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**Gender Stereotypes in Commercials of “MegaCom” and
“Shoro” Companies**

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ABBREVIATIONS

ICT – information and communication technology company

FMCG – fast-moving consumer goods company

RQ – research question

TABLE OF CONTENTS

Abstract.....5

Introduction.....6

Literature review.....9

Problem Statement.....15

Research Questions.....17

Research Methods.....18

Data Summary.....21

Data Analysis.....22

Discussion.....46

Limitations of study.....48

Recommendation for further research.....50

References.....51

Appendix.....54

ABSTRACT

This research was conducted in order to find out the gender stereotypes that are using in commercials of “MegaCom” and “Shoro” Kyrgyz companies. “MegaCom” is information and communication technology company (ICT), which provides mobile connection, and “Shoro” is a fast-moving consumer goods company (FMCG), which produces national beverages, so they use different gender roles and stereotyping.

The study is based on a content analysis of commercials of those companies.

The gender roles exploiting and suggestions to possible changes of commercials-making are discussed in this research. Based on mass communication cultivation theory, this work concentrates on a public relations sphere.

The research also includes the synopsis of commercials of “Shoro” and “MegaCom”.

INTRODUCTION

Advertisement plays a crucial role in influencing minds of consumers. As media is the “fourth estate” (About.com), the advertisement, which is a part of it, can be called as the “fifth estate”. There are different kinds of advertisement, and one of the most compelling is TV commercials, which supposes to be one of the most effective types of it (Sustained media, 2011).

Producers of the commercials use a variety of stereotypes depending on a type of goods the advertisements are created for. There are different kinds of stereotypes used in the advertisement, and, as in most of the cases a human being plays the leading role in an ad, the gender stereotyping is using extremely often. This research is going to study gender stereotypes in the TV commercials of two Kyrgyz business companies: “Shoro” and “Megacom”, which are considered to be one of the most experienced in the area. First of all, it is needed to research, are there any stereotypes used, and if yes, how females are represented, what type of imagery is usually used, and how males are represented, whether there is a patriarchic imagery or not.

The result of the research supposes to identify the problems stemming from using such stereotypes, and suggestions on how to change the established ways of promoting goods. The main question that this paper poses is how the images of men and women are constructed in commercials, and what are they are exploited there.

Without the existence of advertisement, the sphere of economics would stay at the level, when people used a barter option to receive products - because they just would not know about the goods, or events, whatsoever is now advertised so hardly. It is obvious that advertisement should be really attractive, unusual and interesting to make a potential consumer buy a product. The sphere of advertisement has been developing through ages; nowadays, with time going, the newer and fresher

ideas were needed, and to the moment, people most likely already used every idea and way to promote a good, and that is why big crowds of copywriters are employing to find something unusual. Nowadays marketing specialists have a great variety of tools to organize a promotion event. There are different kinds of advertisement, and TV commercials – a principal part of it. Why is TV commercial so useful? Because it is a kind of short movie: it has its outset and upshot, it has heroes, and it moves. With moving, the idea of a product can be transferred better, as the majority of information people get from vision.

Commercial makers use different images of people depending on a type of audience on which the good is oriented. Men play active role, and women – passive (Mulvey, 1975). Goods related to housekeeping, cooking and childcare are usually represented by women, while in other advertisements the character most likely to be a man (Courtney & Lockeretz, 1971). The main theme females bring is sexuality, while for males this is masculinity and brutality. Of course, there are some goods which are directed only to women (like sanitary pads), or shaving foam for men. Then it is obvious – women advertise female goods, men – male. However, nowadays promoters want to find something fresh and unusual, which is why they can resist all canons of advertising to reach a better result. But have one ever seen a commercial with a man cooking something in the kitchen, while his wife is coming back home tired of the busy business day; or a woman who is sitting in a bar with her friends watching football and drinking beer? The probable answer is no. Even if yes, it is a very rare occasion. Why does it happen? Because those are clichés which were building and building through ages. From the very first appearance of human beings on Earth women took care of home and men obtained food and were protectors of home. In the modern world, people change traditional roles. Women occupy chief positions at companies; men become better stylists than women. But the stereotypes concerning gender roles still exist, because they are the part of our life, the way people do think, and will something ever change – this is a big question. For instance, stereotype that women should take care of children, while men should raise money.

According to Sigmund Freud, people are born to get pleasure and procreate; all the desires are based on primitive animal instincts, meaning having sex (A2zpsychology). That is why advertisements using attractive sexual images are created. Probably, advertising methods should not be changed, because this is not necessary - as far as people like to see a sex appealed man or woman.

Kyrgyzstan is a developing country, which means that different areas of business are on the stage of development. We have some big companies which are seem to be really experienced and successful. For instance, “Kyrgyz Concept”, “Akun”, “Dordoi”, “Shoro”, “MegaCom”, Asia Universal Bank (before its collapse), etc. Talking about copywriting and movie-making, Kyrgyz professionals are more likely to be based on western experience - because West countries reached a lot through the thousands years of development - together with adding a bit of traditional color. Western people seek for freshness; their advertisement becomes more and more sophisticated, while Kyrgyz local copywriters can use methods of developed countries. It was not that easy to find companies which produce commercials more or less often, as the commercials are to be observed in a further comparison of this research. Thus, the decision was to choose two local business “atlantes”- “Shoro”, which produces traditional national beverages, and “MegaCom”, which is one of the largest mobile operators of Kyrgyzstan. Their sphere of activity is different: “Shoro” is a fast-moving consumer goods company, and “MegaCom” is information and communication technologies company; that is why it is more interesting to figure out the methods and symbols they use in their commercials; are there any differences, because ‘Shoro’ sells traditional national beverages, and ‘MegaCom’ sells information technologies, which means that they suppose to have different target groups and marketing strategies; do they follow the gender stereotypes; do they make a monitoring of the effectiveness of commercials, or not, and further.

LITERATURE REVIEW

To research the gender roles using in TV commercials of the companies, first of all, the idea of “gender” and “gender stereotypes” should be disclosed. Then it is important to talk about how advertising uses and perpetuates stereotypes globally, and which experience do other countries have.

Within the past 15 years the study of gender became a major research field as in sociology, as in other social sciences (Marini, 1990). Nowadays the term *sex* refers to biologically based distinctions between the sexes and the term *gender* refers to the social construction of differences between women and men.

Contemporary social identities are hybrid and complex, and the media play a crucial role in their construction (Piller, 2006). How can identities be considered, while nowadays, due to rapid societal changes, gender identities are more multifaceted and diverse now than they were 20 years ago (Alvesson & Billing, 1997)? Moreover, while traditional meanings and understandings of femininity and masculinity are remaining, there is an occurrence of rising of nontraditional gender identities, especially female (Palan, Areni, Kiecker, 1999). Women began to occupy the leading roles as in real society, as in assumed world of advertisement, but male prevalence is still dominant.

How do these masculine and feminine behaviors occur in people’s minds? According to Bern (1981), this is a result of socialization, when a person can use own experience as well as experience of others. Of course, this is a general view, that men have masculine gender identity, and women – feminine, while there is evidence that an individual’s gender identity is not always consistent with his or her biological sex (Bern, 1974).

Traditionally, masculine gender identity expresses competitiveness, assertiveness, independence, instrumentality, etc. (Cross & Markus, 1993). Since the origin of humanity men were

the warriors, hunters, developers of work tools etc., and women cooked meal, made home duties, took care of children etc. (Sanday, 1981). Therefore, it means that a male orients to separate him from others, to dominate, to force people to do tasks. Female gender identity, vice-versa, includes understanding, caring, nurturance, responsibility, considerateness, and sensitivity (Cross & Markus, 1993). Thus, femininity is presented as a passive object which let things go their own way without any force.

Although some have discussed that matriarchical societies ever existed, there is no fact-supported anthropological evidence about it (Bamberger, 1974; Blumberg, 1984).

In the United States, the most dramatic changes in the status of women occurred in the past 20 years. Women began to earn more educational degrees, they began to develop their careers and occupy leading positions more than ever before, but they are still just a small percentage of general positions of power (Cocks, 1982; Steinem, 1983).

Gender role differentiation is associated with gender differences in behavior, attitudes, and dispositional traits. This differentiation also leads to gender stereotyping, or the formation of consensual beliefs about differences between the sexes (Marini, 1990). Because women and men perform different social roles, they exhibit different behavior repertoires. In the research “Does gender make a difference?” (1994) Kim Fridkin Kahn made a series of experiments concerning gubernatorial and senatorial candidates. The results of these experiments suggest that people's perceptions of male and female candidates are influenced by patterns of news coverage and by people's sex stereotypes.

There was a research concerning the gender roles in advertising, where authors observed the commercials since 1971 to 1976 (Schneider & Schneider, 1979), and as the result they revealed the fact that as in 1971, as in 1976 women are younger and shown in more narrow ways than men.

Some time earlier, there was a study that provided a comparison of magazine ad role portrayals between 1959 and 1971, it concluded that the most frequently observed roles of females were: women as physically beautiful, women as sex objects, and women as dependent on men (Venkatesan & Losco, 1975). However, among the variables studied it became evident that female characters played actual roles or moved toward actual roles, which means that tendency to change female roles had risen (Schneider & Schneider, 1979).

In her article “Still killing us softly: advertising and the obsession with thinness” famous feminist author Jean Kilbourne tells about the difference of using female and male images in advertising. From 1979 to 1999, the advertising industry grew up from 20 billion dollars to 180 billion. Average American is exposed 3000 ads per day, and would spend 3 years watching TV commercials (unfortunately, there is no evident statistics of the advertising status in Kyrgyzstan, so it cannot be provided in this research). The advertising is the foundation of mass media as the primary purpose of mass media is to sell products, and advertising does sell them (Kilbourne, 1994). But moreover, advertising sells concepts of love, sexuality, romance, “normality”, and it tells people who they are, or who SHOULD be.

What does advertising tell people today about women? It tells (just as it told 10, 20 and 30 years ago) that the most important about women is how they look (Kilbourne, 1994).

Women are taught since childhood that they should look as perfectly as possible, and samples are the women from advertisements. There they are ideal, which is easily reaching with a help of modern computer technologies. Computers can create a woman that does not exist. A good example is a “Mirabella” magazine cover, where parts of different women’s faces were featured – one’s nose, one’s lips etc. – to combine an ideal face. The researchers clarify that this ideal image does affect women’s self-esteem and it also influences how men feel about the real women (Kilbourne, 1994).

Women’s bodies are using as object, as things, which creates a climate for violence against them. Not directly, of course, but socially, when a woman is seen as thing. Over and over again just two “main” part of body are in focus – breast and buttocks.

Females want to become like models in advertisements, so they try to diet, make as much sport as possible etc. – to look perfectly (Kilbourne, 1994). A lot of women in ads also transfer a message of “silencing” with their mouth closed or covered with something. Many advertisements also bring a message of strong active men and passive soft women. Men are always taller, they look down to women, and women look up, smiling and expressing obedience.

Another big issue is sexual images. Sex actually is using a lot, and people trivialize it to the level of pornography. Again, in this case women are used as objects; they are asking for sex themselves, like the aim of their life is to satisfy men. And masculinity of men is going together with violence, brutality, crudity directed to women.

There is another study relevant for the research about commercials of “Shoro” and MegaCom” companies. It analyses the female stereotypes comparing the occupational and nonworking roles of men and women as portrayed in magazine advertisements (Courtney & Lockeretz, 1971). The data gathered was general magazines such as “Time”, “New Yorker”, “Newsweek” etc., which are not considered to be only male or female. From the analysis, it is become clear that the majority of working roles in ads are given to men, while women in most of the cases play decorative roles. Differences in male and female roles portrayed were also evident in the number of males and females and the type of product advertised. Women brought one main message – take care of themselves and their home. In ads where there were both man and woman, a woman played passive role. Also, men appeared in ads together with other men, while women very rarely appeared together with a representative of their sex in one ad; there were a lot of images of men and women together. Men are more likely to play executive roles, while women are given working roles

such as clerks, entertainers, secretaries, stewardesses etc. They appeared to operate independently only for relatively inexpensive purchases-food, cosmetics, and cleaning products (Courtney & Lockeretz, 1971).

The data suggest that feminists are at least partially justified in saying that advertisements do not represent a full view of the variety of roles women actually play in American society.

Thus, this study is helpful for noticing the stereotypes which are probably used in commercials two Kyrgyz companies chosen to be analyzed.

Talking about the reason to take exactly TV commercials, not magazine or internet, it is obvious that television is watched by all kinds of people regardless of age, race, social status, national origin or sex etc. Moreover, television has long-term effects on people, which is evident with the existence of mass communication cultivation theory, which is relevant for this study.

There is one study that researched Kyrgyz mass media concerning propaganda and construction of male and female images in different spheres of informational reality (Ibraeva & Galupa, 2009). One of the parts of this monitoring includes the quantity of women and men who were shown in TV news. Thus, there were 3910 men shown, while only 1210 women appeared on the screen. This shows a really asymmetrical position of genders. Actually, this study is the first in Kyrgyzstan to monitor the gender stereotyping and exploitation of gender roles in media. It analyzed newspapers, and showed a really big difference of correlation of women and men mentioned there (Ibraeva & Galupa, 2009).

As it is going to use the cultivation theory of mass media, it should be explained that cultivation theory was developed by George Gerbner in 1977, and it states that television has the power to influence our reality, and it is "primarily responsible for our perceptions of day-to-day norms and reality (Infante, 1997). Gerbner believed television was a central part of the American

culture, and because of this it has become the main source of information in American society. "The television set has become a key member of the family; the one who tells most of the stories most of the time,' wrote Gerbner and his associates" (Gerbner, Gross, Morgan, & Signorielli, 1980; Severin & Tankard, 1997). He and his associates found television viewers are more likely to perceive the world as it was portrayed on television.

In other words, cultivation theory has long-term effects on users. Long-term effect is the cumulative effect on consumers' brand choice behavior, lasting over several years (Mela, Gupta, & Lehmann, 1997).

Thus, as this research analyses TV commercials, the cultivation theory is the most appropriate theory to be used.

PROBLEM STATEMENT

The research is going to observe the gender stereotypes using in commercials of two biggest companies of Kyrgyzstan. The problem is that gender roles are so deeply distributed in our country, so that people do not even note them, because those roles became a usual thing in our society. So this research is directed onto the way to find out the efficiency of gender stereotypes usage.

The study is important due to several reasons. Advertisement is developing; producers of it are trying to find something unused, fresh and original. Here, it is going to be analyzed, whether there are gender stereotypes using, and if yes, how do they influence people’s mind. Or another result of this research can be that all the banal clichés using are irreplaceable, that people love them, because that is the consistence of everyday life. As Kyrgyzstan is a patriarchic country, people got used to the fact that a man is a boss, and a woman is a housewife cooking meal and waiting for a husband, who’s coming back home tired of a busy day spent to raise money. Thus, Kyrgyz companies exploit the gender roles, which are established in the country, and do it quiet successfully, otherwise they would change the politics of copywriting ages ago. Kyrgyz people like local advertising, because sometimes it is more interesting than news or any programs on TV – commercials are colorful, funny, and there are a lot of faces which are recognizable (so called celebrities). That is why this is a big question, whether the exploitation of gender stereotypes is good or bad. The idea of the research is to figure out the usage of gender stereotypes if they exist, and if yes, then what kinds of them are using; and what is the correlation of appearance of women and men on a screen. If the answers are to be found, then it is going to be evident, whether the stereotypes are exploited or not. As a result, it is expecting to provide some suggestions about changing the roles of gender. It is important, because Kyrgyzstan supposes to be a temporal country with modern lifestyle, but with existence of gender stereotyping it is harder to develop. People get information from media,

and there are so-called long-term effects of mass media, when people unconsciously use the ideas, stigmas and messages, received from TV, internet or press. Thus, while the gender stereotyping exists in commercials or any other type of advertisement or media, Kyrgyz society would still have patriarchic understanding of the world.

RESEARCH QUESTIONS

RQ1 – What are the gender stereotypes employed in the commercials by “MegaCom” and “Shoro”?

RQ2 – How is the usage of gender stereotypes different in the commercials of an ICT company (“MegaCom”) vs. FMCG company (“Shoro”)?

RESEARCH METHODS

The commercials of “Shoro” were given by marketing department of the company, downloaded from internet and given by the music video directors “Ordo Production”, who made a lot of commercials for “Shoro”. The commercials of “MegaCom” were downloaded from different internet sources. Inasmuch as there were some more commercials than was possible to observe while researching, it was decided to analyze the commercials with the presence of many roles (two and more). Also, “MegaCom” itself has more commercials with diversity of human roles, than ‘Shoro’, and as the balance wanted to be followed, six commercials from each company were analyzed.

Period taken: 2006-2012, because neither ‘MegaCom’ nor “Shoro” have a lot of commercials shot in 2010 (due to the state situation), or shot in one year, so the time period was expanded. It was decided also to analyze commercials of ‘Shoro’ after the company’s rebranding in 2006, because before there was a lack of them. The method used was the content analysis - analyzing every image of men and women used in advertisements – whether it is an image of businessman, housewife etc. Why it was decided to use the content analysis is that this method is mostly suitable for following the variables of gender roles and stereotypes used in commercials. Also, through the analysis, one of the results was to clarify, whether the companies, as they are of different type, use the same stereotypes or not. Furthermore, theory used was mass communication cultivation theory.

Variables to be used in the content analysis are listed below. Qualities in brackets are examples (to provide clarifying). It should be remembered, that the method was to count the quantity of gender roles, quantity of appearance of men/women on a screen, and following:

- *Occupation* (housewife/businessman/driver) – gender stereotypes are evident to clarify looking at the professional occupation of an actor/actress, representing a role. For example, woman is a housewife making duties, taking care of a child, waiting for the husband with a dinner; and a man is a businessman raising money for his family; or a brutal male driver, who represents the whole brutality and masculinity of the world in himself.

Units of occupation: driver, seller, waiter/waitress, housewife, businessman, mother/father, professional, civilian, bride, bridegroom etc.

- *Appearance* (clothing/make-up/gestures) – again, appearance of roles help to differentiate the gender stereotypes: woman wearing casual outfit, make-up, using mimics and gestures (sweet or powerful); man wearing whether business or casual outfit, expressing powerful mimics.

Units of appearance: casual/business outfit, smile/authority/superiority (mimics), strong/weak make-up, joy, neutrality etc.

- *Location* (domestic/professional setting) – it is important to see the location of humans representing gender roles: for instance, stereotyping typically occurs when a woman is at home, while a man is in an office, etc.

Units of location: outdoors, home, office etc.

- *Role* (active/passive) – who plays the leading role, and who’s laying secondary: the appearances of roles on a screen and the activity should be counted.

Units of roles: active man/passive woman, active woman/passive man, leading/secondary role

- *Age* – sometimes age has a crucial difference among men representing older wise master, and a woman playing young inexperienced role. Thus, age matters, even if during the observation it would become evident, that in the commercials observed the age was equal.

Units of age: 18-25, 26-30, 31-35, 36-40, 41-45, 46-50, 51-55, 56-60, 61-65

Also, the quantity of occurrences of men and women on a screen was counted – to figure out the balance/misbalance of gender.

DATA SUMMARY

To analyze the commercials of “MegaCom” and “Shoro”, the content analysis was used. First of all, the appearances of women and men at a screen were counted, every time they show up, even if it was the same person; views from back, side etc. were also counted. Children were not counted. It was made to observe the gender equality/inequality: who prevails on a screen – male representatives of female. Also, variables of content analysis were used (described in research methods).

It should be noticed that neither “MegaCom” nor “Shoro” produce constant advertising of brand; usually they both make commercials of a big product or new invention, as was, for example, a new beak for “Maksym Shoro”, or new options of “MegaCom”. That is why it was decided to chose random commercials with a lot of roles (at least two and more).

Also, there was no need to interview producers of commercials and marketing specialists of the companies, because this research was aimed to provide an analysis of final result, which was broadcasting on TV and internet.

DATA ANALYSIS

During the content analysis of “MegaCom” company, the following data was collected:

MegaCom: Commercial # 1		
Occupation	Women	Men
Businesswoman/Businessman	0	1
Civilian	7	7
Mother/Father	1	1
Professional	1	17
Medic	5	0

Table 1. Occupation units in commercial # 1 (Brand).

MegaCom: Commercial # 2		
Occupation	Women	Men
Other	6	0
Professional	2	5

Table 2. Occupation units in commercial # 2 (Team 555).

MegaCom: Commercial # 3		
Occupation	Women	Men
Housewife/Householder	1	0
Civilian	1	1

Table 3. Occupation units in commercial # 3 (Favorite number).

MegaCom: Commercial # 4		
Occupation	Women	Men
Driver	0	4
Sportsman	0	3
Civilian	6	3
Professional	0	7

Table 4. Occupation units in commercial # 4 (Limitless).

MegaCom: Commercial # 5		
Occupation	Women	Men
Businesswoman/Businessman	0	4
Mother/Father	2	1

Table 5. Occupation units in commercial # 5 (3G video call).

MegaCom: Commercial # 6		
Occupation	Women	Men
Waitress/waiter	0	2
Civilian	6	0
Mother/Father	4	0
Professional	1	4
Pensioner	0	3

Table 6. Occupation units in commercial # 6 (Wave).

It should be noticed that the units of occupation were calculated by every occurrence of a person in a shot; even it was the same actor or actress. Also, one actor/actress can represent two or more roles for instance, father and businessman. If a person has no understandable occurrence (e.g. wears casual outfit, walking somewhere on a street) in most of the cases he/she is counted in “Civilian”, or “Other” unit. With the analysis of occupation units it is becoming obvious that male roles prevail in the commercials of “MegaCom”, especially in old ones. Talking about the gender stereotyping, it also exists in high proportions, which is obvious from looking, for example, at the correlation of women and men in first commercial (Table 1). There are 17 male professionals occurrence, while female – only one. Also, the role of business representative is employed by a man, not woman. Gender stereotyping is highly apparent in commercial # 2 (see Annex 1, 1.2. for description) – a female actress wears traditional outfit, while male is wearing casual (Table 2). Moreover, she is **STANDING** near table, so that he was able to estimate her outfit, while he is **SITTING**. Third commercial also has general stereotypes – a woman is cooking, a man is watching a football game (Table 3). In forth commercial, the leading role played by a male representative, who performs in professional, sportive and casual occupation, while a woman is presented as a beautiful attachment (Table 4). Talking about the fifth commercial – again, the male role dominates – the man is a businessman, he has the leading role, and the woman appears on the screen only two times – as the mother (Table 5). Only last commercial has more or less equal roles and almost no stereotyping (Table 6; Annex 1, 1.6.).

Here is the overall correlation of male/female occupation units in the commercials of

“MegaCom” company:

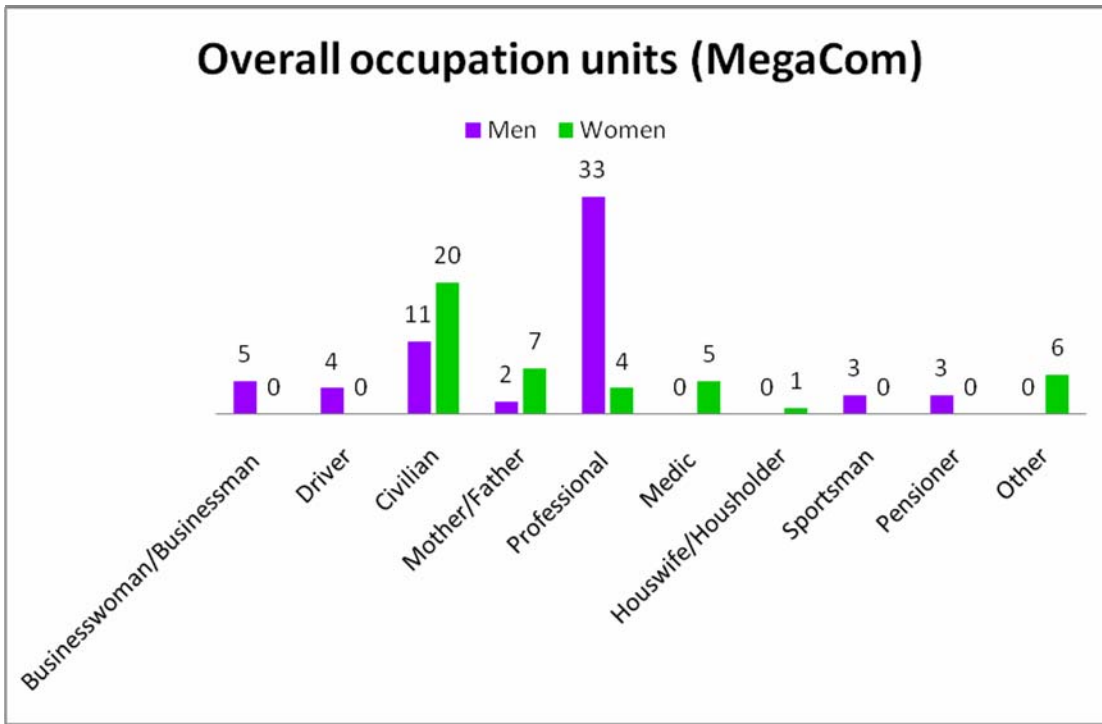


Table 7. Overall occupation units in commercials of “MegaCom” company.

MegaCom: Commercial # 1		
Appearance	Men	Women
Casual outfit	8	9
Business outfit	17	0
Weak make-up	0	5
Uniform	0	5
Smile (emotion)	3	3
Superiority (mimics)	0	1
Joy (emotion)	3	2
Neutrality (emotion)	7	1

Table 8. Appearance units in commercial # 1 (Brand).

MegaCom: Commercial # 2		
Appearance	Men	Women
Casual outfit	3	0
Business outfit	2	2
Weak make-up	0	3
Traditional outfit	0	5
Smile (emotion)	0	1
Authority (mimics)	1	0
Neutrality (emotion)	0	2

Table 9. Appearance units in commercial # 2 (Team 555).

MegaCom: Commercial # 3		
Appearance	Men	Women
Casual outfit	1	0
Weak make-up	0	1
Uniform	0	1
Excitement (mimics)	1	0
Surprise (mimics)	0	1
Neutrality (emotion)	0	1

Table 10. Appearance units in commercial # 3 (Favorite number).

MegaCom: Commercial # 4		
Appearance	Men	Women
Casual outfit	8	6
Business outfit	6	0
Weak make-up	0	4
Smile (emotion)	2	4
Joy (emotion)	4	3
Neutrality (emotion)	1	0

Table 11. Appearance units in commercial # 4 (Limitless).

MegaCom: Commercial # 5		
Appearance	Men	Women
Casual outfit	0	1
Business outfit	4	0
Weak make-up	0	2
Smile (emotion)	0	2
Excitement (mimics)	2	0
Joy (emotion)	1	0
Neutrality (emotion)	1	0

Table 12. Appearance units in commercial # 5 (3G video call).

MegaCom: Commercial # 6		
Appearance	Men	Women
Casual outfit	0	10
Business outfit	7	1
Uniform	3	0
Strong make-up	0	5
Weak make-up	0	5
Smile (emotion)	2	3
Surprise (mimics)	0	2
Joy (emotion)	2	6
Neutrality (emotion)	3	2

Table 13. Appearance units in commercial # 6 (Wave).

Appearance units were also counted every time a person occurred on the screen, even if it was the same actor/actress. Units included outfits and physical expressions, such as mimics and emotions. Table 14 shows the overall correlation of appearance units, and this is evident that men wear extremely more business outfit, than women do; women express more emotions, than men (smile, surprise, joy), and wear make-up, which intensifies their femininity. It is interesting that male actors though did not express superiority, while female did (Table 8) once. Only in one commercial traditional Kyrgyz outfit appeared, and was worn by a woman. Interesting, that males expressed more neutrality, than females (Table 14).

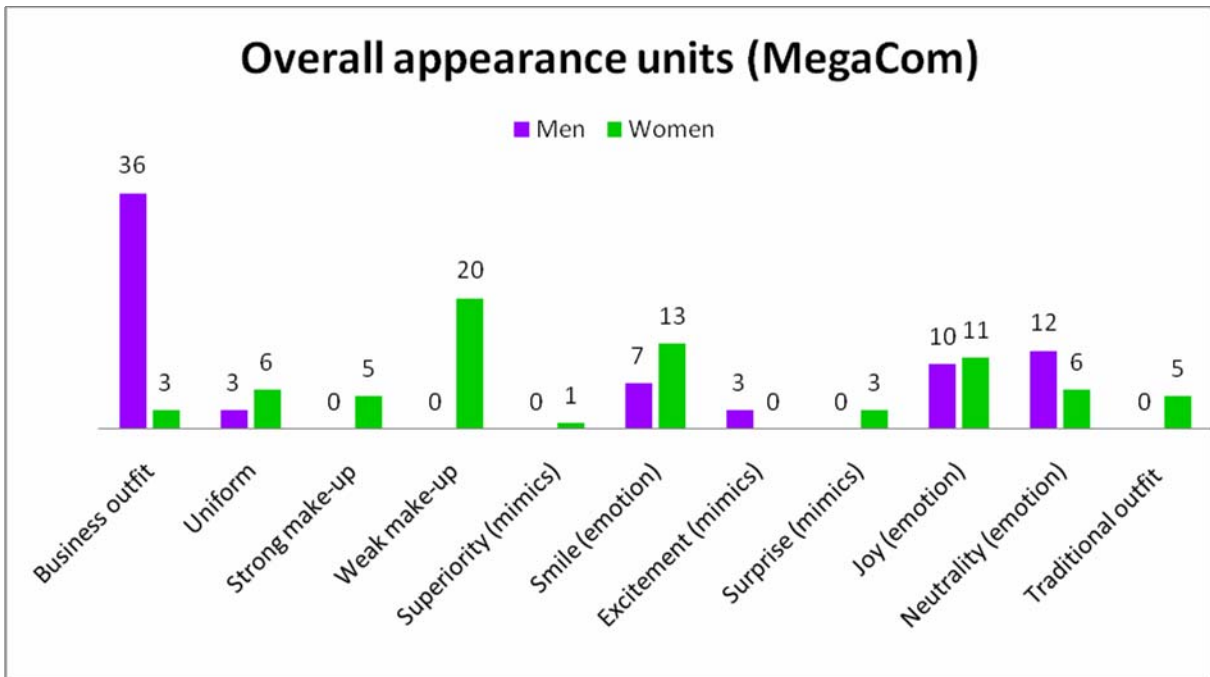


Table 14. Overall appearance units in the commercials of “MegaCom” company.

MegaCom: Commercial # 1		
Location	Men	Women
Outdoors	10	14
Office	16	1

Table 15. Location units in commercial # 1 (Brand).

MegaCom: Commercial # 2		
Location	Men	Women
Office	5	5
Room	0	3

Table 16. Location units in commercial # 2 (Team 555).

MegaCom: Commercial # 3		
Location	Men	Women
Kitchen	0	1
Home	1	1

Table 17. Location units in commercial # 3 (Favorite number).

MegaCom: Commercial # 4		
Location	Men	Women
Outdoors	3	5
Home	5	0
Office	2	0
Public place	3	0
Car	4	2

Table 18. Location units in commercial # 4 (Limitless).

MegaCom: Commercial # 5		
Location	Men	Women
Home	0	2
Office	3	0

Table 19. Location units in commercial # 5 (3G video call).

MegaCom: Commercial # 6		
Location	Men	Women
Outdoors	3	5
Office	4	2
Public place	2	4
Car	0	3

Table 20. Location units in commercial # 6 (Wave).

In the commercials of “MegaCom” company, location of roles did not have a lot of variables. In most of the times, it was office, outdoors, home or public place. Outdoors includes all areas which are on air, not in building. Only one time in six commercials a woman was in the kitchen while in the same commercial a man was sitting in front of TV watching football (Table 17; Annex 1, 1.3.). Most of male roles were located in offices, what is seen in almost all commercials, especially first one (Table 15). In comparison with men, the majority of female roles is located outdoors (Table 21).

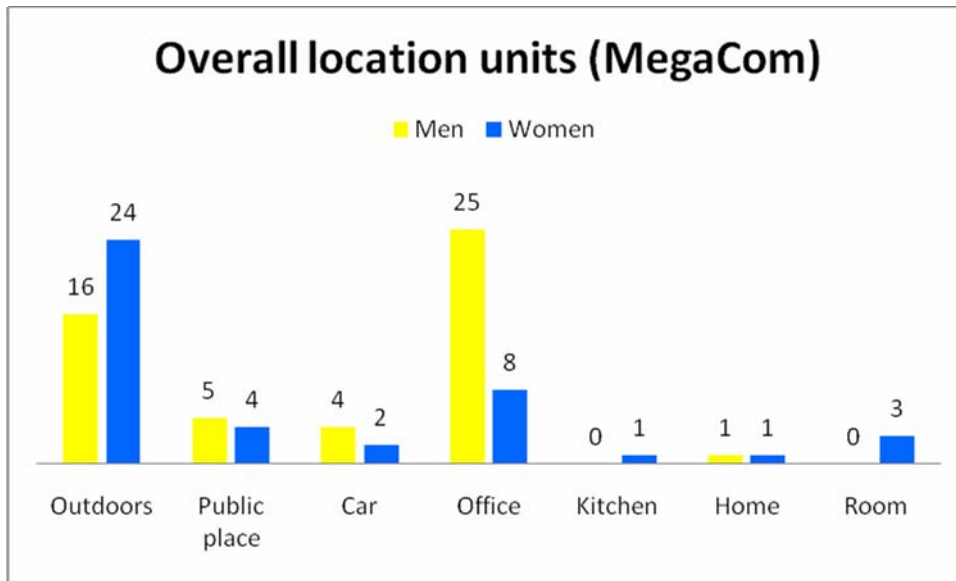


Table 21. Overall location units in the commercials of “MegaCom” company.

MegaCom: Commercial # 1		
Age	Men	Women
18-25	8	5
26-30	7	1

Table 22. Age units in commercial # 1 (Brand)

MegaCom: Commercial # 2		
Age	Men	Women
18-25	0	4
26-30	1	1
36-40	0	1
41-45	2	0

Table 23. Age units in commercial # 2 (Team 555).

MegaCom: Commercial # 3		
Age	Men	Women
18-25	0	1
41-45	1	1

Table 24. Age units in commercial # 3 (Favorite number).

MegaCom: Commercial # 4		
Age	Men	Women
18-25	0	7
26-30	15	0

Table 25. Age units in commercial # 4 (Limitless).

MegaCom: Commercial # 5		
Age	Men	Women
18-25	0	2
41-45	4	0

Table 26. Age units in commercial # 5 (3G video call).

MegaCom: Commercial # 6		
Age	Men	Women
18-25	2	4
26-30	0	2
31-35	0	5
36-40	0	2
41-45	3	0
61-65	3	0

Table 27. Age units in commercial # 6 (Wave).

Age variable is extremely different among sexes in the commercials of “MegaCom”. There were no female roles that were older than 45 years. The highest measure is 18-25 years, while men shows 26-30 as the highest (Table 28), and there were actors of even 61-65 year-old (Table 26). The difference in age is evidently shown in Tables 25, 26, 27.

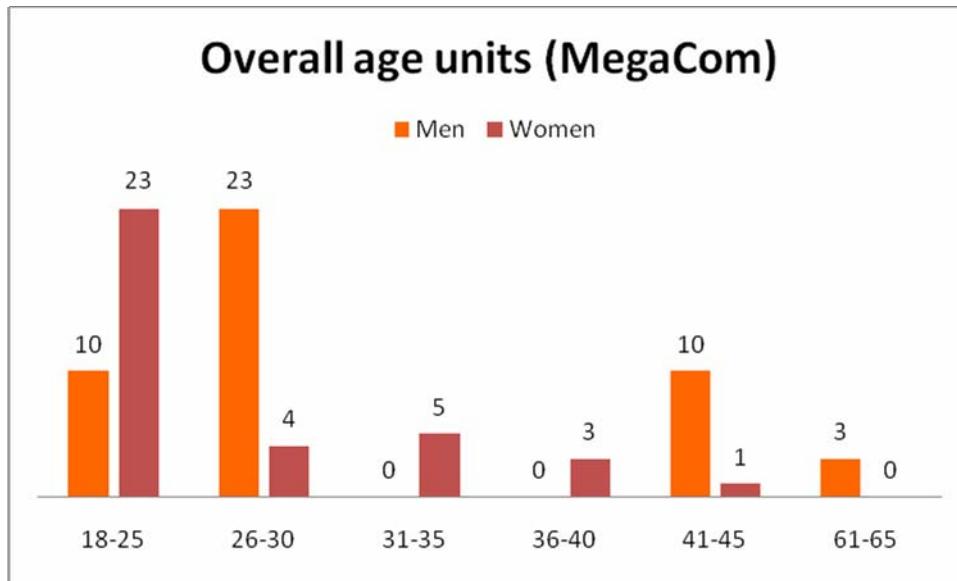


Table 28. Overall age units in the commercials of “MegaCom” company.

MegaCom: Commercial # 1		
Role	Men	Women
Active	5	2
Passive	4	2
Leading	2	0
Secondary	9	4

Table 29. Role units in commercial # 1 (Brand).

MegaCom: Commercial # 2		
Role	Men	Women
Active	1	1
Passive	2	2
Leading	1	1
Secondary	2	2

Table 30. Role units in commercial # 2 (Team 555).

MegaCom: Commercial # 3		
Role	Men	Women
Active	1	2
Leading	1	2

Table 31. Role units in commercial # 3 (Favorite number).

MegaCom: Commercial # 4		
Role	Men	Women
Active	2	0
Passive	0	1
Leading	1	0
Secondary	1	1

Table 32. Role units in commercial # 4 (Limitless).

MegaCom: Commercial # 5		
Role	Men	Women
Active	1	1
Leading	1	0
Secondary	0	1

Table 33. Role units in commercial # 5 (3G video call).

MegaCom: Commercial # 6		
Role	Men	Women
Active	3	5
Leading	2	2
Secondary	1	3

Table 34. Role units in commercial # 6 (Wave).

It should be noticed that roles were not counted as all other variables – every appearance on the screen – but just once. There were only four units of role variable in the content analysis. Table 35 shows the difference of gender exploitation. Thus, men had more active roles, they played more leading roles; also, as in general there were more men, then women, passive and secondary roles were also more performed by male representatives. Sometimes it was a little difficult to attribute a role of a person to one of the units, as was, for instance, with commercial # 4. There were only two heroes who appeared constantly on the screen, but a man played no doubt a leading and active role, while a woman played more decorative role – so it was decided to relate her to passive unit (Table 32). Also, when there were many roles, which appeared only one or two times during a commercial, it was complex to refer them to leading or secondary units. Thus, almost all gender roles in commercial # 6 are leading and active (Table 34).

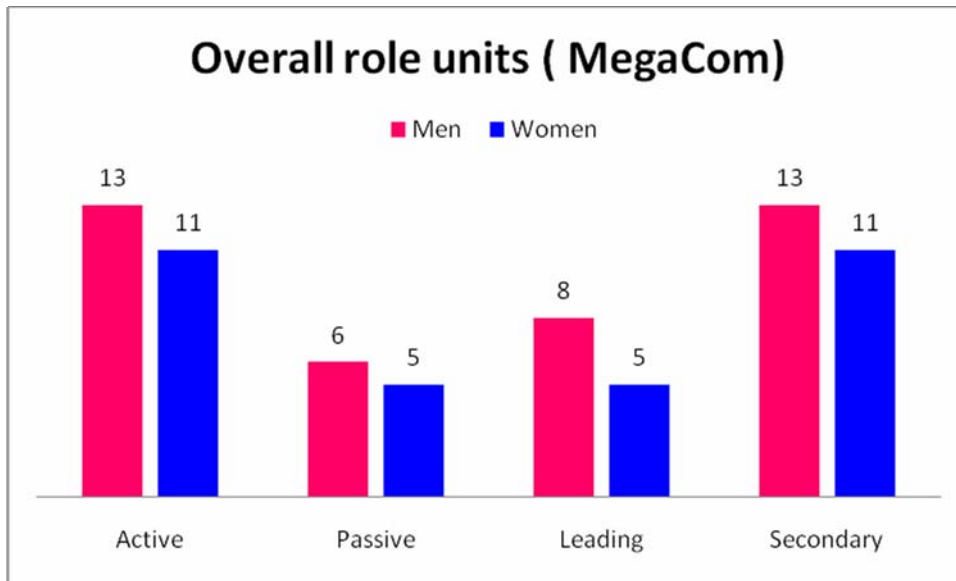


Table 35. Overall role units in the commercials of “MegaCom” company.

During the content analysis of the commercials of “Shoro” company, the following data was collected:

Shoro: Commercial # 1		
Occupation	Women	Men
Driver	0	9
Seller	3	0

Table 36. Occupation units in commercial # 1 (Maksym Shoro).

Shoro: Commercial # 2		
Occupation	Women	Men
Waiter/Waitress	5	0
Driver	0	9
Civilian	0	3
Owner	0	7
Seller	7	0

Table 37. Occupation units in commercial # 2 (Beer pub).

Shoro: Commercial # 3		
Occupation	Women	Men
Passenger	0	3
Driver	0	15
Boss	0	7
Security	0	11

Table 38. Occupation units in commercial # 3 (Mercedes).

Shoro: Commercial # 4		
Occupation	Women	Men
Sportsman/sportswoman	5	22
Driver	0	11

Table 39. Occupation units in commercial # 4 (Wind of changes).

Shoro: Commercial # 5		
Occupation	Women	Men
Pensioner	4	12
Driver	0	20
Civilian	10	7
Boss	0	5
Sportsman/sportswoman	0	1
Seaman/Seafarer	0	1

Table 40. Occupation units in commercial # 5 (Shoro is the power).

Shoro: Commercial # 6		
Occupation	Women	Men
Civilian	4	7
Businessman/businesswoman	0	2
Bride/bridegroom	2	1
Waiter/waitress	0	2

Table 41. Occupation units in commercial # 6 (New beak).

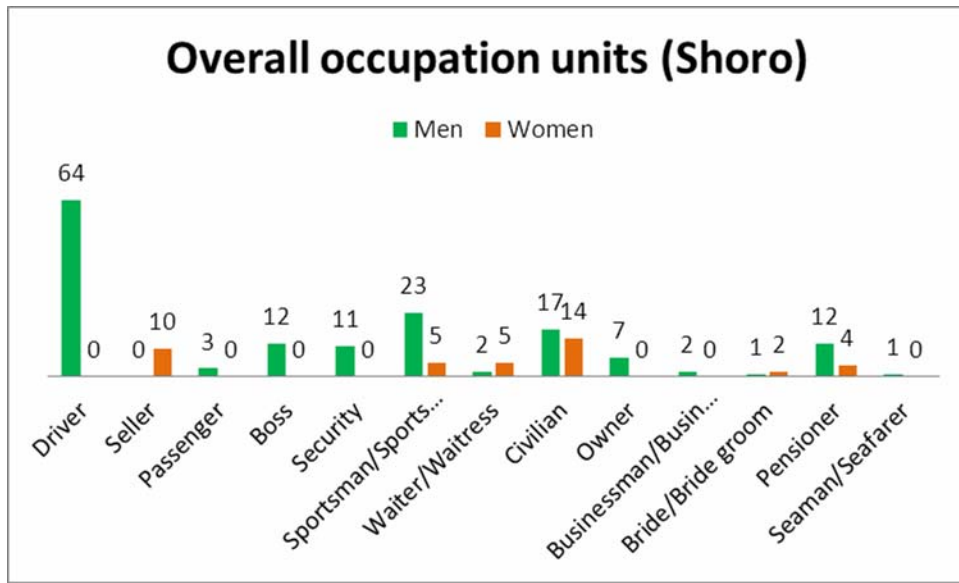


Table 42. Overall occupation units in the commercials of “Shoro” company.

Shoro: Commercial # 1		
Appearance	Men	Women
Casual outfit	1	0
Uniform	9	0
Costume	0	3
Surprise (mimics)	0	2
Joy (emotion)	0	1
Neutrality (emotion)	0	0
Brutality	1	0
Masculinity	4	0

Table 43. Appearance units in commercial # 1 (Maksym Shoro).

Shoro: Commercial # 2		
Appearance	Men	Women
Casual outfit	10	4
Authority	1	0
Uniform	9	6
Smile (emotion)	1	1
Surprise (mimics)	1	1
Joy (emotion)	1	0
Neutrality (emotion)	3	1
Brutality	2	0
Masculinity	2	0

Table 44. Appearance units in commercial # 2 (Beer pub).

Shoro: Commercial # 3		
Appearance	Men	Women
Casual outfit	9	0
Business outfit	13	0
Uniform	14	0
Smile (emotion)	1	0
Brutality	1	0
Surprise (mimics)	6	0
Excitement	4	0
Neutrality (emotion)	6	0
Masculinity	2	0

Table 45. Appearance units in commercial # 3 (Mercedes).

Shoro: Commercial # 4		
Appearance	Men	Women
Uniform	12	0
Casual	21	4
Neutrality	4	1
Masculinity	3	1
Joy	4	2
Surprise	3	0

Table 46. Appearance units in commercial # 4 (Wind of changes).

Shoro: Commercial # 5		
Appearance	Men	Women
Casual outfit	20	16
Business outfit	5	0
Costume	2	0
Uniform	26	0
Smile (emotion)	6	4
Doubt	3	0
Joy	1	0
Excitement	4	1
Neutrality (emotion)	6	3
Masculinity	7	0

Table 47. Appearance units in commercial # 5 (Shoro is the power).

Shoro: Commercial # 6		
Appearance	Men	Women
Casual outfit	7	4
Business outfit	2	0
Doubt (emotion)	4	0
Smile (emotion)	1	3
Costume	1	2
Surprise (mimics)	1	6
Uniform	2	0
Joy	1	0

Table 48. Appearance units in commercial # 6 (New beak).

Generally, there were much more male roles, than female, that is why the quantity of men appearance of almost all units was bigger. “Shoro” commercials showed extremely high exploitation of male roles – especially in wearing casual, business outfit and uniform, and in expressing neutrality and masculinity (Table 49). Actually, female gender prevails only in wearing costume (cowboy costume in commercial # 1 – Table 43, and bride dress in commercial # 6 – Table 48). Women wore no business outfit, expressed no authority, brutality, and doubt (Table 49).

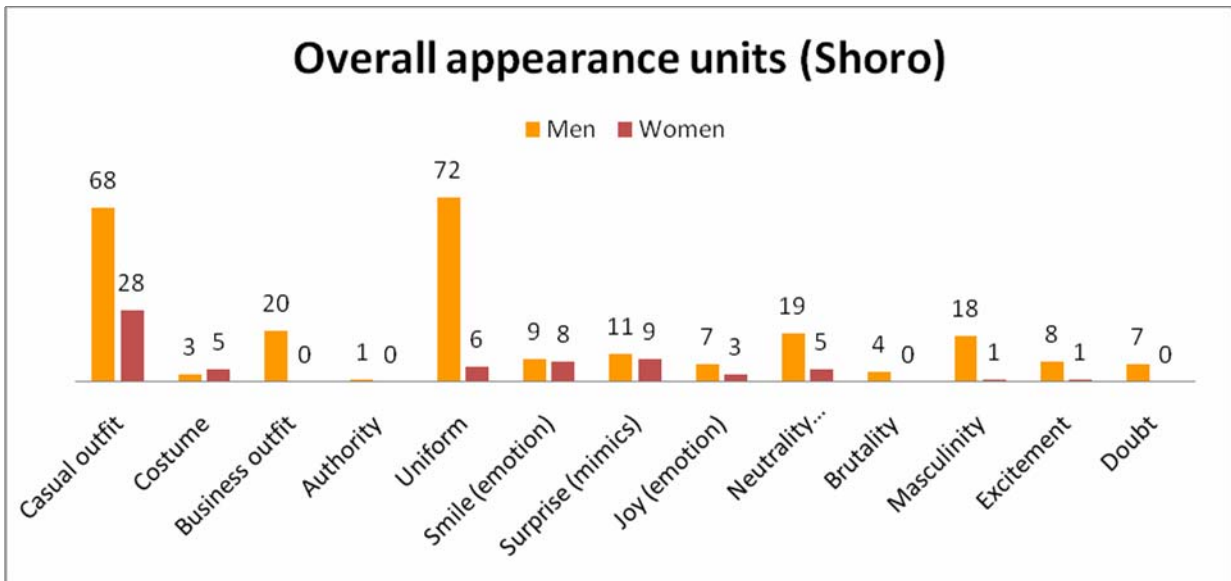


Table 49. Overall appearance units in the commercials of “Shoro” company.

Shoro: Commercial # 1		
Location	Men	Women
Outdoors	7	3
Vehicle	4	0

Table 50. Location units in commercial # 1 (Maksym Shoro).

Shoro: Commercial # 2		
Location	Men	Women
Outdoors	20	14
Vehicle	3	0

Table 51. Location units in commercial # 2 (Beer pub).

Shoro: Commercial # 3		
Location	Men	Women
Outdoors	20	0
Vehicle	14	0
Car	5	0

Table 52. Location units in commercial # 3 (Mercedes).

Shoro: Commercial # 4		
Location	Men	Women
Outdoors	29	7
Vehicle	5	0

Table 53. Location units in commercial # 4 (Wind of change).

Shoro: Commercial # 5		
Location	Men	Women
Outdoors	52	25
Vehicle	8	0

Table 54. Location units in commercial # 5 (Shoro is the power).

Shoro: Commercial # 6		
Location	Men	Women
Outdoors	4	4
Home	5	0
Car	2	0
Public place	1	2

Table 55. Location units in commercial # 6 (New beak).

“Shoro” commercials do not have a lot of location units. The majority of actions had place outdoors (countryside, town). Also, the leading hero (the driver) was riding a motorbike (commercials # 1, 2, 3, 4, 5 – Tables 50, 51, 52, 53, 54); some other heroes were in cars (commercial # 3, 6 – Tables 52, 55). Women appeared only outdoors and in public places. Again, the difference in gender representation is really big, because “Shoro” commercials did not have a lot of female roles themselves (Table 56).

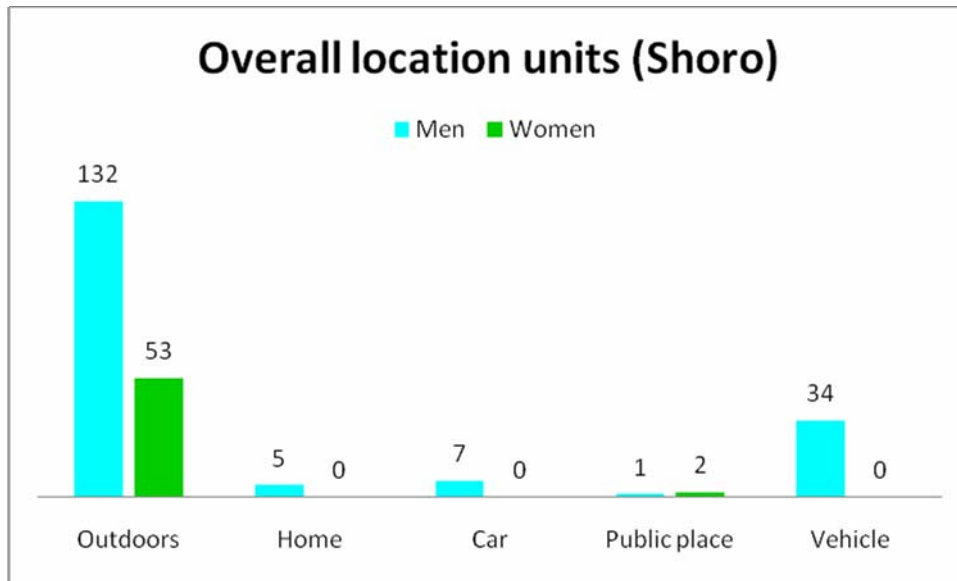


Table 56. Overall location units in the commercials of “Shoro” company.

Shoro: Commercial # 1		
Age	Men	Women
36-40	0	2
46-50	1	0
51-55	7	0

Table 57. Age units in commercial # 1 (Maksym Shoro).

Shoro: Commercial # 2		
Age	Men	Women
18-25	0	8
46-50	10	0
51-55	6	0

Table 58. Age units in commercial # 2 (Beer pub).

Shoro: Commercial # 3		
Age	Men	Women
36-40	8	0
51-55	13	0
56-60	5	0

Table 59. Age units in commercial # 3 (Mercedes).

Shoro: Commercial # 4		
Age	Men	Women
18-25	1	0
26-30	1	2
31-35	3	0
36-40	3	0
51-55	9	0

Table 60. Age units in commercial # 4 (Wind of change).

Shoro: Commercial # 5		
Age	Men	Women
18-25	2	1
26-30	3	3
31-35	3	1
36-40	1	1
41-45	0	1
46-50	5	6
51-55	20	0
56-60	2	5
61-65	15	0

Table 61. Age units in commercial # 5 (Shoro is the power).

Shoro: Commercial # 6		
Age	Men	Women
18-25	2	2
26-30	6	1
31-35	1	0
36-40	2	0

Table 62. Age units in commercial # 6 (New beak).

Generally, “Shoro” commercials have all units of age starting from 18 and ending with 65 years, but the majority refers to men. For example, there were no women of age 51-55 and 61-65. The majority of female roles are represented in age of 18-25, the youngest age, while the highest male units are 46-50, 51-55 and 61-65 (Table 63). Thus, male roles are older.

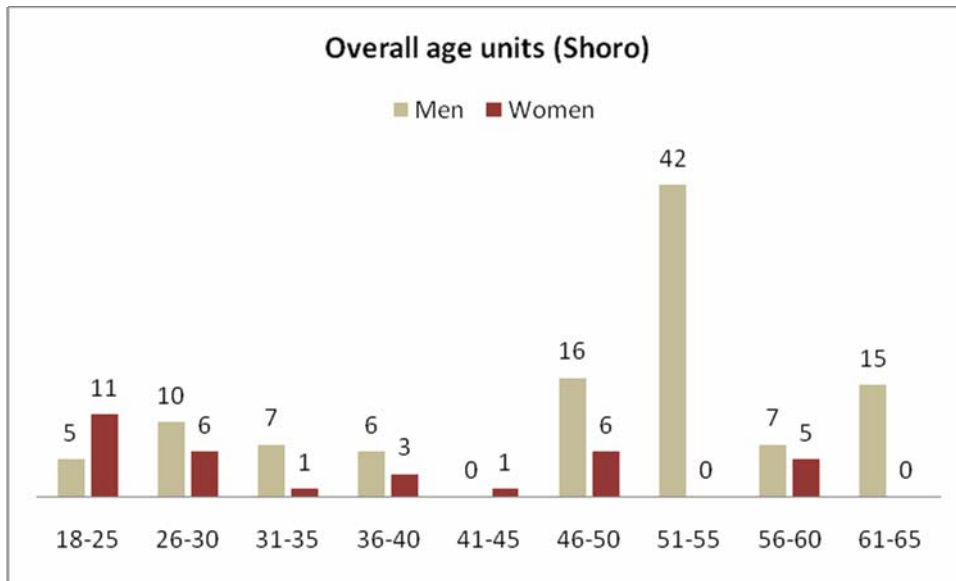


Table 63. Overall age units in the commercials of “Shoro” company.

Shoro: Commercial # 1		
Role	Men	Women
Active	1	1
Passive	1	0
Leading	1	0
Secondary	0	1

Table 64. Role units in commercial # 1 (Maksym Shoro).

Shoro: Commercial # 2		
Role	Men	Women
Active	3	1
Passive	0	1
Leading	1	0
Secondary	2	2

Table 65. Role units in commercial # 2 (Beer pub).

Shoro: Commercial # 3		
Role	Men	Women
Active	3	0
Passive	1	0
Leading	1	0
Secondary	3	0

Table 66. Role units in commercial # 3 (Mercedes).

Shoro: Commercial # 4		
Role	Men	Women
Active	4	1
Passive	2	2
Leading	1	0
Secondary	5	3

Table 67. Role units in commercial # 4 (Wind of change).

Shoro: Commercial # 5		
Role	Men	Women
Active	4	1
Passive	11	5
Leading	1	0
Secondary	15	6

Table 68. Role units in commercial # 5 (Shoro is the power).

Shoro: Commercial # 6		
Role	Men	Women
Active	4	0
Passive	1	4
Leading	1	0
Secondary	5	4

Table 69. Role units in commercial # 6 (New beak).

No women play the leading role in the commercials of “Shoro”. There were no female roles in commercial # 3 at all (Table 66). Women play a lot of passive, secondary roles, and only four times – active (Table 70). Male roles prevail in all four role units; the highest indicator is secondary unit, which again means that there were a lot of male gender representatives (Table 70).

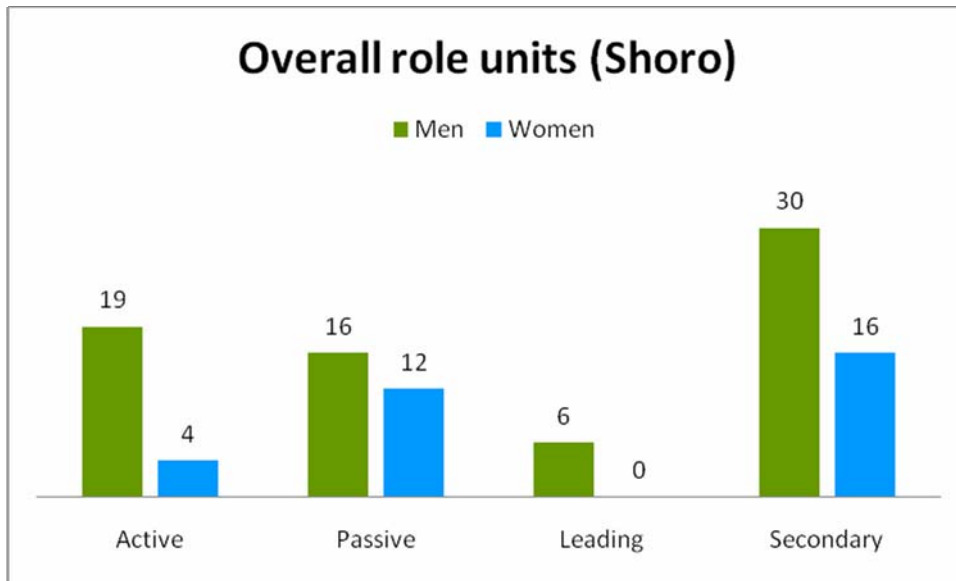


Table 70. Overall role units in the commercials of “Shoro” company.

The tables below show overall occurrences of men and women on the screen in commercials of “MegaCom” (Table 71) and “Shoro” (Table 72). To provide a better comparison, they are shown in percentage. This is not a variable of content analysis; this is a general indicator of actors and actresses. Thus, it is evident that “MegaCom” company’s prevalence of male roles is not as radical as of “Shoro”.

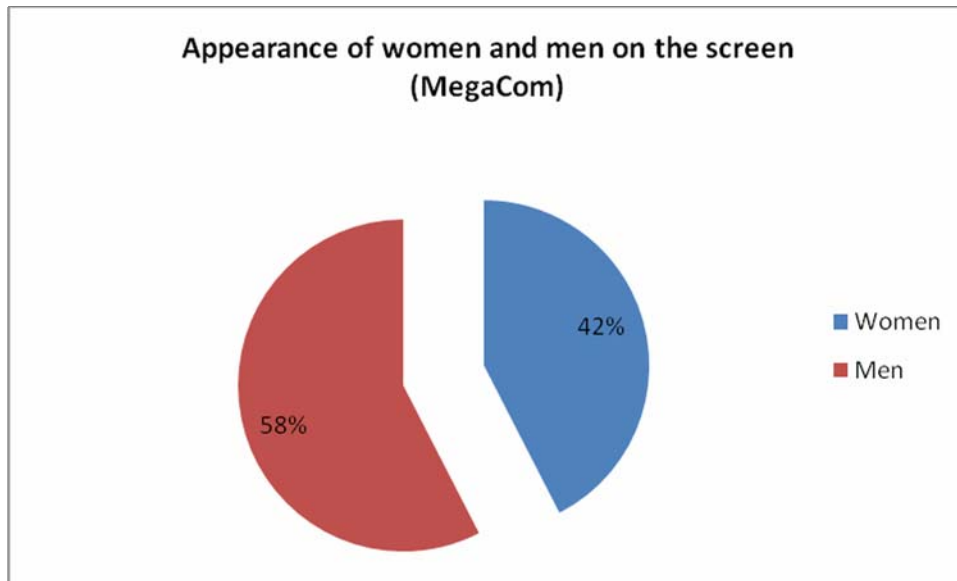


Table 71. Overall appearance (occurrence) of women and men on the screen in the commercials of “MegaCom” company.

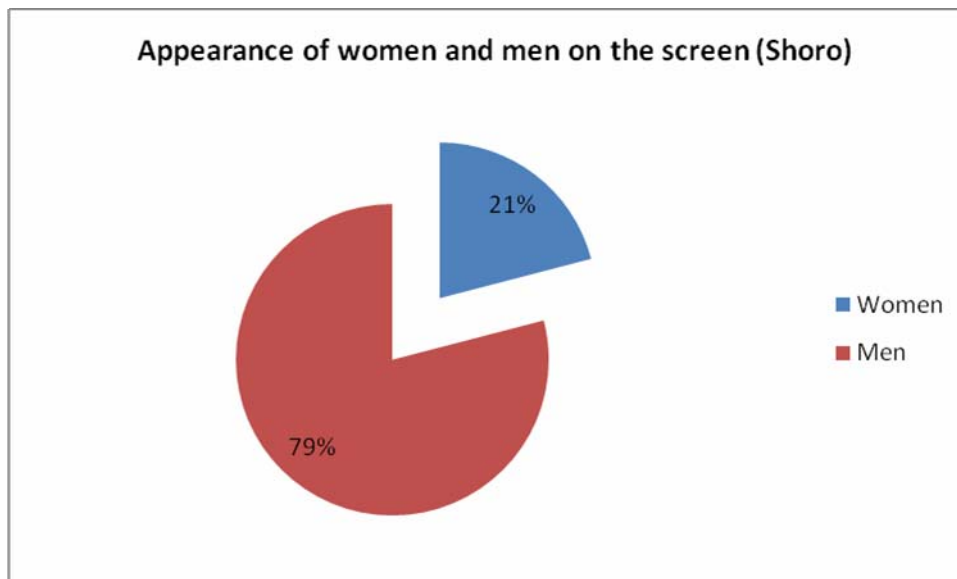


Table 72. Overall appearance (occurrence) of women and men on the screen in the commercials of “Shoro” company.

The explanation of the content analysis is to be discussed below.

DISCUSSION

It is obviously seen from the content analysis, that all the commercials from both “MegaCom” and “Shoro” companies have gender stereotyping and the dominance of male roles. “Shoro” once did not even use any female roles (commercial # 3, Annex 2, 2.3.). Why is it happening? Because the stereotyping has been exploiting through ages; people teach their sons to be strong and their daughters to be tender and smiley. People do not even think about gender stereotyping while watching the commercials, because all the roles used there exist in real life (this is a generalization, of course). Thus, society receives messages not only through real communication, but with the help of media. Long-term effects influence people’s minds; information, received from commercials or any other program, is keeping in brain, and symbols and roles, exploited there, are consolidating and realizing. Nowadays, when a democratic structure of society supposes to be a universal one, those kinds of stereotyping do not help women to obtain a better position in life. Western people began researching this, and they are finding the way of solvation; but here, in Kyrgyzstan, gender stereotypes are impossibly strong, especially in regions of the country.

This research was conducted to try to figure out the quantity of gender stereotyping through counting the gender roles exploited in the commercials. It is evidently seen, how “MegaCom” used gender roles. First commercial shows a lot of male professionals, who are discussing something (see Annex 1, 1.1.). Forth commercial shows a businessman in an office, while his wife is sitting at home with their daughter (Annex 1, 1.4.). Fifth commercial shows a male professional, who spends a really active days, while female role represented as a beautiful addition to that guy, who just smiles and talks by phone. There are impossibly strong stereotypes employed in commercials, and this is unknown, whether they would change sometime. Women are younger in commercials of

“MegaCom” – the highest age in usage was 18-25, while male’s – 26-30 and 41-45 (Table 28).

However, in the sixth commercial the music video directors tried to balance gender roles – there were even more females appeared on the screen, than men. But still, two women were presented as mothers taking care of children (see Annex 1, 1.6.).

“MegaCom” and “Shoro” are companies of different types; thus, “MegaCom” used roles, where both women and men were presented as modern casual people using mobile connection (except commercial # 2, where a young woman wears traditional outfit; Annex 1, 1.2.), no matter it is a businessman, or mother, or civilian. “Shoro” has stricter traditional stereotyping – a man plays the leading role, women appear in roles of waitresses, sellers, brides, and play secondary and passive roles. There was no leading role given to women (Table 70), and overall occurrences on the screen is just 21 % (Table 72), while male’s occurrence on the screen is extremely high – 79 %. Of course, it should be taken into consideration, that the brand face of “Shoro” for a long time was that driver on motorbike, who actually represented Hodja Nasreddin (or Apendi, Aldar-kose), a folklore personage of central Asian folks. But again, this causes the question of stereotyping: why a male folklore hero was chosen to represent ‘Shoro’? Why not Umai-ene (a female deity of sky)? The answer is that ‘Shoro’ needed someone who combines strength and intelligence (which are given if a person drinks “Shoro” beverages). Thus, a woman cannot represent power, which is why the driver was chosen.

Sixth commercial of “Shoro” shows stereotyping really evidently: a man opens a bottle (because he’s strong), and the content mostly overflows at woman.

Almost all women represented in the commercials are young; men are much older. Moreover, the highest age of men was 51-55, 46-50 and 61-65 (Table 63).

LIMITATIONS OF STUDY

Even though the study offers the analysis of gender roles and stereotyping in the commercials of two experienced business companies “Shoro” and “MegaCom”, it has several limitations. First is that not all commercials of the companies were taken, but only those where two or more roles represented (“MegaCom” has even more commercials with a variety of roles, but as the balance of comparison was needed, it was decided to take six from both companies). Second is that to provide a better picture of gender stereotyping, the best way is to analyze all advertisements (in printed press, internet etc) producing and using in Kyrgyzstan, not only commercials, of all local companies and organizations (banks, trading centers, restaurants etc). But this would take more time, money and human resources. That is why this research analyzes only “Shoro” and “MegaCom” commercials. Third is that the variables and units used in the content analysis are more or less generalized: for example, “outdoors” included countryside, streets, squares etc, because more detailed organization of units is meaningless in the description of only six commercials from each of the companies.

RECOMMENDATIONS FOR FURTHER RESEARCH

To provide a better vision of gender stereotyping using in advertising in our patriarchic country, further researches on this topic should include more areas, such as: other companies of different types (not only ICT or FMCG), and other types of advertisement (including those in print media, internet, banners, radio etc.). Also, it would be useful to organize focus groups and questionnaires concerning perception of advertising and its influence on people.

This study is a kind of basis (or sample) for further researchers. It would be possible to expand variables and units of content analysis, to provide more detailed description. Basing on these kinds of researches, marketing specialists of companies would be able to change the ways of advertising-making, depending on results of observations.

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APPENDIX

Annex 1. Synopses of commercials of “MegaCom” company

1.1. “Future is your choice.”

Length – 40 seconds.

Description: The group of young women and men wearing casual outfits is walking near a modern building, camera shots two women and two men with close-up; next shot – a family (man’s wearing business suit, woman and little girl are standing near him) are talking near a house, smiling happily; next shot – two young male professionals in business outfit are discussing something, and then they are walking at the department; next shot – a group of males negotiate a treaty successfully; next shot – a young lady in medicine coat takes a look into a microscope; the last shot – two girls walking in the path, one of them takes a picture of a flower on the tree; this flower transfigures into the label of MegaCom company – 3 hexagons of violet, green and grey colors. Final picture – the logo of MegaCom with the background male voice sounding motto – “Future is your choice”.





1.2. “Team 555.”

Length – 14 seconds.

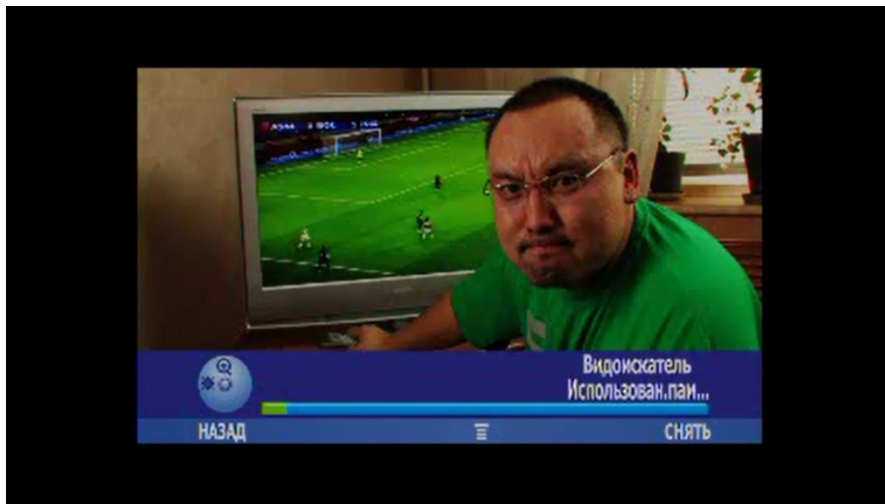
Description: a pretty Kyrgyz girl is standing in front of a mirror, putting on a Kyrgyz national outfit with decorations; next shot – she is coming into an office, where are sitting employees with clients; next shot – the camera takes a close-up shot of her outfit; next shot – the girl’s coming closer to one of the employees – he looks at her appearance and nods her approval; next shot – a magazine called “Tourism” appears in the screen, this girl is on the cover. Background male voice: “Team 555 – here are all friends!” There is also accompanying Kyrgyz melody in this commercial.

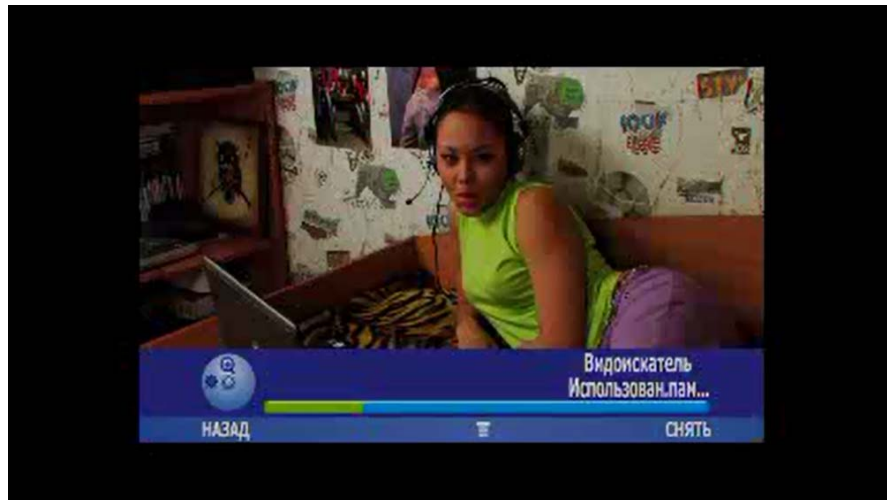


1.3. “Favorite number.”

Length - 14 seconds

Description: A man sitting in front of TV watching football, at the same time somebody’s (the main hero, sounding the commercial) taking a picture of him, saying “My father loves football!”; next shot – a woman’s cooking something in the kitchen – one’s taking picture of her on a cell phone, and the background voice: “Mom – adores female novels!”; next shot – a girl’s laying on a bed staring into a laptop, and while one’s taking picture of her – she puts out her tongue, while the background voice says: “And sister is online all the time!”. Next shot – the description of the new option “Favorite number”, designed with brand colors of MegaCom. Background male voice: “MegaCom- chose your future!”





1.4. “Limitless.”

Length - 33 seconds.

Description: First shot – a close-up of a cell phone calling with a face of a girl on the screen; next – a guy’s standing up from a bed to answer the call; then this man is walking in a flat putting on a business outfit, pouring out a tea/coffee (shots of his actions are changing very quickly); the shot of a room, where a night’s changing a day rapidly; this guy appears in the room wearing now a casual outfit, he holds the mobile with that girl on a screen; then this girl appears in real coming upstairs somewhere near a modern building (probably a business center), then we see the guy wearing

business outfit, then again a close-up shot of the girl smiling; then the man – also smiling; next shot – a notebook with a new message (near stands a photo of those two); the guy’s reading it and smiles (he is sitting in an office wearing business outfit), then he answers a call; next shot – he’s in a fitness-center jogging in a treadmill; next shot – the girl wearing white dress walking in the border of a way, it’s a night time, she speaks by a phone; she is waving the guy, who’s stopping a sportive car to take her; she sits down, they are kissing, smiling; next shot – the back of a car, with a panorama of a night city, the girl’s raising up her arms; last shot – description of a new option of MegaCom called “Limitless”. During the commercial there is a background male voice, telling about the advantages of using the new option.



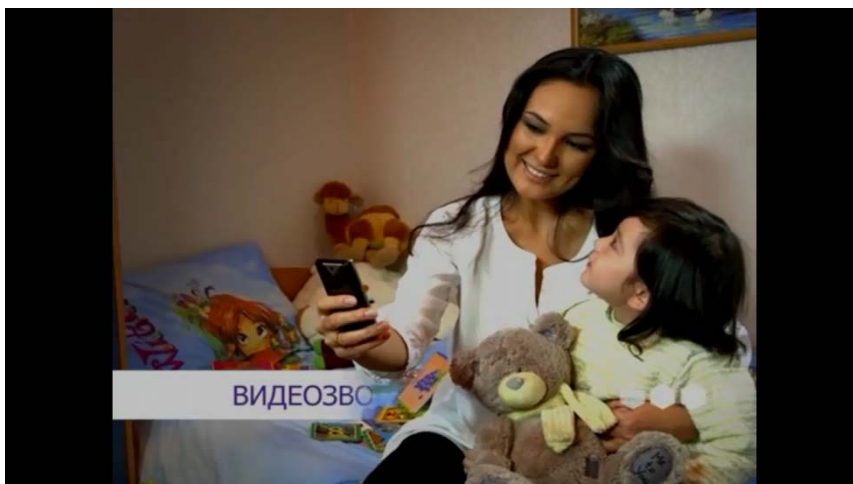


1.5. “3G video call.”

Length – 26 seconds

Description: First shot – shade figure on a wall (actually, this is a game with hands performing animals); second shot – a close-up of a little girl looking at this shade, she’s smiling; third shot – a close-up of a man who’s sitting, smiling and looking (at the girl), he wears business outfit, then his sight transfers (to the wall); next shot – again the shades on the wall; next shot – a close-up of the girl who’s really interested in what’s going on; then a shot of a young woman, who’s sitting near that girl, smiling tenderly and looking firstly at the girl, and then somewhere in front (to the shades); then again a shot of hands making shade figures on the wall; next shot – a close-up of a phone with a camera, at the background there is a man who’s actually performs shade figures looking in the direction of girl and woman; next – a shot of a phone with the girl on the screen (it’s becoming evident that this family is making a video call), she’s smiling; next shot – a close-up of the man smiling, next shot – a close-up of the girl, she expresses happiness and pleasure; next shot – a hand holding a phone with the man on the screen, he’s moving (they’re continuing making a video call); next – a vista shot of the young woman and the girl, woman holds the phone, she’s smiling and looking at the phone, they’re sitting at a bed (in a bedroom). Last shot – words “Video calls”, “3G

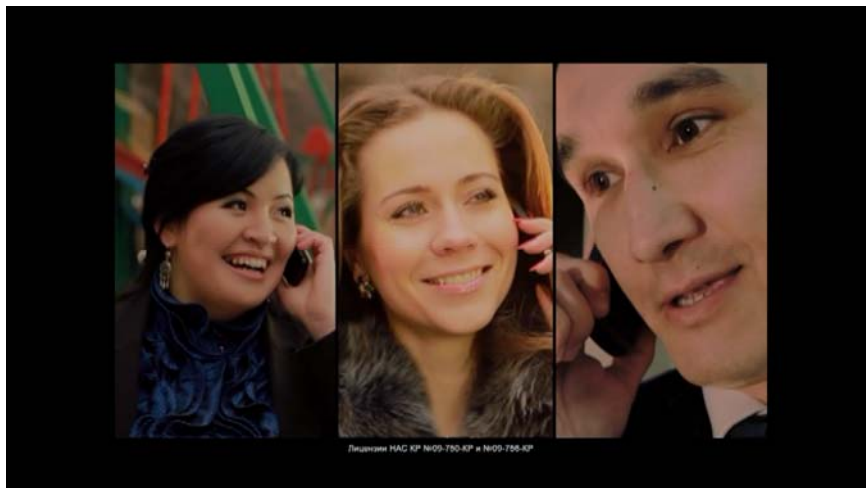
MegaCom” (made in brand colors of the company), and a motto “World of new possibilities”; background male voice sounding it.



1.6. “Wave.”

Length – 30 seconds

Description: first shot – a general plan of a road from above, there is a traffic jam there; next shot – a middle plan of a woman, who’s sitting at a back sit of a car, looking in a window; next shot – a view of a man wearing business outfit, who’s pushing an elevator bottom from above; next shot – a vista plan of an old man who’s sitting at a bench in a path, feeding pigeons; next shot – a middle plan of a young girl, who’s sitting in a café, drinking tea or coffee, there is a waiter at a bar behind her; next shot – a boy is sitting near a puddle, he holds a stick; next shot – a close-up of the young girl (somebody calls her), and there is graphics appearing on a screen; next shot – the elevator’s doors are opening in front of the man; next shot – a woman sitting in the car smiles, she’s surprised; next shot – cars in the traffic jam began to ride; next shot (two in one) – a woman in the car is still smiling, looking at her phone, at the same time there is a shot of a woman who’s in an elevator, talking by phone; next shot (two in one) – a close-up of the man, who’s talking by phone, at the same time a vista plan of the old man, who’s walking and talking by phone; next shot – a close-up of that old man; next shot – a vista plan of the young girl in the café, she’s talking by phone and smiling; next shot – a vista plan of another young woman with that boy, she’s talking by phone, he comes to her and holds her, then he shows her something; there are another woman and a boy near them, that woman rides him on a swing; next shot – a screen is splitted by three, there are three close-ups of the woman near swing, of woman with the boy and the man in a business outfit, they all are talking by phones; next shot – a description of a new option of “MegaCom” called “Wave”, a background male voice sounds it.

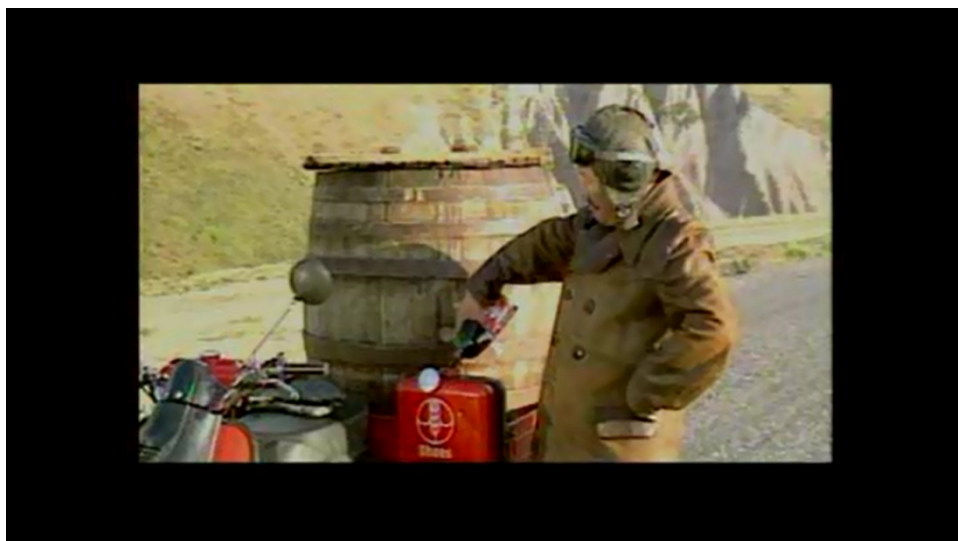


Annex 2. Synopsis of commercials of “Shoro” company

2.1 “Maksym Shoro.”

Length - 52 seconds.

Description: First shot – the general plan of a road with a track riding, then it is seen that there is a cargo motorbike with a driver before the track; second shot – a close-up of the bike’s rear-view mirror, where the track is reflected; third – the track’s passengers look down from a window (at the bike), the track overtakes the bike; fourth shot – a general plan of the bike (it is seen that the cargo is a huge barrel) and the track overtaking it, it is seen that there is a logo of “Coca-Cola” at a side of the track; next shot – the bike is reducing speed (seems that fuel is running dry); next shot – the driver of the bike is trying to restart up the engine, he gets down from the seat and pushes the bike on; next shot – a stand with beverages (seems like those are products of Coca-Cola company), there are feet of a seller on the stand wearing cowboy high boots, the driver of the bike is on a background; next shot – the bike is stopping near the stand, the seller is raising a cowboy hat slightly (like he/she is surprising); next shot – a close-up of the driver, he is putting off the road glasses, his face expresses tiredness; next shot – a close-up of the seller who’s smirking pleasantly looking at the driver; next shot – the driver comes to the stand, buys a bottle of beverage (Coca-Cola); next shot – he fills up the bike with the beverage, there is a logo of “Shoro” on the reservoir; next shot – the driver looks at the side of the stand, smirking; next shot – a close-up of the seller with a cigarette in the mouth, his/her face is a bit surprised/upset; next – a shot of the bike’s engine starting up; next – a shot of the bike’s back, there is a label with words “MaksymShoro” on the barrel; next shot – a general plan of the road with the bike moving away, the slogan from the barrel transfers to a screen, a background male voice says: “We want you to live for years. Drink “Maksym”, ecologically clean product of the ‘Shoro’ company”.



2.2. “Beer pub.”

Length – 50 seconds.

Description: First shot – a general plan of a road from the front, the driver on the cargo motorbike is driving; next shot – he’s entering a place in front of a beer pub, where an unbottled “MaksymShoro” stand is located; next shot – a close-up of a young girl, who’s a seller of the beverage, she’s smiling; next shot – a close-up of the driver, he puts off the glasses; next shot – a close-up of a man wearing sunglasses (the owner of beer pub), he stands at the outdoor of the beer pub, looking at the driver disapprovingly, waving the head; next shot – a close-up of a girl (waitress), who’s also looking at the driver with disapproval; next shot – the driver comes closer to the girl, helps her with preparing the sells, at the same time the owner is blowing a rubber half-man figure of a beer bottle and looks at the driver; next shot – someone’s touching the driver from a back, he glances back; next shot – a close-up of a foreigner (who’s touching him) saying: “Excuse me, could you direct me to the American Embassy?”; next shot – the driver smiling and says in Kyrgyz: “I don’t understand you, here you go, help yourself with “Maksym””, while he’s saying it, a shot goes to the owner, who smokes a cigarette, already blown the beer figure; next shot – a tourist is drinking “MaksymShoro”, next shot – a close-up of him, he makes a belching after drinking; next shot – a camera is going fast in direction of the owner, who is leaning his elbows on the beer figure; next shot – a general plan of the owner standing, the figure is bursting, the owner falls down; next shot – a close-up of his face, he’s shocked, the waitress is near him; next shot – the driver laughs, looking at this scene, starts up the engine and drives off; next shot – a general plan of a road with the driver on the cargo motorbike, shot from back view, and the background male voice says at the same time: “We want you to live long. Drink “Maksym”, ecologically clean beverage from “Shoro” company”; the brand music is playing.



2.3. “Mercedes.”

Length – 39 seconds.

Description: First shot – the driver on a cargo motorbike is on a road; next shot – a general plan, which shows an automobile driving behind the motorbike; next shot – a close-up of a car, which is actually black “Mercedes”, when it rides abreast with the driver on the motorbike, there is a loud sound of rap music; next shot – the driver of the motorbike looks at the “Mercedes”, then a passenger of “Mercedes” (who seems to be a criminal) looks at the driver from a window, smoking a cigarette; then “Mercedes” overruns the motorbike; next shot – a middle plan of a security from “Mercedes”, who calls someone by a phone; then a general plan from below – the engine of the car seems to be broken, one of the securities tries to repair it, another security runs to the criminal, who holds a little dog in his hands, and shouting excitedly something like: “Chief!..” and then the criminal shouts at him; next shot – the driver passes by the car, looking what’s going on; next shot – the passengers of “Mercedes” are looking at him; next shot – he stops the motorbike, comes to the car people, putting off the glasses, and utters a short laugh; next shot – a close-up of a driver of the car, driving and drinking a glass of “MaksymShoro”; then of the security, also drinking; and next – of the criminal, also drinking the beverage; next shot – a close-up of the driver of the motorbike, who’s driving; next shot – his view from a side, it is seen that he is towing the “Mercedes”, and words “Shoro is the power” with brand logotype appear upper on a screen, at the same time a male voice sounding those words.



2.4. “Wind of changes.”

Length – 60 seconds.

Description: First shot – a general plan of road with a man driving a cargo motorbike; second shot – a close-up of the driver from below, he’s singing a song; next shot – he’s seeing a crowd of people who are standing on a hill, waiting for something; forth shot – he’s stopping the bike, comes closer to the hill, and shouts: “Hey! What are you doing here?”; next shot – a close-up of one of the crowd, he’s answering: “We are waiting for wind!”; next shot shows some members of the crowd: a young man, a young woman, and others on the background, they are looking up; next shot – a close-up of the driver, who’s asking: “Waiting for wind?”, he’s looking up, then he smiles; next – a medium shot of one young man from the crowd, who’s looking up, others are on the background, and they hear a whistling melody (which is actually a brand melody of “Shoro”); next shot shows the driver, who’s whistling; then members of the crowd, who feel the coming of wind, ears of wheat began to spire; next shot – people shot happily: “Wind!”, they are running up on the hill; next shot – members of the crowd putting on hang gliders, taking a run before flying; next shot shows the driver (from below), who’s looking in the sky, where people are flying the hang gliders, and at the same time a background male voice says: “Shoro is the power!”, while camera transfers to sky, and those words appear on a screen; last shot – appearance of the brand logo of “Shoro” with words “Shoro is the power” and the drawn driver, the background voice says: “National beverages from “Shoro” company”.



2.5. “Shoro is the power.”

Length – 55 seconds.

Description: First shot – a general plan of a road a driver on a cargo motorbike; next shot – his close-up, he’s looking at the sky, singing a melody; next shot – a general plan of the driver from the a side, he’s moving; next shot – he sees a crowd of people at a roadside; then he’s stopping the bike, gets down, and comes closer to the crowd. People there are shouting, looking somewhere down; the driver asks an old man: “What is going on?” The man answers: “The boss fell into a hole, and doesn’t want to climb out!”; next shots – the close-ups of different men and women trying to force the boss to climb out, giving him hands etc; next shot – a middle plan of the boss who’s looking at the crowd from below; next shot – a general plan of the crowd, there is a noise in there; then next shot – a close-up of the driver, who’s calling: “Hey people! You’re not doing right! He’s not used to give! He’s got used to get!” and those words are followed by gestures of the driver; next shot – a close-up of the boss, with words by the driver: “This is how it should be done!”; next shot – a close-up of his hand giving to the boss, at the same time he says: “Here you go!”, and then the boss gives him his hand; next shot – a close-up of the driver, he’s smiling, looking back to the crowd; next shot – a vista plan of the crowd, who came to the road, the boss is in front of it, they all are waving to the driver (except the boss, who’s shaking himself); next shot – the sky with words “Shoro is the power!”, and then “National beverages from “Shoro” company” with the logo, and all this is sounded with a male voice.



2.6. “New beak.”

Length - 40 seconds.

Description: The latest commercial of “Shoro” is dedicated to the invention of new type of bottle for “MaksymShoro” beverage, which is very carbonated. First shot: a young man sitting in a kitchen in front of a new bottle thinking whether to open it or not, and recalling different occasions with a bad ending of such opening of old bottle of “MaksymShoro”: first shot of recalling – a close-up of a waiter, who opens a bottle of “Maksym” (he runs out the door to a street); next shot – he’s on the street, and the content of the bottle is splashing onto him really strong; next shot – that guy in the kitchen is smiling (recalling that situation with the waiter); next shot - a couple sitting in a restaurant; next shot – a young woman wearing make-up looks at her partner with a bit of seductiveness; next shot - the man opens a bottle, looking at the woman – and in the next shot the content of a bottle is splashing onto her. Next shot – a close-up of the guy who’s expressing doubt. Another scene: a man sitting in the car, opening the bottle – and further the same happens to him. Next scene: a general plan of bridegroom and bride, he opens a bottle; next shot – a close-up of the bride – and again, everything’s splashing onto her. And the latest scene of commercial is: the guy is sitting in the kitchen, looking at the bottle pensively, then he takes it resolutely; next shot – a close-up of him, he’s turning aside from the bottle, scared to be splashed, he opens it – and nothing happens, then he’s turning back to the bottle, surprised pleasantly. Next shot – a picture of a new bottle of “MaksymShoro” with words: “Open easily and simply!”

