

REPLACING ATHLETICISM FOR SEXUALITY:  
A CONTENT ANALYSIS OF ATHLETE AND NON-ATHLETE MODELS IN SPORTS  
ILLUSTRATED SWIMSUIT ISSUES FROM 1997 TO 2009

By

KA YOUNG KIM

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To my parents

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Abstract of Thesis Presented to the Graduate School  
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REPLACING ATHLETICISM FOR SEXUALITY:  
A CONTENT ANALYSIS OF ATHLETE AND NON-ATHLETE MODELS IN SPORTS  
ILLUSTRATED SWIMSUIT ISSUES FORM 1997 TO 2009

By

Ka Young Kim

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The frequent appearance of athlete models' in the *Sports Illustrated* swimsuit issues have steadily increased over the past 13 years. As the largest circulated sports magazine shed a light on athletes in North America, this magazine's swimsuit issues from 1997 to 2009 demonstrates both changes in gender conception and gender stereotyping in society. The first purpose of the current study was to update the trend of athlete's portrayal in the *Sports Illustrated* swimsuit issues over the past thirteen years, from 1997 to 2009. Second, by examining and comparing athlete models with fashion models, this study expanded on previous analyses, especially that of Davis' study in 1997 on female models' portrayal in the *Sports Illustrated* swimsuit issues and their course through the outlets of mass media.

A content analysis of athlete models' photographic images ( $N = 1049$ ) and their accompanying written texts in the *Sports Illustrated* swimsuit issues was conducted in samples for the 13 year time period. The methodological framework for this study was based on Duncan's (1990) sport photograph study framework. In addition, to better illustrate the results of the data, a crosstabs analysis was performed to provide a Chi-Square score and frequencies within the data.

Although Duncan's results indicated that there was no considerable increase in the total amount of photographic images given to athletes in contrast to the period before 1997, there were remarkable changes in the depiction given to athletes, highlighting them as sexually appealing which likely plays to the remarkable marketability of athletes.

## CHAPTER 1 INTRODUCTION

Mass media has influenced consumers' attitudes and their values as well as the world surrounding them (Bandura, 1986; Fink, 1998; Kane, Taub, & Hayes, 2000; Koivula, 1999). However, media does not merely reflect reality in a more or less truthful way; as an alternative, media production takes an intricate process of negotiation, processing, and reconstruction (Koivula, 1999). Moreover, "media messages are used and interpreted by audiences according to their own cultural, social, and individual circumstances" (Koivula, 1999, p. 589). Although mass media may not enforce the way people think, they definitely direct individuals to issues that are significant to think about (Coakley, 2004). In addition, media representations are believed to influence the perspectives of consumers in a complex, indirect manner in which consumers also influence the meanings of the texts. In other words, "the popular media are a site of ideological struggle where consent for hegemony can be won or lost" (Davis, 1993, p. 166).

Mass media is especially important regarding sports because the majority of audiences observe sports events through media channels such as newspapers, broadcasting systems, and sports magazines. Specifically, media still portrays gender differences of athletes in a stereotypical way. Mass media is connected to how sport is presented as a socially constructed reality. The majority of media representation has not only shown the different and unequal ways in which male and female athletes have been portrayed, but also involves how sports media deals with the traditional portrayal of femininity and masculinity (Koivula, 1995; Matteo, 1986).

To investigate the popularity and status of sports in America, *Sports Illustrated* one of the most suited of published materials to examine. It is among the most broadly read and known popular sports magazine in the United States. Upon the first of *Sports Illustrated* publication in 1954, this magazine soon dominated the sports magazine market. Not only is *Sports Illustrated* is

one of the most widely read magazines in the United States, but it also receives one of the highest amounts of advertising revenue (Erickson, 1987; Kang, 1988). Therefore, *Sports Illustrated* is not simply a general magazine, but is a major cultural phenomenon of sports culture in the United States (Davis, 1993). Furthermore, this publication may help to form attitudes toward athletes and sports through its interpretations on athletes' private lives and athletic achievements. Since the dominant reader group is white, males, it is appropriate to primarily consider gender and race descriptors (Lumpkin & Williams, 1991).

Since its birth in 1954, *Sports Illustrated* distinguished itself by illustrating many topics such as sportswear, travel and food. In its beginning years, "the magazine started to place a greater emphasis on 'hard sports' such as football, basketball, and baseball rather than sports such as skiing, swimming, golf and tennis" (Davis, 1997, p. 10). However, unlike the regular issues, during the winter seasons, "this magazine's editors needed to do something to rouse the magazine, that was a reason for the birth of the swimsuit issue" (Hagerman, 2001, p. 15). To this effect, the early swimsuit issues put an emphasis on tourism and fashion. According to Davis' (1997) findings, one important issue was the 1964 swimsuit issue. After 1964, its editors changed direction from focusing on both men's and women's swimwear topics to spotlighting only mostly on women's swimwear (Davis, 1997). This suggests that the ideal consumers of swimsuit issues were men rather than women (Davis, 1997).

Thus, ever since the swimsuit issue became an official annual issue of *Sports Illustrated* by the late 1970's, newsstand sales gradually increased (Hagerman, 2001). By the 1980's, *Sports Illustrated* swimsuit issues dramatically raised the company's yearly revenues and popularity among many readers by portraying attractive fashion models (Hagerman, 2001). Despite this public interest, there have been numerous controversial reactions from subscribers over the

sexual photographic images. While some readers depicted this special issue as “an American tradition,” others felt offended by its sexually oriented images of the models (Hagerman, 2001). *Sport Illustrated* swimsuit issues needed something to rouse popularity of general audiences and to reduce complaints that there are no athletes in this special issue as a sport magazine. In order to compromise such reactions, athletes in swimsuit issues became the solution.

Currently, it can be argued that *Sports Illustrated* swimsuit issues are ‘hotter’ than ever before by including athlete models since 1997. Swimsuit issue editors first turned their interest into athlete groups in that year; U.S. women’s beach volleyball team and the great tennis player Steffi Graf were the first targets. *Sports Illustrated* included an article about the debated the issue of beach volleyball’s sex-appeal.

That is, from that issue, *Sports Illustrated* has exploited the athlete body in swimsuits to sell copies. Thus, as a model of swimsuit instead of athletes, they sexually depicted in print media have at least a decade of history. It was, traditionally, the role of professional fashion models to “undress” and pose in sexually appealing postures in female fashion magazines. But now, several swimsuit issue models are professional athletes. They decorate this special issue of sports magazine like professional fashion models. Even in the 2009 *Sports Illustrated* swimsuit issue “Bikinis or Nothing”, four athletes modeled in swimsuits. It was Danica Patrick’s, an Indy Car racing star, second year to pose in swimwear. The other three were professional tennis players Maria Kirilenko, Daniela Hantuchova, and Tatina Golovin. Under the title of ‘*Volley of the dolls,*’ they pose not on a tennis court where they would most likely be found but on a sunny beach as swimsuit models. Uniquely, the *Sports Illustrated* swimsuit models are not restricted to just sports stars; NFL cheerleaders, NBA dancers, even women in relationships with famous athletes expose their physical attributes in front of millions of readers.

## Statement of Problem

Over forty years, the *Sport Illustrated* has produced an annual swimsuit issue. The swimsuit issue has become a widely recognized part of United States' popular culture and an icon for many (Davis, 1997). However, despite the obvious popularity of the swimsuit issue, there are many complaints (Davis, 1997). First, the swimsuit issue has little to do with sports, and thus does not belong in a sports magazine. Second, although the swimsuit issue may be a socially acceptable aspect of regular sports magazine, they also create debate on the degree of sexual meaning depicted in a public magazine. The debate surrounding the swimsuit issue is primarily focused on the topics of gender and sexuality. The most important point is that the *Sports Illustrated* swimsuit issue may create an atmosphere of hegemonic masculinity over women, gays, lesbians and people of color by describing particular model groups (Davis, 1997).

One criticism considers the representation of female athletes. While initially professional fashion models dominated swimsuit issues, camera shutters began to flash female athletes as sexually objectified "Others". A female professional tennis player, Maria Sharapova's 2006 *Sports Illustrated* swimsuit cover discloses how female athletes are demoted to sexually depicted objects. No longer are they represented for athleticism, full text essays are also abridged to short text captions. For example, on the bottom right corner of Sharapova posing flirtatiously in a swimsuit are the words: "Any tennis fan can tell you that Maria Sharapova is a winner on grass, clay and hard court, but her best surface may be sand" (*Sports Illustrated* swimsuit issue, 2006, p.189). Maria Sharapova, has consistently ranked near the top of the world rankers and attained the singles title of Wimbledon in 2004 at age 17. However, this issue's focus wasn't on her great athletic achievement; they featured her as a highly sexually appealing woman, similar to a *Playboy* model. According to Glenny, "the problem is not only essentially the sexualizing of Maria Sharapova, but also that of alternating athleticism for sexuality" (2006, p. 4). In addition,

beyond the appearance of athlete models in the swimsuit issues, there are no questions about how female athletes are represented and how media construct gender images in the magazine (Glenny, 2006).

### **Significance of the Study**

The current lack of research on athletes' sexuality within sports media has increased the need to examine the swimsuit issues of *Sports Illustrated*. In portraying athletes, there are distinct differences between the regular issues of *Sports Illustrated* and the swimsuit issues. As such, to better understand the representation of gender and sexuality of athletes in swimsuit issues, it is important to compare both athletes and non-athlete models in *Sports Illustrated* swimsuit issues.

In previous studies, many scholars have examined gender differences and stereotyping in sport media (e.g. Belknap & Leonard II, 1991; Duncan & Sayaovong, 1990; Duncan, Messner, Williams, & Jensen, 1990; Duncan, 1990; Daddario, 1992; Duncan, 1993; Hillard, 1984; Kane, 1988; Lumpkin & Williams, 1991). Duncan (1990) and Kane (1988) indicated that sport remains as a male preserve and further investigated the way sports media treats female athletes particularly evidenced by *Sports Illustrated*. Female athletes' professionalism has only limited coverage in sports magazines and is becoming increasingly overshadowed in the sports pages through their postures as glamorous swimsuit models (Daddario, 1992). *Sports Illustrated's* emphasis on attractive photographic subjects suggests a mutual relationship between physical beauty and athleticism (Daddario, 1992).

Among the many studies on gender representation in sport media, some have analyzed the *Sports Illustrated* swimsuit issue coverage (Daddario, 1992; Davis, 1997; Duncan, 1993). Analyzing the 1992 *Sports Illustrated* swimsuit issue, Duncan (1993) conducted a study investigating mechanisms of gender stereotypes and sexism in a *Sports Illustrated* swimsuit

issue. She examined the medium itself and the cultural and historical contexts surrounding the issue. She also suggested methods of development on current sport media construction by analyzing an aspect of social structure and context of the popular sports magazine. Her discoveries revealed how patriarchal ideology operates within particular media representation structures and how these structures produce and reproduce the mechanisms that oppress sporting women. Although Duncan's 1993 study holds its significance in examining gender issues in popular media, her study failed to examine the magazine in full measure; it only investigated the 1992 swimsuit issue. In addition, Duncan's study does not canvass the construction of athlete models' images.

Daddario (1992) and Davis (1997) also deal with gender issues, but unlike Duncan's (1993) study, they also discuss the marginalization of female athletes in this magazine. Daddario (1992) argues that the *Sports Illustrated* swimsuit issues objectify women and marginalize the achievements of female athletes. The author states that *Sports Illustrated* presents a distorted image of the role of women in sports and those women's roles as athletes are diminished. Based on Duncan's (1990) argument, Daddario analyzes all photographs of women, athletes, and non-athletes that appear in the 25th anniversary annual swimsuit issue and other *Sports Illustrated* issues. This study showed that there are more photographs of female non-athletes (i.e. professional fashion models) than of athletes, yet the swimsuit issue fosters the sexual objectification of females and female athletes. Although Daddario further investigates this issue, this study, like Duncan's (1993) study, does not discuss athlete models and how they are depicted in swimwear; thus, they were unable to reflect recent trends in the swimsuit issues by including athletes as a fashion models.

Along with Duncan and Daddario's studies, Davis (1997) also attempts to examine the phenomenon based on the theory of hegemonic masculinity in her book, '*The swimsuit issue and sport*'. In order to understand the characteristics of *Sports Illustrated* swimsuit issues, the author examines interactive relationships between editors and readers and conducts in-depth interviews in a social context. Again, Davis' study does not handle female representations of athlete models in swimsuit issues.

During the last few decades, from the first athlete swimsuit model Steffi Graff in 1997 to the latest Danica Patrick issue in 2009, more and more athlete models have appeared in the *Sports Illustrated* swimsuit issues. However, in sport media studies, rarely do they examine athlete models and their representation in that magazine's special issue. Only in a few articles are they occasionally mentioned; but in the pictures they are merely a part of other female fashion models or simply partners of posing male athlete models. With the increasing number of athlete models, it is worthwhile to look into the content and context in which they appear in the pages of *Sports Illustrated* and the problematic representations of the female body infiltrated into athletics.

The focus of this study was media representations of athlete and non-athlete models in *Sports Illustrated* swimsuit issues. By conducting a content analysis of the *Sports Illustrated* swimsuit issues between 1997 and 2009, I examined how athlete and non-athlete models were represented in these issues and discover the changing trends. From this study, I analyzed the swimsuit issue's construction based on the theory of hegemonic masculinity. This study aimed to reveal and understand how media utilize gender differences and sexuality of models to sustain gender stereotypes in print media.

## **Purpose of the Study**

The purposes of this study were twofold: first, this study offered an update on the trend of athletes' portrayals in *Sports Illustrated* swimsuit issues over the past thirteen years (1997-2009) and expanded previous analyses of the female body by supporting hegemonic masculinity on Davis' (1997) findings, second, this study investigated gender differences and sexuality by examining and comparing athlete models with non-athlete models.

## **Research Questions and Rationale**

Previous research shows that heterosexual and male-centered media construction of reality as well as the historical marketability of femininity still exists in the current media industry. The purpose of *Sports Illustrated* a subsidiary of TimeLife, Inc., "is to create a profit; thus, its presentation is driven by the economics of the marketplace and, subsequently, the magazine may attempt to package women's sports in gender-appropriate ways that appeal to the seemingly widest audience" (Fink & Kensicki, 2002, p.324).

Using hegemonic masculinity (Connell, 1987) as a theoretical framework, this study sought to answer the following questions:

Research Question One. "Has there been a change in the portrayal of athlete models in *Sports Illustrated* swimsuit issues since 1997?"

Although this question may seem elementary and the first step for analyzing and comparing athlete models to non-athlete, it is still relevant and timely to the discussion on the growth of athlete models and their influence on sports magazines, such as the annual special *Sports Illustrated* swimsuit issues. Specifically, the swimsuit issues have focused on the female's sexualized body within an objectified media construction. As Krane (2001) indicated, while physical beauty and a heterosexually attractive bodies are consequential, there also is a fine line female athletes must straddle. Further, this research identified the athletes' marketability through

gaining athlete models' photographs frequency and percentage in *Sports Illustrated* swimsuit issues, the largest circulated sports magazine in North America.

Research Question Two. "How are athlete models described in the contents of *Sports Illustrated* swimsuit issues?"

This question may be answered by discussing how *Sports Illustrated* swimsuit issues described the athletes in their content titles. According to Glenny (2006), athlete models could be described as sexualized objects without their athletic achievement. In this magazine, athletes' sexuality diminishes the significance of their athletic success. It is important to note how athletes are represented in this special issue. From this research question, this study examined the descriptions of the titles that deal with athlete models.

Research Question Three. "What differences are there in the written text captions between female and male athlete models in *Sports Illustrated* swimsuit issues?"

This question may be useful to understand how swimsuit issues describe athlete models within their gendered and sexualized construction as swimwear models. Within the written text captions of the contents, the special issues have expressed female models as highly sexualized objects and focused on rearing an ideal body image in our society.

Research Question Four. "What differences are there in the portrayal of photographic images between female and male athlete models in *Sports Illustrated* swimsuit issues?"

Female athletes have been gradually depicted as sexually objectified objects in sports magazines. As Daddario (1992) showed, *Sports Illustrated* presents a much distorted image of the role of women in sports and those women's roles as athletes are diminished.

Research Question Five “What differences are there in the description of written text captions between female athletes and female fashion models in *Sports Illustrated* swimsuit issues?”

This question was answered by investigating how *Sports Illustrated* swimsuit issues portrayed female models in comparison to female fashion models based on textual descriptions. As mentioned by Daddario (1992), female athletes’ athleticism has only limited coverage in sports magazines and is becoming increasingly overshadowed in the sports pages through posing as glamorous swimsuit models.

Research Question Six. “What differences are there in the portrayal of photographic images between female athletes and female fashion models in *Sports Illustrated* swimsuit issues?”

This question was answered by analyzing the different photographic images of two comparing groups. According to Koines (1995), we should consider the success of female athletes (e. g. Maria Sharapova, Anna Kournikova) who are fashion models too. Their success leads other females in sport to believe that they too must look like a model (or as close to one as possible) to be successful. That is, physically beautiful appearance is as important as athletic talent for elite female athletes (Koines, 1995).

## CHAPTER 2 LITERATURE REVIEW

This review provides an overview of the background literature for this study. As a theoretical framework, hegemonic masculinity will be discussed in the context of sport media. In particular, photographs and written texts about athletes within the print media will be described by using this theoretical perspective. This literature also includes gender representation in sport media, analysis of *Sports Illustrated* features, gender stereotyping in *Sports Illustrated* swimsuit issues, the ideology of photographic images in sport media, and a summary of the surrounding literatures.

### **Theoretical Framework**

Theoretical framework is constituted with brief discussions on explanations about hegemony theory and hegemonic masculinity. In addition, the reviewed literature proves to have a connection between hegemonic masculinity and femininity apparent in the North American sports magazines' coverage to female athletes.

### **Hegemony Theory and Hegemonic Masculinity**

**Hegemony theory.** The term hegemony depicts the dominance of one social class over other classes (Gramsci, 1971). Many feminist and Marxist scholars were influenced by Gramsci's work about the notion of hegemony that explains social power by various groups in society (Bocock, 1986). The important point is that the power of hegemony is obtained through the consent from the dominant group as use of political, ideological and cultural terms (Hardin, Dodd, & Chance, 2005a). In addition, "hegemonic culture exerts considerable influence in prescribing which behaviors and interests are normal (and socially acceptable) and which are considered at the fringe or external to the boundaries of acceptability" (Pedersen, 2000, p. 8).

It is essential to note that hegemony does not include supporting power by force (Gramsci, 1971). Therefore, only in a free society could one often discuss hegemony (Hardin, Lynn, & Walsdorf, 2005b). Gramsci (1971) argued that hegemony is a political power resulting from perceived moral and intellectual leadership, as well as having authority over the masses. A dominant group controls its hegemonic power in a peacefully and socially accepted society from a variety of means, including the use of political parties, as well as support from educational institutions, religious groups, and particularly the mass media (Gramsci, 1971; Lewis, 1992; Kian, 2006).

**Hegemonic masculinity.** Connell's gender power relations theory is based on the notion that there is a structured power relation of a gendered hierarchy which is operated by multiple masculinities and femininities (Connell, 1995; Vincent, Pedersen, Whisenant, & Massey, 2007). Having written extensively on hegemonic masculinity, Connell (1987, 1990, 1995) suggests that hegemonic masculinity is the most desired form in this gendered hierarchy (Connell, 1995), which reinforces heterosexuality, aggression, and assertiveness (Connell, 1990, 1995; Donaldson, 1993). In other words, the definition of hegemonic masculinity is the "...acceptance of masculinity as the defining characteristic of western society that places women in the position they are. In a society of hegemonic masculinity, women are considered off limits in certain areas, sport being one of the most obvious" (Pedersen, 2002, p. 305). Notions of hegemonic masculinity, though, are constantly challenged, but rarely changed without the consent of men (Connell, 1987, 1995; Hardin, Lynn, Walsdorf, & Hardin, 2002; Vincent, Pedersen, Whisenant, & Massey, 2007).

Connell (1995) concludes that hegemonic masculinity "...guarantees (or is taken to guarantee) the dominant position of men and subordination of women" (p. 77). Masculinity,

therefore, becomes the standard by which everything is measured, since masculine traits are those most desired in society (Duncan, 1990; Hardin, Lynn, & Walsdorf, 2005b; Hargreaves, 1994; Vincent, 2004).

### **Hegemonic Masculinity, Sport and Media**

Sport has long been associated with men and masculinity in nearly every society in the world (Coakley, 2004; Kane, 1989). Numerous scholars have contended that sport serves as a hegemonic institution to preserve the power of men over women (e.g., Bennett, Whitaker, & Smith, 1987; Hardin, Lynn, & Walsdorf, 2005b; Hargreaves, 1994). In addition, numerous scholars have examined how mass media and sport are two of the forces that help preserve masculine hegemony in North America (e.g., Duncan & Messner, 1998; Harris & Clayton, 2002; Miloch, Pedersen, Smucker, & Whisenant, 2005; Prinen, 1997).

Elueze and Jones (1998) wrote that mass media have reinforced the differences between the sexes by presenting a masculine sports hegemony. The sport media strengthens masculine hegemony in society by creating and reflecting societal attitudes that are negative of female athletes, particularly those of women who compete in what are deemed as historically masculine sports (Pedersen, 2002; Urquhart & Crossman, 1999; Vincent, Imwold, Johnson, & Massey, 2003). Pedersen (2002) argues that mass media "...reproduce and reinforce the dominant ideology of gender order in society" (p. 305).

In terms of sports coverage for female athletes, media portrays to the public a "...very limited and partial view because attention is given almost exclusively to top-level, competitive and 'feminine-appropriate' events, or to the sporting events or aspects of the lives of sportswomen that are deemed to be unusual, spectacular, controversial or newsworthy" (Hargreaves, 1994, p. 193). Other scholars contend that by not providing coverage of female athletes or at least minimizing coverage of women's sports, the sport media have failed to take

into account the increasing number of American girls and women competing in organized sport (Creedon, 1994b; Hardin, 2005).

Since media members are alleged to help uphold masculine hegemony in sport, it is important to examine female representation in the sport media profession, as well as sport media members' attitudes and experiences.

### **Gender Representation in Sport Media**

During the last few decades, studies in sport media have begun to gradually center their focus on gender stereotyping. Numerous studies (e.g. Hillard, 1984; Kane, 1988; Duncan, 1990, Belknap & Leonard II, 1991; Lumpkin & Williams, 1991; Duncan, 1993; Bishop, 2003) examined this issue represented in media forms such as newspapers, magazines, advertisements. From a sport media perspective, these studies investigate a wide range of media portrayals from the coverage of feature articles, photographic images and covers of magazine issues. As these studies point out, gender in sport media, especially those of female athletes, have been distorted representations of sexualized and objectified women (Hillard, 1984). Not only were these female athletes confined in gender stereotypes, sport media was likely to trivialize female athlete's sporting achievements as well (Lumpkin & Williams, 1991). Thus, many of these researchers have concluded their studies with a call for reinforcement of gender inequity by sport media.

#### **Analysis of the *Sports Illustrated* Feature**

Studies of media coverage of athletes have identified different media images of male and female athletes (Hilliard, 1984). There are many articles about gender stereotyping in sport media (Kane, 1988; Duncan, 1990; Hagerman, 2001; Yecke, 2001; Lumpkin & William, 1991; Hilliard, 1984; Fink & Kensicki, 2002). These studies reveal how sport media constructed gender differences in their depictions.

Hilliard (1984) studies tennis player's media coverage by examining the differences between female and male coverage in the magazines. An analysis of magazine articles on professional male and female tennis players indicates that they are treated differently in many ways. This study was unique in comparing male and female athlete images of the same sport field. Investigating tennis players was useful because the tennis industry is huge and highly commercialized due to many successful tennis athletes of the world. He found that the female athletes are strongly connected with gender roles of feminine stereotype, while male athletes are associated with stereotypically masculine gender roles. Thus, the author concludes that professional sport is also highly a male preserve, while the female athletes are traditionally trivialized.

Lumpkin and Williams (1991) analyze *Sports Illustrated* feature articles published between 1954-1987 on gender and race and also investigate other aspects such as the length of the articles, who the authors are, the number of pictures displayed, the individuals who were pictured, and other descriptive characteristics. They extended the bounds of previous literatures, and illustrated the fact that *Sports Illustrated* did not give as much space for coverage for African American athletes. They found that only 8% of female figures were featured, and male athletes dominated 91.8% of the featured articles. It is apparent that there are gender and race differences in this magazine's featured articles. Female athletes were portrayed more as visual images and the white athletes had longer articles than black athletes. They also indicate that female athletes were more often featured in "sex-appropriate sports", such as tennis, golf, swimming, and gymnastics than "non-sex-appropriate sports" such as rugby, wrestling, track or basketball. They concluded that "*Sports Illustrated* perpetuates and reinforces traditional images and stereotypes of blacks and women in sport" (Lumpkin and Williams, 1991, p.30).

Fink and Kensicki (2002) also conclude in their work that female athletes are continuously underrepresented and depicted in sex-appropriate sports, the so-called feminine sports. They conducted a content analysis of *Sports Illustrated* and *Sports Illustrated for Women* issues published between 1997 -1999. The authors mention that, after Title IX passed, more media focus was on female athletes and the athletes gradually became stronger, faster, and better prepared than ever. Although female athlete's fame and athletic ability rapidly grew, their great achievements were trivialized by many of mass media. They only featured female physical traits and trivialized their performance. As the results of this study, the authors found that female athletes are still underrepresented in *Sports Illustrated*. That is, the powerful hegemonic group- white, conservative, male-dominated structures- preserve their society within the same context in media. In other words, according to the hegemonic group, female athletes are fundamentally different from male athletes, thus determined by a social stereotype.

Kane (1988) conducted a content analysis of 1,228 issues of *Sports Illustrated* that were released between 1964- 1987 and divided the years into three periods: before, during and after Title IX passed. She critiques that those media representations of female athletes shape a part of American culture. Female athletes reflect social biases created and reinforced by sport media images. According to Kane's (1988) study, feminine or sex-appropriate sports such as golf and tennis could bring social sanctions to general readers. In contrast, masculine or sex-inappropriate sports are not suitable to females and cause negative effects on social sanctions. Kane's study argues that throughout the three time periods, media was still focused on "sex-appropriate" sports rather than other sports. She found that a proportion of articles were written about female athletes related with sex-appropriated sports.

Kane (1988) discovered a significant increase of articles featuring athletic females versus non-athlete females (e.g. the swimsuit issue) before, during, and after Title IX passed. She found that before Title IX was passed (1964-1971), feature articles that were committed to females were 33.82%. 57.14% of the articles that featured females focused on athletes and 42.86% focused on non-athletes. During Title IX time period (1972-1979), the number of articles featuring females decreased to 30.92%, while articles written about female athletes took hold of 77.34% of all the articles, and 22.66% were written about non-athletes. During the post-Title IX time period (1980-1987), the number of female featured articles increased again up to 35.27%. Articles focusing on athletes were 82.19%, while 17.81% focused on non-athletes. According to her analysis based on this statistic result, Kane states that this increase in female athlete featured articles during and after Title IX was not caused by the Title IX itself, but that “the social environment surrounding female athletics, within which Title IX was activated, did contribute to a significant attitude move within the media, as reflected in *Sports Illustrated*” (Kane, 1988, p.95). She states that this move in attitude “clearly demonstrates a more encompassing and accepting view of women’s sports experience” (Kane, 1988).

Kane (1988) also investigated the patterns of female athlete coverage that highly focused on “sex-appropriate” sports. She states that “if the amount and type of coverage is any indication of the kind of image a publication wants to project, then *Sports Illustrated* is sending a clear message as to which sports are considered acceptable or valued within women’s athletics” (Kane, 1988, p.96). *Sports Illustrated*’s coverage mirrors audience’s interests and desires and allows the reader’s gaze to fall upon provocative images of female athletes. Accordingly, sex-appropriate sports are becoming more popular than other sports, thus, in return, professional sports opportunities for female athletes are becoming limited to sex-appropriate sports as well. In

addition, Kane (1988) mentions that female's athletic participation should be based on individual interests and their capacity, not on a determined social role of what is considered an appropriate sport behavior for females. Only then will the true purpose of Title IX and the female's movement can become realized.

Concerning the race and gender issues in *Sports Illustrated*, many scholars suggest that unequal treatment of minority ethnic groups and female athletes is relevant. Many authors (e.g. Hillard, 1984; Kane, 1988; Duncan, 1990; Lumpkin & Williams, 1991) analyzed *Sports Illustrated* as their research content because this magazine was the most widely read sports magazine in the United States (Lumpkin & Williams, 1991). Also, this magazine is the most powerful and influential medium of sport images in the United States that reflects the popularity of American sport by representing athletes' achievement in many different ways (Lumpkin & Williams, 1991). The early issues of *Sports Illustrated* editors and writers highlighted popular sport events and athletes' sporting performances. However, they gradually concentrated on specific popular sport events and white male athletes, rather than focusing on female athletes and other ethnic groups. Since white males are the main readers of *Sports Illustrated*, it is suitable to initially consider race and gender descriptors in the issues (Lumpkin & Williams, 1991).

### **Gender Stereotyping in the *Sports illustrated* Swimsuit Issues**

Few studies were conducted to analyze photographic images of *Sports illustrated* swimsuit issues (e.g. Daddario, 1992; Duncan, 1993; Davis, 1997). These studies focused on how photographic images generate social discourse of sexuality and what was being represented in the photographic images from swimsuit issues.

Daddario (1992) analyzes photographic images as well, but examines the relationship between the swimsuit issue and *Sports Illustrated* coverage about female athletes and their sports activities. She indicated that the achievements of female athletes were trivialized and swimsuit

models were objectified as sexual objects by *Sports Illustrated* and its swimsuit issues. By representatively condensing them off of *Sports Illustrated* news and editorial pages, Daddario found that the swimsuit issue trivialized female athlete's achievements. This imbalanced coverage reveals the relationship between athleticism and physical beauty. According to her discussion, sport media continually depicted female athletes as sexual objects and expressed their sport as sex-appropriate sports. Daddario argues that sexual objectification of females and female athletes were fostered by *Sports Illustrated's* annual swimsuit issues.

Daddario (1992) found that sports are still a male dominated, male oriented preserve. This worsens further unequal treatment of female athletes by media representation. In particular, *Sports Illustrated* swimsuit issues not only reveal uneven treatment, but also foster stereotyping of female athletes through sexual appeal. The swimsuit issues emphasize on the models' physically gorgeous body and trivializes their performances. This further overlaps the female athletes' images with professional fashion models.

Duncan (1993) discovered how patriarchal ideology operates in particular media and how its contexts are empowered. To investigate this, she analyzes three mechanisms of patriarchy: objectification; commodification; and voyeurism. Using the *Sports Illustrated* swimsuit issue of March 1992 in particular, she examined how these mechanisms are manifested in the photographic images and its caption.

By reading into the message *Sports Illustrated* swimsuit issues deliver, Duncan (1993) works to reveal gender stereotyping in sport media and how this media constructs patriarchal ideologies. She argues that patriarchal ideologies objectify women and create a social stereotype. Many women portrayed in media are represented as sexual objects whose main purpose is to please the viewers' eye through the media. Also, the depiction of women imposed less power

compared to men and seemed to accentuate that out of all other factors, appearance was the prioritized criteria for women. Specifically, the *Sports Illustrated* swimsuit issue has extremely objectified women as sexual objects (Duncan, 1993). In the *Sports Illustrated* swimsuit issue, the swimsuit models were subjected to an attractive atmosphere, and their passivity was highlighted by facial expressions and their poses which manifest the photographic images. In addition, with the help of high quality photographic techniques, “tactile” pleasure to the eye became more conspicuous, turning the photographic images of *Sports Illustrated* models into accessible, virtually real-person objects (Duncan, 1993). Expanding this objectification mechanism, Duncan explains her argument on patriarchal commodification. Based on Fiske’s (1989) study, she agrees that the characters are materially and symbolically commodified. The materialistic element is the object itself and the symbolic element conveys the meaning, identity, and pleasure of the object and what it offers to the consumers. In the swimsuit issue, the models are dressed in swimsuits advertising the sportswear but they themselves become the very precious and valuable commodity.

Lastly, Duncan suggests that *Sports Illustrated* swimsuit magazine photographs provide a powerful opportunity for voyeurism—the last mechanism of patriarchal ideologies suggested by the author. The sexual attractiveness of the models is enunciated by posing on beaches in their wet swimsuits partially revealing the “forbidden body” (Duncan, 1993). In conclusion, Duncan (1993) suggested that the media identifies with institution technologies that produce and reproduce patriarchal ideology. Understanding how patriarchal ideology operates is the first step for interpreting social structures.

In Davis’s (1997) book ‘The swimsuit issue and sport’, she analyzed *Sports Illustrated* swimsuit issue as hegemonic masculinity, and expanded on Daddario’s (1992) and Duncan’s

(1993) study which was limited to a single swimsuit issue. She analyzed several swimsuit issues themselves and interviewed readers and editors on this publication. To understand the nature of *Sports Illustrated* swimsuit issues, the author examined interactive relationships between editors and readers through in-depth interviews in a social context. In her study, she interprets the meaning of swimsuit issues as a concept of hegemonic masculinity. Davis states that the basic factor of a swimsuit is “ideally beautiful and sexy female”, and the swimsuit models serve as the symbol of femininity. According to an interview with an editor and her intention for the swimsuit issue, this issue was highly targeted for male readers than female readers. This subsequently influenced swimsuit photographic images which accordingly highly expressed the model’s sexual pose and facial expressions. Davis argues that the magazines differently depict masculinity and femininity, and compares how women appear in the swimsuit issues and how men appear in *Sports Illustrated*.

In conclusion, Davis (1997) asserts that females were expressed to be weaker than males. The author indicates that the swimsuit issue reinforces gender stereotyping, stressing femininity and projecting more focus on sexism rather than athleticism. The very construction of the swimsuit issue is concentrated on the defenseless female, an emotionally weak, nature oriented, childlike, and male dependent figure (Davis, 1997).

Davis (1997) further depicts the relationship between “heterosexual status” and “masculine status” in her swimsuit analysis. Ever since its official publication in 1964, the swimsuit issue’s acceptable sexual representation highly intrigued male readers and influenced publication consumption in the American society. She further mentions that “linking men with consumption of the swimsuit issue helps to create the perception that there is an association between the swimsuit issue and masculinity”. She further argues that *Sports Illustrated* annual

swimsuit issues “must be seen in the context of contemporary gender relations.” Her work can challenge the current gender order and change the masculine preserve.

### **Ideology of Photographic Images in Sport Media**

Many studies were conducted about photographic images in the media (e.g. Goffman, 1979; Duncan, 1990; Belknap & Leonard II, 1991). These studies focus on how photographic images generate social discourse and what was being represented in the photographs.

Duncan (1990) distinguishes sport photographs into two categories: the first category being content or discourse; and the second, context surrounding photographic images. Photographs, as one of the mass media contents, are politically provoked. These photographs degenerate women’s status through the interests of hegemonic groups in a social context. She focuses on the features that are most relevant to sports photographs in several magazines in North America. She analyzes the texts surrounding the photograph and their contexts together. These contents include athletes’ physical appearances, pose and position in front of the camera, facial expressions, emotional displays, and the camera’s angle which defines the first category. In addition, in her second category, she analyzes the context included the photo’s captions, the surrounding written texts, and the title of the photographs.

Duncan (1990) found that female athletes’ photographic poses in the media resembled women in soft-core pornography. She describes these photos to focus on body areas accentuating sexuality. She found that its content and context call an attention to reinforce patriarchal relations. Duncan’s study provides a framework for understanding how and what these images mean. Through her ideological framework of patriarchal influence, we can understand why some sport photographs continually create and conform to these male-oriented assumptions. Focusing on gender differences is a political strategy that places women in an oppressed position of

weakness. That is, sport photographs emphasize the otherness of female athletes, their physical beauty being the focal point.

In Belknap & Leonard II's (1991) study, several magazine advertizing strategies and their contents were analyzed, especially the visual imagery of gender stereotyping and gender role in our society. Using Goffman's (1979) decoding behavior methodology, over 1,000 advertisement contents were analyzed. Goffman (1979) discovered several illustrations of genderisms, the gender framing in magazines that emphasize the more traditional gender stereotypes.

### **Summary of Literature Review**

Many literatures discuss coverage features of *Sports Illustrated* confirming that gender representation in these issues marginalize female athletes and sexually objectify their bodies and through photographic images on sport media (e. g. Hilliard, 1984; Kane, 1988; Duncan, 1990; Lumpkin & William, 1991; Hagerman, 2001; Yecke, 2001; Fink & Kensicki, 2002).

During the recent several decades, scholars began to focus on the largest circulated publication of North America, the *Sports Illustrated*'s feature articles. These researchers examine how print media depict gender differences, gender stereotyping, and under-representation of female athletes in sport media. Using hegemonic masculinity as a theoretical framework, several articles (e.g. Kane, 1988; Duncan, 1990; Hagerman, 2001; Yecke, 2001; Lumpkin & William, 1991; Hilliard, 1984; Fink & Kensicki, 2002) indicate that sport is a highly male-dominated environment and they revealed the degree of trivialization female athletes experience when appearing on the pages by analyzing the contents of *Sports Illustrated*.

In this study, I conducted content analysis of the *Sports Illustrated* swimsuit issues from 1997 to 2009. I examined these issues based on the hegemonic masculinity as a theoretical framework. According to previous research about this theory, many of scholars (Kane, 1988; Duncan, 1990; Daddrio, 1992; Duncan, 1993; Davis, 1997) found that female athletes were

trivialized and depicted as sexual symbols in this magazine. This study was also expanded on Duncan's (1990, 1993) studies on sport photograph analysis and updated Davis's (1997) study about *Sports Illustrated* swimsuit issue. Specifically, I would like to focus only on athlete models in swimsuit issues beginning with Steffi Graf's appearance as an athlete model whose professionalism converted into a general fashion model in 1997.

## CHAPTER 3 METHODS

To answer the research questions, a content analysis of athlete models' photographic images and accompanying written texts in the *Sports Illustrated* swimsuit issues was conducted in samples from a 13-year time period, from 1997 to 2009. The methodological framework for this study was based on Duncan's (1990) sport photograph framework. This theoretical framework was incorporated to understand what sports photographs signify in sports magazines. Duncan's photograph descriptions were divided into two categories; contents and contexts.

However, in this study, only the contents category for photographic images and written texts was applied. The following sections describe the collection of data, data coding, and data analysis.

### **Data Collection**

A collection of photographic images and their accompanying written texts of athlete models in the *Sports Illustrated* swimsuit issues were read and analyzed. To examine the representations of athlete models in the swimsuit issues, a total of 13 *Sports Illustrated* swimsuit issues were selected for data collection. All photographs ( $n = 1049$ ) and accompanying written text captions within each issue of *Sports Illustrated* were analyzed. In this study, the samples were limited within only print media (i.e. the magazine). Therefore, online contents were not considered as target data because the online digital medium is incomparable to the medium of printed magazines (Wade, 2008).

The rationale for choosing the *Sports Illustrated* is that this magazine is the largest circulated sports magazine in North America (Lumpkin & Williams, 1991). In addition, the annual special *Sports Illustrated* swimsuit issues provide highly sexualized photographic images of female models as a part of sports magazine.

## Data Coding

### The Content Coding Book

To ensure objectivity within the content analysis of photographic materials, a coding method first established by Duncan (1990) was utilized. All research questions and analyses were conducted by using systematic methodologies. The first category related to contents as a conveyor of meaning and the second was written text which goes along with photographic images such as titles and captions. This photographic image coding frame has been long studied and has been investigated for active or passive pose and competitive or noncompetitive scenes (Duncan, 1990; Rintala & Birrell, 1984; Salwen & Wood, 1994). The reality of media construction is that it illustrates female athletes lesser in athletic action but greater in sexual poses in the photographs. “It serves to maintain the status-quo ideology of female as different and inferior athlete in comparison to male” (Fink & Kensicki, 2002, p. 320). Moreover, this coding method enables me to objectively analyze whether the photographic representations of female athletes serve to challenge the dominant masculine hegemonic theory or whether extremely sexualized female athletes’ participation into swimsuit issues are similar to other stereotypes of feminine coverage.

This study conducted a content analysis using a modified version of Duncan’s (1990) sports photographs framework to examine gendered images in *Sports Illustrated* swimsuit issues. Basically, gender and models categories were prepared in the content coding book. According to gender and official position (e.g., athlete, fashion model, musician) and identified athlete as special models in swimsuit issues all models were divided into seven groups: athlete(s), athlete with their partners, sports-related model(s), fashion model(s), fashion model(s) with athlete(s), fashion model(s) with other, and others. A case of athlete models, they were also coded by sports type. In addition, the clothing category was divided into four groups: swimsuit, sports uniform,

casual suits, formal suits and others. For the written text category, the different kinds of captions were categorized into five groups: advertisements (only about a product, e.g. swimsuit, jewelry), quotations from the models (e. g. how athletes feels wearing the swimsuit, athlete experience), quotations from the author of the article, statements about the story and model introductions, and other.

**Photographic image categories.** To examine the athlete models' photographic image in this magazine, the photographic images of models were divided into five categories. Two of five categories were based on the coding framework used by Duncan (1990). In the content coding book (see Appendix A), photographic image category summarizes the operationalization and coding categories of the five dimensions used in this study. Five forms of gender displays were measured size of photograph, photo shot location, facial expression, body display (poses and body position), and feminine touch. Two categories from Duncan's were included: body position (pose) and facial expression. One category, the feminine touch category, was based on Goffman's gender advertisement framework (1979). Two additional categories for coding were created from a sample coding test. These two categories include the size of the photos and the photos' location.

**Conceptual definitions.** The following conceptual definitions of photograph images will be utilized by the researcher in this study.

**Size of photograph:** The term size of photograph is used in reference to the size of each photograph in the sports magazine. Size of photograph was used in determining the degree of editors' intention of each photograph and model. Each photograph size reveals which photographs were highlighted in this magazine. Finally, for analyses, the size of photograph

variable was categorized and represented as follows: 1 = one full page or under one-page; 2 = two-page spread; 3 = three-page spread; and 4= four-page spread.

Photo shot location: Photo shot location indicates the location of photo taken. Photo shot location was used in shaping the editors' purpose of each photograph and model. Each photo shot location indicates which locations were used to spotlight models' images and their swimsuits. According to the photo shot locations, type of models and their images were varied. For analyses, the photo shot location variable was categorized and represented as follows: 1 = Beach; 2 = Studio; 3 = Sport-related facilities; and 4= Other places.

Facial expression: Facial expression, in the context of this study, is defined by the results from one or more motions or positions of the muscles of the face in this sports magazine. This category was based on the coding framework used by Duncan's (1990) contents category. Facial expression strongly reveals different depictions according to gender (Duncan, 1990). Additionally, facial expressions were identified within the context of this study as gendered models or sexualized models. Finally, for analyses, the facial expression variable was categorized and represented as follows: 1 = Smile; 2 = Focused lens without smile; 3 = Look at other sides; 4= Withdrawing gaze; and 5= Others.

Body display (poses and body position): Body display was operationalized as body poses and positions of .the models in front of the camera within the sports magazine. This category was also based on Duncan's (1990) contents category. The body display has meanings such as feminine pose or masculine position of models in photographs as Duncan suggests: "In some photographs, particular position may signify femininity and others may signify masculinity" (Duncan, 1990, p.34). According to Goffman (1979), male models were more often portrayed in an active position while female models were indicated submissiveness in advertising

photographs. Thus, body positions of athlete and non-athlete models were compared. For analyses, the body position variable was categorically represented as follows: 1 = Body erect; 2 = Tilting body; 3 = Reclining/sitting on the surfaces; 4=Knee bend/ Crawling; 5= Lying; 6= Athletic action; and 7= Others.

Feminine touch: The feminine touch category used within this study is specifically the hand positions in photographic images. This category was based on Goffman's (1979) gender advertisement framework. From this category, this study discovered how swimsuit models were sexualized in sports magazines' photographs. For analyses, the feminine touch variable was categorically represented as follows: 1 = Touching self; 2 = Body revealing clothing; and 3 = Others (e.g. no touching or touching others).

## **Data Analysis**

### **Reliability**

To ensure greater objectivity, two graduate students helped in the coding procedure, and then they were coded one sample issue to check for reliability. The graduate students helped in qualifying the different coding schemes mentioned before. To practice the coding method, the graduate assistants coded a sample of *Sports Illustrated* swimsuit issues which had also been coded by the researcher. Any disparities between the two coders' analyses and the researcher were discussed to provide appropriate training for the graduate assistants before the actual coding began.

Photographic images and its captions that were unnoticed by one of coders, or that were coded differently by the coders, were discussed and we met an agreement in its content before further statistical analyses were conducted. Inter-coder reliability coefficients for the coded magazines were calculated. When the training was completed, the same sample issue was coded again. Cohen's Kappa coefficient was used for measuring agreement, which determined

statistical measures of inter-rater agreement for qualitative (categorical) items. It is generally thought to be a more robust measure than simple percent agreement calculation since  $\kappa$  takes into account the agreement occurring by chance. Then three tests for determining the reliability of the coding scheme were conducted: 1) reliability between researcher and the first graduate student; 2) reliability between researcher and the second graduate student; and 3) reliability between the first and second graduate student.

Inter reliability agreement among three coders ranged from 84% to 93% on the number of photographic images and their captions. Cohen's Kappa was calculated to be .84 for photographic images and its captions. This score was within the .84 to .93 range, which denotes a high level of reliability (Riffe, Lacy, & Fico, 1998; Fink, & Kensicki, 2002).

This coding method enabled the researcher to objectively analyze whether the photographic representation of female athletes served to challenge the dominant masculine hegemonic theory or provoke the extremely sexualized female athletes' participation into swimsuit issues like other stereotyping in feminine coverage.

### **Statistical Analysis**

To answer the proposed research questions, proper statistical analysis was used throughout this study. Furthermore, to examine the theoretical perspective of hegemonic masculinity and femininity, each research question was answered to identify gender role relations in the theoretical approach. Thus, each research question was discussed within the hegemonic masculinity and femininity theoretical perspectives, and the results were derived from analyses of photographic images, categories and written text captions. Incorporating a statistical program, SPSS 17.0 version, helped analyze athlete and non-athlete models in *Sports Illustrated* swimsuit issues. In addition, to better illustrate the results of the data, a crosstabs analysis was performed to provide a Chi-Square score and frequencies within the data.

According to the research questions, specific statistical methodology was prepared.

Research Question One. “Has there been a change in the portrayal of athlete models in *Sports Illustrated* swimsuit issues since 1997?”

Research question one was answered by descriptive statistics: percentages and frequency. This descriptive statistic includes the frequency and percentage of the following: gender, type of models, clothing, kind of caption categories, sports, photographic image categories. In the case of athlete models, descriptive statistic showed the type of sport by gender. These descriptive statistic results were organized by the issue’s date and these results showed the trend of *Sports Illustrated* swimsuit issues. For trend analysis, Chi-square analysis was used.

Research Question Two. “How are athlete models described in the contents of *Sports Illustrated* swimsuit issues?”

Research question two was answered by analyzing the title theme. In this research question, athletes’ names and sport types were arranged and athlete models’ content title was described by each year. The researcher classified the title contents by year and then described the features of the titles.

This research question only looked at the 36 contents’ titles of athlete models within the 13 issues and noted the features that hold possibility of introducing sexual appeal in the mind of the reader. There were many key sexual and feminine words found by the researcher. After looking at all 13 issues, the researcher categorized the titles by the year in which they appeared on the cover to see if the wording of titles became more sexual as the years progressed.

Research Question Three. “What differences are there in the written text captions between female and male athlete models in *Sports Illustrated* swimsuit issues?”

To answer question three, Chi-Square analyses was performed. The Chi-Square analysis made use of the following variables: models' gender and written text captions. Models' gender was operationalized as the independent variable (IV) while written text captions were considered as the dependent variables (DV). The outcomes of this analysis identified the frequencies of how written text captions are described according to the model's gender.

Research Question four. "What differences are there in the portrayal of photographic images between female and male athlete models in *Sports Illustrated* swimsuit issues?"

To answer research question four, Chi-Square analyses was performed. The Chi-Square analysis made use of the following variables: models' gender and photographic images categories. Models' gender was operationalized as the *IV* while photographic images categories were considered as the *DV*. The outcomes of this analysis identified the frequencies of how athletes' photographic images categories were differentiated by gender.

Research Question Five. "What differences are there in the description of written text captions, between female athletes and female fashion models in *Sports Illustrated* swimsuit issues?"

To answer research question five, Chi-Square analyses was performed. The Chi-Square analysis made use of the following variables: models' professional job (e.g. athlete, fashion model) and written text captions. Models' original job was operationalized as the *IV* while written text captions were considered as the *DV*. The outcomes of this analysis identified the frequencies of how written text captions were described differently according to the model's original job.

Research Question Six. “What differences are there in the portrayal of photographic images between female athletes and female fashion models in *Sports Illustrated* swimsuit issues?”

To answer research question six, Chi-Square analyses was performed. The Chi-Square analysis made use of the following variables: models’ professional job (e.g. athlete, fashion model) and photographic images categories. Models’ original job was operationalized as the *IV* while photographic images categories were considered as the *DV*. The outcomes of this analysis identified the frequencies of how photographic image categories were described for different models’ original jobs.

## CHAPTER 4 RESULTS AND DISCUSSION

The content analysis of the *Sports Illustrated* swimsuit issues found that female athletes are still underrepresented within the sports magazine's coverage. Thirteen samples of *Sports Illustrated* swimsuit issues include 1049 photographic images. However, only 141 (13.5%) athletes were illustrated in those issues. Moreover, female athletes were more sexually depicted than male athletes. Although male athletes posed in an athletic display, most female athletes posed like fashion models on the beach. The following sections contain the results and discussions on findings relative to each research question explored within the study.

### **Research Question One**

#### **Trends in the *Sports Illustrated* Swimsuit Issues since 1997**

“Has there been a change in the portrayal of athlete models in *Sports Illustrated* swimsuit issues since 1997?”

Research question one was concerned with the changes *Sports Illustrated* swimsuit issues had gone through since 1997. The primary purpose of the question was to investigate the changes and suggest *Sports Illustrated* swimsuit issues' future direction as a sports magazine. Results in support of this question and the shifting trend of athlete models by issue years are illustrated in Figure 4-1, 4-2, and 4-3. In addition, in order to reveal the detail trend of swimsuit issues, this research question describes frequencies and percentages of all models' photographic images within all of the *Sports Illustrated* swimsuit issues (13 issues). Tables 4-1, 4-2, 4-3, 4-4, and 4-5 describe the results. The following are the detail contents of the tables: Table 4-1 indicates the frequencies and percentages of gender, kind of models, clothing, caption and photographic images; gender and model cross tabulation is described in Table 4-2; models

combination in Table 4-3; Table 4-4 demonstrates athletes' sport type; and Table 4-5 illustrates the photographic images categories.

Within the *Sports Illustrated* swimsuit issues between 1997 and 2009, a total of 1,049 photographs were coded and analyzed. In analyzing the trend of models in the *Sports Illustrated* swimsuit issues since 1997, Figure 4-1 demonstrates the visual trend of swimsuit issues by frequency of models. Athlete models were portrayed in swimsuit issues since 1997; they were continuously depicted as 'special models,' but were introduced similar to fashion models without their athletic achievements. In the cases of both athletes and non-athlete models, this study's findings indicate that there was not a significant difference over the years. That is, Chi-square analysis indicated that the frequency of models featured in photographs did not differ by year,  $\chi^2(132) = 143, p > .05$  (athlete and non-athlete models). Interestingly though, although not showing a steadily increase, the percentage of athlete models has repeatedly fluctuated in each year. It should be noted that the frequency of models is somewhat misleading. Although this result is not significant, the athlete models' appearance in *Sports Illustrated* swimsuit issues holds importance for several reasons. It is also important to note that there were no athletes portrayed prior to the 1997 issue according to the *Sports Illustrated* swimsuit issue's official history.

Figure 4-2 demonstrates the number of photographs of athlete models groups. In this study, athlete models were divided into three groups which included athletes, athletes with their partners, and fashion models with athletes. In the early years between 1998 and 2003, athletes with their partner group appeared more frequently than athlete models alone. Thus, athletes with their partners' group and fashion models with athletes group were more popularly depicted at that time. However, between 2003 and 2005 issues, the appearance of athletes with their

partners' group and fashion models with athletes group gradually decreased, showing lesser appearance than athletes group. After the 2006 issues, only the female athletes group was portrayed in swimsuit issues and gradually increased their number of photographic images with the exception of the 2007 issue. In that issue, as a music special issue, photographic images only depicted musicians and fashion models. However, in Figure 4-2, Chi-square analysis indicates that the frequency of models featured in photographs did not differ by year,  $\chi^2(120) = 130, p >.05$  (total athlete models).

Figure 4-3 demonstrates comparison of gender differences between female and male athlete models. In the 1997 issue, female models ( $n = 16, 18.6\%$ ) took up most of the sectors, and only 2 (2.3%) photographic images of males appeared in that issue (see Additional appendix 1). Between the 1998 and the 2002 issues, more male athlete models were portrayed than female athlete models. In contrast, between the 2003 and the 2005 issues, male athlete models decreased while female athlete models depiction increased. After the 2006 issue, only female athletes were featured in swimsuit issues without any male athletes. However, there was no statistical significance in the results by year, which are shown in Figure 4-3,  $\chi^2(80) = 88, p >.05$  (female),  $\chi^2(50) = 55, p >.05$  (male).

For all photographic images from 1997 to 2009 issues, Table 4-1 indicates the total frequency of gender, type of models, clothing, and caption. In total, 91.3% ( $n = 958$ ) female models were portrayed and 8.7% ( $n = 91$ ) male models appeared in swimsuit issues. Fashion models ( $n = 826, 78.8\%$ ) took up most out of total models; the next most frequent models were athlete models ( $n = 73, 7.0\%$ ). Table 4-2 on gender and models cross tabulation demonstrates model frequency according to gender. In the case of clothing, swimsuits ( $n = 876, 83.5\%$ ) were worn the most. Casual suits rated second with 73 (7.0%) and the next most popular were sport

uniforms ( $n = 55$ , 5.2%). As for written texts, captions were mostly advertisements ( $n = 846$ , 80.6%) on swimsuit models in *Sports Illustrated*.

As depicted in Table 4-2, most type of models was reveal gender differences in this table. There were only female fashion models ( $n = 826$ , 100%) and female sport-related models ( $n = 25$ , 100%), while both gendered models were apparent in athlete models (female  $n = 58$ , 79.5% and male  $n = 15$ , 20.5%). In the case of fashion models with athletes, only male athlete models ( $n = 25$ , 100%) were depicted. There were big gender differences in frequency of models. Thus, there was a significant difference in the way different models were portrayed in *Sports Illustrated* swimsuit issues 1997-2009,  $\chi^2(6) = 791.02$ ,  $p < .001$ .

In Table 4-3, the type of models categories were combined to create two larger categories: athlete models and non-athlete models. Of the athlete models categories that were combined were athletes group, athletes with their partners group and fashion models with athletes group in photographic images. The non-athlete models categories were made up of fashion models group, sport-related models group, fashion models with other group, and others.

According to Table 4-3, Results showed that female non-athlete models ( $n = 899$ , 99%) are mostly represented than male models in swimsuit issues targeting male readers between the years 1997-2009. Specifically, unlike the issues before 1997, athlete models were depicted in the same manner as non-athlete models. Among the athlete models, male athletes ( $n = 82$ ; 58.2%) were featured more often than female athletes ( $n = 59$ ; 41.8%). In contrast, in the case of non-athlete models, there were 899 (99.0%) female non-athlete models but only 9 (1.0%) male non-athlete models constituted the pages in the swimsuit issues. Male models, specifically, were dominantly athletes. In sum, although male athletes were more frequently portrayed than

females, a greater percentage of swimsuit issue models (91.3%) were female than male models (8.7%). There are highly significant difference in type of models,  $\chi^2(1) = 503.42, p < .001$ .

Table 4-4 describes sports type in athlete models that appear in swimsuit issues. Kane suggested that “a list of sports coded as either sex-appropriate or sex-inappropriate for female sport participation (1988, p. 92)”. In this study, several sports were fit for Kane’s study, but some were inappropriate for her study. In particular, top ranked female athletes’ sports type was very similar to Kane’s study. It includes tennis, beach volleyball, skate, car racing, softball, basketball, golf, and swimming. However, male sports type was totally different from female sport type. It includes football, basketball, boxing, baseball, soccer, golf, car racing, ice hockey, horse riding, running, skateboard, and tennis. There are two unique features in sport type of athlete models that appear in swimsuit issues. The first one is gender differences. Like Kane’s study, female and male sport type is different. For example, the top ranking sport for female athletes’ was tennis, while it ranked last for men’s. The second feature is that male athletes have more of a variety in sport type compared to women. While as the highest ranked sport depicted for female athletes was tennis (50.8%), male athletes (1.2%) had a more diversified sport type. The results prove the significance as well,  $\chi^2(1) = 503.42, p < .001$ .

Lastly, Table 4-5 which depict the frequency of photographic image categories of all models. These photographic image categories are divided into five specific groups: size of photo, location, facial expression, body pose, and feminine touch. For the size of photograph group, one-page or under one page photographic images ( $n=765, 72.9\%$ ) took up the largest percentage rather than the bigger sizes of photographic images. Only 6 (0.6%) photographic images were four-page spread sizes. For the location of the photographs, two location groups, beach ( $n =424, 40.4\%$ ) and other place ( $n =429, 40.9\%$ ), held a greater percentage than the other locations. Sport

facilities ( $n = 130$ , 12.4%) and studio ( $n = 66$ , 6.3%) took up small percentages as a photo shot location. Among the facial expression groups, models focused on lens without smile ( $n = 480$ , 45.8%) had the largest percentage in this category followed by smile ( $n = 222$ , 21.2%), look at other sides ( $n = 184$ , 17.5%), and withdrawing gaze ( $n = 142$ , 13.5%). Interestingly, the body poses (body position) category frequencies and percentages were spread among every group. Three groups, body erect ( $n = 272$ , 21.2%), reclining and sitting on the surface ( $n = 245$ , 23.4%), and lying ( $n = 226$ , 21.5%), were the largest of this category. Other groups consisted of titling body ( $n = 133$ , 12.7%) and knee bend or crawling ( $n = 72$ , 6.9%). In the swimsuit issues, models' body poses were very focused on feminine images rather than active or athletic images ( $n = 96$ , 9.2%). Lastly, in the feminine touch category, other (e.g. no touch or touching others,  $n = 607$ , 57.9%) group was larger than touching self ( $n = 335$ , 31.9%) and body revealing clothing ( $n = 107$ , 10.2%). These findings within the data suggest that the growth in the number of athlete models portrayed in *Sports Illustrated* swimsuit issues since 1997.

## **Research Question Two**

### **The Features of Athletes' Contents**

“How were athlete models described in the contents of *Sports Illustrated* swimsuit issues?”

Research question two was answered by analyzing written text features in each year's issue. In Table 4-6, athletes' names and sports type was arranged and athlete models' content title and its captions were described by the year. A qualitative analysis was used to examine the titles of contents or phrases about the athletes' contents, which helped finding whether the changes in the wording on *Sports Illustrated* titles moved from conservative to a more sexual approach in the swimsuit issues. In several ways, written text titles also revealed gender differences between female and male athletes just alike photographic images in the issues.

**1997 issue.** As the first swimsuit issue including athletes, there are three articles featuring athletes in this issue: *Banks shot*, *Steffi*, and *Beauty and the beach*. *Bank shot* is an article about an interview of swimsuit cover model's favorite sport team. This article describes a fashion model interviewing an athlete as a fan. Although the article dealt with an athlete in a sport setting, it is not truly focused on sport team or athlete but simply treated the model nothing other than a cover girl.

On the other hand, this issue was also introduced two famous female athletes, Steffi Graf and U.S female beach volleyball team. However, in the case of *Steffi*, it is simply an illustrating photo shot story without any of their great athletic achievements in that issue. For example, the article deals with only whether the athletes enjoyed taking the photo or not, what happened, and which swimsuits were shown by athletes. In addition, Steffi's article title does not delineate athletes' identities: "Steffi Graf is as dazzling off the tennis court as she is on it."

In contrast, *Beauty and the beach* discussed serious debates on women's sport. To be more specific, it is concerned with what role sex appeal will play with the expanding popularity of their sport, especially focusing on beach volleyball. Moreover, several famous beach volleyball players debated on the sex appeal issue and expressed their opinion in this article. In sum, unlike other fashion models' contents, the first issue introducing athletes included articles which featured stories about the athlete and women's sport.

**1998 issue.** In this issue, athlete star couples were featured under the title *Portfolio*. Couple photographs were taken and its captions describe feelings about each other. Athlete spouses introduced their partners' life styles or discussed their feelings when they dated. However, this content did not illustrate athleticism; not only was it without any information about the athletes, there were no female athletes featured.

**1999 issue.** Among the two sport related contents, one is an article dealing with a fashion model learning sport 'sailing' from athlete. Followed by the previous year's issue, the other one portrays athletes' couples in a similar way. However, this issues' couple story is different in two ways. First, the shot location was changed from a studio to the beach. Second, photograph captions were not about their love life but about how they felt about taking a swimsuit shot in this issue. The article was focused more on swimsuits rather than sport issues.

**2000 issue.** Three contents about athletes were similar to the previous issue. They include constant couple series, male athlete' sport story, and someone learning sport from an athlete. This issue, in particular, covers a story on learning surfing. This article describes that the best surfer Kelly Slater of that year taught surfing to supermodel Michelle Behennah on the beach.

In the couple story article, it also portrays an athlete couple without any information about the athlete; however, the athletes reveal their sport identities by wearing sport uniform. Interestingly, however, athletes were wearing their own uniform while their spouses were dressed in swimsuits in that photo shot. In addition, photograph caption also describe how they feel about the swimsuit issue.

As the male athlete, surfer Hamilton was featured in this swimsuit issue. He introduces his surfing life in detail. In this long article under the title *Safety lost*, several words describe surfing as a male-appropriate sport and reveal his masculinity by mentioning that men love risk of that kind of sports.

**2001 issue.** In this issue, fashion model, Heidi Klum takes a photo shot with NFL player under the title '*the Heidi Game*'. NFL players are wearing togas instead of their sport uniforms.

Written texts again describe the photo shot atmosphere and how the athletes feel about taking pictures with Heidi.

**2002 issue.** In several ways, this issue describes more athletes compared to previous issues. First, in *Local hero* series, many athletes describe their lives as athletes. This article actually focuses on athletes and their athletic achievements. Photographic images also portray athletes' bodies in an athletic atmosphere in sporty clothing without featuring swimsuits on the beach. Second, the article on the soccer hero Maradona fully depicted sport and its fans' passion about Argentina. Under the title *Extreme football*, the author thoroughly writes about football and the great football love of Argentina fans.

However, there are still relevant gender differences in the *Better Halves* athlete couple series that follow the footsteps of previous issues. This issue also portrays male athletes as great athletes who are wearing their own sport uniforms posing with their spouses who wear swimsuit. Moreover, this content title's caption depicts a more strengthened gender representation. The title's caption reads, "*behind every great athlete is a great swimsuit model*". Interestingly, there is no caption in contents' photographs unlike previous couple story.

Also, an article matches a fashion model and an athlete describing them as a great combination couple. Under title *A punch Judy show*, this content describes fashion model Molly learning how to box from boxer Tito in the boxing gym. Interestingly, at the end of this issue, under the title *Model Athletes* an editor's essay argues that supermodels in sports magazine and the athletes are identical in several ways. The author describes supermodels and athletes' life style in similar ways, and also gives supermodel-athlete couple examples.

**2003 issue.** In this issue, they feature four athlete models. They are: two female athletes, an athlete couple, and fashion model with an athlete. First, there is a short introduction on the

female athletes wearing swimsuits. *Serena Williams* portrays the attractive female athlete focusing on her great athletic achievements, fashion, on her competition, and unique private life. Although the author briefly mentions her attractiveness with her swimsuit photographs, she is distinguished from other fashion models with the description on both her femininity and athleticism. In addition, in *Frozen asset*, the author states that Ekaterina Gordeeva is an attractive model but also a world famous skater. There is a brief introduction about her athletic achievements and personal life in this short article.

Second, in the couple story, unfortunately, there is no explanation about the athletes but just a portrayal of the couple in various photos shot in different backgrounds. Like the previous issue, male athletes were in their sport uniform and their spouses were wearing swimsuits without any descriptive caption. The photographic image caption only features the names and prices of the swimsuit products. The last article covers fashion model Miller learning car racing from NASCAR racer Earnhardt. This article introduces the experience of learning car racing by a super model.

**2004 issue.** There are two female athletes and a couple story featured in this issue. Two female athletes were depicted as attractive swimsuit models. *Anna Kournikova* is portrayed much like a supermodel. Her photographic images are very close to a supermodel in body pose and size of photographs (such as the 4-page spread picture). This reveals how Anna was spotlighted in this swimsuit issue. Moreover, the author focused more on her physical beauty than athletic achievements unlike the previous issue's *Serena Williams*. Interestingly, however, coverage of *Serena Williams* appeared in this issue which also portrayed her more sexually posed like fashion model rather than highlighting her athletic performance.

In the couple story, the photos became more flexible in that it wasn't limited to formal poses or shot locations but had various clothing and body pose and location. However, this content also simply describes models' appearance without inclusion of athleticism of the athletes.

**2005 issue.** This issue also features several female athletes and a couple stories. Uniquely, though, this issue features female athletes' athletic achievements under the title *Olympic Flame*. This content introduces three female 2004 Olympic medalists on the shiny beach. Although they were wearing swimsuits as well as photographs about their own sports, the images and their captions features a general episode or how they feel taking the swimsuit photo shoot on the beach. In a case of *Venus Williams*, she is portrayed as an attractive female in many ways such as her career as an interior designer, tennis player, and swimsuit model. It did not really focus on her athleticism which includes many tennis championship titles. Like previous couple stories, this issue's content style is also similar to former issues in that male athletes are wearing casual suit clothing and their attractive spouses are wearing swimsuits in different photo shot locations.

**2006 issue.** In this issue, under the title *Maria, Full of Grace*, only one famous tennis player Maria Sharapova sexually posed in front of the camera lens on the beach. Although this issue briefly mentions her great athletic potential and several championship titles in her tennis career, her photographic images are highly represented like a supermodel rather than an athlete, proven in the expanded 4-page spread photograph.

**2008 issue.** Like other female athletes, with the title *Traffic Stopper*, female car racing star, Danica Patrick, is depicted wearing a swimsuit on the beach. However, her clothing made

her look more like a sexualized object, revealing her body in her racing uniform. Photograph captions discuss only her popularity and experience shooting the swimsuit issue.

Distinctively, this issue introduces players' wives and NFL cheerleaders without athletes. As sports-related models in this magazine, they are portrayed as sexy women related with athletes. *'Their Better Halves'* describes their husbands in the bottom corner with small photographs for identifying. It was not like previous couple coverage because only players' wives were featured. The NFL cheerleaders were depicted in their cheering action poses.

**2009 issue.** The first photograph in this issue is the Indy Car racer, Danica Patrick who is sexually lying on the car in a studio. She starts up this issue which proves her popularity and then introduces a variety of models in the written caption. This issue is more diversified by more coverage on models such as athletes, dancers, and fashion models.

Tennis stars are portrayed as swimsuit models in a group on the beach. Three tennis players depicted as sexy stars in these photographs, but its captions include their tennis performance at major competitions with small photographs. Moreover, they were interviewed about how they felt shooting the swimsuit issue.

As sport-related models like the NFL cheerleaders in the previous issue, NBA dancers were portrayed in their athletic dancing poses. Their sport team and names were identified.

### **Summary of Research Question Two**

The purpose of research question two was to explore the features of athletes' contents that how swimsuit issues described athlete models. From the results, athlete model contents were divided into four categories: athletes, athlete couples, fashion models with athletes, and sport-related models. This dividing standard of category was what type of models was described in issues' contents. Figure 4-4 shows the summary of the features of the athlete contents.

In the early issues (1997-2002), several female and male athletes were described. Although female athletes are depicted as feminine models rather than masculine athletes, unlike female athletes posing as swimsuit models, male athlete coverage emphasized their masculinity. In addition, athlete couples were continuously portrayed in the 1998 to 2005 issue. They were described more flexibility in their poses with their partners in a variety of locations. The contents revealed gender difference within the same photographs. For example, females were wearing only swimsuits, but male athletes were wearing many different kinds of suits from casual and formal suits to sport uniforms. That is, in this time period, three content categories were described; athletes, athlete couple and fashion model with athlete.

In the middle issues (2003-2005), this time period features were that only female athlete models were depicted in athlete contents, while continuously portraying male athletes in couple story and fashion models with athlete article. In addition, from those issues, this publications' design were changed as more like current issues. Swimsuit issues were focused more on female and couple stories. No male athletes were described as a single content; only would they appear in the couple coverage with their partners or with fashion models. However, female athletes were portrayed like supermodels more than previous issues. Several attractive female athletes were portrayed in big size photographs like fashion models and also appeal with more sexually attractive appearances than male athletes.

In the latest issues (2006-2009), this time period features were that only female athletes were described and also depicted sport-related models from those issues. The swimsuit issues carried diversified models by including sport-related models and player's wives and more female athletes. However, there are no male athletes from those issues, even though any other contents included male athletes. Focal point was centered only on the portrayal of more attractive female

athletes. There was, however, a group of sport stars were portrayed in same contents such as *Volley of the dolls* that portrayed tennis players as gorgeous models.

### **Discussion on Research Questions One and Two**

For analyzing the trend of the *Sports Illustrated* swimsuit issues since the appearance of athlete models, research questions one and two's findings were discussed. These questions included total frequency and percentage of all models and athlete models' frequency. Research question two examined the athlete content by investigating the description of the written text contents. From these questions, this study found the trend of athletes' representation in *Sports Illustrated* swimsuit issues. There are gender differences within the athlete models; it was intensified with more sexualized photographs and written texts in the issues. In the media representation, it could be concluded that athletes' marketability is their sexuality rather than their athleticism in sport media.

The results from this study indicate that the number of athlete models gradually increased in the swimsuit issues. As mentioned above, gender stereotype still exists when portraying athletes and non-athlete models, in doing so; it also emphasizes sexuality rather than athleticism in describing athlete models in swimsuit issues. Although athlete models were special guests of swimsuit issues, they were spotlighted more than fashion models in several photographs. *Sports Illustrated* swimsuit issues diversified athlete models' contents and included many different athletes in their annual special issues. In other words, almost every issue continuously included athlete contents since the 1997 issue. Thus, eventually, the portrayal of athletes in swimsuit issues became unsurprising in *Sports Illustrated*.

To sum up, male athletes are more likely to be shown in action shots than female athletes, while female athletes are more frequently photographed in portrait shots in non-sport settings (Duncan & Sayaovong, 1990; Rintala & Birrell, 1984). When female athletes do appear

in photographs, their athletic ability is often trivialized. The bodies of female athletes in the photographs are often displayed in an attempt to arouse heterosexual males, since it is common to see female athletes in “sexy” or even sexually suggestive poses (Duncan & Sayaovong, 1990).

The findings within the data may suggest that the growth of the athlete models opened other career path opportunities for the athletes by portraying additional talent other than their original career which titles success as winning in a competition. Through the portrayal of athletes as fashion models, many athletes showed their talents other than athletics and stepped into the entertainment industry through mainstream media such as magazines, broadcasting, and advertisements.

### **Research Question Three**

#### **Gender Difference of Athletes in Written Text Captions**

“What differences are there in the written text captions between female and male athlete models in *Sports Illustrated* swimsuit issues?”

The third research question was to examine the written text difference in the gender representation by the means of categorical data analysis (crosstabs). The dependent variable (DV) processed throughout the analyses were the captions category. The independent variable (IV) was gender of athletes. The main objective of research question three was to examine gender difference of athlete models within the written text that was limited to captions only accompanying photographic images. In particular, in a hegemonic masculinity perspective, sport was a male-dominated field in North America. Thus, as already mentioned in the research question, the primary purpose of research question three was to investigate what differences are prevalent in the descriptions within the written texts.

Table 4-7 illustrates the results of this analysis investigating gender difference in captions. Gender differentiating when dealing with athlete models were apparent in two ways. First, female athletes were depicted in simple and less focused descriptions than male athletes. To be specific, female athletes were described more often in advertisements ( $n = 26, 44.1\%$ ), while male athletes in advertisements were only half this proportion 21 (25.6%). Second, male athletes were described in a variety of captions than were female athletes. In general, male athletes were evenly described in written text, such as advertisements ( $n = 21, 25.6\%$ ), quotations from models ( $n = 22, 26.8\%$ ), and statements made by models ( $n = 32, 39.0\%$ ). In contrast, female athletes were mostly focused on advertisements (44.1%), then on the statements made by of models ( $n = 13, 22.0\%$ ), but that percentage was less than male athletes ( $n = 32, 39.0\%$ ). Moreover, the results indicate a significant difference by gender,  $\chi^2(4) = 26.02, p < .001$ .

The results answer this research question of this study further evidenced that there still exists gender differences in *Sports Illustrated* swimsuit issues in portraying athletes within the written text. Female athletes were more focused on their appearances while their athletic achievement was trivialized. In contrast, male athletes' captions were more descriptive on elaborating their athletic achievements rather than illustrating physical appearance.

#### **Research Question Four**

##### **Gender Difference of Athletes in Photographic Images**

“What differences are there in the portrayal of photographic images between female and male athlete models in *Sports Illustrated* swimsuit issues?”

Research question four intended to further explore the representation of athlete models' photographic images in *Sports Illustrated* swimsuit issues. To identify the representation of athletes according to gender, photographic image categories were analyzed. It includes the size of the photograph, location, facial expression, body pose (position), and feminine touch. The

dependent variable (DV) processed throughout the analyses were photographic image categories. The independent variable (IV) was gender of athletes. The main objective of research question four was to examine gender difference of athlete models within the photographic images categories. The result of the analysis may be found in Table 4-8. This table included five categories.

Firstly, Table 4-8 shows the results of size of photograph; small size photographs took up the largest percentage for both genders (female,  $n = 44$ , 74.6% and male,  $n = 68$ , 82.9%). In general, more photographs depicted male athletes ( $n = 82$ , 58.2%) than female athletes ( $n = 59$ , 41.8%). On the other hand, female athletes were portrayed in big size photographs (three-page spread,  $n = 1$ , 1.7%, four-page spread,  $n = 2$ , 3.4%). However, there was no significant difference in size of photograph,  $\chi^2(3) = 4.67, p > .05$ .

Secondly, Table 4-8 indicates photo shot location. There were highly significant differences in this category,  $\chi^2(3) = 35.87, p < .001$ . The results intensified previous assumptions about gender differences; female athletes were mostly portrayed on the beach ( $n = 36$ , 61.0%) while male athlete were just 11 (13.4%) portrayed. Moreover, male athletes ( $n = 37$ , 45.1%) were most portrayed on their sports-related facilities, while female athletes ( $n = 11$ , 18.6%) were only depicted in that locations.

Thirdly, in the facial expressions of the athletes, Table 4-8 shows that the largest portion of this category for female athletes that portrayed was the smile ( $n = 18$ , 30.5%), and focused lens without a smile ( $n = 18$ , 30.5%), while male athletes were more portrayed on smile ( $n = 31$ , 37.8%). However, only male athletes ( $n = 17$ , 20.7%) portrayed on focused lens without a smile. In addition, while only 3 (3.7%) male were portrayed on withdrawing gaze category, female

were portrayed 7 (11.9%). There was a significant difference in this category,  $\chi^2(4) = 10.20, p < .05$ .

Next, Table 4-8 portrayed athlete models' body positions. There was no significant difference,  $\chi^2(6) = 5.59, p > .05$ . The largest percentage of female athletes in this category posed in athletic action ( $n = 17, 28.8\%$ ) and body erect ( $n = 17, 28.8\%$ ) while 33 males (40.2%) were posed body erect. Interestingly, in comparison to female model images, male athletes were more often shown in athletic poses while female athletes had a higher percentage of feminine images. Moreover, in the body position category, female athlete percentages were spread out in several of groups: body erect ( $n = 17, 28.8\%$ ), tilting body ( $n = 6, 10.2\%$ ), reclining or sitting ( $n = 7, 11.9\%$ ), lying ( $n = 10, 16.9\%$ ), and athletic action ( $n = 17, 28.8\%$ ), while male athletes had only two major postures; body erect ( $n = 33, 40.2\%$ ) and athletic action ( $n = 20, 24.4\%$ ).

Lastly, Table 4-8 illustrates feminine touch category of athlete models. There was a significant difference in this category,  $\chi^2(2) = 30.54, p < .001$ . The most percentage of male athlete photographs were described as the other group ( $n = 114, 80.9\%$ ). Although female athletes were also depicted in others group ( $N = 35, 59.3\%$ ), larger percentages were described in feminine groups such as touching self ( $n = 21, 35.6\%$ ) and body revealing clothing ( $n = 3, 5.1\%$ ). They were also portrayed in this swimsuit issues like general fashion models. However, only three male athletes (3.7%) were reported to be portrayed in the touching self category and there was no representation of the body revealing clothing category (0%). These findings suggest that photographic images may represent gender differences in athlete images in the *Sports Illustrated* swimsuit issues like other sports magazines.

### **Discussion on Research Questions Three and Four**

To examine the gender differences of athlete models, research questions three and four's findings on athletes' photographic images and written texts were discussed.

Sport as a masculine domain area has been readily supported (e.g., Bryson, 1987; Lenskyj, 1990; Messner, 1988). Sports that require considerable physical strength, substantial body mass or muscularity, and those not traditionally open to females generally are socially constructed as masculine activities (Young, 1997). Engaging in active, powerful, assertive, and competitive movements (i.e., those necessary to be successful in sport) is considered masculine behavior (Kian, 2006). It is socially acceptable for males, but not for females. Because sport is defined by masculine standards, the cultural practices within sport conflict with hegemonic femininity (Hall, 1996).

This study found that there are three major features of athletes' gender differences in *Sports Illustrated* swimsuit issues from 1997 to 2009. The issues steadily featured athletes by intensifying gender differences in several ways in both photographs and written texts. First, the female and male athlete models were different in the kind of characteristics they hold. That is, in the case of female athletes, the most physically attractive athletes tend to be the ones most frequently chosen as subjects for photograph models in swimsuit issues. Most female athletes who were portrayed in swimsuit issues did not only have distinguished athletic achievements but also were famous for their beautiful appearances. For example, one of the famous female tennis players, Maria Sharapova, was also portrayed alone as a glamorous fashion model on shiny beaches while male athletes were with their attractive spouses in the other swimsuit issues.

Second, there are also gender differences in the way of portraying photographic images of athlete models. In clothing, all female athletes were wearing swimsuits on the beaches while

male athletes were wearing their own sport uniform or casual suits in the same swimsuit issues. In the body poses, female athletes posed in feminine styles, such as lying or sitting, rather than in athletic positions, while male athletes posed in body erect positions or active positions. Photograph locations were also different between females and males. Female athletes were mostly portrayed on the beach; in contrast, male athletes were often depicted in sport-related locations.

Third, there are gender differences in the ways sport types are featured. The most featured female sport type included sex-appropriate sports that Kane (1988) classified in her study. The vast of female sport still focused primarily on emphasizing the ‘feminine’ and male sport also still focused on ‘masculinity’ (Kane, 1988). In this way, “sexual difference may be highlighted and emphasized; the consequence of coupling comments on athletic prowess with allusions to sexuality may be the trivialization of the sporting accomplishments of these women” (Duncan 1990, p. 29).

### **Research Question Five**

#### **Comparison with Female Athletes and Fashion Models in Written Text Caption**

“What differences are there in the description of written text captions, between female athletes and female fashion models in the *Sports Illustrated* swimsuit issues?”

Crosstabs analysis was utilized to illustrate female models in swimsuit issues of *Sports Illustrated* for this research question. The main purpose of research question five, within the same gender, is to reveal the differences in written texts. Especially, this question examined the level of sexuality between athlete and non-athlete female models.

Table 4-9 shows the differences between athlete and non-athlete models in written text caption. There are significant differences in the descriptions of both groups. For both groups,

the largest percentage of captioning was in advertisements. Most advertisements portrayed female non-athlete models ( $n = 799$ , 88.9%), while only 26 (44.1%) female athletes were portrayed in advertisement. Athlete 13 (22.0%) were portrayed in statement about models, while only 40 non-athlete were portrayed (4.4%) In addition, quotations from the author category also differences in portraying both groups (athlete,  $n = 8$ , 13.6% and non-athlete,  $n = 18$ , 2.0%). Quotations from models category were described 4 athletes (6.8%), while 18 non-athletes (2.0%) were described. There was a highly significant difference in this category,  $\chi^2(4) = 95.28$ ,  $p < .001$ .

The result of this research question indicated that there are huge differences between athlete and non-athlete models in written text. Unlike fashion models (88.9%), athletes (44.1%) described with more detail on their identities than selling products such as swimsuits and jewelry. However, it is important to note that female models' feminine images were also portrayed in many advertisements regardless of their identities as an athlete. Thus, athlete models were described only as fashion models in the swimsuit issues without their athletic achievement.

### **Research Question Six**

#### **Comparison with Female Athletes and Fashion Models in Photograph Images**

“What differences are there in the portrayal of photographic images between female athletes and female fashion models in the *Sports Illustrated* swimsuit issues?”

The intent of research question six was to examine the representation of female models in photographic images in the swimsuit issues of *the Sports Illustrated*. The result of this question described that athletes were described similar to fashion models in the issues. The purpose of this research question was to investigate the level of sexuality between both athletes and non-athletes. Results relating to these findings are depicted in Table 9.

Firstly, Table 4-10 shows significant differences in the size of the photographs,  $\chi^2(3) = 8.74, p < .05$ . In this category, however, there are no big differences in both groups and the small size of photographs was the largest percentage group. Athlete models were mostly portrayed in one-page ( $n = 44, 74.6\%$ ) while the highest percentage of non-athlete models was also one-page photographs ( $n = 645, 71.7\%$ ). However, in the big size of photographs, a total of 4 non-athlete models were portrayed in four-page photographs (0.4%) while 2 athlete models (3.4%) were portrayed.

Secondly, Table 4-10 shows the location of photo shots in the swimsuit issues. The largest percentage of non-athlete models was in the other places category ( $n = 412, 45.8\%$ ) and on the beach ( $n = 377, 41.9\%$ ). In the case of athlete models, although beach ( $n = 36, 61.0\%$ ) was the largest percentage in this category, they had higher percentages in sport-related facilities ( $n = 11, 18.6\%$ ) compared to the non-athlete group ( $n = 78, 8.7\%$ ). The results were highly significant,  $\chi^2(3) = 49.50, p < .001$ .

Thirdly, in Table 4-10, facial expressions are illustrated for comparing the degree of sexuality of athlete versus non-athlete models. There are also significant differences in this category,  $\chi^2(4) = 12.66, p < .05$ . Athlete models were evenly spread in several groups. It includes smile ( $n = 18, 30.5\%$ ), focused on lens without smile ( $n = 18, 30.5\%$ ), and look at other sides ( $n = 16, 27.1\%$ ). For non-athlete models, the largest group was focused lens without smile ( $n = 440, 48.9\%$ ). Non-athlete models were similarly portrayed for other categories as well. It includes smile ( $n = 172, 19.1\%$ ), look at other sides ( $n = 144, 16.0\%$ ), and withdrawing gaze ( $n = 132, 14.7\%$ ). Non-athlete models were more frequently portrayed without emotional expression; in contrast, athlete models had a higher smile category (30.5%) on the camera than non-athletes (19.1%).

Fourthly, in the body position category, Table 4-10 shows that athlete models are posed more in active and independent position than non-athlete models. There was a highly significant difference in this category,  $\chi^2(6) = 50.33, p < .001$ . The largest percentage of athlete models were pertain to body erect ( $n = 17, 28.8\%$ ) and athletic action ( $n = 17, 28.8\%$ ) while non-athlete models were depicted in reclining or sitting ( $n = 226, 25.1\%$ ), body erect ( $n = 219, 24.4\%$ ), and lying ( $n = 204, 22.7\%$ ). According to these results, non-athlete models posed more passively than athlete models.

In Table 4-10, the last category, feminine touch, there was no significant difference,  $\chi^2(2) = 2.40, p > .05$ . This table shows that athlete ( $n = 35, 59.3\%$ ) and non-athlete female models ( $n = 484, 53.8\%$ ) both had greater percentages in the others group. However, non-athlete models had higher percentage in feminine touch groups, such as touching self ( $n = 311, 34.6\%$ ) and body revealing clothing ( $n = 104, 11.6\%$ ), while athlete models were only 21 (35.6%) in touching self and 3 (5.1%) in body revealing clothing.

The results of this study proved to evidence that sexuality difference in photographic images between athlete and non-athlete female models still exists in *Sports Illustrated* swimsuit issues. Although non-athlete female models more often revealed their highly sexualized images in body pose and feminine touch, female athlete models also shared similar portrayals in several ways. The focus on athlete models was their physical appearance rather than their athletic characteristic in location and body pose.

### **Discussion on Research Questions Five and Six**

Research questions five and six compared the degree of sexuality of female models in *Sports Illustrated* swimsuit issues. According to Koines (1995) study, portraying a heterosexual, feminine appearance is a survival strategy for female athletes. This creates a paradox in that females are accepted in sport, but only as long as they preserve their heterosexual attractiveness.

Moreover, the success of female athletes (e. g. Maria Sharapova, Anna Kournikova) who have beautiful appearances often times become fashion models. Many fans, media, and promoters embrace these female athletes who typically have many endorsements, that is, to draw media attention and make profit. Moreover, their success leads other females in sport to believe that they too must look like a model (or as close to one as possible) to be successful (Koines, 1995). In this study, although athlete models were not highly sexualized compared to non-athlete models, most of their representation were similar to fashion models. That is, the results more strongly support this fact in swimsuit issues.

When a heterosexual, feminine persona and body are cultivated, women are more likely to receive benefits such as media attention, endorsements, fan approval, and reduced heterosexist discrimination. Athletes who ignore the social norms to be feminine pay a price for it (Krane, 2001). Butler's (1990) innovative theorizing provides groundwork for research addressing the construction of femininity (Aalten, 1997). Her concept of gender as performance informs our understanding of the construction of femininity in sport—though it is femininity that is the performative act. Females in sport know the social expectations of appearing feminine and the repercussions of not appearing feminine. Thus, they perform femininity, consistently reiterating or reproducing hegemonic femininity in sport (Butler, 1990).

To be successful in sport, some traditionally masculine characteristics are essential (e.g., assertiveness, competitiveness, physical strength), yet females are denigrated for portraying these characteristics (Festle, 1996). Therefore, female athletes must be athletic yet also portray grace and beauty to be perceived as feminine. Females must present an acceptable body and appearance, conforming to the heterosexist norms of society. So while physical beauty and a heterosexually attractive body are consequential, there also is a fine line female athletes must

straddle (Krane, 2001). As Krane (2001) found, female athletes must contend with an athletic body that is necessary to meet their sport goals yet one that also is contrary to societal standards of the ideal female body. While these athletes may feel perfectly comfortable and be supported and successful in the athletic environment, they are not as comfortable in social settings where traditional femininity is expected.

Thus, trivializing female athlete's performances and reflecting them in more sexually posed photographs on the beach enables the media to construct a reality that serves to maintain sexualizing females as different and inferior athletes in comparison to male athletes.

## Research Question One

### The trend of athlete models in the *Sport Illustrated* swimsuit issue since 1997

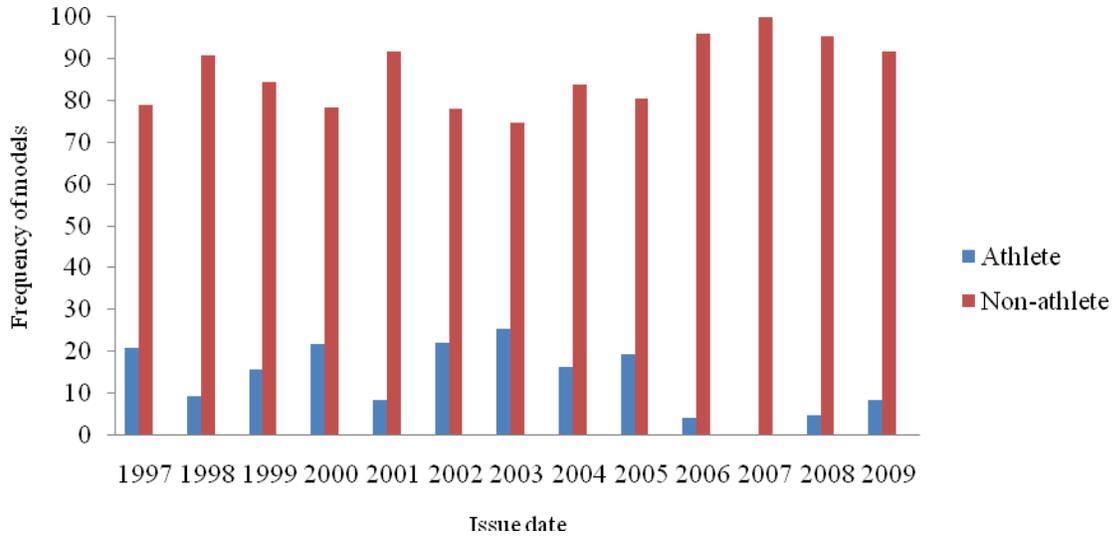


Figure 4-1. Frequency of athlete models versus non-athlete models .

*Note.*  $\chi^2$  ( $df=132, N= 141$ )= $143.00$   $p > .05$  (Athlete).

$\chi^2$  ( $df=132, N= 908$ )= $143.00$   $p > .05$  (Non-athlete)

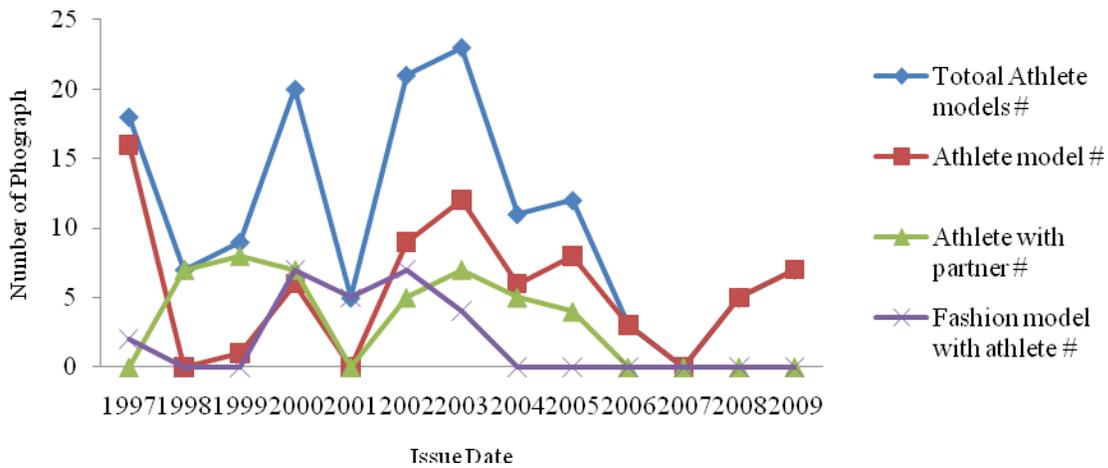


Figure 4-2. Numbers of photograph within athlete models

*Note.*  $\chi^2$  ( $df=120, N= 141$ )= $130.00$   $p > .05$  (only total athlete models number)

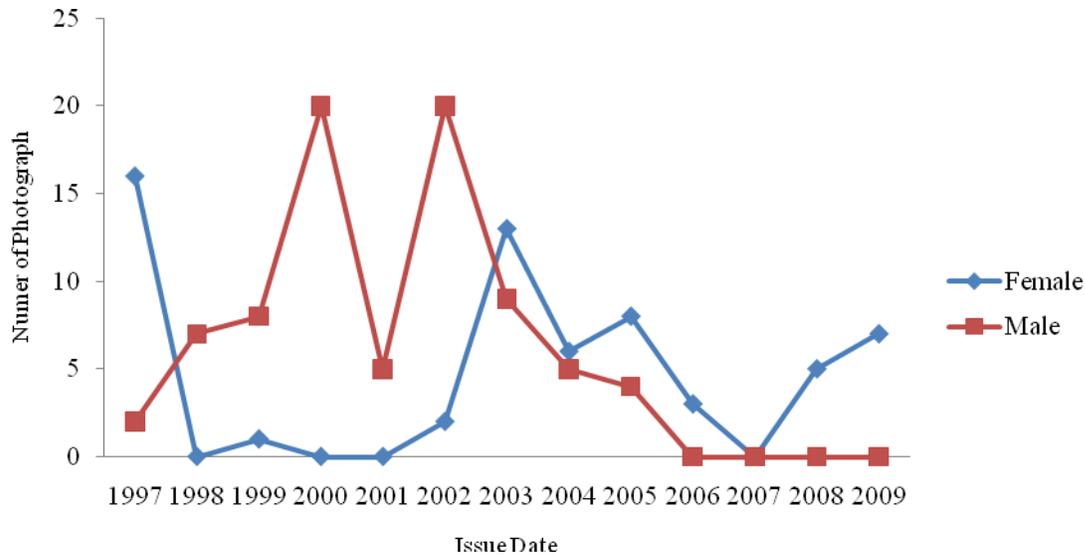


Figure 4-3. Numbers of photograph of athlete models by gender

Note.  $\chi^2$  ( $df=80, N=45$ )= 88.00  $p > .05$  (female)

$\chi^2$  ( $df=50, N=71$ )= 55.00  $p > .05$  (male).

### Frequency of all models in *Sports Illustrated* swimsuit issues since 1997

Table 4-1. Total frequency of gender, kind of models, clothing, and caption ( $n=1049$ )

Gender	Kind of models	Clothing	Captions				
F	958 (91.3%)	A	73 (7.0%)	S	876 (83.5%)	AD	846 (80.6%)
M	91 (8.7%)	AP	43 (4.1%)	U	55 (5.2%)	QM	46 (4.4%)
		SRM	2 (2.4%)	CS	73 (7.0%)	QA	33 (3.1%)
		FM	826 (78.7%)	FS	11 (1.0%)	SM	88 (8.4%)
		FA	25 (2.4%)	O	34 (3.2%)	O	36 (3.4%)
		FO	36 (3.4%)				
		O	21 (2.0%)				

Note. F=female; M=male; A=athlete; AP=athlete with their partner; SRM=sport-related model; FM=fashion model; FA=fashion model with athlete; FO=fashion model with other; O=others; S=swimsuit; U=uniform; CS=casual suit; FS=formal suit; AD=advertisement; QM=quotation from model; QA=quotation from author; SM=statement about model

Table 4-2. Gender \* Model Cross tabulation

Gender		Model							Total
		A	AP	SRM	FM	FA	FO	O	
F	Count	58	1	25	826	0	31	17	958
	% within Model	79.5%	2.3%	100.0%	100.0%	.0%	86.1%	81.0%	91.3%
M	Count	15	42	0	0	25	5	4	91
	% within Model	20.5%	97.7%	.0%	.0%	100.0%	13.9%	19.0%	8.7%
Total	Count	73	43	25	826	25	36	21	1049
	% within Model	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%

Note. A=athlete; AP=athlete with their partner; SRM=sport-related model; FM=fashion model; FA=fashion model with athlete; FO=fashion model with other; O=others

$\chi^2$  ( $df=12, N=1049$ )=791.02,  $p<.001$ )

a. 5 cells (35.7%) have expected count less than 5. The minimum expected count is 1.82.

Table 4-3. Gender\*Model cross tabulation (Combination of models groups)

Gender		Model		Total
		Athlete	Non-athlete	
Female	Count	59	899	958
	% within Model	41.8%	99.0%	91.3%
	Model			
Male	Count	82	9	91
	% within Model	58.2%	1.0%	8.7%
	Model			
Total	Count	141	908	1049
	% within Model	100.0%	100.0%	100.0%
	Model			

*Note.* Athlete=Athlete, Athlete with their partner and Fashion model with athlete  
 Non-athlete= Sport-related model, Fashion model, Fashion model with others, and Others

Table 4-4. Athlete models' Sports ranking by gender and frequency

#	Sports	Female	%	#	Sport	Male	%
1	Tennis	30	50.8%	1	Others	16	19.5%
2	Beach volleyball	9	15.3%	2	Football	15	18.3%
3	Skate	8	13.6%	3	Basketball	9	11.0%
3	Car racing	8	10.2%	4	Boxing	8	9.8%
5	Basketball	2	3.4%	4	Baseball	8	9.8%
5	Softball	2	3.4%	6	Soccer	6	7.3%
7	Others	1	1.7%	7	Golf	5	6.1%
7	Golf	1	1.7%	7	Car racing	5	6.1%
7	Swimming	1	1.7%	9	Ice hokey	3	3.7%
				9	Horse riding	3	3.7%
				11	Running	1	1.2%
				11	Skateboard	1	1.2%
				11	Tennis	1	1.2%

$\chi^2$  ( $df=1, N=141$ )= 503.42,  $p<.001$ )

a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 12.23.

Table 4-5. Frequency of photographic image categories (N=1049)

Size of photo	Location	Facial expression	Pose	Feminine touch
1 765 (72.9%)	B 424 (40.4%)	S 222 (21.2%)	BE 272 (25.9%)	TS 335 (31.9%)
2 267 (25.5%)	S 66 (6.3%)	FLS 480 (45.8%)	TB 133 (12.7%)	BR 107 (10.2%)
3 11 (1.0%)	SF 130 (12.4%)	LOS 184 (17.5%)	R/S 245 (23.4%)	O 607 (57.9%)
4 6 (0.6%)	OP 429 (40.9%)	WG 142 (13.5%)	K/C 72 (6.9%)	
		O 21 (2.0%)	L 226 (21.5%)	
			AA 96 (9.2%)	
			O 5 (0.5%)	

Note. 1=1page spread; 2=2page spread; 3=3pagespread; 4=4page spread; B=beach; S=studio; SF= sports facilities; OP= other places; S= Smile; FLS=focused on lens without smile; LOS=look at other sides; WG=withdrawing gaze; O=others; BE=body erect; TB=tilting body; R/S=reclining/sitting; Lying=L; K/C=knee bend/crawling; AA=athletic action; TS=touching self; BRC=body revealing clothing

## Research Question Two

Table 4-6. Athlete models' contents titles

Issue	Name of Athlete models	Titles	Distinctive mark/ type of contents
1997	Nick Van Exel (Basketball)	<i>Banks shot</i>	<i>Article - Fashion model with athlete</i>
	Steffi Graf (Tennis)	<i>Steffi:</i> Steffi Graf is as dazzling off the tennis court as she is on it	<i>Article- Female athlete</i>
	Cabrielle Reece (Beach volleyball)	<i>Beauty and the beach:</i>	<i>Article- Female athlete</i>
	Karri Poppinga (Beach volleyball)	What role should sex appeal play in women's volleyball?	
1998	Daryl & Diane Johnston (Football)	<i>Portfolio:</i> Some of America's favorite sports stars pose with their favorite stars	<i>Couple- male athlete with star partners</i>
	Wayne Gretzky & Janet Jones (Ice hockey)		
	Herschel & Cindy Warker (Football)		
	Dan & Tina Majerle (Basketball)		
	Reggie & Marita Miller (Basketball)		
	Denny & Jennifer Neagle (Baseball)		
	Phil & Amy Mickelson (Golf)		
1999		<i>Cover: Star Athletes... And their sexy spouses</i>	<i>Couple- but, male athlete</i>
	Coutts (Yacht)	<i>The ultimate Jim Bunny</i> : Sailors in the Bitter end yacht club's pro-am learned that inside the chest of Heidi Klum beats the heart of a fierce competitor	<i>Article-fashion model with athlete</i>
	Chuck Finley (Baseball)	<i>Love in a hot climate:</i> Sports stars and their significant others reveal, among other things, why when Joe Montana talks about the Catch, he's probably not referring to his touchdown pass to Dwight Clark	<i>Couple- athletes</i>
	Julie Foudy (Soccer)		
	Tom Gugliotta (Basketball)		
	Suzy Hamilton (Running)		
	Allan Houston (Basketball)		
	Tom Lehman (Golf)		
	Nikki McCray (Basketball)		
	Joe Montana (Football)		
	Annika Sorenstam (Golf)		
2000	Kelly Slater (Surfing)	<i>Jubular Belle</i> : Kelly Slater may be the best surfer in the world, but he suffered a few wipeouts teaching Michelle Behennah to stand on her own two	<i>Article</i>

	Heidi Klum & Evander Holyfield (Boxing)	feet <i>Model Behavior:</i> When you ask pro athletes to model swimwear, you can expect to get an eyeful-and an earful	<i>Couple, but male athlete</i>
	Ben & Julie Crenshaw (Golf)		
	Junior & Cina Seu (Football)		
	Ricky Williams & Kadra Ahmed-Omar (Football)		
	Joumana & Jason Kidd (Basketball)		
	Glen Rice (Basketball)		
	Julie & Bill Romanowski (Football)		
	Cabrielle Reece (Beach volleyball) & Laird Hamilton (Surfing)		
	Laird Hamilton (Surfer)	<i>Safety Last:</i> For Laird Hamilton, a day without the possibility of a spectacular death is like a day without sunshine	<i>Athlete- Article</i>
2001	Eddie George (Football)	<i>The Heidi Game</i>	<i>Fashion model with athletes</i>
	Jason Taylor (Football)	: mix NFL stars and model Heidi Klum, and you've got action	
	Terrell Owens (Football)	nobody will cut away from	
	Warrick Dunn (Football)		
	Tony Gonzalez (Football)		
	John Lynch (Football)		
	Eric Moulds (Football)		
	Rod Woodson (Football)		
2002	German Silva (Maraton)	<i>Local Hero</i> : Sometimes running away from home is the best way to help yourself, <i>your family and your town</i>	<i>Athlete-Article</i>
	Jaime Vinals (Mountain climbing)	<i>Local Hero</i> : It's easy to look up to someone who's standing	<i>Athlete- Article</i>
	Adriana Behar (Beach volleyball)	<i>Local Hero</i> : Sure it's nice to work every day at the beach... <i>if you can all those spikes</i>	<i>Athlete- Article</i>
	Gauchos (Cowboy)	<i>Gauchos</i> : <i>The cowboys of Argentina have a really bad reputation~ which is why everyone loves them</i>	<i>Fashion model with athlete-Article</i>
	Vanina Oneto (Field Hockey)	<i>Local Hero</i> : A sharpshooting forward lit a fire just by rubbing <i>a couple sticks together</i>	<i>Article</i>
	Maradona (Soccer)	<i>Extreme Football</i> : Soccer is a religion in Argentina,	<i>Athlete-Article</i>

		and the reigning deity is a capricious and dissipated bad boy named Maradona	
	Adrian Robert (Motocross)	<i>Local Hero</i> : Sometimes the road to fame is littered with boulders, <i>bogs and fallen competitors</i>	<i>Athlete-Article</i>
	Tito(Boxer) & Molly	<i>A punch Judy show</i> : having a three-time champ teach a supermodel to box seemed like a good idea-until she floored him with a wicked combination of beauty and brawn	<i>Fashion model with athlete-Article</i>
	Jeanine & Laffit pincay JR. (Horse riding)	<i>Better Halves</i> : the working premise: behind every great athlete is a great swimsuit model	<i>Couple-but, male athlete</i>
	Iwalani & Chi Chi Rodriguez (Golf)		
	Analy & Javier Lopez (Baseball)		
	Aliette Vazquez & Helio Castroneves (Car racing)		
	Steve Plerqui (Stickball)	<i>Local Hero</i> : Going deep is never sweeter than when you <i>do it on the street</i>	<i>Article</i>
	Tito(Boxer) & Molly	<i>Model Athletes</i> : Supermodels and athletes <i>both work odd hours, under bright lights, often wearing extra padding.</i>	<i>Article (essay)</i>
2003	Serena Williams (Tennis)	<i>A New Racket</i> : Serena Williams proves she can serve heat off the court too. Anna who?	<i>Female athlete</i>
	Shaun Alexander (Football)	<i>Better Halves</i> ,	<i>Couple-but,</i>
	Roger Clemens (Baseball)	<i>Spouse Party</i> : some famous athletes and their soon-to-be famous better halves suit up	<i>male athlete</i>
	Tommy Haas (Tennis)		
	Cobi Jones (Soccer)		
	Vincent Lecavalier (Ice hockey)	: this highly experimental version of couples therapy requires maximum exposure	
	Brian McBride (Soccer)		
	David Toms (Golf)		
	Ekaterina Gordeeva (Pair skate)	<i>Frozen Asset</i> : Skating star Ekaterina Gordeeva has the figure for more than just compulsories	<i>Female athlete-Article</i>
	Miller & Dale Earnhardt (Car racing)	<i>Lap Dance</i> : Two experts on curves compare notes on living- and driving- fast	<i>Fashion model with athlete-Article</i>
2004	Anna Kournikova (Tennis)	<i>Cover: We've got Anna!</i> - Anna Kournikova may be retired, but she's still the hottest player in tennis <i>Anna Kournikova</i> : we've got Anna's back and front, just trying to make sure that her many fans are	<i>Female athlete</i>

	Eddie George (Football) Tony Hawk (Skateboarder) Petr Nedved (Ice hockey) Alex Rodriguez (Baseball) Jose Santos (Horse racing) Serena Williams (Tennis)	well-served <i>Better Halves</i> : even famous athletes can benefit from couple's therapy – the kind that calls for both partners to strip down and suit up  <i>Serena Williams</i> : who needs a doubles partner? A sexy suit-and a few diamonds-are a girl's best friends	<i>Couple-but, male athlete</i>
2005	Amanda Beard (swimming) Jennie Finch (Softball) Lauren Jackson (Basketball) A.J. Feeley (Football) Richard Jefferson(Basketball) Keyshawn Johnson (Football) Mark McGwire (Baseball)	<i>Olympic Flames</i> : Amanda Beard, Jennie Finch and Lauren Jackson show their mettle <i>Couple therapy</i> : Richard Jefferson & Teressa Lourenco, Mark & Stephanie McGwire, Keyshawn & Shikiri Johnson and Heather Mitts & A.J. Feeley give it their all	<i>Female athletes</i>  <i>Couple, but male athlete</i>
2006	Venus Williams (Tennis) Maria Sharapova (Tennis)	<i>Venus</i> : she's definitely ascending <i>Cover</i> : Maria Sharapova: As you've never seen her <i>Maria, Full of Grace</i> : Tennis luminary Maria Sharapova would win every point if she always came to the net looking like this	<i>Female athlete</i>
2007			The music issue
2008		<i>Cover</i> : :NFL cheerleaders make their swimsuit debut :Player's wives show it off :Danica Patrick, reveals her racier side	
	Danica Patrick (Indy Car Racing)	<i>Traffic stopper</i> : you thought Danica Patrick made a splashy debut when she was named the indycar rookie of the year? Time for the first-time swimsuit model to join an faster crowd <i>Dan meets Danica</i> : one Patrick meets another to uncover the details of the driver's swimsuit debut	<i>Female athlete</i>
	NFL Cheerleaders	<i>NFL Cheerleaders</i> : are you ready for the swimsuit debut of pro football's finest?	<i>Sport-related models</i>
	Player's wives	<i>Players Wives</i> : four famous athletes kindly get the hell out of the way of their better halves	

2009	Danica Patrick (Indy Car Racing)	<i>Gentleman start your engines:</i> Supermodels, rookie models, tennis models, dancing models: It's a fast crowd that IndyCar star Danica Patrick runs with these days, one that'll make your heart race	<i>Female athlete</i>
	NBA Dancers	<i>Dancer Fever:</i> On the eve of All- Star weekend the women of the NBA's dance squads make their Swimsuit debut. Talk about an all- rookie team	<i>Sport-related models</i>
	Tatiana Golovin (Tennis) Daniela Hantuchova (Tennis) Maria Kirilenko (Tennis)	<i>Volley of the dolls:</i> Three smashing tennis stars trade break points for the breaking waves of the Dominican Republic, and look to be as much at home on the beach as on the court	<i>Female athlete</i>

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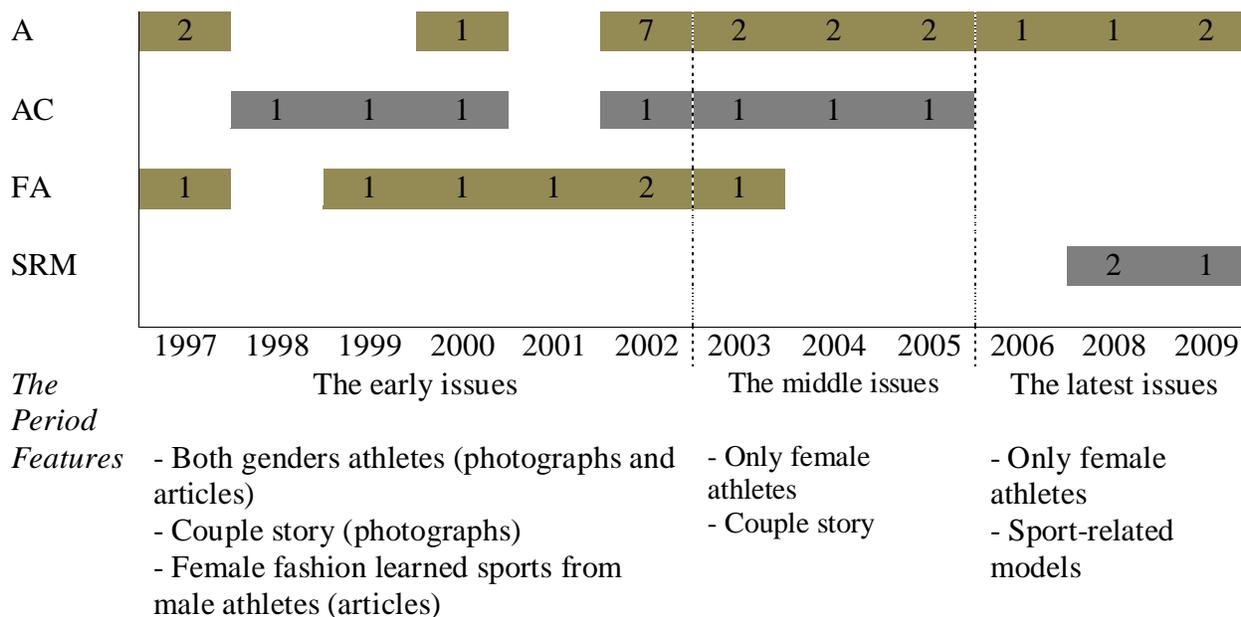


Figure 4-4. Summary of the features of athletes' contents

Note. A=Athlete; AC=Athlete couple story; FA= Fashion model was learning sport; SRM= Sport-related model.

### Research Question Three

Table 4-7. Gender \* Caption \* Model Cross tabulation

Models			Gender		Total
Athlete(s)	Caption	A	Female	Male	
		Count	26	21	47
		% within Gender	44.1%	25.6%	33.3%
	QM	Count	4	22	26
	QM	% within Gender	6.8%	26.8%	18.4%
	QA	Count	8	7	15
	QA	% within Gender	13.6%	8.5%	10.6%
	SM	Count	13	32	45
	SM	% within Gender	22.0%	39.0%	31.9%
	O	Count	8	0	8
	O	% within Gender	13.6%	.0%	5.7%
	Total	Count	59	82	141
	Total	% within Gender	100.0%	100.0%	100.0%

*Note.*  $\chi^2$  ( $df=4$ ,  $N=141$ ) = 26.02,  $p < .001$  -Athlete

a. 2 cells (20.0%) have expected count less than 5. The minimum expected count is 3.35.

### Research Question Four

Table 4-8. Gender \* Photographic images \* Model Cross tabulation

Models				Gender		Total	
				Female	Male		
Athlete(s)	Size	1	Count	44	68	112	
			% within Gender	74.6%	82.9%	79.4%	
		2	Count	12	14	26	
			% within Gender	20.3%	17.1%	18.4%	
		3	Count	1	0	1	
			% within Gender	1.7%	.0%	.7%	
		4	Count	2	0	2	
			% within Gender	3.4%	.0%	1.4%	
		Total	Count	59	82	141	
			% within Gender	100.0%	100.0%	100.0%	
		Location	B	Count	36	11	47
				% within Gender	61.0%	13.4%	33.3%
			S	Count	9	20	29
				% within Gender	15.3%	24.4%	20.6%
			SF	Count	11	37	48
				% within Gender	18.6%	45.1%	34.0%
		OP	Count	3	14	17	
			% within Gender	5.1%	17.1%	12.1%	
		Total	Count	59	82	141	
			% within Gender	100.0%	100.0%	100.0%	
		Expression	S	Count	18	31	49
				% within Gender	30.5%	37.8%	34.8%
			FLS	Count	18	17	35
				% within Gender	30.5%	20.7%	24.8%
	LOS		Count	16	24	40	
			% within Gender	27.1%	29.3%	28.4%	
	WG		Count	7	3	10	
			% within Gender	11.9%	3.7%	7.1%	
	O		Count	0	7	7	
			% within Gender	.0%	8.5%	5.0%	
	Total	Count	59	82	141		
		% within Gender	100.0%	100.0%	100.0%		
	Pose	BE	Count	17	33	50	
			% within Gender	28.8%	40.2%	35.5%	
		TB	Count	6	2	8	
			% within Gender	10.2%	2.4%	5.7%	
		R/S	Count	7	12	19	
			% within Gender	11.9%	14.6%	13.5%	
		K/C	Count	1	1	2	
			% within Gender	1.7%	1.2%	1.4%	
		L	Count	10	12	22	
			% within Gender	16.9%	14.6%	15.6%	
	AA	Count	17	20	37		
		% within Gender	28.8%	24.4%	26.2%		
	O	Count	1	2	3		

	Total	% within Gender	1.7%	2.4%	2.1%	
		Count	59	82	141	
Touch	TS	% within Gender	100.0%	100.0%	100.0%	
		Count	21	3	24	
	BRC	% within Gender	35.6%	3.7%	17.0%	
		Count	3	0	3	
	O	% within Gender	5.1%	.0%	2.1%	
		Count	35	79	114	
	Total	% within Gender	59.3%	96.3%	80.9%	
		Count	59	82	141	
			% within Gender	100.0%	100.0%	100.0%

*Note.*

*Size:*  $\chi^2$  ( $df=3, N=141$ )= 4.67,  $p>.05$ )

a. 4 cells (50.0%) have expected count less than 5. The minimum expected count is .42.

*Location:*  $\chi^2$  ( $df=3, N=141$ )= 35.87,  $p<.001$ )

a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 7.11.

*Facial Expression:*  $\chi^2$  ( $df=4, N=141$ )= 10.20,  $p<.05$ )

a. 3 cells (30.0%) have expected count less than 5. The minimum expected count is 2.93.

*Pose:*  $\chi^2$  ( $df=6, N=141$ )= 5.59,  $p>.05$ )

a. 6 cells (42.9%) have expected count less than 5. The minimum expected count is .84.

*Feminine touch:*  $\chi^2$  ( $df=2, N=141$ )= 30.54,  $p<.001$ )

a. 2 cells (33.3%) have expected count less than 5. The minimum expected count is 1.26.

### Research Question Five

Table 4-9. Model \* Caption \* Gender (female) Cross tabulation

Gender	Caption	A		Model		Total
				Athlete(s)	Non-athlete	
Female	A		Count	26	799	825
			% within Model	44.1%	88.9%	86.1%
	QM		Count	4	15	19
			% within Model	6.8%	1.7%	2.0%
	QA		Count	8	18	26
			% within Model	13.6%	2.0%	2.7%
	SM		Count	13	40	53
			% within Model	22.0%	4.4%	5.5%
	O		Count	8	27	35
			% within Model	13.6%	3.0%	3.7%
	Total		Count	59	899	958
			% within Model	100.0%	100.0%	100.0%

Note.  $\chi^2$  (df=4, N=958)= 95.28,  $p < .001$

a. 4 cells (40.0%) have expected count less than 5. The minimum expected count is 1.17.

**Research Question Six**

Table 4-10. Model \* Photographic images \* Gender (female) Cross tabulation

Gender				Model		Total		
				Athlete	Non-athlete			
Female	Size	1	Count	44	645	689		
			% within Gender	74.6%	71.7%	71.9%		
		2	Count	12	240	252		
			% within Gender	20.3%	26.7%	26.3%		
		3	Count	1	10	11		
			% within Gender	1.7%	1.1%	1.1%		
		4	Count	2	4	6		
			% within Gender	3.4%	.4%	.6%		
		Total	Count	59	899	958		
			% within Gender	100.0%	100.0%	100.0%		
		Location	B	Count	36	377	413	
				% within Gender	61.0%	41.9%	43.1%	
			S	Count	9	32	41	
				% within Gender	15.3%	3.6%	4.3%	
			SF	Count	11	78	89	
				% within Gender	18.6%	8.7%	9.3%	
			OP	Count	3	412	415	
				% within Gender	5.1%	45.8%	43.3%	
			Total	Count	59	899	958	
				% within Gender	100.0%	100.0%	100.0%	
			Expression	S	Count	18	172	190
					% within Gender	30.5%	19.1%	19.8%
		FLS		Count	18	440	458	
				% within Gender	30.5%	48.9%	47.8%	
	LOS	Count		16	144	160		
		% within Gender		27.1%	16.0%	16.7%		
	WG	Count		7	132	139		
		% within Gender		11.9%	14.7%	14.5%		
	O	Count		0	11	11		
		% within Gender		.0%	1.2%	1.1%		
	Total	Count	59	899	958			
		% within Gender	100.0%	100.0%	100.0%			
	Pose	BE	Count	17	219	236		
			% within Gender	28.8%	24.4%	24.6%		
		TB	Count	6	123	129		
			% within Gender	10.2%	13.7%	13.5%		
		R/S	Count	7	226	233		
			% within Gender	11.9%	25.1%	24.3%		
		K/C	Count	1	70	71		
			% within Gender	1.7%	7.8%	7.4%		
		L	Count	10	204	214		
			% within Gender	16.9%	22.7%	22.3%		
	AA	Count	17	55	72			
		% within Gender	28.8%	6.1%	7.5%			
	O	Count	1	2	3			

		% within Gender	1.7%	.2%	.3%
	Total	Count	59	899	958
		% within Gender	100.0%	100.0%	100.0%
Touch	TS	Count	21	311	332
		% within Gender	35.6%	34.6%	34.7%
	BRC	Count	3	104	107
		% within Gender	5.1%	11.6%	11.2%
	O	Count	35	484	519
		% within Gender	59.3%	53.8%	54.2%
	Total	Count	59	899	958
		% within Gender	100.0%	100.0%	100.0%

*Note.*

*Size:*  $\chi^2$  ( $df=3$ ,  $N=958$ )= 8.74,  $p<.05$ )

a. 2 cells (25.0%) have expected count less than 5. The minimum expected count is .37.

*Location:*  $\chi^2$  ( $df=3$ ,  $N=958$ )= 49.50,  $p<.001$ )

a. 1 cells (12.5%) have expected count less than 5. The minimum expected count is 2.53.

*Facial Expression:*  $\chi^2$  ( $df=4$ ,  $N=958$ )= 12.66,  $p<.05$ )

a. 1 cells (10.0%) have expected count less than 5. The minimum expected count is .68.

*Pose:*  $\chi^2$  ( $df=6$ ,  $N=958$ )= 50.33,  $p<.001$ )

a. 4 cells (28.6%) have expected count less than 5. The minimum expected count is .18.

*Feminine touch:*  $\chi^2$  ( $df=2$ ,  $N=958$ )= 2.40,  $p>.05$ )

a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 6.59.

## CHAPTER 5 CONCLUSION

Athlete and non-athlete models in *Sports Illustrated* swimsuit issues were analyzed in this study. This concluding chapter is divided into three primary sections. The first section focuses on the limitations of the study and future research recommendations. The second section discusses conceptual and managerial implications to sport management field. The final section provides the conclusion of this study.

### **Limitations of the Study and Future Research Recommendations**

Although this study has provided valuable insight into understanding the construction of the *Sports Illustrated* swimsuit issues, there are some limitations that should be considered for future research. The first limitation is related to the sample used in this study. Although data were collected entirely from the largest circulated sports magazine in North America, the *Sports Illustrated* annual swimsuit issues, the content in this study could be biased as a male-dominated major sports magazine. This might limit the generalization of the findings from this study. In addition, especially in the context of this study, athlete models might also limit the generalizability of the findings. Therefore, the generalizability of the findings could be improved by using broader and wider sampling frames in various sports magazines for future studies. Because this study's samples were restricted to *Sports Illustrated* swimsuit issues from 1997 to 2009, future study needs to compare other swimsuit issues of other magazines.

To be more specific, it should include the following: 1) compare with other swimsuit issues of magazines (expand the contents) or examine both gendered magazine (female centered and male-centered); and 2) online contents--new media and internet--could be new data for examining swimsuit issues. Future work should also examine *Sports Illustrated* in relation to other magazines within the genre of women's sports (e.g., *Real Sports*, *Sports Illustrated for*

*Women, Oxygen, Jump*). This research could help determine how women are represented within the combined pages of female sports magazines and not only strictly in relation to male representation. Further, these representations could be compared with traditional women's magazines (e.g., *Good Housekeeping, Cosmopolitan, Glamour, McCall's, O*) to determine if the traditional female stereotype is found with much less frequency in women's sports magazines, or if stereotypical representations of women remain the same—only with a sporty backdrop (Fink & Kensicki, 2002, p. 336).

Another possible limitation of this study is the utilized content analysis. Although content analysis was conducted based on hegemonic masculinity theory, it is not enough to thoroughly understand athlete representation in sport media. Therefore, future research should continue to examine how femininity of athletes is constructed in *Sports Illustrated* over a more extended methodology. This future research could be examined further through qualitative interviews with media representatives of athletes. It should include the following: 1) an in-depth interview of focused groups (customers, athletes, media editors or managers, sport agency, sport associations); and 2) Delphi method (experts' discussion about topic). This would allow for a more comprehensive understanding of shifts in representation or persistent trends over time.

### **Implications to the Sport Management Field**

This study gives several implications to sport management and sport media studies, and the present study has both academic and practical significance. In this section, conceptual and theoretical implications are discussed. Then managerial implications follow.

#### **Conceptual and Theoretical Implications**

In this study, a hegemonic masculinity theoretical framework for analyzing athlete and non-athlete models in sport media was proposed for a better understanding of their representation in the sports magazine. This study makes a contribution to the current literature in a number of

ways. First, this study identified the problem with commercialization of athlete's sexuality in a sport media context. This study also investigated the nature of athlete models' sexual representation in a sports magazine. The *Sports Illustrated* swimsuit issues depict athlete as sexually commercialized objects in the same way fashion models are portrayed. These representations of athlete models construct a new trend of athlete models' sexuality in sport media. There are few studies that incorporate hegemonic masculinity framework onto athletes' sexuality in swimsuit issues. This study extended sport management literature by applying hegemonic masculinity theories to the sport media field. Moreover, both sport celebrities' sexuality marketing and sport management research can benefit from the validation of the current knowledge and marketing strategies within sport media contexts by integrating research findings from this study.

Second, this study advanced the current knowledge on the hegemonic masculinity theory of athlete models' sexuality within sport media by updating the new trend of a sports magazine that is a male-dominated, western sports magazine, *Sports Illustrated*. While the existing current studies on representation of athletes in the sport management area have advanced conceptual understandings, there are few studies empirically examining representation of athlete within the hegemonic masculinity theory and applying the theory in order to understand the relations between sport media and their audiences (Duncan, 1993; Davis, 1997). In addition, this study supported previous study concluded that hegemonic masculinity exist in the sport media context by adding analyses of *Sports Illustrated* swimsuit issues. This study conducted content analysis to examine the empirical evidences that show how athletes are depicted as sexual objects by media representation. These empirical findings extend our understanding of representation of athletes in sport media beyond hegemonic masculinity theory.

## **Managerial Implications**

Many sports magazines were analyzed by many media study scholars about the representation of athletes in a hegemonic masculinity perspective in the sport media field (Duncan, 1990; Fink & Kensicki, 2002; Kane, 1988). However, athletes' representation is still rudimentary in the sport management field. Thus, in many ways, the results from this investigation have important implications to sport managers related to marketing and advertising ethics.

The first managerial implication is provides opportunities for considering the perspective toward the athlete body. That is, this study could suggest marketing ethics for sports managers. *Sports Illustrated* swimsuit issues described athlete models as commercialized objects; it is not because of an original sport spirit, but because of the commercial attitude in sport media. According to Davis' (1997), the problem with *Sports Illustrated* swimsuit issues is that it creates an atmosphere of hegemonic masculinity by a large audience of men. In addition, "by reinforcing these prejudiced beliefs, *Sports Illustrated* encourages individual and institutional practices that produce and maintain these forms of inequality" (Davis, 1997, p.121). From this conclusion of swimsuit issue's critique, sports magazine audiences should consider changing their attitudes toward the athlete body because athlete bodies are not entertained objects without sports itself. It is an important point that athlete bodies' main purpose is sport, not for sexually commercialized products. Sport managers should remember the athlete's sport spirit and give equal treatment to both genders.

The second managerial implication is the rediscovery of gender differences in athletes' marketability as sexually commercialized objects in sport media context. That is, sport media creates their own images for selling athlete images by intensifying sexual appeal. Female athletes in sport media were more described as commercialized objects without acknowledging their

athletic achievements than male athletes. Within these areas, both advertising and marketing athletes play a crucial role in developing athlete images through mass media because many managers in sport marketing and media promotion have direct access to the public through selling athletes' images via media instruments. They can have an enormous influence on determining attitudes toward athletes and sports.

For sport managers, the findings from this study accentuates and annexes the widely-held assumption in practice that female athlete images are trivialized to sexually objectified media representation. It is a critical factor for sport media. In sum, the findings from this study demonstrate the value of establishing good athlete images with equal treatment of both genders in media which are crucial factors in managerial decision making. There should be considerable efforts to build and maintain strong and long-term marketing strategies for dealing with gender equity in sport media. Managers' managerial decisions should be based on this perspective to eliminate gender inequity in sport media representation.

### **Conclusion**

Since the first appearance of athlete models in *Sports Illustrated* swimsuit issues, numbers of athlete models have been steadily featured within the past thirteen years, from 1997 to 2009. The first purpose of the current study was to provide an update on the trend of athlete's portrayal in the issues and expand on Davis' (1997) previous analyses of female models' portrayal in *Sports Illustrated* swimsuit issues by supporting hegemonic masculinity theory in sport media context. Second, the study was to explore gender differences and sexuality within a sports magazine by examining and comparing athlete models with fashion models. As such, it was deemed necessary to examine the commercialization of athlete literature and the implications to the field of sport media by analyzing athlete models in swimsuit issues.

Although results indicate that there was no considerable increase in the total number of photographic images given to athletes in contrast to the period prior to 1997, there were remarkable changes in the highlights given to athletes' sexuality and how sexuality became a source of remarkable marketability. Only 13.4% ( $N=141$ ) of all models' photographic images ( $N=1049$ ) after 1997 seriously focused on athletes' involvement in the swimsuit issue of *Sports Illustrated*. As mentioned above, the purpose of this study was to investigate the changes in *Sports Illustrated* swimsuit issues' direction by involving athletes as models in a sports magazine. As the largest circulated sports magazine given to athletes in the North America, these magazine issues' contents have both changed yet stereotyped gender.

The inclusion of athletes in *Sports Illustrated* indicates an obscuring of the boundary between athlete and swimsuit models. For swimsuit issues, the distinction between swimsuit models and elite athletes seemed to be unimportant. This characteristic of the magazine would continue in upcoming swimsuit editions. Supermodels also trained and learned sports like athletes in swimsuit issues such as Heidi Klum and Michelle Behennah. This alteration in the roles of athletes and models is explained in Hagerman's study: "In the world of *Sports Illustrated* swimsuit issues, athlete had become models and swimsuit models had become athletes at least during these special issues" (Hagerman, 2001, p. 467).

To conclude, *Sports Illustrated* alternates athleticism for sexuality by continuously revealing athlete models in their swimsuit issues. This study found that athletes were extremely sexualized and gendered by media representation in *Sports Illustrated* swimsuit issues in both written texts and photographic images. Moreover, there were little differences in sexual portrayals between female athletes and female non-athlete models. With these results, this study

could be helpful in understanding current trends of sexuality as athletes' marketability in main stream media such as *Sports Illustrated*.

Because media contents influence consumers' interpretations, sport media researchers should be critical about gender inequity and sexualized representation of athlete models as in the case of *Sports Illustrated* swimsuit issues. In addition, hegemonic masculinity which shapes consumers' perception through media representation about gender and sexuality could be eliminated by sport media themselves. Findings from this study indicate that hegemonic masculinity is embedded in athletes' representation in these special issues. That is, these findings intensified previous results of hegemonic masculinity in sport by adding cases of swimsuit issues of *Sports Illustrated*.

Reading this study, sport managers and media corporation staffs should critically examine athletes' body images in their industry. How do athletes work for our society related to sport and what can media do for athletes and customers in return? Obviously, the field of sports serves as one of the best examples of hegemonic masculinity (Pedersen, 2002). Sport managers should practice marketing ethics in treating athletes in terms of 'sports' and concentrate on bringing gender equality in sport media.

APPENDIX A  
THE CONTENT CODING BOOK

On top on designated lines put date of magazine issue:

Total number of images involving male athlete models

Total number of images involving female athlete models

Total number of images involving others (Non-athlete models)

**The Content Coding Categories**

# Coding categories	Variables
1 Photo number	#
2 Gender	1) Female 2) Male
3 Kind of model	1) Athlete(s) 2) Athlete with their partner 3) Sport –related model(s) (e.g. NFL cheerleader, Player’s wives, NBA dancers) 4) Fashion model(s) 5) Fashion model with athlete(s) 6) Fashion models with other(s) 7) Others (e.g. musician)
4 Clothing	1) Swimsuit 2) Uniform (sport) 3) Casual suit 4) Formal suit 5) Others
5 Kind of caption category	1) Advertisement (only about product, e.g. swimsuit, jewelry) 2) Quotation from models(s) (e. g. feeling into swimsuit, athlete experience) 3) Quotation from the author of the article 4) Statement about the story-introduce models 5) Others
6 Kind of sport (by gender) (If not an athlete, code 0)	0) No sport 1) Tennis 2) Golf 3) Beach volleyball 4) Football 5) Basketball 6) Baseball 7) Soccer 8) Car racing

- 9) Volleyball
  - 10) Swimming
  - 11) Softball
  - 12) Ice hokey
  - 13) Skateboard
  - 14) Skate
  - 15) Running
  - 16) Horse riding
  - 17) Boxing
  - 18) Others
- 7 Photographic images categories
- 1) The size of photo
    - (1) One full page or under one page
    - (2) Two-page spread
    - (3) Three-page spread
    - (4) Four-page spread
    - (5) Others
  - 2) Photo shot location
    - (1) Beach
    - (2) Studio
    - (3) Sport-related facility  
(e.g. playground, Stadium)
    - (4) Other place
  - 3) Facial expression
    - (1) Expansive smile
    - (2) Focused on camera lens without smile
    - (3) Look at other sides
    - (4) Withdrawing gaze  
(e.g. Closed eyes, look at down side)
    - (5) Others
  - 4) Body display  
(poses and body position)
    - (1) Body erect
    - (2) Tilting body or head
    - (3) Reclining/sitting on the some surface
    - (4) Knee bend/crawling on front
    - (5) Lying
    - (6) Athletic motion (e.g. dance, run)
    - (7) Others
  - 5) Feminine touch
    - (1) Touching self –touch hair/body
    - (2) Body revealing clothing  
(covering breast with hands)
    - (3) Others (e.g. touch others, no touch)

## Content Coding Sheet

Date issue:											
Total female athlete images: _____											
Total male athlete images: _____											
Total female fashion model images: _____											
1	2	3	4	5	6	7			8		
Photo #	Gender	Kind of model	Clothing	Type of caption category	Sport (by gender)	Photographic image category					Content of title category
						1	2	3	4	5	
1											
2											
3											
4											
5											
6											
7											
8											
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APPENDIX B  
EXTRA TABLES BY YEAR FROM 1997 TO 2009

**Finding tables from 1997 to 2009**

1997 Issue

Table B-1. Frequency of gender, kind of models, clothing, and caption (*N*=86)

Gender	Kind of models	Clothing	Captions
F	84 A	16 (18.6%) S	74 (86.0%) AD
	(97.7%)		63 (73.3%)
M	2 AP	0(0%) U	2 (2.3%) QM
	(2.3%)		
	SRM	0 (0%) CS	6 (7.0%) QA
	FM	68 (79.1%) FS	0 (0%) SM
	FA	2 (2.3%) O	4 (4.7%) O
	FO	0 (0%)	
	O	0 (0%)	9 (10.5%)

Note. F=female; M=male; A=athlete; AP=athlete with their partner; SRM=sport-related model; FM=fashion model; FA=fashion model with athlete; FO=fashion model with other; O=others; S=swimsuit; U=uniform; CS=casual suit; FS=formal suit; AD=advertisement; QM=quotation from model; QA=quotation from author; SM=statement about model

Table B-2. Frequency of photographic image categories (N=86)

Size of photo	Location	Facial expression	Pose	Feminine touch
1	64 B (74.4%)	49 S (57.0%)	19 BE (22.1%)	24 (27.9%) TS 30 (34.9%)
2	22 S (25.6%)	0 (0%) FLS	20 TB (22.1%)	9 (10.5%) BR 4 (4.7%) C
3	0 (0%) SF	9 (10.5%) LOS	32 R/S (37.2%)	17 (19.8%) O 52 (60.5%)
4	0 (0%) OP	28 WG (32.6%)	13 K/C (15.1%)	9 (10.5%) 12 (14.0%) L 15 (17.4%) AA 0 (0%) O

Note. 1=1page spread; 2=2page spread; 3=3pagespread; 4=4page spread; B=beach; S=studio; SF= sports facilities; OP= other places; S= Smile; FLS=focused on lens without smile; LOS=look at other sides; WG=withdrawing gaze; O=others; BE=body erect; TB=tilting body; R/S=reclining/sitting; Lying=L; K/C=knee bend/crawling; AA=athletic action; TS=touching self; BRC=body revealing clothing

Table B-3. Athlete models' Gender\*Sports Cross tabulation

Gender		Sport				Total
		No sports	Tennis	Beach volleyball	Basketball	
Female	Count	68	8	8	0	84
	% of Total	79.1%	9.3%	9.3%	.0%	97.7%
Male	Count	0	0	0	2	2
	% of Total	.0%	.0%	.0%	2.3%	2.3%
Total	Count	68	8	8	2	86
	% of Total	79.1%	9.3%	9.3%	2.3%	100.0%

Table B-4. Frequency of gender, kind of models, clothing, and caption (N=77)

Gender	Kind of models	Clothing	Captions				
F	70 (90.9%)	A	0 (0%)	S	55 (71.4%)	AD	53 (68.8%)
M	7 (9.1%)	AP	7 (9.1%)	U	4 (5.2%)	QM	8 (10.4%)
		SRM	0 (0%)	CS	9 (11.7%)	QA	5 (6.5%)
		FM	53 (68.8%)	FS	8 (10.4%)	SM	10 (13.0%)
		FA	0 (0%)	O	1 (1.3%)	O	1 (1.3%)
		FO	7 (9.1%)				
		O	10 (13.0%)				

Note. F=female; M=male; A=athlete; AP=athlete with their partner; SRM=sport-related model; FM=fashion model; FA=fashion model with athlete; FO=fashion model with other; O=others; S=swimsuit; U=uniform; CS=casual suit; FS=formal suit; AD=advertisement; QM=quotation from model; QA=quotation from author; SM=statement about model

Table B-5. Frequency of photographic image categories (*N*=77)

Size of photo	Location	Facial expression	Pose	Feminine touch
1	51 B (66.2%)	26 S (33.8%)	20 BE (26.0%)	26 (33.8%) TS 22 (28.6%)
2	25 S (32.5%)	9 FLS (11.7%)	22 TB (28.6%)	11 (14.3%) BR 3 (3.9%) C
3	1 (1.3%) SF	2 (2.6%) LOS	17 R/S (22.1%)	18 (23.4%) O 52 (67.5%)
4	0 (0%) OP	40 WG (51.9%)	15 K/C (19.5%)	2 (2.6%)
		O	3 L (3.9%)	14 (18.2%)
			AA	6 (7.8%)
			O	0 (0%)

Note. 1=1page spread; 2=2page spread; 3=3pagespread; 4=4page spread; B=beach; S=studio; SF= sports facilities; OP= other places; S= Smile; FLS=focused on lens without smile; LOS=look at other sides; WG=withdrawing gaze; O=others; BE=body erect; TB=tilting body; R/S=reclining/sitting; Lying=L; K/C=knee bend/crawling; AA=athletic action; TS=touching self; BRC=body revealing clothing

Table B-6. Athlete models' Gender\*Sports Cross tabulation (N=77)

Gender		Sport						Total
		No sports	Golf	Football	Basketball	Baseball	Ice hokey	
Female	Count	70	0	0	0	0	0	70
	% of Total	90.9%	.0%	.0%	.0%	.0%	.0%	90.9%
Male	Count	0	1	2	2	1	1	7
	% of Total	.0%	1.3%	2.6%	2.6%	1.3%	1.3%	9.1%
Total	Count	70	1	2	2	1	1	77
	% of Total	90.9%	1.3%	2.6%	2.6%	1.3%	1.3%	100.0%

Table B-7. Frequency of gender, kind of models, clothing, and caption (*N*=58)

Gender	Kind of models	Clothing	Captions				
F	49 (84.5%)	A	1 (1.7%)	S	43 (74.1%)	AD	45 (77.6%)
M	9 (15.5%)	AP	8 (13.8%)	U	0 (0%)	QM	8 (13.8%)
		SRM	0 (0%)	CS	13 (22.4%)	QA	0 (0%)
		FM	48 (82.8%)	FS	0 (0%)	SM	4 (6.9%)
		FA	0 (0%)	O	2 (3.4%)	O	1 (1.7%)
		FO	1 (1.7%)				
		O	0 (0%)				

Note. F=female; M=male; A=athlete; AP=athlete with their partner; SRM=sport-related model; FM=fashion model; FA=fashion model with athlete; FO=fashion model with other; O=others; S=swimsuit; U=uniform; CS=casual suit; FS=formal suit; AD=advertisement; QM=quotation from model; QA=quotation from author; SM=statement about model

Table B-8. Frequency of photographic image categories (N=58)

Size of photo	Location	Facial expression	Pose	Feminine touch
1	37 B (63.8%)	37 S (63.8%)	13 BE (22.4%)	16 (27.6%) TS 11 (19.0%)
2	20 S (34.5%)	0 (0%)	FLS 16 (27.6%)	TB 0 (0%) BRC 5 (8.6%)
3	1 (1.7%) SF	6 (10.3%)	LOS 19 (32.8%)	R/S 7 (12.1%) O 42 (72.4%)
4	0 (0%) OP	15 WG (25.9%)	8 K/C (13.8%)	5 (8.6%)
		O 2 (3.4%)	L 21 (36.2%)	
			AA 6 (10.3%)	
			O 3 (5.2%)	

Note. 1=1 page spread; 2=2page spread; 3=3pagespread; 4=4page spread; B=beach; S=studio; SF= sports facilities; OP= other places; S= Smile; FLS=focused on lens without smile; LOS=look at other sides; WG=withdrawing gaze; O=others; BE=body erect; TB=tilting body; R/S=reclining/sitting; Lying=L; K/C=knee bend/crawling; AA=athletic action; TS=touching self; BRC=body revealing clothing

Table B-9. Athlete models' Gender\*Sports Cross tabulation (N=58)

Gender		Sport						Total
		No sports	Golf	Football	Basketball	baseball	Others	
Female	Count	48	1	0	0	0	0	49
	% of Total	82.8%	1.7%	.0%	.0%	.0%	.0%	84.5%
Male	Count	1	1	1	3	2	1	9
	% of Total	1.7%	1.7%	1.7%	5.2%	3.4%	1.7%	15.5%
Total	Count	49	2	1	3	2	1	58
	% of Total	84.5%	3.4%	1.7%	5.2%	3.4%	1.7%	100.0%

Table B-10. Frequency of gender, kind of models, clothing, and caption (*N*=92)

Gender	Kind of models	Clothing	Captions				
F	72 (78.3%)	A	6 (6.5%)	S	74 (80.4%)	AD	61 (66.3%)
M	20 (21.7%)	AP	7 (7.6%)	U	15 (16.3%)	QM	8 (8.7%)
		SRM	0 (0%)	CS	2 (2.2%)	QA	2 (2.2%)
		FM	71 (77.2%)	FS	0 (0%)	SM	10 (10.9%)
		FA	7 (7.6%)	O	1 (1.1%)	O	11 (12.0%)
		FO	1 (1.1%)				
		O	0 (0%)				

Note. F=female; M=male; A=athlete; AP=athlete with their partner; SRM=sport-related model; FM=fashion model; FA=fashion model with athlete; FO=fashion model with other; O=others; S=swimsuit; U=uniform; CS=casual suit; FS=formal suit; AD=advertisement; QM=quotation from model; QA=quotation from author; SM=statement about model

Table B-11. Frequency of photographic image categories (*N*=92)

Size of photo	Location	Facial expression	Pose	Feminine touch
1	66 B (71.7%)	37 S (40.2%)	18 BE (19.6%)	29 (31.5%) TS 18 (19.6%)
2	25 S (27.2%)	8 (8.7%) FLS	46 TB (50.0%)	3 (3.3%) BRC 6 (6.5%)
3	1 (1.1%) SF	15 LOS (16.3%)	22 R/S (23.9%)	12 (13.0%) O 68 (73.9%)
4	0 (0%) OP	32 WG (34.8%)	5 (5.4%) K/C	8 (8.7%)
		O	1 (1.1%) L	24 (26.1%)
			AA	16 (17.4%)
			O	0 (0%)

Note. 1=1page spread; 2=2page spread; 3=3pagespread; 4=4page spread; B=beach; S=studio; SF= sports facilities; OP= other places; S= Smile; FLS=focused on lens without smile; LOS=look at other sides; WG=withdrawing gaze; O=others; BE=body erect; TB=tilting body; R/S=reclining/sitting; Lying=L; K/C=knee bend/crawling; AA=athletic action; TS=touching self; BRC=body revealing clothing

Table B-12. Athlete models' Gender\*Sports Cross tabulation (N=92)

Gender		Sport						Total
		No sports	Golf	Football	Basketball	Boxing	Others	
Female	Count	72	0	0	0	0	0	72
	% of Total	78.3%	.0%	.0%	.0%	.0%	.0%	78.3%
Male	Count	0	1	3	1	2	13	20
	% of Total	.0%	1.1%	3.3%	1.1%	2.2%	14.1%	21.7%
Total	Count	72	1	3	1	2	13	92
	% of Total	78.3%	1.1%	3.3%	1.1%	2.2%	14.1%	100.0%

Table B-13. Frequency of gender, kind of models, clothing, and caption (*N*=61)

Gender	Kind of models	Clothing	Captions
F	56 (91.8%)	A 0 (0%)	S 47 (77.0%) AD 56 (91.8%)
M	5 (8.2%)	AP 0 (0%)	U 0 (0%) QM 0 (0%)
		SRM 0 (0%)	CS 7 (11.5%) QA 0 (0%)
		FM 56 (91.8%)	FS 0 (0%) SM 5 (8.2%)
		FA 5 (8.2%)	O 7 (11.5%) O 0 (0%)
		FO 0 (0%)	
		O 0 (0%)	

Note. F=female; M=male; A=athlete; AP=athlete with their partner; SRM=sport-related model; FM=fashion model; FA=fashion model with athlete; FO=fashion model with other; O=others; S=swimsuit; U=uniform; CS=casual suit; FS=formal suit; AD=advertisement; QM=quotation from model; QA=quotation from author; SM=statement about model

Table B-14. Frequency of photographic image categories (*N*=61)

Size of photo	Location	Facial expression	Pose	Feminine touch
1	39 B (63.9%)	26 S (42.6%)	10 BE (16.4%)	15 (24.6%) TS 22 (36.1%)
2	22 S (36.1%)	0 (0%) FLS	34 TB (55.7%)	9 (14.8%) BRC 5 (8.2%)
3	0 (0%) SF	3 (4.9%) LOS	9 R/S (14.8%)	14 (23.0%) O 34 (55.7%)
4	0 OP	32 WG (52.5%)	8 K/C (13.1%)	3 (4.9%) 17 (27.9%) 3 (4.9%) 0 (0%)

Note. 1=1page spread; 2=2page spread; 3=3pagespread; 4=4page spread; B=beach; S=studio; SF= sports facilities; OP= other places; S= Smile; FLS=focused on lens without smile; LOS=look at other sides; WG=withdrawing gaze; O=others; BE=body erect; TB=tilting body; R/S=reclining/sitting; Lying=L; K/C=knee bend/crawling; AA=athletic action; TS=touching self; BRC=body revealing clothing

Table B-15. Athlete models' Gender\*Sports Cross tabulation (N=61)

Gender		Sport		Total
		No sports	Football	
Female	Count	56	0	56
	% of Total	91.8%	.0%	91.8%
Male	Count	0	5	5
	% of Total	.0%	8.2%	8.2%
Total	Count	56	5	61
	% of Total	91.8%	8.2%	100.0%

Table B-16. Frequency of gender, kind of models, clothing, and caption (*N*=96)

Gender		Kind of models			Clothing			Captions		
F	75 (78.1%)	A	9 (9.4%)	S	64 (66.7%)	AD	70 (72.9%)			
M	21 (21.9%)	AP	5 (5.2%)	U	16 (16.7%)	QM	0 (0%)			
		SRM	0 (0%)	CS	9 (9.4%)	QA	9 (9.4%)			
		FM	71 (74.0%)	FS	0 (0%)	SM	17 (17.7%)			
		FA	7 (7.3%)	O	7 (7.3%)	O	0 (0%)			
		FO	2 (2.1%)							
		O	2 (2.1%)							

Note. F=female; M=male; A=athlete; AP=athlete with their partner; SRM=sport-related model; FM=fashion model; FA=fashion model with athlete; FO=fashion model with other; O=others; S=swimsuit; U=uniform; CS=casual suit; FS=formal suit; AD=advertisement; QM=quotation from model; QA=quotation from author; SM=statement about model

Table B-17. Frequency of photographic image categories (*N*=96)

Size of photo	Location	Facial expression	Pose	Feminine touch
1	71 B (74.0%)	18 S (18.8%)	20 BE (20.8%)	28 TS (29.2%)
2	23 S (24.0%)	6 (6.3%) FLS	41 TB (42.7%)	7 (7.3%) BRC
3	1 (1.0%) SF	15 LOS (15.6%)	20 R/S (20.8%)	26 (27.1%) O
4	1 (1.0%) OP	57 WG (59.4%)	8 (8.3%) K/C	4 (4.2%)
		O	7 (7.3%) L	18 (18.8%)
			AA	12 (12.5%)
			O	1 (1.0%)

Note. 1=1 page spread; 2=2page spread; 3=3pagespread; 4=4page spread; B=beach; S=studio; SF= sports facilities; OP= other places; S= Smile; FLS=focused on lens without smile; LOS=look at other sides; WG=withdrawing gaze; O=others; BE=body erect; TB=tilting body; R/S=reclining/sitting; Lying=L; K/C=knee bend/crawling; AA=athletic action; TS=touching self; BRC=body revealing clothing

Table B-18. Athlete models' Gender\*Sports Cross tabulation (N=96)

Gender		Sport				
		No sports	Golf	Beach volleyball	Baseball	Soccer
Female	Count	73	0	1	0	0
	% of Total	76.0%	.0%	1.0%	.0%	.0%
Male	Count	1	1	0	2	4
	% of Total	1.0%	1.0%	.0%	2.1%	4.2%
Total	Count	74	1	1	2	4
	% of Total	77.1%	1.0%	1.0%	2.1%	4.2%

Table B-19. Athlete models' Gender\*Sports Cross tabulation (N=96)

Gender		Sport					Total
		Car racing	Running	Horse riding	Boxing	Others	
Female	Count	0	0	0	0	1	75
	% of Total	.0%	.0%	.0%	.0%	1.0%	78.1%
Male	Count	2	1	2	6	2	21
	% of Total	2.1%	1.0%	2.1%	6.3%	2.1%	21.9%
Total	Count	2	1	2	6	3	96
	% of Total	2.1%	1.0%	2.1%	6.3%	3.1%	100.0%

Table B-20. Frequency of gender, kind of models, clothing, and caption (*N*=91)

Gender		Kind of models			Clothing			Captions			
F	80	87.9%	A	12	13.2%	S	72	79.1%	AD	76	83.5%
M	11	12.1%	AP	7	7.7%	U	8	8.8%	QM	0	0%
			SRM	0	0%	CS	11	12.1%	QA	6	6.6%
			FM	64	70.3%	FS	0	0%	SM	1	1.1%
			FA	4	4.4%	O	0	0%	O	8	8.8%
			FO	4	4.4%						
			O	0	0%						

Note. F=female; M=male; A=athlete; AP=athlete with their partner; SRM=sport-related model; FM=fashion model; FA=fashion model with athlete; FO=fashion model with other; O=others; S=swimsuit; U=uniform; CS=casual suit; FS=formal suit; AD=advertisement; QM=quotation from model; QA=quotation from author; SM=statement about model

Table B-21. Frequency of photographic image categories (N=91)

Size of photo	Location	Facial expression	Pose	Feminine touch
1	71 B (78.0%)	28 S (30.8%)	30 BE (33.0%)	24 (26.4%) TS (24.2%)
2	20 S (22.0%)	3 (3.3%) FLS	35 TB (38.5%)	7 (7.7%) BRC (11.0%)
3	0 (0%) SF	34 LOS (37.4%)	13 R/S (14.3%)	22 (24.2%) O (64.8%)
4	0 (0%) OP	26 WG (28.6%)	10 K/C (11.0%)	8 (8.8%)
		O	3 L (3.3%)	16 (17.6%)
			AA	14 (15.4%)
			O	0 (0%)

Note. 1=1page spread; 2=2page spread; 3=3pagespread; 4=4page spread; B=beach; S=studio; SF= sports facilities; OP= other places; S= Smile; FLS=focused on lens without smile; LOS=look at other sides; WG=withdrawing gaze; O=others; BE=body erect; TB=tilting body; R/S=reclining/sitting; Lying=L; K/C=knee bend/crawling; AA=athletic action; TS=touching self; BRC=body revealing clothing

Table B-22. Athlete models' Gender\*Sports Cross tabulation (N=91)

Gender		Sport				
		No sports	Tennis	Golf	Football	baseball
Female	Count	67	4	0	0	0
	% of Total	73.6%	4.4%	.0%	.0%	.0%
Male	Count	1	1	1	1	1
	% of Total	1.1%	1.1%	1.1%	1.1%	1.1%
Total	Count	68	5	1	1	1
	% of Total	74.7%	5.5%	1.1%	1.1%	1.1%

Table B-23. Athlete models' Gender\*Sports Cross tabulation (N=91)

Gender		Sport				Total
		Soccer	Car racing	Ice hokey	Skate	
Female	Count	0	1	0	8	80
	% of Total	.0%	1.1%	.0%	8.8%	87.9%
Male	Count	2	3	1	0	11
	% of Total	2.2%	3.3%	1.1%	.0%	12.1%
Total	Count	2	4	1	8	91
	% of Total	2.2%	4.4%	1.1%	8.8%	100.0%

Table B-24. Frequency of gender, kind of models, clothing, and caption (*N*=68)

Gender		Kind of models			Clothing			Captions			
F	63	92.6%	A	6	8.8%	S	56	82.4%	AD	68	100.0%
M	5	7.4%	AP	5	7.4%	U	4	5.9%	QM	0	0%
			SRM	0	0%	CS	5	7.4%	QA	0	0%
			FM	55	80.9%	FS	0	0%	SM	0	0%
			FA	0	0%	O	3	4.4%	O	0	0%
			FO	2	2.9%						
			O	0	0%						

Note. F=female; M=male; A=athlete; AP=athlete with their partner; SRM=sport-related model; FM=fashion model; FA=fashion model with athlete; FO=fashion model with other; O=others; S=swimsuit; U=uniform; CS=casual suit; FS=formal suit; AD=advertisement; QM=quotation from model; QA=quotation from author; SM=statement about model

Table B-25. Frequency of photographic image categories (N=68)

Size of photo	Location	Facial expression	Pose	Feminine touch
1	46 B (67.6%)	21 S (30.9%)	11 BE (16.2%)	10 (14.7%) TS (33.8%)
2	20 S (29.4%)	3 (4.4%) FLS	45 TB (66.2%)	11 (16.2%) BRC (16.2%)
3	1 (1.5%) SF	6 (8.8%) LOS	3 (4.4%) R/S	25 (36.8%) O (50.0%)
4	1 (1.5%) OP	38 WG (55.9%)	9 K/C (13.2%)	5 (7.4%)
		O	0 (0%) L	16 (23.5%)
			AA	1 (1.5%)
			O	

Note. 1=1page spread; 2=2page spread; 3=3pagespread; 4=4page spread; B=beach; S=studio; SF= sports facilities; OP= other places; S= Smile; FLS=focused on lens without smile; LOS=look at other sides; WG=withdrawing gaze; O=others; BE=body erect; TB=tilting body; R/S=reclining/sitting; Lying=L; K/C=knee bend/crawling; AA=athletic action; TS=touching self; BRC=body revealing clothing

Table B-26. Athlete models' Gender\*Sports Cross tabulation (N=68)

Gender		Sport							Total
		No sports	Tennis	Football	baseball	Ice hokey	Skate-board	Horse riding	
F	Count	57	6	0	0	0	0	0	63
	% of Total	83.8%	8.8%	.0%	.0%	.0%	.0%	.0%	92.6%
M	Count	0	0	1	1	1	1	1	5
	% of Total	.0%	.0%	1.5%	1.5%	1.5%	1.5%	1.5%	7.4%
T	Count	57	6	1	1	1	1	1	68
	% of Total	83.8%	8.8%	1.5%	1.5%	1.5%	1.5%	1.5%	100.0%

Table B-27. Frequency of gender, kind of models, clothing, and caption (*N*=62)

Gender		Kind of models			Clothing			Captions			
F	58	93.5%	A	8	12.9%	S	53	85.5%	AD	56	90.3%
M	4	6.5%	AP	4	6.5%	U	6	9.7%	QM	0	0%
			SRM	0	0%	CS	2	3.2%	QA	4	6.5%
			FM	50	80.6%	FS	0	0%	SM	0	0%
			FA	0	0%	O	1	1.6%	O	2	3.2%
			FO	0	0%						
			O	0	0%						

Note. F=female; M=male; A=athlete; AP=athlete with their partner; SRM=sport-related model; FM=fashion model; FA=fashion model with athlete; FO=fashion model with other; O=others; S=swimsuit; U=uniform; CS=casual suit; FS=formal suit; AD=advertisement; QM=quotation from model; QA=quotation from author; SM=statement about model

Table B-28. Frequency of photographic image categories (*N*=62)

Size of photo	Location	Facial expression	Pose	Feminine touch
1	39 B (62.9%)	25 S (40.3%)	18 BE (29.0%)	13 (21.0%) TS 17 (27.4%)
2	21 S (33.9%)	3 (4.8%) FLS	30 TB (48.4%)	14 (22.6%) BRC 9 (14.5%)
3	1 (1.6%) SF	18 LOS (29.0%)	10 R/S (16.1%)	9 (14.5%) O 36 (58.1%)
4	1 (1.6%) OP	16 WG (25.8%)	3 K/C (4.8%)	2 (3.2%)
		O	1 L (1.6%)	22 (35.5%)
			AA	2 (3.2%)
			O	0 (0%)

Note. 1=1page spread; 2=2page spread; 3=3pagespread; 4=4page spread; B=beach; S=studio; SF= sports facilities; OP= other places; S= Smile; FLS=focused on lens without smile; LOS=look at other sides; WG=withdrawing gaze; O=others; BE=body erect; TB=tilting body; R/S=reclining/sitting; Lying=L; K/C=knee bend/crawling; AA=athletic action; TS=touching self; BRC=body revealing clothing

Table B-29. Athlete models' Gender\*Sports Cross tabulation (N=62)

Gender		Sport							Total
		No sports	Tennis	Football	Basket -ball	Base -ball	Swim- ming	Soft -ball	
F	Count	50	3	0	2	0	1	2	58
	% of Total	80.6%	4.8%	.0%	3.2%	.0%	1.6%	3.2%	93.5%
M	Count	0	0	2	1	1	0	0	4
	% of Total	.0%	.0%	3.2%	1.6%	1.6%	.0%	.0%	6.5%
T	Count	50	3	2	3	1	1	2	62
	% of Total	80.6%	4.8%	3.2%	4.8%	1.6%	1.6%	3.2%	100.0%

Table B-30. Frequency of gender, kind of models, clothing, and caption (*N*=74)

Gender		Kind of models			Clothing			Captions			
F	74	100.0%	A	3	4.1%	S	65	87.8%	AD	66	89.2%
M	0	0%	AP	0	0%	U	0	0%	QM	0	0%
			SRM	0	0%	CS	4	5.4%	QA	0	0%
			FM	70	94.6%	FS	0	0%	SM	6	8.1%
			FA	0	0%	O	5	6.8%	O	2	2.7%
			FO	1	1.4%						
			O	0	0%						

Note. F=female; M=male; A=athlete; AP=athlete with their partner; SRM=sport-related model; FM=fashion model; FA=fashion model with athlete; FO=fashion model with other; O=others; S=swimsuit; U=uniform; CS=casual suit; FS=formal suit; AD=advertisement; QM=quotation from model; QA=quotation from author; SM=statement about model

Table B-31. Frequency of photographic image categories (*N*=74)

Size of photo	Location	Facial expression	Pose	Feminine touch
1	54 B (73.0%)	43 S (58.1%)	14 BE (18.9%)	10 (13.5%) TS (44.6%)
2	17 S (23.0%)	2 (2.7%) FLS	44 TB (59.5%)	11 (14.9%) BRC (16.2%)
3	0 (0%) SF	0 (0%) LOS	4 (5.4%) R/S	25 (33.8%) O (39.2%)
4	3 (4.1%) OP	29 WG (39.2%)	12 K/C (16.2%)	12 (16.2%)
		O	0 L	16 (21.6%)
			AA	0 (0%)
			O	0 (0%)

Note. 1=1page spread; 2=2page spread; 3=3pagespread; 4=4page spread; B=beach; S=studio; SF= sports facilities; OP= other places; S= Smile; FLS=focused on lens without smile; LOS=look at other sides; WG=withdrawing gaze; O=others; BE=body erect; TB=tilting body; R/S=reclining/sitting; Lying=L; K/C=knee bend/crawling; AA=athletic action; TS=touching self; BRC=body revealing clothing

Table B-32. Athlete models' Gender\*Sports Cross tabulation (N=74)

Gender		Sport		Total
		No sports	Tennis	
Female	Count	71	3	74
	% of Total	95.9%	4.1%	100.0%
Total	Count	71	3	74
	% of Total	95.9%	4.1%	100.0%

Table B-33. Frequency of gender, kind of models, clothing, and caption (*N*=88)

Gender	Kind of models			Clothing			Captions				
F	81	92.0%	A	0	0%	S	79	89.8%	AD	73	83.0%
M	7	8.0%	AP	0	0%	U	0	0%	QM	5	5.7%
			SRM	0	0%	CS	5	5.7%	QA	0	0%
			FM	67	76.1%	FS	3	3.4%	SM	8	9.1%
			FA	0	0%	O	1	1.1%	O	2	2.3%
			FO	13	14.8%						
			O	8	9.1%						

Note. F=female; M=male; A=athlete; AP=athlete with their partner; SRM=sport-related model; FM=fashion model; FA=fashion model with athlete; FO=fashion model with other; O=others; S=swimsuit; U=uniform; CS=casual suit; FS=formal suit; AD=advertisement; QM=quotation from model; QA=quotation from author; SM=statement about model

Table B-34. Frequency of photographic image categories (*N*=88)

Size of photo	Location	Facial expression	Pose	Feminine touch
1	70 B	35 S	16 BE	31 (35.2%) TS
	(79.5%)	(39.8%)	(18.2%)	28 (31.8%)
2	17 S	6 (6.8%) FLS	58 TB	9 (10.2%) BRC
	(19.3%)		(65.9%)	5 (5.7%)
3	1 (1.1%) SF	18 LOS	8 (9.1%) R/S	26 (29.5%) O
		(20.5%)		55 (62.5%)
4	0 (0%) OP	29 WG	5 (5.7%) K/C	3 (3.4%)
		(33.0%)		
		O	1 (1.1%) L	11 (12.5%)
			AA	8 (9.1%)
			O	0 (0%)

Note. 1=1page spread; 2=2page spread; 3=3pagespread; 4=4page spread; B=beach; S=studio; SF= sports facilities; OP= other places; S= Smile; FLS=focused on lens without smile; LOS=look at other sides; WG=withdrawing gaze; O=others; BE=body erect; TB=tilting body; R/S=reclining/sitting; Lying=L; K/C=knee bend/crawling; AA=athletic action; TS=touching self; BRC=body revealing clothing

Table B-35. Frequency of gender, kind of models, clothing, and caption (*N*=111)

Gender			Kind of models			Clothing			Captions		
F	111	100.0%	A	5	4.5%	S	110	99.1%	AD	95	85.6%
M	0	0%	AP	0	0%	U	0	0%	QM	11	9.9%
			SRM	15	13.5%	CS	0	0%	QA	0	0%
			FM	85	76.6%	FS	0	0%	SM	5	4.5%
			FA	0	0%	O	1	.9%	O	0	0%
			FO	6	5.4%						
			O	0	0%						

Note. F=female; M=male; A=athlete; AP=athlete with their partner; SRM=sport-related model; FM=fashion model; FA=fashion model with athlete; FO=fashion model with other; O=others; S=swimsuit; U=uniform; CS=casual suit; FS=formal suit; AD=advertisement; QM=quotation from model; QA=quotation from author; SM=statement about model

Table B-36. Frequency of photographic image categories (*N*=111)

Size of photo	Location	Facial expression	Pose	Feminine touch
1	91 B (82.0%)	47 S (42.3%)	17 BE (15.3%)	25 (22.5%) TS (34.2%)
2	17 S (15.3%)	15 FLS (13.5%)	51 TB (45.9%)	24 (21.6%) BRC (10.8%)
3	3 (2.7%) SF	4 (3.6%) LOS	15 R/S (13.5%)	24 (21.6%) O (46.8%)
4	0 (0%) OP	45 WG (40.5%)	27 K/C (24.3%)	8 (7.2%)
		O	1 (.9%) L	18 (16.2%)
			AA	12 (10.8%)
			O	0 (0%)

Note. 1=1page spread; 2=2page spread; 3=3pagespread; 4=4page spread; B=beach; S=studio; SF= sports facilities; OP= other places; S= Smile; FLS=focused on lens without smile; LOS=look at other sides; WG=withdrawing gaze; O=others; BE=body erect; TB=tilting body; R/S=reclining/sitting; Lying=L; K/C=knee bend/crawling; AA=athletic action; TS=touching self; BRC=body revealing clothing

Table B-37. Athlete models' Gender\*Sports Cross tabulation (N=111)

Gender		Sport		Total
		No sports	Tennis	
Female	Count	106	5	111
	% of Total	95.5%	4.5%	100.0%
Total	Count	106	5	111
	% of Total	95.5%	4.5%	100.0%

Table B-38. Frequency of gender, kind of models, clothing, and caption (N=85)

Gender			Kind of models			Clothing			Captions		
F	85	100.0%	A	7	8.2%	S	84	98.8%	AD	64	75.3%
M	0	0%	AP	0	0%	U	0	0%	QM	6	7.1%
			SRM	10	11.8%	CS	0	0%	QA	7	8.2%
			FM	68	80.0%	FS	0	0%	SM	8	9.4%
			FA	0	0%	O	1	1.2%	O	0	0%
			FO	0	0%						
			O	0	0%						

Note. F=female; M=male; A=athlete; AP=athlete with their partner; SRM=sport-related model; FM=fashion model; FA=fashion model with athlete; FO=fashion model with other; O=others; S=swimsuit; U=uniform; CS=casual suit; FS=formal suit; AD=advertisement; QM=quotation from model; QA=quotation from author; SM=statement about model

Table B-39. Frequency of photographic image categories (*N*=85)

Size of photo	Location	Facial expression	Pose	Feminine touch
1	66 B (77.6%)	32 S (37.6%)	16 BE (18.8%)	21 (24.7%) TS 43 (50.6%)
2	18 S (21.2%)	11 FLS (12.9%)	38 TB (44.7%)	18 (21.2%) BRC 12 (14.1%)
3	1 (1.2%) SF	0 (0%) LOS	12 R/S (14.1%)	20 (23.5%) O 30 (35.3%)
4	0 (0%) OP	42 WG (49.4%)	19 O (22.4%)	3 (3.5%) K/C
			0 (0%) L	21 (24.7%)
			AA	2 (2.4%)
			O	0 (0%)

Note. 1=1page spread; 2=2page spread; 3=3pagespread; 4=4page spread; B=beach; S=studio; SF= sports facilities; OP= other places; S= Smile; FLS=focused on lens without smile; LOS=look at other sides; WG=withdrawing gaze; O=others; BE=body erect; TB=tilting body; R/S=reclining/sitting; Lying=L; K/C=knee bend/crawling; AA=athletic action; TS=touching self; BRC=body revealing clothing

Table B-40. Athlete models' Gender\*Sports Cross tabulation (N=85)

Gender		Sport			Total
		No sports	Tennis	Car racing	
Female	Count	78	6	1	85
	% of Total	91.8%	7.1%	1.2%	100.0%
Total	Count	78	6	1	85
	% of Total	91.8%	7.1%	1.2%	100.0%

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## BIOGRAPHICAL SKETCH

Ka Young Kim earned her second Master of Science degree in the College of Health and Human Performance (sport management) from the University of Florida in December 2009. She received her first Master of Science degree (sport sociology) from Korea National Sport University in August 2008. She received her Bachelor of Science in sport and leisure studies from Korea National Sport University in February 2006.

The goal of her research is to investigate the gender differences of athletes within the media structure. Beyond her gender differences research agenda; she has been pursuing research projects on how media representation of athletes influences various media customer perspective in our society. In addition, she is interested in development and application of qualitative methods for sport organization research.

Her accomplishments in the research areas above include 4 research presentations. The presentations have been presented at conferences for the North American Society for the Sociology of Sport (NASSS), International Sociology of Sport Association (ISSA), and Korean Society for the Sociology of Sport (KSSS). She has taught various undergraduate courses such as Sociology of Sport, Introduction to Sports and Leisure Studies, Introduction to Sociology as teaching assistance at the Korea National Sport University. Beginning fall 2009, she will continuously study as doctoral student of Sport Management at the University of Florida.