaire must generate a high degree of reliability and validity before it can

be used otherwise irrelevant data maybe generated. Although the reliability of the research instrument is necessary, however, it is not a sufficient condition for validity (Dillon *et al*, 1994; Bazera, 1996; Oppenheim, 2001).

- **Questionnaire Data Reliability**

Data reliability is described as “*the extent to which a measurement reproduces consistent results, if the process of measurement were to be repeated*” (Malhotra *et al.*, 2012). Thus, if put through the same condition a reliable research instrument will produce the same result/data by ensuring high degree of consistency and dependability. A Cronbach’s Alpha test is carried out in order to assess the reliability of the survey by assessing the inter-item consistency of the measurement scale for each multiple item variable. This measurement is one of the most commonly and widely accepted techniques used in measuring internal consistency (Field 2012).

Reliability in this study was assessed at 0.70, using Cronbach’s Alpha with IBM SPSS 16. Treiman (2009) stated that the minimum accepted level of Cronbach’s Alpha is 0.60; if the figure is lower than 0.60 then the instrument is poor. While Dillon *et al.*, (1994) stated that scores from 0.50 is acceptable if the respondent is scale is large. Hence, in this research the Cronbach’s Alpha is 0.70 which exceeds the minimum standards for reliability (see appendix D).

- **Questionnaire Data Validity**

Data validity describes “*the extent to which a measurement represents characteristics that exist in the phenomenon under investigation*” that is a valid questionnaire measures precisely what the researcher propose to measure (Malhotra *et al.*, 2012: 140; Sekaran, 2000). Two types of validity assessment were carried out on the research instrument, namely: *content validity* and *construct validity*.

Content validity focuses on scale items by evaluating the closeness of the scale items to the characteristic under study. Thus, relevant literatures on cross-cultural marketing, advertising and Sociocultural Attitudes towards Appearance Scale -3 (SATAQ-3) were used in developing the research questions.

In contrast, construct validity is concerned with whether the instrument is an accurate measure of reality (Easterby-Smith *et al.*, 2002), i.e. whether respondents themselves view the instrument as valid when filling it (Shannon and Davenport, 2001). To ensure construct validity of the instrument, the questionnaire was piloted twice in different environs (one in UK and the other in Nigeria) to identify difficulties or clarity problems in the itemised scales or instructions.

The next section will discuss the other data collection method that was adopted in this research, mainly the content analysis.

4.9 Content Analysis

As the methodology to be used as part of this research, there is need to develop an understanding in the usage of the approach. Numerous researchers have made significant contributions to the literature on cultural advertising research employing this method (Cheng and Schweitzer, 1996; Daechun, An, 2003; Keller and Schulz, 2010; Macnamara, 2005; Paek *et al.*, 2010). Kolbe and Burnett (1991) provided an empirical review and synthesis of published studies based on this method. Furthermore, the methodology is indigenous to communication research and is potentially one of the most important research techniques in the social science. It seeks to analyse data within a specific context in view of the meanings and relies on the communications symbolic qualities to trace the antecedents and correlates thereby rendering the unobserved context of data analysable (Bock *et al.*, 2013).

The use of content analysis first occurred in eighteenth-century Sweden by quantitative analysis of printed material (Krippendorff, 2004). By the beginning of the twentieth-century attention increasingly focused on quantitative content analysis of newspapers in the US as a method of analysing trends in mass communication in its earlier history. Content analysis emphasised the counting and frequency of themes or phrase occurrence in the content of newspapers, hymns, and riddles. This approach is sometimes referred to as quantitative analysis of qualitative data (Morgan, 1993). As the technique has evolved, content analysis became a more theoretically oriented technique than that practised by its early proponents (Carney, 1972; Holsti, 1969; Marino *et al.*, 1989). Consequently, content analysis is now

used as a formal methodology in consumer research which has been widely applied to cross cultural research, political science, journalism, social psychology, anthropology, education, linguistics, history, communications research, Images and pictures (Neuendorf, 2002; Krippendorff, 2004).

There is no doubt that much of the subject of the social sciences including advertising is in the form of verbal and symbolic behaviour. The breadth of communications that exist in the consumer field involves media advertising, printed materials, and various verbal and non-verbal messages created by a host of sources. Increasingly, content analysis has become a popular method employed for evaluating various communication forms relevant to consumer behaviour scholars (Samiee and Jeong, 1994). Further evidence also shows that the popularity of content analysis dominated consumer behaviour especially through analysis of advertising for decades (Bock *et al.*, 2013). However, despite its dominance in cultural research, content analysis has not been without criticism. Some scholars believe that content analysis can only be applied quantitatively while others believe that as much as content analysis can be used quantitatively, it can also be used qualitatively (Berelson, 1952; Macnamara, 2005). The next section begins with definitions of content analysis suggested by different scholars, followed by the description of the characteristics of content analysis.

4.9.1 Definitions of Content Analysis

Various definitions have been given by different scholars (Berelson, 1952; Fearing, 1954; Holsti, 1969; Kassirjian, 1977; Krippendorff, 2004; Neuendorf, 2002; Paisley, 1969; Pool, 1952). A widely used definition of content analysis which illustrates the early focus on quantitative analysis was provided by Berelson (1952) cited in Macnamara (2005), it as “*a research technique for the objective, systematic, and quantitative description of the manifest content of communication*” (Macnamara, 2005). Furthermore, Holsti (1969) expounded content analysis as the scientific analysis of communication messages, broadly speaking the “*scientific method*” while being catholic in nature which requires that the analysis be rigorous and systematic. In addition, Neuendorf (2002) defined content analysis as a summarising, quantitative analysis of data that relies on the scientific method which is not limited to the types of variables that may be measured or the context in which the messages are created or presented. Noteworthy about Neuendorf’s definition is that content analysis is

more quantitative than qualitative. However, Shoemaker and Reese (1996) acknowledge that content analysis can be qualitative as much as it can be quantitative; content analysis is then categorised into two approaches: the behaviourist approach and the humanist approach. The behaviourist approach to content analysis is primarily concerned with the effects that the content produces, which is usually pursued by social scientists; the approach looks forward from media content to try identifying future effects. Whereas the humanist approach looks backward from media content to try to identify what it says about society and the culture that produced the content. The humanist approach draws a psychoanalysis and cultural anthropology to analyse how media content draws truth about a society (Macnamara, 2005). Shoemaker and Reese (1996) stated that the dual view of media using qualitative and quantitative approach reflect existing attitudes, perceptions and culture of a place at a given time (Bock *et al.*, 2013). Frequently, social scientists taking a behaviourist approach to content analysis rely mostly on quantitative content analysis, while humanist approach to content analysis tends towards qualitative analysis (Shoemaker and Reese, 1996). However, this research is adopting the humanist approach in a quantitative manner, since the researcher is analysing previously printed advertisements.

Consequently, based on the diverse definitions of content analysis, Kassarian (1977) has offered directives for the distinguishing characteristics of content analysis. These characteristics are that content analysis must be objective, systematic, and quantitative. For the purpose of this research, the definition of content analysis will be adopted from Neuendorf (2002: 10). As “*a summarizing, quantitative analysis of messages that relies on the scientific method, including attention to objectivity/intersubjectivity, a priori design, reliability, validity, generalizability, replicability, and hypothesis testing*” it is not limited as to the types of messages that may be analysed, nor as to the types of variables that might be measured. The current application generally classifies cultural values into nominal categories for the purpose of drawing inferences to analyse body image size of models portrayed in Nigerian magazine advertisements and test exploratory propositions in the next chapter.

In contribution, Nancy *et al.*, (2002) explain that quantitative techniques can be used in content analysis in as much as there is a variation in the parameters and consistency of the approach with regards to qualitative technique. They further propose the need for

simplification and clarity of the relationships in the decisions of both methods because of the approach involved in the methodology. Thus, the nature of the two methodological approaches to content analysis is further explained below.

4.9.2 Quantitative Content Analysis

The quantitative nature of content analysis is aimed at developing figures for the main set of groupings and giving them weights while putting into consideration other variables (Neuendorf 2002). A widely used definition of quantitative content analysis was provided by Berelson (1952), who described it as a research technique for the objective, systematic and quantitative description of the manifest content of communication (Macnamara, 2005). However, Krippendorff (2004) has criticised Berelson's definitional requirements for content analysis findings were either unclear or too restrictive. The author argued that Berelson's definition has led many scholars to believe that latent contents are excluded from the analysis, and 'quantitative' has been similarly restrictive as qualitative methods have proven successful particularly in extracting intelligence from propaganda. Furthermore, Berger and Luckman (1966) cited in Macnamara (2005) stated that even the most scientific methods of social research cannot produce totally objective results expressly in the case of analysing media because media is open to varied interpretations and, as such, analysis of it cannot be completely objective. Justifying of Berelson's definition and Berger and Luckman's critique of the quantitative content analysis approach, Krippendorff (2004) delineates content analysis as '*a research technique for making replicable and valid inferences from data to their context*'. The rule of the process to be replicable must be explicit and applicable equally to all units of analysis (Elo and Kyngas, 2008).

In most advertising research studies, the quantitative content analysis approach is used and is also known as 'the deductive approach'. This approach uses previous available data that needs to be reassessed from a different angle by the researcher (Neuendorf, 2002). The system, according to Krippendorff (2004), is what is known as from general to particular, explaining that they are logically conclusive. This approach, according to Hsieh and Shannon (2005) and Polit and Beck (2010), concentrates on more recent pictures, reports or materials in general. The procedure, according to Mayring (2000), is more directed to the use of groupings with regards to the theory aspect of any study when adopting a quantitative

technique in content analysis. The investigative process has to be attributed to the exact design application of such groupings when assessing picture materials. The overall investigative technique used in the deductive grouping application is regarded as “*Structurization*”.

4.10 Characteristics of Content Analysis

Content analysis was first developed in the social sciences as a way of studying cultures at a distance. It can be used to measure the beliefs, values, perception, ideologies, themes, role prescriptions, norms of behaviour, and other elements of culture through systematic analysis of its words and pictures (Frey *et al.*, 2000). This kind of an observational research method is used to systematically evaluate the symbolic content of all forms of recorded communications (printed advertisements over a period of time). More specifically, content analysis works by sorting pieces of text into a system of categories based on manifest characteristics of the text and can also be analysed at many levels (image, word, roles, and so on) (Kassarjian, 1977). It is a method focused on the analysis of the communication message itself, rather than the communicator or the audience (Kassarjian, 1977 and 1980). For some researchers, content analysis seems to denote nothing more than counting qualities (image, words, attributes, occurrence and colours). In fact, this approach requires a well-formulated theoretical exploratory proposition, and a set of indicators which translate these values into possible mass media contents. These indicators can then be matched with a sample of texts taken from the mass media. Therefore, the three main characteristic requirements of content analysis stipulate that it must be objective/Inter-subjectivity, systematic and quantitative.

4.10.1 Objectivity/Inter-Subjectivity

Objectivity refers to the process by which analytical categories are developed and used. This requires that the categories of analysis must be defined so precisely that different analysts may apply them to the same body of content and secure the same results (Berelson, 1952; Fruh, 2007; Kassarjian, 1980; Kothari, 2008). Therefore, content analysis refers not only to the interpretation but also to the control of observation. Furthermore, content analysis must be carried out on the basis of explicitly formulated rules and procedures in order to examine the wide range of contents (Mayring, 2000). However, major criticism stems from the need

to eliminate and reduce personal idiosyncrasies and biases which may affect all stages of the entire procedure of content analysis (e.g. data collection, coding, analysis procedure, interpretation of results etc.). To avoid or reduce such bias effects, well-developed operational definitions and rules for the coding scheme must be designed precisely and well-trained independent judges should be used to analyse data (Bryman, 2008; Krippendorff, 2004). However, it has been pointed out that there is no such thing as true objectivity knowledge and facts are what that are socially agreed on, making all human inquiry inherently subjective (this can also be referred to as inter-subjectivity) (Neuendorf, 2002).

Kolbe and Burnett (1991) offer guidelines for improving content analysis in the area of objectivity. Objectivity may be measured by whether:

- Descriptions of rules and procedures are identified for the validation of research findings and future replication
- Judge training is implemented to improve intercoder and intracoder coding reliability
- Pre-testing categories and definitions are used to check the reliability of the coding process, and
- Coders (if more than one) work independently of one another.

Furthermore, the requirement of objectivity stipulates that only those images actually appearing in the advertisements are coded. This permits the treatment of qualitative data in quantitative terms, thus helping to ground the analysis of body image size transformation in Nigeria into something more than individual and impressionistic interpretation. However, the researcher cannot say anything about the Nigerian's interpretation of the images since the analysis has no theory of signification (Babbie, 1998). According to the author, content analysis does not pose questions about the meaning of items within a message because the repetitions it detects have no understandable context. However, Lee and Kim (2001) explain that objectivity is guaranteed in content analysis if investigations are done in an unambiguous manner and according to the rules which will yield the same outcome for other investigators in the case of revisiting the same materials.

4.10.2 Systematic

Systematisation means that the inclusion and exclusion of communications content or analysis categories is done according to consistently applied rules (Holsti, 1969). In other words, the same set of criteria should apply to all data under examination to give a consistent interpretation through descriptive categories employed that can also be tied to specific quantitative procedures, which permits a degree of precision in measurement (Kolbe and Burnett, 1991). More specifically, systematisation requires research procedures to eliminate a biased selection of communications, classification of categories to suit the analyst's thesis and examine scientific problems or hypotheses (Kassarjian 1977). This means that the sampling and selection of the advertisements examined by the researcher in the content analysis proceed in accordance with explicit and defensible rules guiding the use of content analysis. Furthermore, the advertisements were treated and examined equally throughout. In sum, a well applied systematic procedure in content analysis makes criteria of judgement explicit (Franzosi, 2010).

4.10.3 Quantification

As mentioned earlier, content analysis in this research project is a quantitative endeavour. The requirement of quantification is that the data be amenable to statistical methods not only for the precise and parsimonious summary of the findings but also for interpretation and inference (Krippendorff, 2004). More specifically, quantification increases precision in the conclusions drawn and permits a more accurate description of findings and the relationships between themes and elements observed in the advertisements. Neuendorf (2002) contributes by mentioning the role of quantification to be the realization of usage of words and not to deduce meanings from it, adding that the investigation of the occurrences of a content or type of image in a magazine is termed "*Manifest Content Analysis*". However, Kondracki and Wellman (2002) writes that ending at quantifying makes the analysis to be quantitative which will be attributed to counting the occurrence of particular image or contents. The qualitative approach of content analysis goes as far as interpretation of contents and not just mere analysis of body image size counts but trying to determine the fundamental meaning of the body image sizes or contents. This is called the "*Latent Content Analysis*" (Holsti, 1969; Catanzaro, 1988; Zhang and Wildemuth, 2009). Rourke *et al.*, (2001) points out latent content analysis can be divided into two type namely latent *pattern* and *projective pattern*;

the former pattern deals with assigning codes to image while the latter concentrates on the coders' explanation of the contents meaning (Porter and Donnerstein, 2009). However, based on the characteristics of content analysis, the procedure of content analysis for this research project focuses exclusively on the visual quantitative content analysis addressed in the next section.

4.10.4 Visual Aspects of Quantitative Content Analysis

This is an empirical method for the systematic analysis of body image of model in magazine advertisements (Krippendorff, 2004; Rossler, 2005; Fruh, 2007). It is a non-reactive method which requires a decision if all the available content should be analysed or only a representative sample by defining a sample period, sample material and compiling a code book. Visual quantitative content analysis must always comply with the scientific criteria of objectivity, reliability and validity. It is concerned with a large quantity of media prints (i.e. magazine advertisements) which are surveyed to produce generalizable predictions; such research aims to show trends in the content of what this research is investigating through 150 advertisements featuring body image of models rather than gaining a profound understanding of a single advert. However, Bock *et al.*, (2013) stated that handling of large sets of visual data could be an issue, while there are software programs to code text material there is still no well-proven reliable method to code photographs or other visual content.

Furthermore, visual content refers to graphic images such as photographs, moving images, paintings, drawings, and sculptures (Mitchell, 1987; Knieper, 2003; Muller, 2003; Krippendorff, 2004). The researcher looked at visual content of body image in advertisements through the photographs of models in the five chosen magazines (i.e. City People, Encomium, Genevieve, Ovation and The Choice). Moreover, before analysis of material could commence, data interpretation was explicitly fixed to overcome issue of ambiguity; '*ambiguity*' makes it difficult to validate the results of an analysis of body image in magazine advertisement, pictures are polysemic and therefore can have several meanings depending on the context in which they are presented. Therefore, for this research the context of looking at the magazine advertisements was solely to categorise the frequency of the body image sizes of models portrayed in Nigerian advertisements (See the codebook in appendix B for details).

Furthermore, Bock *et al.*, 2013 stated some significant advantages of adopting visual content analysis, as follows:

- It can answer questions of who or what is represented by the media and count the number of appearances using frequency analysis
- It can be used to reduce the complexity of media content in advertisements
- It can answer questions on historical changes in mode of representation in media quantitatively. This will help the researcher to understand the transformation in the body image size of models used in advertising over a period of time (twenty five years).
- It provides objective or intersubjective replicable and valid results.
- It has the ability to reduce the visual material to a smaller numbers of codes, which can be counted and analysed mathematically/statistically.
- Finally, it can be used to deal with a large amount of visual data, which allows room for generalizable predictions.

Furthermore, Krippendorff (2004) proposes five processes in the analysis of magazine advertisement content which is represented in Table 4.3 below:

Table 4.3

Unitizing	Identifying the units of analyses, such as words, phrases, sentences, pictures etc. This should be done in such a way that coders do not have to make decisions during the coding process, when this happens reliability is compromised.
Sampling	Selecting from a study population those units, this will be subjected to the analysis which is probability and nonprobability sampling. Probability sampling provides a representative subset, this is essential when generalization to a larger population is desired. The two main choices for probability sampling are simple random and systematic sampling.
Reducing	Reducing content of non-numerical data to its essentials by coding and statistical analysis. The operationalization of concepts derived from theory, past research, and immersion in the message pool results in a coding scheme.
Inferring	The frequency counts of the coded materials and other statistical investigation are linked to the research question and the context within which the material is located.
Narrating	The results of the study are then narrated.

Source: Krippendorff 2004

4.10.5 Coding and Categories

In compiling a code book, it is important to know the possibility of transferring theoretical construct into variables, which can later be counted and correlated. Categories of a quantitative content analysis must at least be exhaustive and discreet (i.e. exclusive); ‘*exhaustive*’ mean every aspect of the images with which the research is concerned must be covered by a category while ‘*exclusive*’ defines that categories must not overlap each other. Coding categories could be objective (i.e. size, position, angle of the picture used) or subjective (i.e. who is portrayed? How many people are presented? etc.). Conversely, the main highly problematic justification for using statistics on non-numeric materials includes the desire for scientific rigor text analysis in the sense that statistical analyses particularly in attempting to adapt reliability and validity measures as established in psychometrics, it would

automatically increase the scientific value of the work (Bryman, 2008; Tashakkori and Teddlie, 2010; Bock *et al.*, 2013). Therefore, the researcher adjudicated for an objective approach categorising the models body image size into five distinct groups: Very Thin, Thin, Normal, Overweight and Obese. The full definition of these five groups is included in codebook (see Appendix B).

4.10.6 Sampling and Selection of Magazines

Sampling is the process of selecting a subset of units for study from the larger population (Neuendorf, 2002). This study involves a content analysis of a sample of 150 Nigerian advertisements in five magazines which are more directed to the bodyweight and body image of the model used in the advertisements. The main focus of this section is to explain the selection of sample advertisements from five magazines (City People, Encomium, Genevieve, Ovation, and The choice) from the period of 1988 to 2013 in Nigeria. In order to maintain comparability, the five types of magazines chosen from the country (Nigeria) were matched by format, language, audience and demographics. All the chosen magazines have their headquarter base in Lagos (which is also the site for the fieldwork), the magazines are within the same price range, published in English and all accessible to the public through the same vendor. Although, the official circulation of the magazines is unknown, these magazines are widely read in Nigeria. The selections of advertisements still followed the rules of comparability and equivalence in culture research. Initially, the samples of advertisements were to be selected equally from the five chosen magazines over three decades 1980- 2010. However, since print advertisements were not very popular in the early eighties and only two of the chosen magazines were operating then, the sample selection was limited to 1988-2013. The researcher first had it in mind to use product category for the advertisements. However, lacking any type of sampling frame to match this, the researcher decided to look at the body image of models in the advertisements without the use of product categories. As noted, a sampling frame that lists the entire population is not always available; therefore, the researcher adjudicated for a purposive nonprobability sampling technique (Neuendorf, 2002).

The advertising medium used in this research project was print advertisements from five Nigerian magazines. Most advertisements selected for the sample were either copied from

the magazines or a picture of the advertisement was taken, then numbered and categorised by the researcher. The researcher used nonprobability sampling to gather the data for content analysis because this method relies on the selection of readily available advertisements. Kolbe and Burnett (1991) found that 81% of cross cultural and consumer behaviour content analysis is based on convenient sampling; Babbie (1998) agreed that the technique is used frequently in survey research. Furthermore, the consideration of a large sample size may increase statistical power and decrease random sampling error. However, fatigue and boredom may reduce coding accuracy in large samples (Bock *et al.*, 2013). Therefore, while 13 advertisements were selected from two issues of each magazine found in 1988 and 1989, 137 were selected from five issues from 1990 to 2013.

There were 150 Nigeria advertisements in total for assessing the body image of models (both male and female) using content analysis. The chosen magazines were focused on three main general areas: men, women and general interest magazine within the period of 25 years (1988-2013) (1988-2013). During the fieldwork, the researcher experienced some difficulties during the data gathering due to the Boko Haram Insurgency in Nigeria, when public access libraries were shut down. Therefore, the researcher used family influence to get copied advertisements from the University of Ilorin art department library. The researcher was able to get three of the chosen magazines (Encomium, City People and The Choice) from Nigeria, 13 advertisements were found in the late 80s from two magazines that were in operation then (City People and Encomium). The other two magazines Ovation and Genevieve magazine advertisements were copied from the London office branch. The unit of analysis was restricted to full-page and larger size colour advertisements. The study considered only full-page or larger advertisements because of their dominant use in magazines and also because this procedure controls for advertisement size as well as it gives a better view of the body images of the models used in it (Harmon *et al.*, 1987). Any duplicate advertisements appearing the same year or in the other four chosen samples were excluded in order to eliminate redundancy and possible effect of body image duplication advertisements (Hong *et al.*, 1987). The final total sample consisted of 150 advertisements; the details of each magazine are depicted in Table 4.3.

Table 4.3
Category of Magazines

Magazine Gender	Names of the Magazines	No of Advertisements found from 1988-2013
Female	Genevieve and Ovation	64
General interest	City People and Encomium	36
Male	The Choice	50

4.10.7 Coder's Training

The researcher had to look at previous research that has been conducted in magazine advertisements, especially in cross-cultural studies on body image. The first pilot study was then carried out by revisiting the aim and objectives of the research in order to get a reliable objective coding. This continued until there is an objective standard for the coding scheme on the perception of body image of the models. The most dominant values of the advertisements were to examine the gender of the magazine, date and year of publication of the magazine, then the key elements is the advertisements is the gender of the model and the body image of the models. The second pilot study was then conducted using a blind coding technique.

Blind coding is when coders do not know the purpose, aim and objectives of the research (Bock *et al.*, 2013; Franzosi, 2010), because the researcher is the only coder in the study she had to adopt blind coding technique to obtain complete objectivity. The blind coder did not see the coding of the researcher prior to completion of the assessment, neither was he informed about the aim and objective of the research. This was done to minimize '*demand characteristic*' (i.e. a tendency of participants in a study to try to provide what the primary researcher want or skew results to meet a desired goal). However, the researcher explained to the coder to his understanding the variables and their measures. Bock *et al.*, (2002) states that blind coding reduces bias that compromises validity, content validity for the present study of content analysis has been established. This technique helped the researcher to revisit the codebook to create another category that would allow total objectivity in the research.

4.11 Reliability of Content Analysis

To minimise the researcher's subjectivity, a certain level of intercoder reliability in content analysis must be achieved in order to obtain a systematic, objective description of communications content. Reliability is the extent to which a measuring procedure yields the same results on repeated trials (Neuendorf, 2002). According to earlier discussions on the characteristics of content analysis, intercoder reliability is largely influenced by the procedural issues that have been addressed previously in the objectivity section. Intercoder reliability in coding is evidenced by two coders independently assigning the same code to the same stimulus (Elo and Kyngas, 2008). If more than two coders are involved, the typically reported figure is the percentage of agreement between each pair of coders. Intercoder reliability must be calculated before the data analysis. However, when one coder is involved, the researcher has to provide a basic validation of a coding scheme that another individual can use with the same result. The coding scheme should not be subjective, which means that since the researcher did all the coding a reliability check with a second coder is needed. The intercoder reliability test is essential and a necessary criterion for valid and useful research especially where human coding is employed (Krippendorff, 2004). The intercoder reliability check was done by a female Nigerian master's student, the primary reason for using a Nigerian national for reliability check being to make certain that cultural differences in the expression of Nigerian body image cultural perception was properly captured during the evaluation process (Frey *et al.*, 2000).

Furthermore, the second coder (a female Nigerian Masters student) coded 10% of the advertisements, that is, 15 out of the 150 advertisements, to provide a reliability check. A copy of the codebook was made available to her and the researcher also trained the second coder; the advertisements were chosen randomly to perform the reliability test. Frey, Botan and Kreps (2000) offer correlation coefficients of 0.70. It is evident that reliability coefficients of 0.80 or more would be acceptable as recommended by Kassirjian (1977). As a result, the intercoder reliability is 91.6% for this data; it was calculated using dfreelon software. See Table 4.5 for full result.

Table 4.4

Reliability Findings

No	Variable	Percent Agreement	Scott's Pi	Cohen Kappa	Krippendorff's Alpha(nominal)
1	Age Classification	88.9%	0.689	0.684	0.688
2	Size of Ad	100%	1	1	1
3	Size of Ad Picture	94.4%	0.88	0.88	0.883
4	Picture Size of Model	100%	1	1	1
5	Categorisation of Ad	94.4%	0.889	0.889	0.892
6	Categorisation of Mag group Ad	94.4%	0.912	0.913	0.915
7	Categorisation of Group Ad	94.4%	0.913	0.913	0.916
8	Categorisation of BI Perception	88.9%	0.778	0.78	0.784
9	Categorisation of BI using picture	94.4%	0.901	0.902	0.904

Reliability testing for the quantitative content analyses of the BI of models in Nigeria magazine advertisements

4.12 Validity of Content Analysis

In the field of content analysis, validity occurs when there is a high degree of correspondence between a concept's operational definition and the specific observable event used to record the concept (Neuendorf, 2002). In the methodology literature, validity is commonly determined in one of three ways: content, criterion, or construct. Kassarian (1977) suggests that the choice of categories and content units may enhance or diminish the likelihood of valid inferences. Marino *et al.*, (1989) employ content validation or fact validation to examine validity of content analysis in initial public offerings. In their study of management and entrepreneurship research, the authors argue that it is obvious that some form of empirical validation would contribute the process of construct validity, such as convergent or discriminant validity tests and can be derived from a multi-trait measurement design. However, as the content analyst is restricted to a single method, multiple operations of the concepts under study are desirable whenever possible. Thus, for this study of content analysis, at a minimum, content validity is required.

Content validity, or face validity as it is also called, is a subjective but systematic evaluation of how well the content of a scale represents the measurement task at hand (Malhotra, 2010). Although it is the simplest form of validity assessment, a measure is considered to have content validity when the subjective judgements of professionals agree that the measure accurately translates the operational definition into an observed event. To achieve this goal, a close examination of the units of measurement, categories, sampling procedures, and results is required. The blind coding result made the researcher to return back to the drawing board and design how the coding of the body image can be completely objective, therefore category V16 and V17 were created on the codebook to allow any other coder to know the category to put each body image coded (see appendix B for codebook). The results of content analysis with the questionnaire are presented in subsequent chapter.

4.13 Ethical Considerations

All methods used to obtain information is in accordance with the ethical guidelines for research set out by UCLan, introducing and discussing the purpose of the survey; what is expected from participants; their right to informed consent and their right to withdraw at any time before the submission of the research. All research was kept in a way to ensure confidentiality; once the data was collected and analysed, respondent validation was used to verify the findings.

4.14 Summary

This chapter has highlighted the purpose of the research and the key research objectives. The research philosophy and the reason for choosing the positivistic approach over the interpretivism approach was discussed. Moreover, the chapter describes how a mixed-methods data collection approach adopted by the researcher will give comprehensive understanding in answering the research questions. One of the principal methodologies that has been applied to the investigation of possible influences of advertisements upon consumers' conceptions of body image in developed countries has been to undertake large-scale surveys designed to uncover broad associational links between reported exposure to relevant advert content and body image perceptions, body dissatisfaction levels and disordered eating propensity. Some of these studies have examined links between exposure

to print advertising perceptions and others have investigated potential television-related effects. However, this research will focus on the effect of print advert by combining survey and content analysis of printed advertisement from five Nigerian magazines. In gathering data from the questionnaire, the in-house method was used. Printed magazine advertisements were particularly used for the content analysis data collection because it is static in nature from the published date, its availability; moreover, printed advertisements provided the researcher with a tool to understand Nigerian ideal body image changes over a period of time (i.e. 1988 – 2013). Non-parametric tests have been chosen to analyse the research data. The reliability of both instruments used in this research has been verified and justified.

Chapter Five

Results Analysis and Discussion

5.1 Introduction

The previous chapter examined the data collection methodologies employed in the present research. This chapter presents the analysis of the empirical data and the results of tested exploratory propositions, summarising the respondents' views and attitudes. This chapter is divided into two sections: the first section considers the results of the questionnaire, which includes sample demographics, the results of the Spearman rho's analysis and, finally, the results of the eight exploratory propositions (Exploratory proposition 1-8) tests related to attitudes towards body image portrayal in Nigerian advertisements. The second section discusses the analysis of advertisements using content analyses and the results of the two exploratory propositions (Exploratory proposition 9 and 10) related to the transformation of body image size of models in Nigerian advertisements over the period of 25 years (1988-2013). All statistical analysis was carried out using IBM SPSS 19.

5.2 Demographic Description of Sample

As explained in Chapter 4, data were collected from 1531 respondent residing in Lagos, Nigeria. As shown in Table 5.1 below, 54% of the respondents were male and 46% female; nearly two-thirds (65.1%) of the sample fell into the age range of twenty-one to forty years, with 18.5% within the range of 41 and above. Only 16.2% reported ages below 20. Furthermore, Table 5.1 also illustrates that very few of the sample had primary certificate (i.e. less than 3%) and 24% had up to GCSE qualifications, together more than one-quarter of the sample. 61.2% of the sample had first degree education while 12.6% had higher than a first degree. Therefore, more than half of respondents held graduate and postgraduate degrees, which also affirms that the sample size of the research is literate.

Table 5.1
Sample Characteristics Table

Characteristic	Male		Female		Total
	N	%	N	%	%
Frequency	821	53.6	710	46.4	100
Education					
Primary Cert	19	2.3	16	2.3	2.3
GCSE	151	18.4	216	30.4	24.0
BA/B.Sc	533	64.9	404	56.9	61.2
MA/MSc/MBA	72	8.8	47	6.6	7.8
PhD	46	5.6	27	3.8	4.8
Total %	821	100	710	100	100
Age					
Under 20 years	133	16.2%	132	18.6%	17.3%
21-30 years	322	39.2%	378	53.2%	45.7%
31-40 years	213	25.9%	123	17.3%	21.9%
41-50 years	103	12.5%	55	7.7%	10.3%
51 years & above	49	6.0%	22	3.1%	4.6%
Total	821	100%	710	100%	100%

From Table 5.1 it is evident that more Nigerian men hold graduate and postgraduate degrees than Nigerian women, which reflects one of the traditional cultural beliefs in Nigeria that the female child should not be educated (Akinfeleye *et al.*, 2006). Correspondingly, in some parts of Nigeria, women are considered secondary citizens and, as such, their education does not receive the same priority as that of boys (Gender Statistics, 2010). Furthermore, Aja-Okorie (2013) stated that girls make up around 56% of the 77 million children not in school, and women make up two-thirds of the adults who are illiterate. This is evidence, perhaps, that Western education of girls was looked upon as a subversive force against paternal authority and the traditional belief that a woman's place is in the kitchen and as a mother (Falola and Heaton, 2008). According to the 2012 Gender in Nigeria Report, Nigeria ranks 118 out of 134 countries in the Gender Equality

Index (Aja-Okorie, 2013; Gender in Nigeria Report, 2012). The report also found that parents believed that Western education would open the girls' minds to the evils and vices of modern civilisation. This might explain why a higher percentage of women than men are educated only up to primary certificate and GSCE levels.

5.3 Consumers' Attitude towards Acceptance of Body Image in Advertising

Bodily conduct has become an important way of socially classifying and categorising people in the society, the presentation of the body being an important part of social life and societal acceptance. Therefore, attitudes towards body image in advertising were measured by twenty-one statements, while attitude towards body image through socio-cultural effects was measured by twenty-nine statements using the five-point Likert-type scale. The attitude statements were derived from a thorough review of advertising and culture literatures relating to body image sizes in advertisements (Bruch, 1978; Richins, 1991; Wardle *et al.*, 1993; Martin and Gentry, 1997; Ricciardelli *et al.*, 2000; McCabe and Ricciardelli, 2001; Prendergast *et al.*, 2002; Jones *et al.*, 2004; Taveras, 2004; Syneck *et al.*, 2006; Olutayo and Akanle, 2009; Kimokoti *et al.*, 2010; and Smolak and Cash, 2011; WHO, 2013). These statements covered eight attributes: Perception of body image, body image in advertising, information from advertising, and Nigerian cultural belief towards body image size, social standing, socio-cultural influences, putative ideal body image and eating attitudes.

Furthermore, it was hypothesised that an agreement with supportive statements and a disagreement with critical statements would indicate a positive attitude towards a specific statement. Likewise, a disagreement with supportive statements and an agreement with critical statements would reflect a negative attitude towards the statement. Some negative statements were reverse-scored when calculating the total and average for each attribute, to facilitate calculation and analysis. In addition, although most of the research statements in the questionnaire were measured initially by a five-point Likert-type scale (i.e. strongly agree-agree, neutral, and disagree-strongly disagree). These responses were combined to meet requirements of the chi-square test, i.e. not more than 20% of the cells have fewer than five observations. (See Appendix F for frequencies report).

5.3.1 Test Exploratory Proposition # 1

#1. “Nigerian consumers have a positive attitude towards body image in advertising.”

Table 5.2a

Statements	Strongly Agree	Agree %	Neutral %	Disagree %	Strongly Disagree
I have a positive feeling about the body image of models used in advertising	38.9	23.8	18.3	14.4	4.6
I have a negative feeling about the body image of models used in advertising	10.2	12.4	20.2	32.8	24.3

The results summarised in Table 5.2a show that a majority of respondents (38.9%) have a strong positive attitude towards the body image of models portrayed in Nigerian advertisements, while, 10.2% have a strong negative feeling. This indicates that the majority of Nigerian consumers believe that the body image portrayed in advertisements complements the cultural beliefs and values of idolising an overweight body image size, as is reflected in the content analysis report of 150 advertisements (see Table 5.2c). However, 32.8% disagree and 24.3% strongly disagree that they have a negative feeling towards the body image portrayed; the percentage feedback is lower to that of having positive feeling. This may be due to the fact that Nigerian women have become more educated in recent decades (Gender in Nigeria Report, 2010; Gender Statistics, 2010); as a consequence, female respondents may have been exposed to different culture during the course of acquiring education (i.e. Westernised culture) and so do not appreciate an overweight body image size as ideal or beautiful.

Table 5.2b

Statements	Gender	Strongly Agree	Agree %	Neutral %	Disagree %	Strongly Disagree
I have a positive feeling about the body image of models used in advertising	Male	29.4	26.1	19.2	13.2	12.1
	Female	37.2	32.7	17.4	6.8	5.9
I have a negative feeling about the body image of models used in advertising	Male	7.6	10.6	25.3	27.4	29.1
	Female	9.2	17.8	15.1	24.3	33.6

Furthermore, when the results from Table 5.2a was cross tabulated with gender, the results shows that 37.2% of females have a strong positive feeling towards the body image of models used in advertisements than male with 29.4%. The percentage of female respondents with a positive feeling towards body image of models portrayed in advertisements is higher than that of male respondents (29.4%); however, 9.2% of females have a strong negative feeling about the body image of models portrayed in Nigerian advertisements in comparison to 7.6% of males. The result shows that putative ideal body image is more crucial to women than men. Previous studies indicate that consumers' attitude towards advertising is altering over time (Shavitt *et al.*, 1998) and varies from country to country (Durvasula *et al.*, 1993; Andrews *et al.*, 1994; Tan 2007; Ritzer, 2008). Additionally, although the majority of studies in Western countries illustrate that a negative body image is related to destructive behaviours (Smolak and Cash, 2011), other studies show that a positive body image is related to better outcomes, such as happiness and life satisfaction (McCabe *et al.*, 2001). Thus, the body is a central part of the modern person's self-identity and an individual project to work on. Also, the difference in the percentage of consumers that agree that they have a strong positive feeling towards body image portrayed in advertisements (38.9%) and the percentage of consumers that disagree with having a strong negative feeling (24.3%) shows a difference of 14.6%. This difference could be as a result of Nigerian advertisements depicting pictures of thin models (1.2%) in the third era (2004 - 2013) compared to the first and second era where thin models was not feature at all (1996-2003 and 1988-1995). See table 5.2c

Table 5.2c
Body Image Size Pictures Cross Tabulation

Years in Era	Pic 1%	Pic 2%	Pic 3%	Pic 4%	Pic 5%
1988-1995 (1st Era)	0.0	0.0	17.4	65.2	17.4
1996-2003 (2nd Era)	0.0	0.0	30.1	67.2	2.7
2004-2013 (3rd Era)	0.0	1.2	70.3	27.0	1.5

Furthermore, by applying Spearman's rho (Spearman rank correlation coefficient), a correlation between attitudes towards body image in advertisements and body image attitude factors indicate that seven factors are significantly correlated with the attitude of consumer towards body image in advertising. It can be observed from Table 5.2d that factors can be classified in two categories; those highly correlated positively (correlation

coefficient r value greater than 0.5), and those negatively correlated (r value less than -0.0).

Table 5.2d

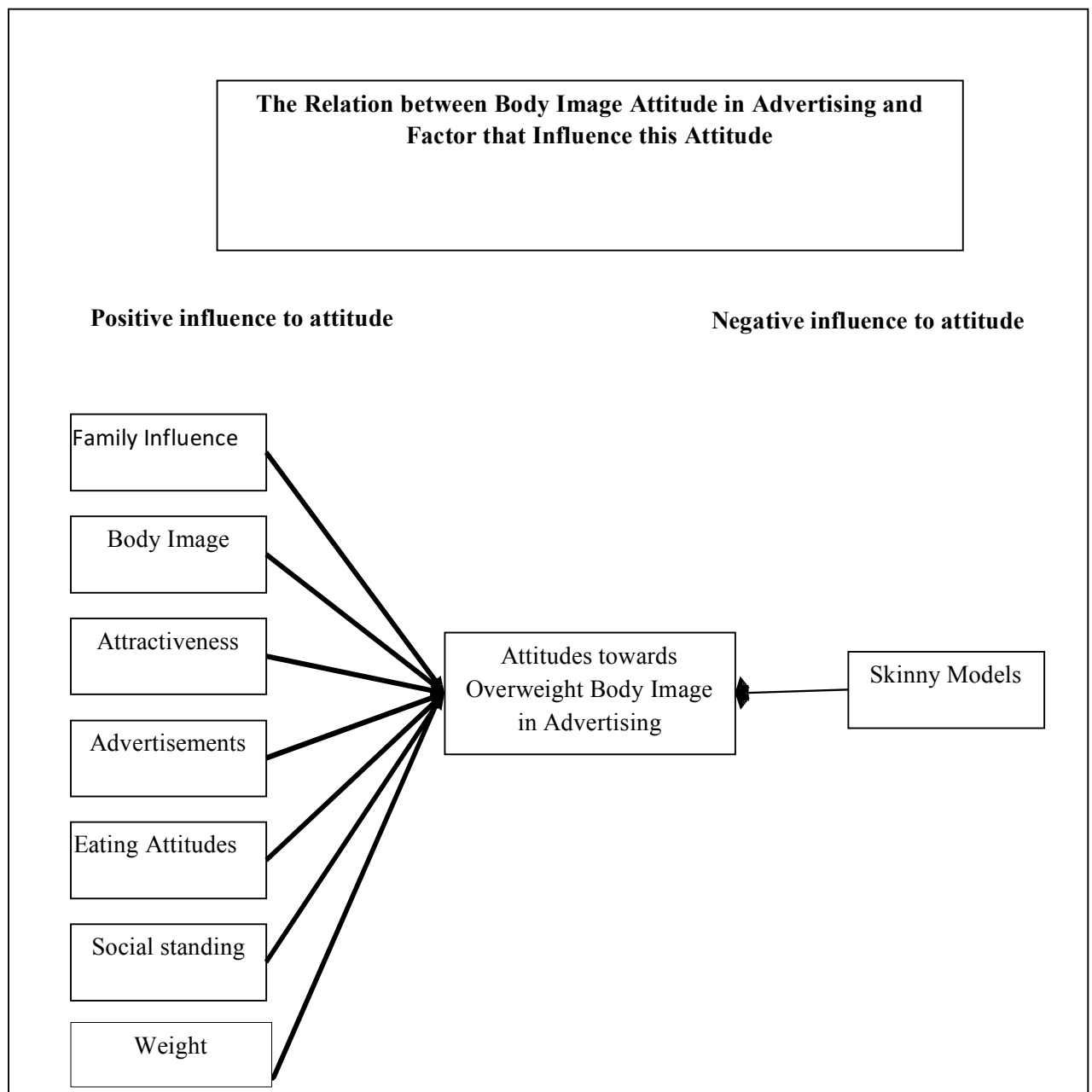
Correlations by ranks (Spearman's rho) between Attitude towards Body image in Advertising and Body Image Attitude Factors

Spearman's rho		Body Image Attitude
Weight	Correlation Coefficient	.392(**)
	Sig. (2-tailed)	.000
	N	1531
Body Image	Correlation Coefficient	.807(**)
	Sig. (2-tailed)	.000
	N	1531
Attractiveness	Correlation Coefficient	.683(**)
	Sig. (2-tailed)	.000
	N	1531
Advertisements	Correlation Coefficient	.739(**)
	Sig. (2-tailed)	.000
	N	1531
Eating Attitudes	Correlation Coefficient	.565(**)
	Sig. (2-tailed)	.000
	N	1531
Skinny Models	Correlation Coefficient	-.431(**)
	Sig. (2-tailed)	.000
	N	1531
Body Image Enhancement	Correlation Coefficient	.716(**)
	Sig. (2-tailed)	.000
	N	1531
Social Standing	Correlation Coefficient	.797(**)
	Sig. (2-tailed)	.000
	N	1531
Family Influence	Correlation Coefficient	.890(**)
	Sig. (2-tailed)	.000
	N	1531

**** Correlation is significant at the 0.01 level (2-tailed).**

The correlation between body image attitudes and factors like Attractiveness ($r=0.683$), Advertisements ($r=0.739$), Body Image ($r=0.807$), Family influence ($r= 0.890$), Body Image Enhancement ($r=0.716$), Social Standing ($r=0.797$), Weight ($r=0.392$) and Eating Attitudes ($r=0.565$) are significant, positive and considered highly correlated. Furthermore, much of the Nigerian attitude towards body image in advertising appears to be driven by these factors. There is a significant negative correlation of (-0.431) between foreign celebrities' body images portrayed in advertisements and Nigerian consumers' attitude towards foreign celebrities' body image. This negative correlation might be due to the fact that the body image of Western celebrities usually gravitates towards thinness, while Nigerian consumers culturally do not acquiesce with thinness or thin body image size. This is on the grounds of previous research stating that thinness in Nigeria is associated with poverty and sickness, thus, exploratory proposition one is rejected. See Figure 5.1 for a summary of these results.

Fig. 5.1



5.3.2 Test Exploratory Proposition # 2

#2. *“Overweight body image in Nigerian advertisements does not give the consumer a negative attitude towards their body image.”*

Table 5.3

Statements	Strongly Agree %	Agree %	Neutral %	Disagree %	Strongly Disagree %	Chi-Square	Df	Asym Sig
In advertisements all the attractive people are overweight.	53.4	23.0	5.2	8.6	9.8	478.371	16	0.00
I like to see skinny models in advertisement.	7.8	20.2	11.2	29.1	31.7	752.533	16	0.00
It is acceptable in our society to see skinny models in advertisement.	12.1	18.5	2.4	32.8	34.2	302.996	16	0.00

A crosstab and Pearson chi-square was carried out on statements that illustrate the perception of Nigerian consumers' in relation to the body image size of models portrayed in advertisements. Table 5.3 displays the result, suggesting that an overweight body image portrayed in Nigerian advertisements makes a difference ($p=0.00$) to all components of consumer attitudes towards body image. There is a strong significant association between an overweight body image in Nigerian advertisements and positive attitudes towards Nigerians' body image. As stated in the literature, Nigerians attest that an overweight body is a healthy body; Liimakka (2014) stated that a body that appears healthy and good looking provides cultural capital to the individual. However, a body that deviates from the cultural ideal brings with it social sanction such as prejudice and discrimination (Jones and Smolak, 2011; Smolak and Murnen, 2011; Wardle *et al.*, 2006).

Previous research has outlined that consumers from cultures with similar characteristics tend to hold a positive attitude (Choi and Miracle, 2004; Pollay *et al.*, 1992; Zhou *et al.*, 2002). Therefore, there is a correlation between an overweight body image and positive

attitudes in Nigeria, which is different from results found in the UK and the US which show individuals' dissatisfaction with overweight body image size. Moreover, the body image portrayed in advertisements in any culture forces individuals to view themselves as objects based on their appearance (Padgett and Biro, 2003; Pope *et al.*, 2000; Richins, 1991). The result of this exploratory proposition also emphasises the issue of the cultural difference between the UK, the US and the Nigerian advertising industries; in Nigeria, the accumulation of fat to enhance bodyweight is something that is shared among the people of the country, and an overweight body image is seen as a sign of good living and possessing healthy body image (Brink, 1989; El Ghoch *et al.*, 2014; WHO, 2013).

Table 5.3 also illustrates that 53.4% Nigerian consumers strongly classify overweight models in advertisements as attractive. 7.8% strongly agree to like to see skinny models in advertisements compared to 31.7% that strongly disagree. Furthermore, 12.1% strongly agree that it is acceptable to see skinny models in advertisements, whereas 34.2% strongly disagree. That is, more than two thirds of the sample strongly disagree or disagree about Nigerian society accepting thin models in advertisements. Therefore, the results show that an overweight body image size gives Nigerian consumers a positive attitude towards advertisements and their body image. However, Nigerian consumers that possess a thin body image might have negative attitudes towards body images portrayed in advertisements because it does not align with their body image and could put them in a position to be judged by the society as poor and ill health (WHO, 2013). Therefore, exploratory proposition two is rejected.

5.3.3 Test Exploratory Proposition # 3

#3. "Societal acceptance is important to Nigerians in terms of flaunting overweight body image".

It is interesting to note that more than two-thirds of the sample (59.7% and 24.5%, 57.2% and 21.2% of male and female respondents respectively) strongly agree and agree that social standing is an important factor in Nigeria culture. Consumers with an overweight body image are favoured and respected more in societal gatherings, they are connoted as attractive because Nigerian culture favours attractive people more than unattractive people because they are classed among the affluence (Prendergast *et al.*, 2002; McCabe and Ricciardelli, 2001; Ditmarr, 2004; Halliwell *et al.*, 2005; Madanat *et al.*, 2007; Orbach, 2010; Senbanjo and Oshikoya, 2010; Paek *et al.*, 2010; Westjohn *et al.*, 2012;

WHO, 2013). This finding is important to the belief of ideal body image in Nigeria culture because, as previously noted, Hofstede (2001) indicates that collectivist culture and individualist culture differs in perception. It is logical to say that if parents felt that their children who are overweight tend to be associated by society as has having an affluent life, other consumers from low SES who have overweight children may also be held in higher regard than their counterparts who have thin bodies.

Table 5.4a

Statements	Gender	Strongly Agree	Agree %	Neutral %	Disagree %	Strongly Disagree
Having excessive bodyweight is part of good social standing in Nigerian culture.	Male	32.4	29.1	24.2	8.2	6.1
	Female	37.5	28.3	23.4	6.9	3.9
	Total	34.9	28.7	23.8	7.6	8.1
Social standing is an important factor in Nigerian culture.	Male	51.9	24.5	17.2	3.6	2.9
	Female	57.2	21.2	13.9	4.4	3.2
	Total	54.5	22.8	15.6	4.0	3.1
Having a big body image is part of good social standing in Nigerian culture.	Male	49.5	21.3	13.6	9.5	6.1
	Female	49.1	21.3	10.8	11.3	7.4
	Total	49.3	21.3	12.2	10.5	6.7
Parading a well-fed and ‘overweight’ family provides very strong signals of wealth and social standing in the community.	Male	43.9	13.4	14.0	4.7	6.2
	Female	49.9	24.1	11.1	8.6	5.7
	Total	46.9	18.7	12.6	6.7	5.9

It is pertinent to refer to the issue of national culture in relation to societal acceptance in Nigeria. National culture reflects the cultural values of a nation; it directly influences individual psychological character with a distinct imprint on their personality. Linton

(1945) supports that individuals may possess separate personality from their cultural belief but they could still come together to form a cultural group (Brewer and Venaik, 2011; Laroche and Park, 2013). Exploratory proposition three was developed to differentiate the putative Nigerian cultural belief of an ideal body image in comparison to Westernised countries like the UK and US. Furthermore, Hofstede's cultural dimension placed Nigeria collectivist score at 70 which shows that societal rejection will have more effect on Nigerians than it will on Britons or Americans, where the score is 11 and 9 respectively; individuals in Nigeria would rather be part of a group than stand out of the group (Hofstede, 2001; de Mooij and Hofstede, 2010). Correspondingly, research has shown that societal rejection influences a broad range of outcomes like emotional, cognitive, behavioural, biological and neural effect (Baumeister, 2003; Leary, 2010; Williams 1983). The responses indicate that, at least to date, consumers in Nigeria value societal acceptance and the cultural beliefs of the society that flaunting an overweight body image is a sign of affluence (Adedoyin *et al.*, 2009). The data presented below indicates that there is an acceptance for H3 (Societal acceptance is important to Nigerians) although, there is no significant difference between male and female responses.

Table 5.4b
Gender Statements Agreement

Statements	Male	Female
Having excessive bodyweight is part of good social standing in Nigerian culture.	61.5%	65.8%
Social standing is an important factor in Nigerian culture.	76.4%	78.4%
Having a big body image is part of good social standing in Nigerian culture.	70.8%	70.4%
Parading a well-fed and 'overweight' family provides very strong signals of wealth and social standing in the community.	70.6%	74.0%

There is a relative association among group members both psychologically and emotionally; this association is more evident with women than men. From Table 5.4b, it is evident that both male and female respondents agree with the four statements that an overweight body image gives prestige and social standing. However, the percentage of women that agree with three of the statements is higher than the percentage of men. Furthermore, more than two thirds of both male and female respondents strongly agree and agree that having a big body image is part of good social standing in Nigerian culture,

although the male percentage of response is higher than female (70.8% compared to 70.4%).

Therefore, if the accumulation of fat to acquire a big body image is required in order to be part of the Nigerian ‘elite’, it will be pursued with interest, especially by women since they are known to uphold culture, which might be the reason why a higher percentage of women agree with the statements than men (Cheng and Schweitzer, 1996; Farh *et al.*, 2007). Furthermore, social comparison theory as earlier stated in the literature (involves individuals evaluating themselves by making comparison to those that they hold in high esteem in the society) for example, Hofstede scored Nigerian PDI at 80 which is extremely high, the high score shows that individuals in society are not equal; this inequality may be the cause for differences in societal standing and status in the society e.g. low and high SES group (Hofstede, 2001). Moreover, there is a colossal gap between the people in low and high SES in Nigeria (Mbada *et al.*, 2009).

Table 5.4c
Nigerian Magazine Body Image Size Pictures

Years in Era	Very Thin %	Thin %	Normal %	Overweight %	Obese %
1988 - 2013	0.0	1.2	38.5	53.1	7.2

The results in Table 5.4c show that obese (7.2%) and overweight body image size (53.1%) is depicted in Nigerian advertisements more than very thin (0.0%), thin (1.2%) and normal (38.5%). Also, the percentage of obese body images depicted in Nigerian magazine advertisements over 25 years (1988-2013) is higher than the percentage of thin body images (7.2% compared to 1.2%). This shows that an overweight body image is more acceptable to Nigerians than very thin, thin and normal BMI.

Furthermore, children who grow up in high SES home have better access to Nigerian magazine advertisements, and the body image that is frequently portrayed is overweight (see Table 5.4c). These images in advertisements could have influenced them throughout their lives, encouraging them to desire/acquire overweight body image. Therefore, media influence on ideal body image as portrayed in magazine and television advertisements raises awareness amongst individuals who have access to the media regarding an ideal

body image and may render them overly conscious of achieving it. Consequently, consumers in Nigeria endeavour to possess the ideal body image appreciated in the country by accumulating fat, which supports societal acceptance in the country. (Olutayo and Akanle, 2009; Oyedele, *et al.*, 2009).

Additionally, none conformity to ratify the Nigerian ideal body image can lead to societal rejection; societal rejections consist of behaviour to ignore another person's presence or to actually expel the person from a group or existing relationship (Fitzsimmons-Craft and Bardone-Cone, 2012). This is a negative state in which individuals do not receive the benefits of inclusion, which ultimately result to a negative emotions effect and dissatisfactions (Gowers and Shore, 2001). Negative emotions and body dissatisfaction has been linked to an increase in low self-esteem and body dissatisfaction (Leary, 2010). This result is similar to what has been found in previous research (Cachelin *et al.*, 2002; Garner *et al.*, 1996; Halliwell and Dittmar, 2003; Hargreaves and Tiggemann, 2004; Heinberg and Thompson, 1995; Jones *et al.*, 2004; Lau *et al.*, 2006; Leonhard and Barry, 1998; McCabe and Ricciardelli, 2001; Malinauskas *et al.*, 2006; Malone *et al.*, 2005; Sypeck *et al.*, 2006). Women presented in magazine advertising in Western countries possess the ideal Western body image, which is thinness (Befort, 2001; Holmstrom, 2004; Martin and Gentry, 1997; Yamamiya *et al.*, 2005). However, the reverse is the case in Nigerian advertisements where an overweight body image is portrayed more than any other body image size.

Moreover, flaunting an overweight body image may also reflect the high poverty rate in the country where more than two third of the population (70%) live on less than US\$1 daily, linking individuals in high SES with overweight body image. Figures 5.2 and 5.3 show the poverty trend in Nigeria by national and international standard; whichever standard is used in calculating the trend, the results shows that there is high poverty rate in Nigeria. Thus, societal acceptability is pleasant and rewarding in Nigeria because the individual is welcomed into a group and a bond relationship is formed, and this may be one of the reasons why overweight body image in Nigeria is rewarded with a positive attitude and seen as attractive.

5.3.4 Test Exploratory Proposition # 4

#4. *“Young consumers (< 20 -40 years) prefer thinner body image models in advertisements than old consumers (41 years and above)”.*

A total of ten statements dealt with body image using age as a criterion. These measure the extent to which overweight body image in Nigerian society and advertisements are changing as well as the body image size preferences between old and young consumers.

Table 5.5a

Statements	Feedback	Age Group in Years				
		Under 20%	21- 30%	31- 40%	41- 50%	51 and above %
I do not like to see skinny models in advertisements.	Agree	23.3	33.6	44.8	60.8	69.5
	Neutral	15.4	16.5	14.1	26.6	18.2
	Disagree	61.3	49.9	41.1	12.6	12.3
It is not acceptable in our society to see overweight people in advertisements	Agree	12.4	18.5	14.8	17.7	11.3
	Neutral	21.9	15.1	20.2	23.4	36.6
	Disagree	65.7	66.4	64.9	58.8	52.1
In advertisements all the attractive people are overweight.	Agree	28.7	42.2	55.3	71.2	70.7
	Neutral	22.5	18.4	25.0	11.3	9.6
	Disagree	48.9	39.4	19.7	17.5	19.7
In advertisements all the attractive people are thin.	Agree	59.0	47.3	26.8	24.1	25.3
	Neutral	25.1	15.3	18.9	9.5	8.2
	Disagree	15.8	37.4	54.3	66.4	66.5

The results of the cross tabulation show significant differences in how consumers in different age groups accept the body image size of models portrayed in advertisements. The data in Table 5.5a shows these differences, indicating that as the age of consumers' increases, the body image size of models preferred in advertisements also increases. This supports other research that has been carried out, which suggests that that less attention is given to the body as the consumer's age increases (Botta, 2003; Hargreaves and Tiggemann, 2004; Pope *et al.*, 2000; Stanford and McCabe, 2002; Yamamiya *et al.*, 2005). Research has shown that young women tend to raise their own comparison levels for physical attractiveness when exposed to advertisements with highly attractive models; these idealised images encourage girls' preoccupation with their looks (Roberts *et al.*, 2006).

Female

Table 5.5b

Statements	Feedback	Age Group in Years				
		Under 20 %	21- 30 %	31- 40 %	41- 50 %	51 and above%
I do not like to see skinny models in advertisements.	Agree	10.6	23.8	21.2	65.4	50.9
	Neutral	9.8	21.2	23.1	10.9	17.3
	Disagree	79.5	55.0	55.8	23.6	31.8
It is not acceptable in our society to see overweight people in advertisements	Agree	21.3	16.4	17.0	24.5	22.7
	Neutral	7.6	7.1	20.9	18.2	25.5
	Disagree	71.2	76.4	52.1	57.3	51.8
In advertisements all the attractive people are overweight.	Agree	38.8	49.8	54.2	61.8	61.3
	Neutral	31.7	22.5	21.5	18.2	18.2
	Disagree	29.5	27.8	24.4	20.0	21.4
In advertisements all the attractive people are thin.	Agree	50.8	54.2	34.1	21.8	18.1
	Neutral	27.3	20.9	18.5	10.9	17.3
	Disagree	22.0	24.9	37.4	67.3	64.6

Furthermore, the findings of Hill and Pallin (1998) support the view that some young girls are drawn to weight control in order to acquire the body image size of models portrayed in advertisements and improve their perceived self-worth. Since the results show that more than half of the young respondents agreed that they like to see skinny models in advertisements, they might be drawn to look like the thin models that these advertisements portray.

Furthermore, the table below shows that there have been changes in the body image size of models portrayed in Nigerian advertisements, in which 1.2% of thin models have been featured between 2004-2013 compared to previous years where none feature. This may

be one of the reasons why young consumers prefer to see skinny models in advertisements than overweight models.

Body Image Size Pictures Cross tabulation

Years in Era	Very Thin %	Thin %	Normal %	Overweight %	Obese %
1988-1995 (1st Era)	0.0	0.0	17.4	65.2	17.4
1996-2003 (2nd Era)	0.0	0.0	30.1	67.2	2.7
2004-2013 (3rd Era)	0.0	1.2	70.3	27.0	1.5

Additionally, more than half of the respondents (61.3%) under the age 20 liked to see skinny models in advertisements; the percentage decreasing as age increases. Ironically, 65.7% of young respondent (<20 – 40 years) agreed that it is acceptable in Nigeria to see overweight people in advertisements compared to 55.5% of old respondents above the age of 40 years that agreed. However, the results of the statement below show that older Nigerians assign attractiveness with an overweight body image more than young Nigerians. There was a significant difference between the old (71.0%) and young (42.1%) consumer.

Table 5.5c
Age Statement Agreement

Statements	Under 20 %	21-30 %	31-40 %	41-50 %	51 and above%
In advertisements all the attractive people are overweight.	28.7	42.2	55.3	71.2	70.7
	42.1			71.0	

The results from Table 5.5c shows that as age increases, physical attractiveness is linked to overweight body image. Just 42.1% of young consumers stated that attractive people are overweight in contrast to more than two thirds of old respondent (71.0%). This result shows agreement with exploratory proposition four, that young consumers prefer thinner body image models in advertisements more than older consumers.

However, different age groups of Nigerian consumers are comfortable with different body image sizes of the models in advertisements; therefore, there was no significant difference found for three statements in Table 5.5c. All respondents across different age groups agreed that overweight people are attractive, happier and successful. However, consumers under age 30 disagreed that overweight people are better looking than thin people. Therefore, exploratory proposition four is partially supported because the level of overweight that is attractive to the sample could not be measured.

Table 5.5d

Statements	Feedback	Age Group in Years					Total in %
		Under 20 %	21- 30 %	31- 40 %	41- 50 %	51 and above%	
People that are overweight are better looking than people that are thin.	Agree	33.2	38.0	68.5	61.9	63.7	53.1
	Neutral	6.8	15.4	17.3	23.3	20.8	16.7
	Disagree	60.0	46.6	14.3	14.9	15.5	30.2
Attractive people are better liked than unattractive people	Agree	50.5	63.4	63.4	72.8	75.2	65.1
	Neutral	16.6	16.0	19.6	14.6	15.5	16.5
	Disagree	32.9	20.6	16.9	12.6	9.3	18.4
Attractive people are happier	Agree	54.1	55.6	58.5	61.4	69.9	60.0
	Neutral	15.1	20.7	18.8	19.0	14.4	17.6
	Disagree	30.7	23.7	22.7	19.6	15.6	22.4
Attractive people are more successful	Agree	54.5	57.4	60.5	69.5	68.8	62.1
	Neutral	17.5	18.9	16.7	11.4	9.2	14.7
	Disagree	27.9	23.7	22.9	19.1	22.0	23.1

Furthermore, the results also buttress the fact that an overweight body image size is linked with acknowledgement, richness, attractiveness and so on. This concurs with research carried out by Cunningham (1986), who demonstrated that respondents suppose attractive persons to be more intelligent, successful, liked and self-confident significantly more than less attractive persons. This process of attribution by the recipient as a result of spontaneous visual perception happens involuntarily and is influenced by personal experiences, learned previous knowledge, and the individual's construction of reality. Therefore, physical appearance has been used to judge and place people into categories even before speaking or knowing them (Becker *et al.*, 2002). World Health Organisation reports show that from the early 1950s in Nigerian culture, fatness has been seen as attractive, desirable and a symbol of female fertility. And in many non-Western cultures, near clinical obesity may be seen as a mark of beauty (Fumham and Alibhai, 1983; Nasser, 1997; Jumah and Duda, 2007). Traditional national cultures still have effect on individuals, as much as self-awareness is still shared.

5.5.5 Test Exploratory Proposition # 5

#5. “Older Nigerian Parents’ (>41 years) prefer overweight children than younger parents (<40 years).”

Table 5.6a

Statements	Frequency	Fig A	Fig B	Fig C	Fig D	Fig E	Fig F	Fig G
Typical Nigerian Child (TNC)	N	734	406	129	111	107	40	4.0
	%	60.4	16.5	8.4	7.3	3.5	2.6	0.3
Ideal Nigerian Child (INC)	N	117	134	305	598	358	4.0	15.0
	%	2.6	5.8	19.9	28.4	42.1	1.0	0.3

Fig 5.4

Nigerian Male and Female Child Figural Models

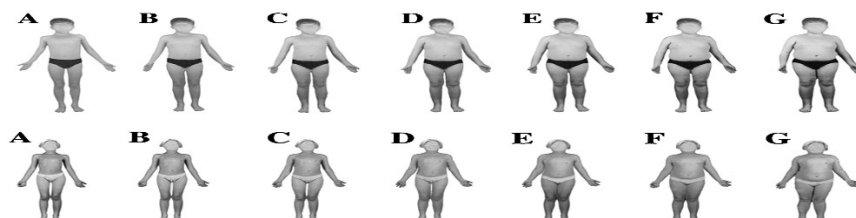


Table 5.6a shows the comparison between what a Typical Nigerian Child (TNC) looks like and what Nigerian parents would want their child to look like, referred to as the Ideal Nigerian Child (INC). The majority of the respondents (76.9%) choose silhouettes A and B that mostly represent a thin child model as TNC compared to (8.4%) who selected the same two figures as INC. However, as much as an overweight body image is classified as a sign of good living and high SES, a total of (0.3% and 2.6%) (1.0% and 0.3 %) chose silhouettes F and G as TNC and INC respectively, the two chosen figures being classified as extreme overweight or obese. This result shows that few Nigerian parents want their children to be extremely overweight or obese, although most parents want their children to possess an overweight body image. This might explain why the highest percentage of INC chosen is silhouettes D and F. To further elaborate on which child figure Nigerian consumers would appreciate, age is then use to cross tabulate the results.

Table 5.6b

	<20 years		21-30 years		31-40 years		41-50 years		>51 years	
	TNC %	INC %	TN C %	INC %	TNC %	INC %	TNC %	INC %	TNC %	INC %
Fig A	36.6	14.7	55.0	6.4	50.9	3.0	31.0	1.3	32.4	2.6
Fig B	19.6	16.2	23.9	6.7	22.9	6.0	62.0	4.9	16.9	2.8
Fig C	12.5	15.8	7.9	21.4	9.2	21.5	1.3	13.0	11.3	18.2
Fig D	6.8	29.4	7.0	42.9	8.6	44.5	2.5	45.4	15.5	48.0
Fig E	11.3	23.0	4.9	21.7	7.7	25.0	1.3	28.4	21.1	28.3
Fig F	8.7	0.8	1.4	0.3	0.6	0.0	1.9	0.0	2.8	0.0
Fig G	1.5	0.0	0.0	0.6	0.0	0.0	0.0	7.0	0.0	0.0

From Table 5.6b, the results indicate that the older the respondent, the bigger the figure of child silhouette chosen, which shows that more older Nigerian parents prefer overweight child than younger Nigerian parents. The majority of respondents in different age groups selected a model that is slightly overweight (silhouette D) or overweight (silhouette E), the highest percentage of age group that chose slightly overweight (28.4%) is 41-50 years and highest percentage that chose overweight (48.0%) is respondent above 50 years. In addition, a higher percentage of respondents below 20 years of age chose silhouettes A and B, that is, thin (30.9%), as the ideal body image for their child. However, the percentage kept decreasing as the age of respondent increased. Ironically, the highest percentage of respondents that chose silhouettes F and G which is categorised

as extremely overweight/obese (0.8% and 0.3%) as ideal are under 20 and 21-30 years of age, respondents above 30 years of age did not choose model in this group.

The results also support H3 and H4 that flaunting an overweight body image is socially acceptable, and that old Nigerian consumers prefer to see overweight models in advertising. In retrospect, social standing has been a very important sociocultural value to Nigerians, the portrayal of overweight family members being seen as a sign of good living and wealth; hence, one of the best ways to show a life of affluence may be through flaunting overweight children. Body image has always been seen as an entity, a project to work on and accomplish as part of an individual self-identity (Fox *et al.*, 1994). Body projects still vary along social lines, especially in the case of adolescents, but there has in recent years been a proliferation of the ways in which parents and adolescents have developed their bodies (Furnham and Calnan, 1998; Halliwell, 2013). Practical recognition of the significance of body image is personal resources and as social symbols which give off messages about a person's self-identification. This result shows that Nigerian parents prefer their subjects to be overweight because thinness in society is attributed to sickness and poverty, however, not to the point of extreme overweight or obesity; this theory has been supported by researchers such as (Latner and Stunkard, 2003; Nwokah, 2008; Oloruntoba-Oju, 2007; Olutayo and Akanle, 2009; Oyedele *et al.*, 2009; WHO, 2013).

Moreover, in the literature, social learning theory supports the fact that media is a form of information dissemination. Social learning theory is achieved through magazine advertisements heavily promoting the standard of body image in society; several studies have indicated that there is a strong association between self-perceived weight status and weight control behaviour (Orbach, 2010; Smolak and Cash, 2011). However, the desirability of a particular body size is not simply an autonomous, individual choice, but is mediated by cultural factors. In many Western countries, there is a desire to lose weight that may be accompanied by dieting or calorie restriction, use of diuretics, vomiting or exercise (Roberts *et al.*, 2006). Paradoxically, in many developing world communities, fatness is culturally associated with beauty, prosperity, health and prestige (Williams *et al.*, 2000), and thinness is perceived to be a sign of ill health or poverty. Thus, fattening rituals are sometimes practiced; young girls are overfed to induce body weight gain. Prior to marriage, Moroccan women go through a fattening period of at least 40 days of intentional overeating with high reduction of physical activities. This period could last

longer than 40 days until the goal of gaining weight has been achieved (Pollock, 1995; Rguibi and Belahsen, 2007). Although the trend of force-feeding young Mauritanian girls is on the decline, a BBC (2004) report indicates that about 11% of young girls there are still forced fed in order to acquire a suitor. One of the directors of the ‘fat farm’ stated that: *“When they are small they don’t understand, but when they grow up, they are fat and beautiful. They are proud and show off their good size to make men dribble”* (BBC, 2004).

Hence, Nigerian parents subject their children especially girls to a rite of passage ritual in order for them to accumulate fat.

Table 5.6c

Questions	Gender	Fig A %	Fig B %	Fig C %	Fig D %	Fig E %	Fig F %	Fig G %
Which of the image above best describe your image of a typical Nigerian child? TNC	Male	50.8	26.6	8.3	8.9	4.4	1.1	0.0
	Female	52.2	24.5	8.6	5.4	5.0	4.4	0.0
Which of the image represents what you want your child to look like? INC	Male	3.9	6.7	18.5	44.9	25.5	0.5	0.0
	Female	5.0	7.1	21.5	43.3	21.0	0.6	1.5

Gender is then used to crosstab the result, and men agreed that silhouettes A and B describe the typical Nigerian child (77.4%); the percentage of the male respondents is higher than the percentage of the female respondent (76.7%). Furthermore, when asked to choose the coveted body image for their child, a higher percentage of male respondents chose silhouettes D and E (70.4%) than female respondents (64.3%). However, male respondents did not choose silhouette G both for the either the typical Nigerian child or how they want their own child to look, where as 1.5% of female respondents chose silhouette G as the ideal body shape for their child. However, this silhouette was not chosen as typical Nigerian child body image. The results also shows that men are significantly more likely to be satisfied with their child’s body image size than women (0.1% compared to 1.5%) respectively. This is calculated by finding the difference

between typical Nigerian child body image score and ideal Nigerian child body image score between male and female respondents. Thus exploratory proposition five is partially supported.

5.3.6 Test Exploratory Proposition # 6

#6. *“Age does not have an effect on consumer’s body image size in Nigeria”.*

Table 5.7a

Statement	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
My bodyweight can be classified as obese	7.3	3.8	37.4	20.7	30.9
My bodyweight can be classified as underweight	9.7	12.8	16.5	31.3	29.7

Results from the table above shows that higher percentage of respondents in all age groups (22.5%) agree that their bodyweight can be categorised as underweight, while (11.1%) agreed that their bodyweight can be categorised as obese.

Table 5.7b
Cross Tabulation of Age against Gender

Statements	Gender	Education					
		Feedback	>20%	21-30 %	31-40 %	41-50 %	>51%
My body weight can be classified as obese.	Male	Agree	10.5	14.3	15.8	21.3	4.1
		Neutral	37.6	37.2	42.4	21.4	45.1
		Disagree	51.9	48.5	41.8	57.3	50.8
	Female	Agree	0.8	16.4	14.6	18.2	13.6
		Neutral	25.0	31.2	26.8	29.1	27.3
		Disagree	74.2	52.3	58.5	52.7	59.1
My body weight can be classified as underweight	Male	Agree	24.0	20.8	14.1	20.0	18.1
		Neutral	15.0	21.7	16.4	9.7	14.3
		Disagree	61.0	57.4	69.5	70.3	67.6
	Female	Agree	58.3	27.2	20.3	7.3	72.7
		Neutral	11.4	16.1	16.3	18.2	18.2
		Disagree	30.3	56.6	63.4	74.5	9.1
I feel bad about myself because of my weight.	Male	Agree	4.5	9.0	11.3	15.5	6.1
		Neutral	30.1	32.0	30.0	31.1	32.7
		Disagree	65.4	59.0	58.7	53.4	61.2
	Female	Agree	22.3	18.5	13.8	18.2	17.3
		Neutral	26.5	24.6	26.8	27.3	31.8
		Disagree	51.2	56.9	56.4	56.4	50.9
I am trying to gain weight.	Male	Agree	70.0	75.8	82.6	73.8	79.6
		Neutral	15.8	15.8	7.5	3.9	16.3
		Disagree	14.3	8.4	9.8	22.3	4.1
	Female	Agree	57.1	59.0	68.1	67.7	67.3
		Neutral	12.1	13.5	17.3	14.1	4.5
		Disagree	30.8	27.4	14.6	18.2	18.2
I am trying to lose weight.	Male	Agree	11.0	7.2	9.9	21.4	4.1
		Neutral	12.8	10.2	7.0	7.8	16.3
		Disagree	72.2	42.7	83.1	70.9	79.6
	Female	Agree	73.3	56.7	33.8	21.8	13.6
		Neutral	13.6	11.6	8.9	10.9	13.6
		Disagree	10.0	31.7	47.2	67.2	72.8

From the results, younger Nigerian think they are fat and need to lose weight by choosing a high silhouette as current body image and a less one as ideal body image. This concurs with the result from Question 6 in the questionnaire; a higher percentage of young Nigerians (age 40 and below) wants to lose weight. However, even with the same age but varied education level, a higher percentage of Nigerians chose thin silhouettes as CBI and fatter silhouettes as IBI.

WHO (2013) indicates that Nigerian society and culture applauds fatness and, therefore that people encourage being overweight. This could be achieved through the portrayal of an overweight body image size in advertisements, though it is apposite to mention that an advertised image can affect individuals body image perception of their current body image and ideal body image. It has been researched that body image tends to get poorer as age increases due to less physical activities and less attention given to the body (Grogan, 2008). Moreover, socio-cultural theory has been widely used for studying the effect of advertising on body image. The theory indicates that both society and culture influences individuals' body image which is achieved through advertised images. Moreover, thinness in advertisements is seen to have more of an effect on young consumers than old consumers (Grogan, 2007). From the results, as the age of the respondents increases so too does their aspiration to acquire fat.

Table 5.7c
V7-Year of Magazine Publication * V17-Categorisation of BI Pictures Cross
tabulation

Years in Era	Pic 1%	Pic 2 %	Pic 3 %	Pic 4 %	Pic 5 %
1988-1995 (1st Era)	0.0	0.0	17.4	65.2	17.4
1996-2003 (2nd Era)	0.0	0.0	30.1	67.2	2.7
2004-2013 (3rd Era)	0.0	1.2	70.3	27.0	1.5

Result from Table 5.7c show that there has been change in the body image of models portrayed in Nigerian advertisements over the last 25 years (1988-2013), from an obese and overweight body image to a reduced body image size. Therefore, if young Nigerians are exposed more to thinner body image in advertisements more than old Nigerian, they might be influenced by the thin body image. Respondents aged 40 years and below wished to lose weight more than respondents above 40 years of age. The results also show that age has a greater effect on the female body than it does on the male body, a higher

percentage of young female wishing to lose weight than young men. However, as respondent age increases, the percentage of women wishing to add weight was higher than that of male respondents.

Grogan (2008) states that women might shift their body comparisons to age-appropriate peers as they age. This suggestion is consistent with findings that the ideal figures chosen by women do increase in size as they themselves age and become heavier (Ricciardelli and McCabe, 2004; Wichstrom, 2000). There is some understanding of the effect of modelling of weight loss behaviours by parents on girls. Moreover, boys have also been found to report sociocultural pressure to lose weight as they may be as vulnerable to the effect of parents who use extreme weight loss behaviours (Larson, 1983; Levine *et al.*, 1994; Oliver and Thelen, 1996; Thompson *et al.*, 1995; Thompson *et al.*, 1999; Wichstrom, 2000; Gowers and Shore, 2001; McCabe *et al.*, 2001; Neumark-Sztainer *et al.*, 2002; Barker and Galambos, 2003; Ricciardelli and McCabe, 2001). However, the result of this exploratory proposition shows that the opposite might be the case in Nigeria because older parents believed that an overweight body image is attractive and ideal. This cultural body image belief can be modelled and transferred to children; part of the modelling is the use of fattening house that is being passed from generation to generation.

Furthermore, as age is correlated with body image, older Nigerian consumers endorsed that they are intending to add weight whilst young consumers are trying and willing to lose weight. Conversely, in recent years the body image size of models in Nigeria advertisements is reducing from fat to thin, which may be a consequence of globalisation through consumer acculturation where consumers in Nigeria are adopting the ideal body image of consumers in developed countries. Furthermore, Nigerian consumers that have access to Western countries' ideal body image are in the category of high SES, which also depicts that globalisation is in effect as consumer cultures will converge (Levitt, 1981; Ritzer, 2001; Orbach, 2010). '*Acculturation*' is defined as the process whereby minority groups integrate beliefs and behaviours of the majority culture into their own cultural views and practices (Abdollahi and Mann, 2001). This integration might have started with young females educated in Nigeria who wish to lose weight and acknowledge that thinness is attractive. Thus, H6 is rejected because age does have an effect on body image.

5.3.7 Test Exploratory Proposition # 7

#7. “Education has more significant effect on body image than gender.”

Table 5.8a

Statements	Gender	Strongly Agree	Agree %	Neutral %	Disagree %	Strongly Disagree
I am trying to gain weight.	Male	52.8	23.7	12.2	6.7	4.7
	Female	57.3	19.6	11.3	5.9	5.8
	Total	55.1	21.6	11.9	9.7	5.5
I am trying to lose weight.	Male	5.7	3.6	13.0	19.5	48.3
	Female	8.9	4.3	10.8	33.2	42.7
	Total	7.3	3.9	11.9	26.4	45.5

Table 5.8a summarises cross tabulation tests on the effect of gender on body image sizes of Nigerian consumers. Table 5.8a indicates that more than two-thirds of Nigerian male and female consumers display positive attitudes towards gaining weight (76.5% and 74.5%). Likewise, from the results, the percentage of women trying to gain weight (76.9%) is slightly higher than the percentage of men trying to gain weight (76.5%); this is because women are seen to uphold cultural belief more than men. Hence, Nigerian women are more concerned with portraying the cultural belief that overweight body image is a sign of affluence than men (Smolak and Cash, 2011). Furthermore, an overweight body image has been associated more with women in Nigeria than men, but with the increase in education levels among women, there might have been reduction of the belief that accumulation of fat is a sign of affluence and good health.

Table 5.8b
Cross Tabulation of Education against Gender

Statements	Gender	Education					
		Feedback %	Pri. Cert %	GCSE %	BA/BSc %	MA/MSc /MBA%	PhD%
I am trying to gain weight.	Male	Agree	78.9	73.5	65.4	62.5	56.5
		Neutral	10.5	11.3	12.9	18.0	18.2
		Disagree	10.5	14.3	21.6	28.2	25.4
	Female	Agree	81.3	79.6	68.5	68.1	62.5
		Neutral	18.8	13.7	13.6	6.4	17.0
		Disagree	0.0	6.6	17.9	25.6	18.5
I am trying to lose weight.	Male	Agree	0.0	5.3	11.5	12.5	15.2
		Neutral	5.3	12.6	9.8	5.6	10.9
		Disagree	94.7	82.1	78.8	81.9	74.0
	Female	Agree	0.0	5.5	17.4	27.7	14.8
		Neutral	18.8	8.8	13.1	6.4	14.8
		Disagree	81.3	85.6	69.6	66.0	70.3

Alternatively, when the results in Table 5.7a were cross-tabulated with levels of education, the results show that a higher percentage of females (81.3% and 85.6%) possessing only the lower level of education (Primary Certificate and GCSE) are willing to gain weight compared to the percentage of men (78.9% and 79.5%) in the same education category. Furthermore, the percentage of women with the highest level of education (62.5%) trying to gain weight is higher than the percentage of men (56.5%) in the same education category. Conversely, the total percentage of female respondents (16.4%) trying to lose weight is higher than the total percentage of men (11.1%). However, there is little or no significance difference in the percentage of male and female respondents with the lower level of education trying to lose weight.

Therefore, since only a low percentage of both genders wishes to lose weight; thus, greater percentage of Nigerian consumers trust that overweight body image is more socially acceptable compared to Western countries, an effect most likely due to the collectiveness of Nigerian culture and the importance of cultural belief to everyday Nigerian life. Ironically, the percentage of women wishing to lose weight (13.2%) is higher than the percentage of men (9.3%); this one result shows that there is a change in

the perceptions of literate Nigerians on body image size. Furthermore, 21.3% of female respondents with Masters and PhD qualification wished to reduce their weight compared to 13.9% of men with the same qualifications. This trend is tending towards idolised body images in Western country and, therefore, exposure to Western culture may be increasing self-orientation, individualist and rationality in Nigeria.

Moreover, culture is a main part of women's role in the society as they are considered to be "*bearers of culture*". That is, women are pressured to represent and embody their culture, the society places emphasis for women to withhold certain cultural standards. (Richards *et al.*, 2007). These cultural standards are expected to be passed from one generation to another. Moreover, research from different cultures and eras has one common historical assumption that the female standards of beauty are arbitrary, solely culturally determined and multifaceted (Lau *et al.*, 2006; Parker *et al.*, 2008).

Consequently, it could be stated that if there is to be a change in body image sizes of Nigerians, it will start with the women changing their perception of the accumulation of fat by putting a stop to the use of fattening rooms and other unhealthy eating attitudes. Cultural Westernisation of body image size of models has been one of the main topics studied in this research project. Theorists have argued that Western influences in advertising has played a significant role in changing the structure of emerging and developing countries (Dube and Cantin, 2000; McMicheal, 2000; Dittmar *et al.*, 2000; Prendergast, 2002; Guo, 2006). Parker *et al.*, (2008) stated that the portrayal of thinness in US advertisements may become the cause of eating disorder in adolescent in non-Westernised countries, especially people from developing countries just beginning to be bombarded with these images on a daily basis.

Table 5.8c

Statements	Strongly Agree %	Agree %	Neutral %	Disagree %	Strongly Disagree %
I am trying to gain weight		75.6	11.9	12.5	
I am trying to lose weight		12.1	10.6	77.4	

The table above shows that a higher percentages of Nigerians disagree with the statement that they are trying to lose weight compared to the percentage that wants to add weight. Attitudes to a thin body image amongst Nigerians are attributed to the cultural acceptance of fatness and the ignorance of the health risks associated with overweight and obesity (Pollock, 1995; James *et al.*, 2001; WHO, 2013). It has also been reported that even when black women perceive themselves as being overweight, they still consider themselves physically attractive (Rguibi and Belahsen, 2006).

Table 5.8d

Statements	Pri. Cert	PhD
I am trying to gain weight.	80.1	59.5
I am trying to lose weight.	00.0	15.0

A cross tabulation was carried out on the two above statements using the highest and lowest level of education. The results show that as the education level increases, preference to gain weight reduces, while the preference to reduce weight increases. From the literature, being overweight has been attributed to wealth and affluence; however, the results here show that Nigerians with higher education are adopting a different perspective on the issue of an overweight body image compared to the less educated. For highly educated Nigerians, exposure to US culture can bring about fluctuations in their body ideal and possibly their body image.

Paradoxically, high education achievements are linked with high SES in Nigeria, since education is not free and it is solely paid for by individuals, parents or guardians. Therefore, education is only accessible to Nigerian in high SES group; the higher the education levels, the higher the SES. More precisely, female Nigerians 40 years and below with higher education level (i.e. BSc, BA and above) classified their body as obese and wished to lose weight more than any other group. Furthermore, the researcher found that owing to the exposure of young female Nigerian respondents to other cultures, there changes are occurring in their attitude towards overweight body image. This concurs with previous research that concluded that individuals from differing cultures have a deviating attitude towards advertising (Hassan, 1990; Andrews *et al.*, 1994; Alwitt and Prabhaker, 1992, 1994; Duravasula *et al.*, 1993; Mittal, 1994). Thus, the seventh exploratory

proposition is supported that there is a significant effect of education on body image than gender.

5.3.8 Test Exploratory Proposition # 8

#8. *“Individuals in all age group in Nigeria prefer the opposite partner to have overweight body image”.*

Table 5.9a

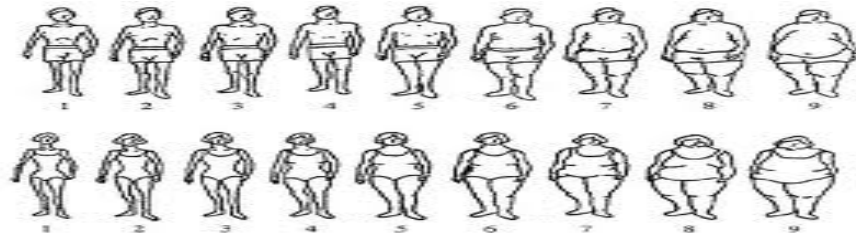
Table of Attractive Body Image (ABI) and Opposite Gender Attractive Body Image (OGABI).

	Male				Female			
	Own Attractive Body Image (ABI)		Opposite Gender Attractive Body Image (OGABI)		Own Attractive Body Image (ABI)		Opposite Gender Attractive Body Image (OGABI)	
	N	%	N	%	N	%	N	%
Fig 1	8	1.0	36	4.4	67	9.4	63	8.9
Fig 2	34	4.1	30	3.7	47	6.6	59	8.3
Fig 3	38	4.6	40	4.9	91	12.8	47	6.6
Fig 4	310	37.8	151	18.4	192	27.0	230	32.4
Fig 5	315	38.4	298	36.3	220	31.0	217	30.6
Fig 6	92	11.2	237	28.9	72	10.1	72	10.1
Fig 7	4	0.5	11	1.3	4	0.6	9	1.3
Fig 8	20	2.4	14	1.7	17	2.4	13	1.8
Fig 9	0	0	4	0.5	0	0	0	0
Total	821	100	821	100	710	100	710	100

The data in Table 5.9a show the difference in frequency and percentage for each gender group for the respondent on each of the nine silhouettes chosen.

Fig 5:5

Male and Female Figural Models



The table also shows the comparison between men and women's selections for an attractive body image against an attractive body image for the opposite gender; the perception of men and women's ideal body image is shown through their preference from the results. The majority of men selected a silhouette that represented a thin (16.9%) or normal (54.6%) BMI as their current body image. Only 28.8% related their CBI with an overweight or obese silhouette. Most of the women selected a representation of a normal BMI (40.1%), while 36.4% selected a thin silhouette and 23.5% selected an overweight or obese silhouette as her CBI. The majority of men (87.4%) chose one of the three models (silhouettes 4, 5 and 6) that represents their own attractive body image compared to (68.1%) of women who selected the same three silhouette as attractive. There is a significant correlation between an increase in the mean BMI with an increase in size of the silhouette selected as the CBI for men (adjusted $r^2 = 0.28$ $p=0.00$) and women (adjusted $r^2 = 0.42$ $p=0.00$). There was no significant statistical difference between men and women's selections of a silhouette that represents obesity (female 3.0 - male 2.9 = 0.1%) as their own attractive body image. Furthermore, very few men and women selected a silhouette representing obesity as an ideal body image; however, there was a slight increase in the selection of obese body image as ideal for the opposite gender (male 3.5% versus female 3.1%). A comparison of CBI and ABI is shown in Table 5.9b below for men and women. In addition, 23.3% of men reported they want their opposite partner to be of a figure in the normal range (i.e. silhouettes 3 and 4) while 39.0% of women reported the preference of their opposite to be in the normal range. However, 68.7% of men want their opposite gender to have figure ranging from 5 to 9 which is in the overweight to obese category while only 43.8% of women reported the preference for the same figures for their opposite partner. This result shows the acceptance of an overweight body image as more ideal for women than for men.

Table 5.9b
Male Current and Ideal BI

	Male	Female
Current Body Image (CBI)	43.7	22.4
Ideal Body Image (IBI)	56.3	77.6

The data presented in Table 5.9b also show the level of dissatisfaction score for men and women. The dissatisfaction score is the difference between the ideal body image and the current body image. Men were significantly more likely to be satisfied with their CBI than women ($56.3 - 43.7 = 12.6\%$) compared to women ($77.6 - 22.4 = 55.2\%$). Most of the women selected a bigger IBI than her CBI compared to men. Women were significantly more likely to change their CBI to improve their attractiveness compared to men (0.5 versus 0.0%). This was calculated by finding the difference between IBI and ABI for both genders.

Table 5.9c
Male and Female Ideal and Healthy body image

	Male				Female			
	Ideal Body Image		Healthy Body Image		Ideal Body Image		Healthy Body Image	
	N	%	N	%	N	%	N	%
Fig 1	62	7.6	8	1.0	138	19.4	65	9.2
Fig 2	76	9.3	26	3.2	121	17.0	29	4.1
Fig 3	193	23.5	41	5.0	125	17.6	106	14.9
Fig 4	253	30.8	245	29.8	160	22.5	135	19.0
Fig 5	204	24.8	372	45.3	88	12.4	249	35.1
Fig 6	25	3.0	102	12.4	70	9.9	94	13.2
Fig 7	8	1.0	19	2.3	4	0.6	21	3.0
Fig 8	0	0.0	8	1.0	4	0.6	11	1.5
Fig 9	0	0.0	0	0.0	0	0.0	0	0.0
Total	821	100	821	100	710	100	710	100

Table 5.9c shows the comparison of men and women's selections for ideal body image against healthy body image. The majority of men (54.6%) selected silhouettes 3 and 4 in the normal BMI range while 40.1% of women preferred the same figure in the normal

BMI range. Furthermore, the table also shows the comparison of men and women's selections for a healthy body image; the majority of men (45.3%) chose silhouette 5 compared to 35.1% of women who chose the same figure. The silhouette selected with most frequency for a healthy body image (silhouette 5) was one figure larger than the model selected with most frequency for ideal body image (silhouette 4). This suggests that Nigerians' concept of good health includes an association with an overweight body image. Ideas on what constitutes a healthy body image did not vary by gender although a higher percentage of men attached a strong association of an overweight body image with a healthy body image than women. Both men and women had a strong association of an overweight body image with good health.

The difference in the perception of what the opposite gender considered as the ideal body image was significant for men. Fewer men reported that thin or normal silhouettes represent an ideal body image for Nigerian women, indicating that men felt attractive Nigerian women should be overweight. Previous research suggests that for black women cultural standards of beauty stem more from men's perspective rather than their own opinions about their body and they felt more pressure to adhere to these standards (Poran, 2006). Similarly, more women indicated that men should be overweight or of larger size in order to be attractive to them. The silhouettes that were chosen with most frequency (4, 5 and 6) for men and women was also chosen as healthy. This suggests that Nigerians' concept of an ideal body image includes an association with good health. Ideas on what constitute healthy body image did not vary by gender; however, men attached a stronger association of an overweight body image with a healthy body image than did women. Thus, H8 concurs with previous research from WHO (2013) that an overweight body image in Nigerian culture is attributed to a healthy body image, whilst an overweight body image in women has always been associated with fertility.

Furthermore, 32.4% chose silhouettes 6, 7, 8, and 9, which can be classified as overweight and obese, as their opposite attractive figure. Given the number of women that appear in advertisements aimed at men, it is possible that the male viewer's image of himself is affected by the female images to which he is exposed. It has consistently been found that men actually prefer a larger female figure than the ideal figure generally chosen by women (Cohn and Adler, 1992; Fallon and Rozin, 1985; Huon, Morris and Brown, 1990; Rozin and Fallon, 1988). Indeed, in spite of high prevalence of overweight and obesity in

the sample calculated using the silhouette figure number chosen, a large majority of respondent indicated the desire to add weight and not lose weight.

5.3.9 Test Exploratory Proposition # 9

#9. *“Overweight body image is portrayed in Nigerian magazine advertisements more than thinner body image”.*

Ideal standards of body sizes are culturally specific. Since the 1960s, the ideal body image sizes for Western women portrayed in magazine advertisements have emphasized thinness. For women, the current ideal body depicted in the media is tall, moderately breasted and extremely thin. Indeed, by the early 2000s, the ideal body image of models depicted in magazines became extremely thin; the level of thinness idealized is such that it is impossible for most women to achieve it by healthy means. Moreover, culture has been found to influence the type of body image size portrayed in media, and it is also a main part of women’s role in the society to withhold body image standard. The ideal body image accepted by different cultures is depicted more in magazine advertisements; women who highly identify with the body image size used in the magazine endorse the value of the body image size. Subsequently, culturally in Nigeria an overweight body image size has always been celebrated, and it is evident that most of the body image of models used in Nigerian advertisements should possess the celebrated body image size. The results from Table 5.10a show the percentages of the frequently portrayed body image sizes.

Table 5.10a

V17-Categorisation of BI Pictures

Pic 1 (Very Thin)		Pic 2 (Thin)		Pic 3 (Normal)		Pic 4 (Overweight)		Pic 5 (Ext. Overweight or Obese)	
N	%	N	%	N	%	N	%	N	%
0	0	2	1.0	85	40.5	110	52.4	13	6.2

Additionally, pictures 4 and 5 represents overweight and obese; 58.6% of the analysed adverts portrayed this body image compared to 41.5% of thin and normal. Also from the results, more than half (58.6%) of the body image sizes of models portrayed in magazine advertisements are overweight. Social Comparison Theory (Festinger, 1954) suggests that it is likely that individuals will compare or evaluate themselves with the idealized images that they see presented in advertising (Bolton *et al.*, 2003). The result of this

comparison is an increase in negative feelings as related to personal body image and a corresponding drop in individuals' overall self-esteem (Fitzsimmons-Craft and Bardone-Cone, 2012).

Advertising which uses exceptionally thin female models and extremely muscular male models presents an image to the consumer of 'perfection' that the average consumer is unlikely to achieve (Parker *et al.*, 2002). Therefore, in Nigeria where an overweight body image (58.6%) is portrayed in advertising, research has found that it is easier to accumulate fat than to lose weight. This may be one of the reasons why an overweight body image is still appreciated in Nigerian culture. Moreover, marketers stated that advertisements will not be successful unless it incorporates element of the local culture in which the advertisement is publicised (Choi *et al.*, 2005), the body image size of the models in advertisements might set an individual personal evaluation standard among respondents own body image (Befort *et al.*, 2001). Furthermore, while much research has been carried out in United States about the harmful effects thin idealised images have on women and muscular idealised images have on men in magazine advertisements, little has been done to examine the consequences of advertising overweight idealised body images in Nigeria. Given that Social Comparison Theory argues for evaluating oneself based upon images presented in media, one would likely expect that Nigerian consumers will fall into the same dissatisfaction trap as have consumers in US as they are exposed to larger numbers of images and advertisements emphasizing overweight body shapes.

It is apparent that Nigeria has always been associated with poverty, despite the country's wealth in crude oil. There has always been a big disparity between the rich and the poor that is visible in their body image size, where overweight body image is ascribe to the rich and thin body image to the poor. Another theory that best describes this exploratory proposition question is the upward social comparison theory, which allows individuals to compare themselves to someone in a higher status group. Since an overweight body image (58.6%) is depicted in Nigerian advertisements more than normal weight, individuals with low or average BMIs will likely have increase dissatisfaction with their body image. Additionally, Wheeler and Miyake (1992) report that when Social Comparisons are made in regards to physical appearance, the direction is usually upward. Therefore, as Nigerians are frequently exposed to overweight body images in magazine advertisements, consumers might express the desire to add weight, while those that possess this body shape will be satisfied with their body.

Table 5.10b
1st Era 1988 - 2003

Pic 1%	Pic 2 %	Pic 3 %	Pic 4 %	Pic 5 %
Very Thin	Thin	Normal	Overweight	Ext. Overweight /Obese
0.0	0.0	17.4	65.2	17.4

The same result has been found through the use of cultivation theory. Cultivation theory explores the cumulative effect of looking at certain types of people in advertisements upon societal body image values, an effect that takes place without the stage of awareness (Franzoi, 1995). The more overweight images they view in advertisements, the more they may wish to possess the body image. Table 5.10b shows that from 1988 to 2003, overweight (65.2%) and obese (17.4%) models are featured in Nigerian advertisements more than very thin (0.0%), thin (0.0) and normal (17.4%) models. Moreover, the body image size portrayed frequently can pressurise Nigerians to conform to that body image. This theory is evidenced in the US where young women try to alter their body to pictures of thin models presented in advertising (Farhat *et al.*, 2010).

Table 5.10c

Statements	Agree %	Neutral%	Disagree%
I have a positive feeling about the body image of models used in advertising	62.7	18.3	19.0

Deduced from H1, the results in Table 5.10c above show that Nigerians have positive attitudes (62.7%) towards the use of overweight models in advertisements; overweight models are featured more than any other body image size. Furthermore, cultivation theory is use to predict that high exposure to advertising could affect a person's perception of reality as they may see images depicted in advertisements as being more realistic and ideal. In addition, an overweight body image has been depicted in Nigerian advertisements and exposed to Nigerian consumers' more than thin body image in the last 25 years (1988-2013).

5.3.10 Test Exploratory Proposition # 10

#10. *“Male and female body image size in Nigerian advertisements has changed over the last 25 years (1988-2013).”*

The intent of carrying out content analysis on the body image size of model portrayed in Nigerian magazines was to investigate the transformation in the body image sizes over the last twenty-five years, the years subsequently divided into three eras (see table below).

**V7-Year of Magazine Publication * V17-Categorisation of BI Pictures Cross
Tabulation**

Years in Era	Pic 1%	Pic 2 %	Pic 3 %	Pic 4 %	Pic 5 %
1988-1995 (1 st Era)	0.0	0.0	17.4	65.2	17.4
1996-2003 (2 nd Era)	0.0	0.0	30.1	67.2	2.7
2004-2013 (3 rd Era)	0.0	1.2	70.3	27.0	1.5

150 advertisements comprising 210 models body images were categorised in five places: Pic1, Pic2, Pic3, Pic4 and Pic5 which are Very thin, Thin, Normal, Overweight and Extremely Overweight/Obese respectively. The advertisements were chosen from 1988 to 2013, a period then divided into three eras: 1988 – 1995 (8 years); 1996-2003 (8 years); and 2004 -2013 (9 years), and then cross tabulated with the categorisation of models body image (see Appendix B for complete codebook). The results show that in the first era, 17.4%, 65.2% and 17.4% of normal, overweight and extremely overweight/obese models respectively featured in Nigerian advertisements. The second era featured 30.1% normal, and 67.2% and 2.7% of overweight and obese respectively. The third era featured 1.5%, and 27.0% of obese and overweight, and 70.3 % and 1.2 % of normal model sizes. The data presented above indicate that there have been changes in the body image size of models in Nigerian advertisements over the last twenty-five years, as results were found to be significantly different for the three eras. Furthermore, although there was no big significant differences found for pic1 in the three eras, there is a slight change in the third era as models categorised in pic2 (thin) were used in Nigeria advertisements more frequently than in the previous two eras when they were not featured at all. Nevertheless, it is important to note that while significant difference were not found in pic1 for all the eras, there is a decline in the use of pic5 (extremely overweight/obese models) (17.4%) in the first era compared to 2.7% in the second era, in the third era only 1.5% of models in category pic5 was featured in advertisements. The difference in using pic5 obese

models in the first and third era is about 16% (17.4-1.5). Furthermore, the percentage of normal size models that was featured in the second era (30.1%) is almost twice the percentage used in the first era (17.4%). In addition, the percentage of normal size models (70.3%) used in the third era is more than twice that which was used in the previous era and more than two-thirds of the total advertisements in the third era.

There is just a slight reduction in the use of pic4 in the first two eras (first era 65.2 and second era 67.2%), i.e. more overweight model was featured in Nigerian advertisements in the second era than in the first era. However, in the third era, there was a massive difference in the use of pic4 (overweight) models in advertisements (27.0%) which is less than one third of the total advertisements. The most significant change in the body image size of models can be seen in the use of pic2 in the third era, 1.2% of thin models were used in Nigerian advertisements in less than a decade which shows there is a change (reduction in size) in the body image of Nigerian models. These changes can be linked to exposure to different culture, especially Western cultural beliefs on body image portrayed through the media (Fowles, 1996). Globalisation has been credited with playing an important role in homogenising consumers across different culture (Laroche and Park, 2013). Giddens (1990) states that globalisation is the intensification of worldwide social relations which link distant localities in such a way that local happenings are shaped by events occurring many miles away. The result of globalisation can be seen to unfold in Nigeria advertisements and the body image size portrayed in it. However, globalisation has been seen as the universalising of modern social life as well as intensification of uniqueness of locale culture (Ritzer, 2007). Advertising in different cultures were made to show differences in order to promote the resurgence of nationalism and ethnic identities (Laroche, 2011).

Support was found for a massive reduction in the percentage of overweight and obese models portrayed in Nigeria advertisements in the third era (27.0%, 1.5%) compared to the first era of (65.0, 17.4%). The realisation of advertising's power to influence thought, feelings and attitude towards idolisation of body has spawned a huge amount of interest (O'Dea and Abraham, 2001). Advertisements have certainly been recognised as a very powerful influential force in the promotion of ideal body image and bodily attractiveness (Heinberg and Thompson, 1995). As stated in the literature, making social comparisons in an upward manner in advertisements will likely give a negative result (Furnham *et al.*, 2002). However, it will give a positive attitude and body satisfaction if it can be achieved.

Results have shown that individuals are willing to go to extreme ends in order to achieve an idolised ideal body. For example, countries like Nigeria, Morocco and Mauritius use fattening rooms, farms and house to enhance female figures to be culturally acceptable (Brink, 1989; Lamb *et al.*, 1993), while countries like the UK, U.S. and Canada resort to extreme dieting, vomiting, and starvation. to achieve their definition of ideal body image (Levine, 2012). Advertisements in US use exceptionally thin female models and extremely muscular male models as the perfect ideal body image that is unlikely to be achievable for the average consumer. Yet, even though this standard is unattainable, it is still likely that individuals compare and evaluate themselves with these idealized images that they see in advertisements (Mardanat *et al.*, 2007; Martin and Gentry, 1997).

Table 5.11a
Female Model Body Image Changes

Years in Era	Pic 1%	Pic 2 %	Pic 3 %	Pic 4 %	Pic 5 %
1988-1995 (1 st Era)	0.0	0.0	4.4	69.2	26.4
1996-2003 (2 nd Era)	0.0	0.0	43.8	54.1	3.1
2004-2013 (3 rd Era)	0.0	2.2	66.5	30.2	1.8

The findings from Table 5.11c show there is a change in the body image of female Nigerian models. Body image sizes of models portrayed in advertisements have shrunk over the years. Significant differences were found for all the three eras indicating that Nigerian female body image size is reducing from overweight and obese. The results also indicate that, at least to date, Nigerians have started to feel that obesity is not a sign of affluence as it was previously believed (Mbada *et al.*, 2009). This may of course also be the result of Nigerian consumers' exposure to Western advertisements, which inundate them with thin body images (Amazue and Ugwu, 2014). The incorporation of Western culture into Nigerian culture has increased over the years through cable TV, foreign magazine, exposure to foreign culture and through education (especially the increase in women's education). It has described earlier how, in the literature, an overweight body image size in Nigeria has been classified as living an affluent lifestyle, high SES and access to high education level. However, higher education levels have led to the exposure of Nigerian consumers to the Western culture of an ideal thin body image (Amazue and Ugwu, 2014). Nonetheless, when female Nigerians socially compare themselves to celebrities in the US or UK, harmful side effects may occur in terms of reduction in body

image satisfaction and self-esteem, and a drive to possess the ideal body image acceptable in those societies (Sypeck *et al.*, 2006).

Generally, the finding of H10 is similar to that of a study carried out amongst Fijian women, the results of which revealed that in 1995, before the existence of TV, less than 5% of Fijian women suffered from eating disorders and body dissatisfaction. However, shortly after the research was carried out, TV was introduced to the island and subsequent research in 1998 found that over 15% of Fijian women aged 17 on average were dissatisfied with their bodies and reported using vomiting or strict dieting to control their weight (Becker *et al.*, 2002). Fijians could see pictures of thin female and muscular male models as opposed to the overweight rounded, robust frame that had been valued in the culture for thousands of years, a fact that was attributed to the increase in body dissatisfaction.

Table 5.11b
Male Model Body Image Changes

Years in Era	Pic 1%	Pic2 %	Pic3 %	Pic 4 %	Pic 5 %
1988-1995 (First Era)	0.0	0.0	30.4	61.4	8.4
1996-2003 (Second Era)	0.0	0.0	16.4	80.3	2.3
2004-2013 (Third Era)	0.0	0.2	74.1	23.8	1.2

Comparing the changes in male models over the three eras, there is a significant change in the body image size of male models used. The male body image reduced from extremely overweight and obese to overweight and normal; however, no male model can be classified under extremely thin (0.0%) in all three eras.. It has been found that advertisements aimed at a male audience depicted body images that are not that of average male but males with very strong muscular bodies, presented in an upscale conservative manner representing financial success (Smeets *et al.*, 2010). Moreover, the frequency of undressed male models in advertising has risen over the years, whereas cultural standards have shifted to value a larger and more muscular physique in Nigeria advertising, encouraging men to be concerned about changing their bodies to obtain this ideal image.

Furthermore, El Ghoch *et al.* (2013) identified that advertising is one of the main conduits for conveying cultural values, indicating that US advertising is likely to present the consumer with an unrealistic image of perfection that will tend to serve as a standard for what should be considered physically attractive. This image will likely have some effect

on how Nigerians view themselves in comparison to those models seen in US advertisements (Giddens, 1991). Here, the author is stating that the body image (thinness) celebrated in Western magazines has an effect on the individual with access to them in Nigeria. This might definitely be the case now in Nigeria because in the third era (2004-2013) more pictures of thin models were portrayed in advertisements compared to the first two eras. Only 1.2% of advertisements featured thin models over the period of twenty-five years, yet Nigeria is facing the proliferation of Western advertising images and may face the same problems that accompany the use of these images that have been seen in the UK and US. However, portrayal of 28.5% of overweight and obese models in Nigeria advertisements shows that the cultural belief that overweight body image is a sign of affluence persists.

Principally, as the world grows smaller owing to the dissemination of information through various media, it is thought that pressures previously experienced primarily in Western cultures may be brought to bear on Nigerian culture as well. Indeed, previous studies have shown that increased exposure to Western advertising may have caused women in eastern cultures to become more dissatisfied with their body image (Befort, 2001; McCabe and Ricciardelli, 2001; Stanford and McCabe, 2002; Hargreaves and Tiggemann, 2004; Lau *et al.*, 2006). With the high exposure of Nigerians to Western culture, and given that social comparison theory argues for evaluating oneself based upon images presented in the media, one would likely expect that Nigerians may well fall into the same dissatisfaction trap as Americans as they are exposed to larger numbers of images and advertisements emphasizing thinness and muscular body shapes. However, because women and men are exposed to different levels and content of media related body image, there might be some attitudinal gender differences. As advertising differs in quantity, content and the types of models to portray desirable body image concepts, a non-Westernised country like Nigeria that is experiencing an intensification of Western culture through cable TV and advertising images may in future face the same problems of eating disorders such as anorexia and bulimia.

In summary, the progressive breakdown of family values, ethnic values and national culture has been linked to Western style modernisation (i.e. globalisation). Studies in Western countries have shown that body image is strongly influenced by external cues such as exposure to thin female models and muscular toned male in magazine advertisements. Thus, there are changes in the body image of models portrayed in

Nigerian advertisements, for female it is changing towards thinness and for male it is changing towards toned muscular body.

5.4 Summary of Exploratory Proposition Results

Table 5.12

Research Questions	Exploratory Proposition	Statistical Results	Result
How does body image portrayed in Nigerian advertisements influence Nigerian's attitude towards their own body image?	H1: Nigerian consumers have a positive attitude towards body image in advertising.	Overall body image attitude statements respond indicate that 62.7% have positive attitude towards BI of models portrayed in advertising	Supported
	H2: Overweight body image in Nigerian advertisements does not give consumer negative attitude towards their body image.	More than two-thirds of Nigerian consumers believe that attractive people in advertisements are overweight	Supported
How has Western model in advertisements impacted on Nigerian's perception of ideal body image?	H3: Societal acceptance is important to Nigerians in terms of flaunting overweight body image.	A positive association is established between high BMI and high SES in Nigerian society	Supported
	H4: Young consumers prefer thinner body image models in advertisement than old consumers	There was a decrease in the agreement of old people preferring overweight individuals. Consumers' ≤ 40 years agreed with the H4 while consumers older than 40 years disagreed.	Supported
	H5: Older Nigerian parents prefer overweight children than younger parents.	The older the consumer the bigger the child figural model chosen. However, the highest percentage of all the respondent chose figure 4, which is in the class of overweight although, old people percentage is higher than the young people	Supported

Do the demographic characteristics of gender, age and education have any influence on transformation of Nigerian perception of body image?	H6: Age does not have an effect on consumer's body image size in Nigeria.	Respondent below 40 years of age wishes to lose weight, their ideal body image is lower than their current body image while it is the opposite for respondents over 40 years.	Supported
	H7: Education has more significant effect on body image than gender.	Education has more significant effect on body image than gender. Has level of education increases consumers preference for overweight body image decreases.	Supported
	H8: Individuals in all age groups in Nigeria prefer their opposite partner to have overweight body image.	There was decrease in the percentage of men that chose fig 4, 5, and 6 as the ideal body image preferred from opposite sex compared to women that chose the same set of figures as attractive. There was little or no significance difference in the female respondent.	Supported
Has there been transformation in the body image of models used in Nigerian advertisements over a period of 25 years?	H9: Overweight body image is portrayed in Nigerian magazine advertisements as more acceptable than thinner body image.	In the last twenty-five years more than 58.6% of overweight and extreme overweight or obese models were featured in Nigerian advertisements.	Supported
	H10: Male and Female body image size in Nigerian advertisements has changed over the last twenty five years.	There has been a reduction between the first era and the third era in the percentage of extreme overweight or obese models featured in Nigerian advertisements from 17.4% to 1.5%.	Supported

5.5 Summary of Key Findings

An evaluation of thin and overweight body image size in Nigerian magazines advertisements and a questionnaire on attitudes towards overweight and thin models indicated that the cultural beliefs of both obese (1.5%) and overweight (27.0%) models portrayed in Nigerian magazine advertisements have reduced in the last 10 years. Therefore, this might affect the perception of Nigerians towards body image size, particularly those who are well-educated.

Similarly, the results from the survey showed that a higher percentage of the respondents are classified as thin by their families, they are encouraged to eat more in order to add weight and possess the culturally accepted ideal body image. This by some means will cause them to become overweight or obese. A combination of the survey feedback and the results of the content analysis in eras two and three showed that the body image sizes of the highest percentage of models portrayed in Nigerian advertisements are normal and thin. This may be due to acculturation of Western culture into Nigerian culture; therefore, advertisers have started inculcating thin models in their campaigns which is bringing about a shift in the cultural belief of overweight body image as a sign of affluence.

Nevertheless, fewer than one-third of the respondents in this study reported being dissatisfied with their bodies, or possessing a negative attitude toward their body image. This is considerably lower than the findings from other studies in US and UK. However, this problem could still affect a considerable number of Nigerians. This study shows that there were still some particular concerns in both genders. Women were more likely to feel concerned with their bodies (14.0% of women vs. 10.4% of men), feel bad about themselves because of their weight (13.2% of women vs. 9.3% of men), and try to lose weight than men. However, some men also reported trying to gain weight.

In relation to factors affecting body image size, this study showed that sociocultural factors (family, advertisements and education) may have a great influence on developing ideal body image. This was confirmed in the questionnaire where societal acceptance was the main influence affecting young adults' thoughts of changing their body image. Moreover, the results from content analysis study ascertained advertising agencies have increased the use of normal size and thin models in their campaigns in the last 25 years (1988-2013). When those three factors were compared, it was not surprising that advertisements were the most influential factors for developing body dissatisfaction

leading to alteration of body image, particularly the internalisation of ideal body image. Similar to the results from the questionnaire, most participants believed that advertisements play an important role in transmitting the idealised body image to the society.

Despite the fact that thinness may not be considered the main issue among Nigerians, this study shows that it is not only overweight body image size that is attractive; a thin body image has been given some positive attitude consideration. It is not only men who are only concerned about body image; women also place high importance on their shape and body image, which could potentially lead them to engage with the use of dieting, vomiting, starvation in order to acquire 'the ideal body image'. More alarmingly, with the recent incorporation of thin models in Nigerian advertisements, young female respondents in the study seemed to have some awareness of the culturally acceptable body image size in Nigeria and the potential influence of advertisements information on ideal body image sizes. However, thinness is becoming attractive and appreciated.

Although the level of exposure to Western culture data was not collected from the respondents, however, their level of education data was used to determine their level of exposure to Western culture. The findings from the survey showed that culture may have a great effect on determining the ideal body image size portrayed in advertisements. However, the effects of local culture are gradually reducing in young Nigerians, giving rise to the assimilation of Western culture.

The rise of global culture is an especially salient feature of contemporary globalisation. A new global culture is emerging, resulting from computer and communication technology and a consumer society with its panorama of goods and services. This global culture includes the proliferation of media technologies that gives expression to Marshall McLuhan's dream of a global village in which people all over the world watch entertaining spectacles like major sport events, entertainment programs and advertisements that relentlessly promote thinness body image for ladies and muscular body image for men.

The results of H9 and 10 shows that Nigerian culture is being redefined. The incorporation of thin models into the advertising industry shows that local and national cultures are not sources of resistance to global forces, or protecting the traditions, identities and modes of

life of Nigerians. Culture has traditionally been a localising force that distinguished societies and people from each other by providing forms of local identities, practices and modes of everyday life that could serve as a bastion against the invasion of ideas, identities, and forms of life extraneous to Nigeria. More recently, however, global culture has been seen as permeating local culture, as evidenced for example in Fiji where no issues of eating disorders among adolescents were experienced prior to the incorporation of TV in 1995. This may become the case in Nigeria where the local acceptability of an overweight body image will be eradicated and thinness will be encouraged, potentially leading to problems of eating disorders witnessed in other, developed countries, particularly the UK and US.

Chapter Six

Conclusions

6.1 Introduction

This chapter concludes the thesis. It provides a synthesis of the findings discussed in the preceding chapter against the study's aim and objectives. The principal points the researcher will be referring to here has been discussed in the previous chapter and, thus, will not be repeated in detail in this chapter. Instead, the chapter brings together some of the key conclusions arising from earlier chapters to provide an overview of the study's core findings, interwoven with a concise analysis of their collective significance and an elucidation of their originality.

The study set out to investigate the impact of Nigerian culture in advertising through the body image of models portrayed in advertisements and the transformation from 1988-2013, in conjunction with its influence on consumer's attitude. The study examines how the role of sociocultural influences in individual vulnerability to experiencing pressure of possessing ideal body image is portrayed in Nigerian advertisements. Specifically, it focuses on literate men and women between the age range of 18 to 60. This study has demonstrated that literate Nigerian men and women hold disparate attitudes to body image size that reflect the western societal view. It appears that this group not only hold negative attitudes toward thin body image size, what is most concerning is that these attitudes appear to be held by increasingly educated middle aged Nigerians, who should be informed that overweight body image size should not be applauded.

Moreover, it has been observed that, like consumers all over the world, Nigerians interact with hundreds of advertisements every day. Thus, advertising has become an important source of information and portrayal of cultural values making it a crucial part of everyday life. Until yet, there has been no comprehensive study to determine the impact of advertising and culture on consumer attitudes towards the body image size of models portrayed in Nigerian magazine advertisements. Therefore, the principal aim of this thesis has been an empirical investigation on the impact of Nigerian culture in advertising through the body image of models portrayed in advertisements and the transformation from 1988-2013, in conjunction with its influence on consumer attitudes.

To address the study's broad aim, four objectives guided the study which is listed below:

- To investigate the transformation of the body image of models portrayed in Nigerian advertisements over a period of 25 years (1988-2013)
- To examine how body image portrayed in Nigerian advertisements influence consumer's attitudes towards their own body image
- To interrogate whether body image beliefs in Nigeria have been impacted upon by western models body image in advertisements
- To explore whether personal characteristics (i.e. gender, age and education) have any influence on transformation of Nigerian perception of body image.

To meet these objectives, the study deployed a quantitative research approach combining a survey and content analysis. The survey comprised a closed-ended questionnaire designed for literate Nigerian men and women. It revealed the perception of putative ideal body image in Nigerian culture, how this body image size is influenced by cultural beliefs and the acceptance of it in the society. While the content analysis was essential in understanding whether (or not) there is transformation in the body image size of models portrayed in Nigerian advertisements over a period of 25 years (1988-2013), the picture analysis was crucial to the study, it revealed longitudinal understanding of how Nigerian cultural values have impacted on the body image size of models portrayed in advertisements.

6.2 Objectives and Conclusions

The purpose of this research project has been designed to fill gaps in research and obtain better understanding of the impact of advertising and culture on the transformation of body image in Nigeria. Studies have shown that Western society values thinness and holds a negative attitude towards overweight body image size. However, based on the results from the questionnaire and content analysis, this study advocates disparity to thinness. It reveals the cultural values associated with an overweight body image size, especially amongst literate Nigerians.

6.2.1 Transformation of Nigerian models body image in advertisements

The results suggest that the dynamism of Nigerian culture has not abraded the traditional beliefs of ideal body image as overweight neither uncritical acknowledgement of

globalised body image of thinness. Consistent with previous literature, cultural identification was related to body image, Nigerian models were related to overweight body image size. Nevertheless, there is a blend of the old tradition of being overweight and anew tradition of thinness as portrayed in advertisements. The content analysis results show that previously, between 1988-2002, overweight models were portrayed more in advertisements than any other body image size. However, after the 2001 Miss World pageant when a Nigerian won the title, normal BI and thin models featured more in magazine advertisements.

6.2.2 Impact of Nigerian advertisements on consumers' attitude

The results of this study suggest that the appeal of advertising differs across culture but that culture and body image sizes are persistently interwoven. Dissenting with Western negative attitudes towards an overweight body image size, Nigerians hold a positive attitude towards overweight BI. Hence, these findings may strongly support the contention that individuals with an overweight body image size in Nigeria are held in higher esteem than individuals with a thin body image size.

6.2.3 Effect of Culture on Model's Body Image Sizes

The results indicate that culture is a society's underlying value framework that guides individuals' behaviour. Nigerian cultural beliefs indicate that an overweight body image is a symbol of an affluent life style, good health and wealth, yet the results of the study also support the idea that culture is not monolithic; it changes over time, is dynamic, socially-construed and multifaceted to the extent that young Nigerians activate the values and norms of Western culture in relation to thinness as ideal body image. Culture is the glue that binds people together in a group. Therefore, the younger respondents in this research might be the generation that transforms the traditional belief of the Nigerian ideal body image size from overweight to thinness. Moreover, cultural theorists posit that the shared elements of subjective culture are usually transferred from generation to generation. Therefore, this young generation might transfer new cultural beliefs. The finding fills an important gap in the literature; previous studies examining the impact of advertising and culture have not considered consumer attitudes towards transformation of models body image size portrayed in Nigerian advertisements.

6.2.4 The Personal Characteristic Effect

The findings suggest that education has the strongest effect on attitudes towards overweight body image. Nigerians with differing levels of education do entertain divergent attitudes, Nigerians with low education report higher positive attitudes towards overweight body size in comparison to Nigerians with higher education. Higher education level shows higher exposure to western culture, Lagos state where the research was carried out has the highest rate of literacy in Nigeria (80%) and highest exposure to Western culture. Age group of Nigerian consumers also have a strong effect on attitude towards overweight body image. However, consumers' gender had the least effect on attitude towards overweight body image. Therefore, there was no disparity between male and female when it comes to overweight body image as putative ideal BI.

In summary, the results suggest that negative attitudes towards an overweight body image seems to be associated with characteristic of being female, below the age 40 and having a higher level of education I (more than GCSE).

6.3 Contribution of the Study

The findings from the present research contribute to the existing evidence which indicates that culture and sociocultural factors (advertising, family, and friends) may have a great influence on perception of ideal body image. The study found consistent evidence showing that culture is strongly linked to body image and the body image size portrayed in advertisements. The contribution to knowledge is in three important areas of cultural consumer advertising research. First, it advances understanding of consumer attitudes in Nigeria, a prudent West African market. Overweight and obesity now seems to be a significant problem in Nigeria. The results in this thesis reveal that a large proportion of Nigerians ascribe an undesirable attitude to a thin body image size. At the same time, there remains much support for developing an overweight body image amongst literate Nigerian men and women. Nevertheless, there is evidence from this study that Western body image of thinness in advertising is affecting the Nigerian putative ideal body image, and that the positive attitudes towards thinness amongst young female Nigerians may inevitably reshape local culture over a period of time. The desirability of a thin body image amongst young female Nigerian may eradicate the use of fattening rooms and approbation of overweight body image size.

Secondly, to date the research in this thesis is the first to carry out an empirical investigation into the impact of Nigerian culture in advertising through the body image of models portrayed in advertisements and the transformation from 1988-2013, in conjunction with its influence on consumer's attitude. It has, therefore, contributed to understanding of how cultural values and beliefs influence general attitudes towards the portrayal of overweight body image in advertising. Advertising is one of the instruments of globalisation, assimilating Western culture into local/foreign culture. Although the findings of the present research indicate that the Western body image of thinness in advertising has a negative influence on Nigerian men and older Nigerian women, it has a positive influence on young female Nigerians. The positive attitude of young female towards thin body image shows that there is a shift in the cultural belief in an (overweight) ideal body image. Additionally, this research implies that demographics and cultural beliefs contribute to attitudes towards body image size in advertising. Understanding these differences will impose more effective planning and targeting of advertisements. This study asserts advertisers to redesign their advertisements to target the different age group and education level using the medium to encourage positive attitude towards normal BMI alternately of overweight and obese body image. Demographic characteristics that have brought about cultural differences such as age, education and gender should be considered in advertising.

Finally, the present research analysed models in Nigerian advertisements in published magazines from 1988 to 2013. Pictures of overweight models are portrayed frequently in Nigerian advertisements yet, over the last decade, pictures of thin models (especially female models) have been increasingly portrayed.. Young women, particularly those in higher education, may be especially aware of the two intertwining ideals that Western society holds about the body: the physical appearance ideal and the health ideal. The result enhances the understanding of how Western culture (i.e. thin models in advertising) influences attitudes towards the Nigerian ideal body size.

6.4 Limitation of Study

As applicable to all studies, limitations can be identified in this research, mostly related to the questionnaire and the sample. This research project has taken a forward step in the study of the impact of advertising and culture on the transformation of body image in Nigerian advertisements, a phenomenon never before experienced in the country. The study represents one of the earliest research projects conducted in Nigeria about consumer

attitudes towards model's body image size in advertising, as the researcher faced unique challenges. It is hoped that the findings here constitute a new research dimension in the domain of social science in Nigeria. This research project may also provide a platform for studying, advertising, culture and globalisation for those in a similar situation to Nigeria. As this thesis has been a pioneering venture, the researcher attempted to find studies carried out in countries similar to Nigerian environment and culture. Therefore, constraints and limitations are inevitable. Below are some of the limitations identified together with suggestions for further research.

Limitation #1: During data collection, the researcher sought responses from consumers ranging in age from 18 to 60; hence, consumers younger than 18 or older than 60 were not included in the research. In addition, responses were sought from literate/academic environment alone and illiterate and non-academic environment was not considered. Therefore, generalising the result of this study cannot be accurate, as the study dropped two age categories, consumers with no education and feedback from a non-academic environment, which their opinions might have had an effect on the attitudes towards body image size in advertising.

Limitation #2: The researcher adopted a convenience, non-probability sampling technique to accept a sample size that equals 1531 respondents. The non-probability sample technique required as many respondents to participate in the study as possible, in order to provide better results.

Limitation #3: Due to the insurgency in Nigeria, the researcher was not allowed access into some places to administer the questionnaire; the questionnaire had to be dropped with the secretary of the organisation to help administer it. Some questionnaires were not completely filled and had to be eliminated, whilst most respondents did not know their height and weight and that part of the question was omitted. Therefore, the researcher was not able to use this part of the information for the purpose of the research.

Limitation #4: The researcher could not find sufficient magazine advertisements in the 1980s on body image of models. Therefore, the advertisements could not be put into product categories to give a better understanding of the body image sizes used in different product advert. Additionally, the research focused solely on the body image size of models in magazine advertisements; other elements, such as word captions, colour, and

so on were not considered. It is hoped, however, that it will constitute a stepping stone for other research in related areas, such as Newspapers, Outdoor media, Internet and other forms of visual advertisements.

6.5 Recommendation for Further Research

Advertising is an important component of the Nigerian economy in its own right, as well as through its indirect effect to other economic activities. This study has raised a number of questions that can inspire future research.

- Further research can extend this study to cover other age ranges that were exempted or to concentrate on certain ages especially the adolescent group. This will provide a full clear picture about the attitudes towards overweight body image in advertisements. For example, it is not evident whether cultural, parental and peer influences have more effect on adolescent body image size compared to models in advertisements.
- Further research can attempt a qualitative approach (e.g. interview or focus group) in carrying out this type of study. It will give an in-depth understanding of consumer's perception of cultural belief, standard, and attitude towards overweight body image. Similarly, extend this study to consumers in non-educated environment, or probably consider Nigerians without any form of education at all.
- Further research might consider replication of this study after some time to assess variation of consumer attitudes towards overweight body image in a changing culture.
- With the recent release of OK magazine in Nigeria, research can be carried out on the body image size of models used in the Nigerian version in comparison to the models used in UK version. That will give a better understanding if cultural beliefs still have a strong hold on the type of body image of models portrayed in advertisements.
- Finally, a longitudinal research can be carried out on advertisements in Nigeria both on foreign and local magazines and newspapers putting into consideration product categories, themes, title and other attributes of advertising. In addition, other forms of visual advertisement can also be analysed for comprehensive understanding of Nigerian advertising agencies attitudes.
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6.6 Concluding Remarks

Researching this phenomenon has not been an easy task and this thesis has employed a broad scope of areas of advertising in understanding the impact of advertising and culture on the transformation of body image in Nigerian advertisements. However, the findings

have been beneficial in identifying the changing pattern of body image size and values in Nigerian society as influenced by Western advertisement. The findings have also revealed consistency with ideas promoted by many 'advertising' scholars and theoreticians, particularly with those of de Mooij (diversification in different markets). The findings also shared the ideas partly promoted by Levitt (unification of global culture and transfer of ideology). Whatever the ideas, concepts and theories promoted by scholars, culture itself has become a commodity, and it is only when the cultural context is considered that the influence of advertising can be fully appreciated. Furthermore, the results also supported the idea that culture is dynamic and socially-constructed. In contrast to early cultural research where culture was considered monolithic, stable and geographically determined, the findings showed culture can be multifaceted such that people activate the values and norms of different cultural groups depending on situational cues.

Furthermore, the researcher admitted that it is difficult to deny the acculturation of Western ideal body images owing to diverse cultural values, but it is equally difficult to argue for the destruction of indigenous culture through the transformation of ideal body image. And there is no doubt that advertising has contributed to the creation of new lifestyles, particularly among the young females in Nigeria who are becoming heavily oriented towards western culture. These emerging lifestyles are evident not only in the use of thin models in advertisements, but in all the culture industries including TV programs, movies, education and music. The question that seems most relevant then is: what cultural values are being lost and what is being gained? Without doubt, Western cultural influences through the acquisition of higher education and exposure to western models' body image in advertising have affected the cultural value of an overweight body image in Nigeria.

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Appendices

University of Central Lancashire
Lancashire Business School
Preston
PR1 2HE
United Kingdom

Dear Respondent

Body Image Attitude towards Advertising Questionnaire

I am a researcher conducting a study and gathering data on relative advertising and marketing issues. By completing this questionnaire your answers will be helpful in developing the advertising industry in Nigeria.

This questionnaire is part of a Ph.D. thesis to be presented at the University of Central Lancashire Preston in the U.K. Your answer will be treated confidentially and shall only be used by the researcher for the purpose of this thesis.

I would appreciate if you could please spare about 10 minutes of your time to respond to these questions.

Thank you.

Mojisayo Abimbola BA (Hons) Msc PhD Candidate
MABimbola@uclan.ac.uk

For further details and concerns you can get in touch with my supervisor with the details below

Dr. Candan Celik Elmer
Senior Lecturer
Course Leader of
PR and Marketing – PR and Management
CCelik@uclan.ac.uk

Personal

1. What is your education level? None () Primary Cert () GCSE () BA/B.Sc ()
MA/M.Sc/MBA () PhD ()
2. What is your gender? Male () Female ()
3. What age group are you in? Under 20 () 20 – 30 yrs. () 31 – 40 yrs. ()
41 – 50 yrs. () 51 yrs. & above ()

Perception

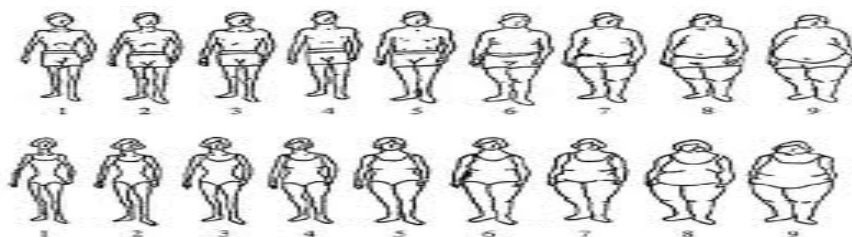
4. What is your body weight?
5. What is your height?

Choose the level of agreement or disagreement for each of the following statements (Please tick one box only for each question).

		Strongly Agree	Agree e	Neutra l	Disagree	Strongly Disagree
6	My body weight can be classified as obese					
7	My body weight can be classified as underweight					
8	I feel bad about myself because of my weight					
9	I am trying to gain weight					
10	I am trying to lose weight					
11	I like eating with family					
12	I do not like eating with family					
13	I like eating alone					
14	I do not like eating alone					
15	My friends pressure me to eat more					
16	My friends pressure me to eat less					
17	I feel like family pressure me to eat less					
18	I feel like family pressure me to eat more					
19	I am most fearful of being underweight					
20	I am most fearful of being overweight					
21	My family think I am too skinny					
22	My family think I am too fat					
23	I have felt pressure from advertisement to lose weight					

24	I have felt pressure from advertisement to gain weight					
25	Magazine advertisements are an important source of information about being attractive					
26	Picture in magazines are an important source of information about being attractive					
27	Movies stars are an important source of information about being attractive					
28	Famous people are an important source of information about being attractive					
29	Fat people appearing in advertisements encourages people to eat more					
30	It is not acceptable in our society to see thin people in advertisements					
31	It is not acceptable in our society to see fat people in advertisements					
32	Thin models in advertisements in creates conflict with culture					
33	I would like my body to look like models who appear in advertisements					
34	I like to see skinny models in advertisements					
35	I do not like to see skinny models in advertisements					
36	The type of body weight of model used in advertisements should be regulated					
37	Using foreign celebrities in advertising is undesirable					
38	Using foreign celebrities in advertising is desirable					
39	I have a positive feeling about the body image of models used in advertising					
40	I have a negative feeling about the body image of models used in advertising					
41	In advertisements all the attractive people are chubby					

42	In advertisements all the attractive people are skinny					
43	Attractive people are better liked than unattractive people					
44	People who are plump are better looking than people that are thin					
45	Attractive people are happier					
46	Attractive people are more successful					
47	Older people like overweight people more					
48	Being overweight is not acceptable for younger generations					
49	Having excessive body weight is part of good social standing in Nigerian culture					
50	Women in Nigeria seek to enhance their body weight to make themselves more attractive.					
51	Men in Nigeria seek to enhance their body weight to make themselves more attractive.					
52	Social standing is an important factor in Nigerian culture.					
53	Having a big body image is part of good social standing in Nigerian culture.					
54	Parading a well-fed and 'plump' family provides very strong signals of wealth and social standing in the community					
55	The term 'Obesity' refers to those people whose mobility is constrained by excessive weight.					



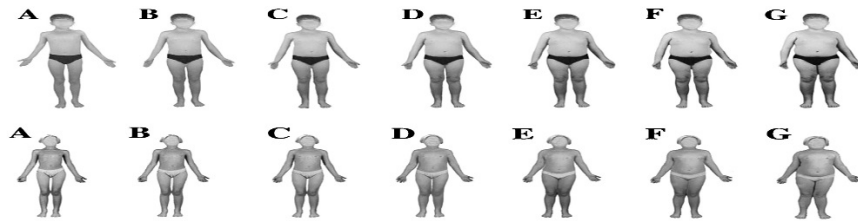
56. Which of the image above represent your current size? (Write the number)

57. Which image above represents your ideal size? (Write the number)

58. Which of this body weight above do you consider attractive? (Write the number)

59. Which of the picture above do you think represent a healthy figure? (Write the number)

60. Which of the above opposite gender picture is attractive for you? (Write the number)



61. Which of the image above best describe your image of a typical Nigerian child?

62. Which of the image represents what you want your child to look like?

Appendix B

Content Analysis Codebook

Appendix 2

THE BODY IMAGE ADVERTISEMENT CONTENT ANALYSIS CODEBOOK

The process

The codebook was drawn up after a content audit and inventory of Nigerian advertisement from five different magazines (i.e. Genevieve, Ovation, Encomium, The choice and City People). The criterion for choosing the advertisements from the mentioned magazines was because of its popularity among the sample size that the research is investigating. Emergent coding principle was used, where categories were established upon preliminary examination of the data. To the extent possible, the categories were mutually exclusive and exhaustive. The codebook contains fully explicated operationalization for the all chosen variables as possible. Since there is not a standard codebooks' existing anywhere, it has to be designed towards the purpose of the research being carried out. Therefore, the researcher built on Neuendorf and Kane (2010) example and Pack et al (2011). The full coding was then carried out after two pilots testing. The quantitative content analysis process seeks to answer the following research exploratory proposition:

#2. Big body image is widely accepted in Nigeria culture.

#3. Nigeria advertisements portray big body image as ideal body image.

#4. Body image size in Nigeria advertisements have changed over twenty five years.

Coding schedule

The coding schedule encompasses the rows which contain the specified individual data (advertisements) item for which the coding is done starting from the serial number 001 to the last coded item of 210. Although 150 ads were collected some of the ad features group of models and the models are coded and analysed individually. The columns (of which there were 16) contain the 16 variables of themes for which the individual content items were coded. The 16 variables consisted of the standardized codes: Researcher ID, Adverts serial number, Month and Year, and name of the Magazine. The rest of the other variables are the specific themes, with full details included in the coding manual below.

Coding Manual

V1- Researcher ID

The number that identifies each researcher in the coding team: Primary researcher is 1.

V2- Ad Serial Number

Each ad that is coded gets a serial number. The number starts from 001 until the very last one at the end of coding period (which should be 210).

V3-Magazine Year and Date

This where the date on the magazine and year of publication is coded; the sample magazine chosen are produced monthly; therefore, it shows the month and year. The format that was used was month and year.

V4-Date

The date on which the coding was done, not the month or year on which the advertisements was published in the magazine. A 6 digit number format was adopted for use i.e. DDMMYY.

V5- Gender Magazines ID

This is defined as the main gender that the headline and body of the magazine is covering; research in gender role portrayals in advertising is not new, as it has evolved from over the years Goffman, 1978): Therefore, the gender of the magazine is coded: Male (The Choice) is 1, Female (Genevieve and Ovation) is 2, and General (Encomium and City People) is 3.

V6-Magazines ID

The magazines that are being coded: Genevieve is 1, Ovation is 2, Encomium is 3, The Choice is 4, and City People is coded 5.

V7-Year of Publication Magazine

This part divides the magazine advertisements into era by using the years the advertisements were published. This is therefore coded as follows: 1988 to 1997 is 1, 1998 to 2005 is 2, and 2006 to 2013 is 3. Although, the month and year of the magazine ads has been stated in V3, at this junction it is coded into eras; it will make it easier to analyse using IBM SPSS.

V8-Gender of Model

The gender of the model used in the ads will be coded as follows: Child is 1, Male is 2 and Female is 3. However, in the case of a group ad that has male, female and child in it or male and female or male with child or female with child; the details of the ads will be repeated and all the models in it will be coded exclusively with the exception of infants, toddlers and elderly models. The term child here comprises of both male and female.

V9-Age of Model

The age of the models in the ads will also be coded, this will help the researcher to be objective in the assigning the models into groups (from the sampling, infants, toddlers and elderly people are eliminated from the ads collected; in case of group ad that has these categories of people in it, their body image will not be analysed).

Ads of models below 5 years of age and that of model above 61 years of age will not be analysed; models from the age of 5 to 18, 19 to 39, 40 to 60 is coded as child, young adult

and old adult respectively. Child is 1, Young Adult is 2 and Mature Adult is 3. This part might be a bit subjective because the age of the model is not written on the ad therefore it is left for the coders to use their discretion.

V10- Size of Ad

During sampling the researcher chose ads that are suitable for the purpose of the research, since the exploratory proposition are to analyse the size of the BI of model used in the ads. The size of the ad in the magazine is important, passport size picture ads were not chosen, only full pages or and half pages ads were used. This is important because the picture ad size could alter the perception of the BI of models in it, it will be coded as: Full page is 1 while half page is 2.

V11-Size of Picture in the Ads

Even thou the researcher eliminated some size of ad that are small because the body image of the model cannot be properly viewed, in choosing the ad picture size of model the researcher chose the ones that the body image of the model can be seen clearly. Picture sizes are then coded as: Full Picture 1 and Portrait 2.

V12- Size of Model's in Picture

This part is going to code the picture size of the model if it is full or portrait, full picture will show from the hair strand of the model down to the sole of his or her feet while portrait will show the body image from the strand of hair down to the midsection or knee cap. Any ad picture outside these categories was not collected. Full is 1, portrait is 2. This apply to all gender categories but in the case of a group picture where some model have full picture and other have portrait, the models will be coded individually.

V13-Categorisation of Models in Ad

This column will categorise the models in the ads in terms of single or plural, ads that has one model featuring in it child, male or female is 1 any other ads that has more than one person will be regarded as a group ad and it will therefore be coded 2 (even if it features the exempted categories of model).

V14-Categorisation of Ad

This will categorise the amount of models used in the group ads in terms of appearance, where two persons appear is 1, three to four is 2 and 5 and above is 3 (any ad that has one model in it will be coded 0).

V15-Categorisation of Group Ad

The group ad that is coded earlier will then be sub coded into groups of men, women, or mixed. This is done to enable the researcher to understand if there is any difference in the body image of the models when they are with opposite sex, as a group, or just their gender

(this is especially carried out because of family product ads). It will therefore be coded as: Male group as 1, Female group as 2 and mixed group as 3 (mixed group can be defined as males, females, and children; this is when the ad features all three or two of the group). Any other ad outside these categories will be coded 0.

V16- Categorisation of BI (Weight) by Coders Perception

The weight of the model will be coded into five categories: Very Thin (anorexic) is 1, Thin is coded 2, Normal is coded 3 and Overweight is coded 4, Obese is coded 5 and Unable to determine is coded 0. Very thin are categorised as clinically sick people with eating disorder, thin represent model that are less than average body weight, a few bones may be visible on their body but the model is not skeletal, while normal is when the model is not overly plump, curvy, overweight, broad, pot-bellied, thicker boned and the flesh of the skin overlapping. For overweight all the qualities of not being average or normal weight is depicted in the model as well as in obese model.

V17-Categorisation of BI Pictures

Subsequently, this category will be coded using pictures provided of models in westernized country and the categories of their BI against picture ads from Nigeria (e.g. very thin, thin, normal, overweight, obese). A benchmark of pictures of model was used because of Photoshop, therefore the coder is only looking at the pictures in the magazine and the BI without considering what the BMI of the model is. This category is included since the thesis is analysing cross-cultural difference in BI between westernised countries and developing countries on Ideal Body Image, this will help the researcher to analyse if the ads she coded thin in Nigeria is seen as normal, overweight as obese in westernised country respectively. This is done so that the researcher (the coder) will not be bias in her coding; additionally, this will allow the research to be more objective. Therefore, the chosen body images of western models were coded Picture 1 is 1, Picture 2 is 2, Picture 3 is 3, Picture 4 is 4 and Picture 5 is 5 both for male and female.

Appendix C

Coding Sheet

Appendix D

Reliability Test

Cronbach's Alpha

Scale: ALL VARIABLES

Case Processing Summary

		N	%
Cases	Valid	1527	99.7
	Excluded ^a	4	.3
	Total	1531	100.0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.643	.633	50

Summary Item Statistics

	Mean	Minimum	Maximum	Range	Maximum / Minimum	Variance	N of Items
Item Means	2.840	1.790	4.265	2.475	2.383	.544	50

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Squared Multiple Correlation	Cronbach's Alpha if Item Deleted
My body weight can be classified as obese	138.40	169.338	.124	.351	.640
My body weight can be classified as underweight	138.45	176.253	-.130	.196	.658
I feel bad about myself because of my weight	138.32	170.706	.062	.167	.644
I am trying to gain weight	139.89	177.131	-.167	.448	.658

I am trying to lose weight	138.05	167.503	.166	.602	.637
I like eating with family	139.95	177.550	-.186	.465	.658
I do not like eating with family	138.01	169.210	.114	.492	.640
I like eating alone	140.03	177.682	-.186	.522	.659
I do not like eating alone	138.03	170.759	.057	.538	.644
My friends pressure me to eat less	137.79	172.409	.023	.045	.644
My friends pressure me to eat more	140.22	173.258	-.021	.069	.647
I feel like family pressure me to eat less	137.94	174.585	-.079	.216	.651
I feel like family pressure me to eat more	140.22	172.827	-.002	.215	.646
I am most fearful of being underweight	139.97	178.576	-.213	.570	.661
I am most fearful of being overweight	137.99	167.700	.162	.589	.637
My family think I am too skinny	139.13	170.721	.021	.135	.649
My family think I am too fat	137.75	172.467	.031	.107	.644
I have felt pressure from advertisement to lose weight	138.07	167.075	.180	.543	.636
I have felt pressure from advertisement to gain weight	139.98	171.885	.038	.086	.644
Magazine advertisements are an important source of information about being attractive	140.09	165.132	.347	.547	.629
Picture in magazines are an important source of information about being attractive	140.04	165.559	.328	.536	.630
Movie stars are an important source of information about being attractive	139.77	162.712	.342	.425	.626
Famous people are an important source of information about being attractive	139.64	164.834	.238	.372	.632

Fat people appearing in advertisements encourages people to eat more	138.63	166.023	.205	.375	.634
It is not acceptable in our society to see thin people in advertisements	138.68	160.047	.348	.503	.623
It is not acceptable in our society to see fat people in advertisements	138.45	167.879	.172	.400	.637
Thin models in advertisements in creates conflict with culture	138.92	165.968	.180	.339	.636
I would like my body to look like models who appear in advertisements	139.66	169.219	.103	.332	.641
I like to see skinny models in advertisements	139.19	172.334	-.008	.425	.649
I do not like to see skinny models in advertisements	138.81	167.379	.065	.213	.648
The type of body weight of model used in advertisements should be regulated	139.40	166.659	.208	.324	.635
Using foreign celebrities in advertising is undesirable	139.12	171.425	.021	.437	.647
Using foreign celebrities in advertising is desirable	139.16	169.573	.067	.352	.645
I have a positive feeling about the body image of models used in advertising	139.35	168.041	.148	.359	.638
I have a negative feeling about the body image of models used in advertising	138.84	171.530	.025	.357	.646
In advertisements all the attractive people are chubby	139.33	162.798	.311	.369	.627
In advertisements all the attractive people are skinny	138.85	172.044	-.002	.234	.649

Attractive people are better liked than unattractive people	139.67	161.106	.341	.404	.624
People who are plump are better looking than people that are thin	139.34	158.973	.379	.565	.620
Attractive people are happier	139.45	157.124	.453	.531	.615
Attractive people are more successful	139.37	156.403	.483	.546	.613
Older people like overweight people more	139.19	160.753	.332	.437	.624
Being overweight is not acceptable for younger generations	139.23	169.207	.085	.343	.643
Having excessive body weight is part of good social standing in Nigerian culture	139.12	163.929	.254	.406	.631
Women in Nigeria seek to enhance their body weight to make themselves more attractive.	139.90	163.001	.340	.398	.626
Men in Nigeria seek to enhance their body weight to make themselves more attractive.	139.91	163.528	.331	.394	.627
Social standing is an important factor in Nigerian culture.	139.92	164.705	.313	.458	.629
Having a big body image is part of good social standing in Nigerian culture.	139.54	161.044	.392	.407	.622
Parading a well-fed and ‘plump’ family provides very strong signals of wealth and social standing in the community	139.72	160.267	.392	.445	.621
The term ‘Obesity’ refers to those people whose mobility is constrained by excessive weight.	140.19	165.477	.240	.373	.632

Appendix E

Kolmogorov-Smirnov Test

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
What age group are you in	1531	100.0%	0	0.0%	1531	100.0%

Descriptives

			Statistic	Std. Error
What age group are you in	Mean		2.39	.027
	95% Confidence Interval for Mean	Lower Bound	2.34	
		Upper Bound	2.45	
	5% Trimmed Mean		2.33	
	Median		2.00	
	Variance		1.078	
	Std. Deviation		1.038	
	Minimum		1	
	Maximum		6	
	Range		5	
	Interquartile Range		1	
	Skewness		.742	.063
	Kurtosis		.129	.125

Tests of Normality

	Kolmogorov-Smirnov ^a			Shapiro-Wilk		
	Statistic	df	Sig.	Statistic	df	Sig.
What age group are you in	.278	1531	.000	.868	1531	.000

APPENDIX F

Summary of the Frequency for Question 6 to 55

Summary of the Frequency for Question 6 to 55

No	Statement	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
		%	%	%	%	%
Q6	My bodyweight can be classified as obese	1.4	9.7	37.4	28.7	22.9
Q7	My bodyweight can be classified as underweight	8.8	13.7	16.5	35.0	26.0
Q8	I feel bad about myself because of my weight	3.3	8.8	28.6	33.6	25.7
Q9	I am trying to gain weight	30.2	45.4	11.9	7.3	5.2
Q10	I am trying to lose weight	5.5	6.5	10.6	40.8	36.6
Q11	I like eating with family	30.6	46.4	13.1	5.3	4.5
Q12	I do not like eating with family	4.6	5.9	10.5	42.1	36.8
Q13	I like eating alone	38.6	39.6	10.6	6.6	4.5
Q14	I do not like eating alone	4.7	6.4	10.6	42.3	36.0
Q15	My friends pressure me to eat less	0.7	2.5	10.4	46.7	39.7
Q16	My friends pressure me to eat more	39.6	47.7	8.0	3.1	1.5
Q17	I feel like family pressure me to eat less	2.7	4.0	12.7	44.1	36.5
Q18	I feel like family pressure me to eat more	41.3	44.8	8.9	3.5	1.4
Q19	I am most fearful of being underweight	34.7	44.2	8.7	6.7	5.7
Q20	I am most fearful of being overweight	5.6	6.7	5.0	45.0	37.8

Q21	My family think I am too skinny	20.2	29.7	8.4	25.0	16.5
Q22	My family think I am too fat	0	2.0	8.1	51.2	38.7
Q23	I have felt pressure from advertisement to lose weight	5.7	6.8	10.0	42.3	35.1
Q24	I have felt pressure from advertisement to gain weight	28.3	45.9	20.8	3.6	1.4
Q25	Magazine advertisements are an important source of information about being attractive	35.7	40.8	19.3	4.0	0.3
Q26	Picture in magazines are an important source of information about being attractive	29.1	51.8	12.9	4.9	1.2
Q27	Movies stars are an important source of information about being attractive	25.7	46.2	10.3	14.0	3.9
Q28	Famous people are an important source of information about being attractive	25.5	38.2	17.0	12.1	7.1
Q29	Fat people appearing in advertisements encourages people to eat more	6.4	19.5	20.8	36.3	16.9
Q30	It is not acceptable in our society to see thin people in advertisements	14.6	12.1	19.1	33.2	21.0
Q31	It is not acceptable in our society to see fat people in advertisements	5.2	11.0	19.3	50.9	13.6

Q32	Thin models in advertisements in creates conflict with culture	17.8	11.9	24.9	34.0	11.4
Q33	I would like my body to look like models who appear in advertisements	25.7	36.5	17.9	16.8	3.1
Q34	I like to see skinny models in advertisements	14.8	26.8	29.7	18.5	10.3
Q35	I do not like to see skinny models in advertisements	13.1	13.9	28.4	34.4	10.1
Q36	The type of body weight of model used in advertisements should be regulated	15.4	34.2	28.2	18.5	3.7
Q37	Using foreign celebrities in advertising is undesirable	12.4	30.2	22.5	25.7	9.2
Q38	Using foreign celebrities in advertising is desirable	20.6	20.3	21.8	27.4	9.9
Q39	I have a positive feeling about the body image of models used in advertising	16.3	26.4	38.3	11.6	7.4
Q40	I have a negative feeling about the body image of models used in advertising	5.9	16.7	40.2	29.4	7.7
Q41	In advertisements all the attractive people are chubby	19.0	26.6	26.2	22.7	5.5
Q42	In advertisements all the attractive people are skinny	14.1	15.4	21.6	37.7	11.2
Q43	Attractive people are better liked than unattractive people	31.2	31.1	16.9	13.5	7.4

Q44	People who are plump are better looking than people that are thin	24.8	24.8	20.3	18.5	11.6
Q45	Attractive people are happier	26.3	26.7	20.1	17.7	9.2
Q46	Attractive people are more successful	24.2	25.5	20.8	21.3	8.2
Q47	Older people like overweight people more	21.4	21.3	21.6	24.9	10.8
Q48	Being overweight is not acceptable for younger generations	17.0	29.8	21.3	21.9	10.1
Q49	Having excessive body weight is part of good social standing in Nigerian culture	18.4	20.5	21.6	32.7	6.9
Q50	Women in Nigeria seek to enhance their body weight to make themselves more attractive.	32.9	40.0	13.6	10.3	3.3
Q51	Men in Nigeria seek to enhance their body weight to make themselves more attractive.	31.4	43.0	13.4	8.8	3.4
Q52	Social standing is an important factor in Nigerian culture.	28.2	46.8	15.7	6.4	2.9
Q53	Having a big body image is part of good social standing in Nigerian culture.	21.5	34.9	23.3	15.7	4.6
Q54	Parading a well-fed and 'plump' family provides very strong signals of wealth and	29.7	34.3	19.9	9.7	6.2

	social standing in the community					
Q55	The term 'Obesity' refers to those people whose mobility is constrained by excessive weight.	52.2	27.2	11.2	5.3	3.8